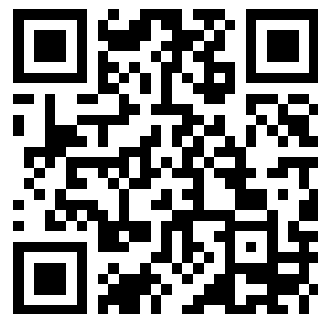

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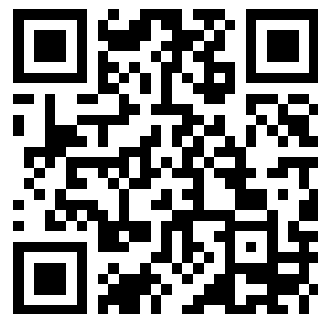
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SATURDAY, JANUARY 3, 1874.

TO ADVERTISERS.—In consequence of the pressure upon our space, we have been compelled to postpone the insertion of several pages of advertisements.

LITERATURE.

Personal Recollections from Early Life to Old Age of Mary Somerville, with Selections from her Correspondence. By her daughter, Martha Somerville. (Murray, 1873.)

THE announcement which the telegraph brought to us little more than a year ago that Mrs. Somerville had just died at Naples, probably startled the majority of readers, rather by showing that her life had lasted so long than that it had finally closed. The lady to whom Scott and Blair, Lafayette and Arago were familiar friends, and to whom Sydney Smith had pointed as evidence that it was not always (as "Noddledom" asserted) "a misfortune for a woman to be spoken of," seemed to belong, not so much to the last, as to the penultimate generation. To a few individuals only those simple words of intelligence which flashed across Europe brought the pang of a living loss; the signal of the departure from the world of one whose presence in it had been what a spire is in a landscape. The book which has now appeared will, however, bring back vividly to many who are old enough to recall the intellectual circles of London a quarter of a century ago, and to others who have more recently mingled in those of Italy, the slender and fragile feminine form which, wherever it was seen, held a place of honour, and about which there hung always a curious sense of semi-mystery, such as might have belonged to some childlike Mozart with his gift of melody, or to a gentle little linnet believed to take an eagle's swoop round the sky every morning, and then come back to its cage and peck hemp-seed like the rest of its kind.

When Byron wished to turn his wife to ridicule, he thought no sarcasm so cutting as to observe that

"Her wit—for she had wit—was Attic all;

Her favourite science was the Mathematical."

The bare idea of a woman knowing algebra, or taking pleasure in a fine demonstration of geometry, seemed necessarily to prove her an icicle and a pedant; and to the same generation, the notion that Mrs. Somerville could both translate *La Place* and behave in company as a rational and well-bred lady seems always to have offered a paradox on which the minds of her contemporaries expatiated with wearisome surprise and somewhat impertinent approval. In truth, as all who read her 'Recollections' will see, there never was anything simpler than her life and character from beginning to end, nor anything further from a mystery than the fact that the ardent young girl, inspired with wholesome thirst for knowledge and with unusual faculties for sustained and consecutive thought, should develop into a woman full of gentle dignity and animation, loving order and grace in everything around her, and lifted so far above pettiness or vanity that such things were practically hid beneath her horizon. The wonder would

have been if the child who rambled about the "Links" of Burntisland, pondering on every flower and shell, and who lay awake at night rehearsing to herself the first six books of Euclid, had proved, after all, a vulgar woman; or had united elevated mental pursuits with sordid domestic habits. Some of her critics indeed, it would seem, were so impatient at her unaccountable simplicity and good breeding, that one, at the time of her death, thought fit to describe her as "common-place." Miss Cornelia Blimber's erudite allusions to Cicero, or perhaps a more frequent reference to Logarithms and the Solar System, would no doubt, in this writer's opinion, have been a vast improvement on Mrs. Somerville's style of conversation.

The story of her long and rich life of ninety-two years may yet be very shortly told. Born at Jedburgh in Dec. 1780, the daughter of the gallant old admiral, Sir William Fairfax, to whom the nation was mainly indebted for the victory of Camperdown, Mary Fairfax spent her youth, as she says herself, "like a wild thing," among the rocks and sands round her mother's home in Burntisland on the Frith of Forth. Her formal education consisted in a year spent at the establishment of the Misses Primrose of Musselburgh, who braced up the straight and healthy girl in a hideous sort of portable pillory, and gave her daily a page of Johnson's Dictionary for her mental instruction. Later on she acquired the arts of sewing a shirt and a sampler, and received elaborate instructions in cookery at a confectioner's shop. Music and dancing were graciously added to this extensive curriculum in later years. As for such trifles as history, geography, physics and mathematics, they were, as she piteously remarks, "not for me;" and only by circuitous and occult paths did she climb step by step up the steep of science. "Not a hand held out to help me," she says, "I was often very sad and lonely." But if it be true that "stolen waters are sweetest," those drops of knowledge with which the young girl at last managed to allay her thirst were, doubtless, all the more precious in that they had not gushed from the shallow fountain of a fashionable governess's lectures; and the sacred appetite itself, instead of being appeased by satiety, remained in all its early strength to the very end of her days. That great charm which enchants life, the perpetual desire for knowledge, never failed her, nor ceased to surround her in the eyes of others with that special interest which few have learned to analyse, but which undoubtedly comes of the consciousness that the mind with which we converse is still growing like a tree, not planed and sawn across like a mast. Not vainly did the old Greeks honour their sage for "growing old, learning something every day," for it is one of the truest signs of sagehood so to do; and the woman who learned Quaternions at ninety was perhaps more worthy of respect on that account than because she wrote the 'Mechanism of the Heavens' just half a century before.

After a few years, alternated between her home in Burntisland and brief gay visits to Edinburgh society, where the "Rose of Jedburgh" was ever a welcome guest, Mary Fairfax took a bold step, and married her

relative, Samuel Greig, Commissioner of the Russian Navy, and afterwards Russian Consul for Britain. Why she married this man, who was to the last degree harsh, stern, and unsympathising, and why he, who was totally incapable of appreciating any of the higher qualities of woman, lighted upon the very ablest young girl in the world, is one of those mysteries which must be left to swell the list of inscrutable matrimonial problems. Probably good Lady Fairfax held the creed then well-nigh universal, that a young lady commits unpardonable impertinence if she reject the proposals of "an honest man" of suitable worldly condition; and that no less tremendous doom than being "left to wither upon the cold bank there," is the legitimate retribution for entertaining the heresy that Love is no less needful to sanctify Marriage than Marriage to sanctify Love. Any way, Mary Fairfax wedded Samuel Greig, and was brought by him into his gloomy and miserable bachelor's home in London, wherein (albeit a rich man, making nearly £10,000 a year) he thought fit to lodge her during all their married life. Mr. Greig never forgave Sir William and Lady Fairfax for insisting that, at least, their daughter should live in England and not in Russia, and revenged himself by keeping her much apart from her family and from nearly all his own friends. It is piteous to read that, being tempted by her affectionate heart to spend the only £20 she possessed on a picture of her father, she was allowed actually to suffer from cold till her brother-in-law, Sir Alexis Greig, gave her some furs, which were "very welcome;" albeit, poor young thing! she only wore them on her dreary, solitary rounds of the London square to which she had a key. On Sundays there was the nearest church to attend alone; but beyond this, the beautiful and gifted young wife had little to interest her, except now and then acting as chaperone at the opera to Countess Catherine Woronzow (afterwards Countess of Pembroke), and visiting the ill-fated family of the Bonars at the villa since occupied by Napoleon III. at Chislehurst. After three years this marriage, which has been so absurdly described as the origin of Mrs. Somerville's scientific pursuits, was dissolved by death; Mr. Greig, we believe, expressing at the last his consciousness that his widow would have but little reason to regret his memory. She brought back, however, to her old home in Burntisland, a child who was destined to become a true source of happiness to her during her later years. Woronzow Greig, who alone survived of her two boys, grew up to manhood and lived till 1865, from first to last a most affectionate and devoted son. His duties (as Clerk of the Peace for Surrey) kept him mainly in England; but his frequent visits to Italy, accompanied by his amiable wife (scarcely less attached than himself to his mother), were the grand holidays of Mrs. Somerville and her daughters. Even when necessarily kept away, he perpetually provided that she and his sisters should lack no luxuries which could be sent from England, from the rare old wine for his mother's sip at dinner, to the beautiful little yacht which arrived in the Bay of Naples almost simultaneously with the sad news of his sudden death.

At Mr. Samuel Greig's death the last impediment in the way of the development of Mrs. Somerville's special abilities was removed. She immediately threw herself ardently into study, purchased a library of mathematical works (since given with the rest of her scientific books to Girton College), and ere long married a man who, instead of being a check and kill-joy, encouraged and aided her to the very utmost of his power. From that happy period, except the events of the birth of her two daughters, and her various migrations from London to Paris, and finally to Italy, there remains little to add concerning Mrs. Somerville's private history. The error so pertinaciously repeated and brought out once more in a striking obituary notice in a daily newspaper at the time of her death—that she was unhappy in all the conditions of her second marriage, and that she bitterly regretted being obliged to live in Italy during her later years—will be, we trust, by these 'Recollections,' at last disproved and exploded. No more devoted, and scarcely a more congenial husband could have been found for her than Dr. Somerville, with whom she had every pursuit in common, and whose generous self-effacement, in pride in her success, deserved, as it received, her warmest gratitude and affection. If it were impossible that she should not miss in Italy many social and scientific advantages which she would have possessed in England, she obtained, on the other hand, by her (entirely voluntary) residence there a multitude of pleasures which she valued still more highly. It is time once for all to put an end to these misbestowed regrets, and further, to bear testimony—as the present writer is personally qualified to do, and as indeed Mrs. Somerville fully reveals in her 'Recollections'—that no wife or parent could be surrounded through her declining years by more dutiful and tender care. It was not her life which was sacrificed to her family, but those nearest to her who esteemed it their happiness and privilege to make her comfort and health the leading consideration in every arrangement; and contrived that her modest pension and fortune should go as far as possible in promoting her personal enjoyment. Happy is the old age whose tottering steps are supported by such loving hands as those of the son and daughters of Mary Somerville!

Beside her own family, she lived always, as she very well knew, in the hearts of a wide circle of friends, who esteemed it among the happiest events of an Italian tour to spend an evening in her drawing-room, renewing afresh, as none ever failed to do, the love and respect which they had before entertained or perchance inherited from parents long passed away. There was something singularly attractive in her looks and manners in age, as there had been doubtless in a different way in the beauty and grace of her youth—a slender woman of middle height, who walked with feeble and yet dignified steps across her large *salon* to greet the entering guest, and gave her hand (or perchance, to some privileged ones, her lips) with such cordial welcome. She was always dressed in some rich silk, dark brown or black, with soft lace and cap, generally with a little lilac ribbon surmounting the hair, which faded

slowly from the softest brown to grey. Her face naturally in later years showed the marks of extreme old age, but also retained the aspects of undimmed intelligence and of gentle strength, while a sweetness and peace, such as only come at the close of all life's struggles and battles seemed to surround her with an atmosphere different from that of other women. She drew every one nearer to her; and to younger women, whom she treated with motherly kindness, it was often impossible to forbear from passing an arm of protecting tenderness round the form which seemed so fragile, or caressing the aged hand which lay so readily in their own. Her voice was exceedingly gentle, with a pronounced Scotch accent, of the old well-bred kind; and as she now and then poured forth her accounts of some new discoveries or speculations which had just come to her ears or which had formed her morning study, it was delight enough to her hearers to listen to and watch her, even if perhaps their own ignorance left them little power to share her enthusiasm. But it was only rarely, and not without suggestion or invitation, that she thus turned the conversation on scientific themes. Last night's play or concert; the prettiest drives within reach; her own and her friends' pet animals, and their doings; a new novel; the efforts for the improved education and political emancipation of woman; or the growing prospects of Italian unity,—these were the subjects on which we have oftentimes heard her speak with sympathy, humour, and unfailing animation. Nothing but ill-natured gossip was tabooed in her presence: and few were the guests who would have thought of bringing her such wares. Of religion she only spoke with those who, like herself, thought freely and felt strongly. She was eminently a devout woman, full of unswerving faith in God, in Prayer, and in Immortality, while fearlessly following the guidance of science and of conscience in judging of traditional creeds.

We have left small space for the task, nor is the present writer competent to undertake it, of giving a critical survey of Mrs. Somerville's writings. The Preliminary Dissertation affixed to her 'Mechanism of the Heavens' is probably in all respects the finest thing she ever wrote, and in it she struck the key of all the rest. Sir John Herschel, in reviewing the whole work (in the 99th number of the *Quarterly*), gave it as his judgment, "that there was no geometer in England who might not have been proud to have achieved such a work." Her better known 'Connexion of the Physical Sciences' and 'Physical Geography' have passed through many editions and translations, and for a time, at all events, have held the rank of standard works on their respective subjects. Probably the latter, revised afresh by its last able editor, Mr. Bartley, may remain a class book for another generation. Her 'Microscopic and Molecular Science' was less successful. The work in truth was one which it was practically impossible to render perfect in her Italian isolation. Mrs. Somerville's style was far from faultless. Wholly free from affectation or meretricious ornament, it yet betrayed the want of comprehension of the reader's ignorance and difficulties; and sometimes left obscure what a more lucid

statement would have rendered perfectly simple. "So many things," as her daughter remarks, "were easy to her which were difficult to 'other people'!" In the present charming volume, the language is that of an old lady dictating to her grandchild by her fireside, and never once stopping to recast a sentence or turn a phrase into a more literary or less colloquial form. Essentially of an analytic rather than synthetic character, her mind naturally ran on, stringing the successive wonders of science on a thread of simple words, rather than constructing any frame of synoptical system by which the learner might have been aided to understand and recall them. Undoubtedly her really exceptional genius lay in the direction of Pure Mathematics, wherein, as Mr. Proctor has observed, "no department seemed beyond her powers." Her own regret that she had not employed all her life's labours in that field was probably justified.

But here once more, in closing the record of this long and industrious life, we reach the grand result, "To be is greater than to do." Mary Somerville's wise and learned books, having doubtless done good service in their time, will be laid on the shelves of libraries, to be opened only when students wish to trace the history of science. But Mary Somerville *herself*, the woman, so nearly faultless in every relation of life, so good and gifted, so loving and beloved, will have ennobled all womanhood for generations to come.

FRANCES POWER CORBE.

The Lands of Cazembe: Lacerda's Journey to Cazembe in 1798. Edited by Captain Burton. (Murray.)
Supplementary Papers. By the Same. (Trübner.)

THE publication at the present day of travels more than half a century old, and which, though not unimportant, are totally devoid of agreeable incident, needs more explanation than we find in this volume. The loud praises of the admirable traveller avail nothing. His accomplishments, whatever they may have been, make no figure in the brief diary of his journey to the Cazembe. The dreary narrative of an expedition marred from first to last by discord, desertion, and famine, without a single adventure to divert attention from its misery, cannot be made agreeable. These travels, says Captain Burton, are unknown. But why are they so? The fact is, that translated by a gentleman long resident in Lisbon, and who spent a year on the eastern coast of Africa, they were offered to London publishers thirty years ago, and rejected by them, because found to be meagre and devoid of interest. In 1852, however, a summary but sufficient account of them was given in a volume by me, entitled 'Inner Africa laid open,' a fact of which Captain Burton cannot be ignorant. He seems, however, to think that the value of these narratives is at the present moment enhanced by their relation to the discoveries now in progress in Equatorial Africa. This may be true, though certainly not in the sense in which he understands it, for the real bearing of the narratives which he has edited he totally mistakes. He has found,

however, a good opportunity of advocating, in the capacity of editor, the doctrines maintained by the geographical party of which he is now the self-constituted leader. While introducing the admirable Lacerda to the public, he himself makes the chief figure. He therefore annotates the volume copiously, his notes forming at least a third of the volume, and most of them attacking me, chiefly by misrepresentation. They are lively and varied with borrowed learning, which is sometimes ludicrous, as when he gravely cites João dos Santos to prove that the Portuguese at an early date navigated the river Shire up to the lake: not aware that his author believed the Shire to be a branch of "the great river Suabo." The notes relieve the dulness of the text, but they err by excess, fatiguing by their unquiet spirit and want of calm thought.

The value and authenticity of the geographical discoveries made of late years in Africa south of the Equator have been rendered by peculiar circumstances a thorny and embarrassing subject, hard to treat within narrow limits. Nevertheless, the chief problems involved in it, with the opinions of Captain Burton and his opponents, may be fairly weighed, if we discuss the various matters of the volume before us—a volume of controversy in disguise—in the following order: 1. The results of the Portuguese expeditions into the interior; 2. The discovery of the great Lake Nyanja, Nyanza, or Nyassa; 3. The map constructed for Dr. Livingstone's 'Missionary Travels' and the part taken by the Royal Geographical Society; and 4. Burton's expedition to the Lake Regions.

Lacerda on his way northward from Tété crossed some rivers running eastwards into the Nyanja or Shire; for the Movizas (Babiza), the race of trading natives from whom the traveller derived his information, deem the lake a river, and call it everywhere Shire. Beyond the Aroangoa again, when enquiring respecting the Serra Muchingue, to the N.E., he was told that it trends to the Zambezi and the Shire, which implies that the latter water is N.E. of the mountain. When he came to the Chambeze, or, as he called it, the New Zambezi, he was told that "it trends to the river that runs by the side of the Cazembe's town,"—that is, to the Luapula, which according to all native reports flows to the Nyanza (called in the south Nyanja), the Lake Tanganyika of Captain Burton. At length arrived at Moiro-a-Chinto, in lat. 10° 20', he learned that "the Mussacumas in the north dwell on the borders of the Shire." The word Mussacumas signifies "the people in the north," and thus the Shire is traced up to about the ninth parallel of latitude. Gamitto informs us that, according to Lacerda, the Arungo dwell on the Shire. Now the people so named, and known to Gamitto, occupy the left bank of the Luapula, opposite the Cazembe. They are the Marungos of Arab traders. Thus it is evident that the information collected by Lacerda led him to believe in the continuity of the waters from the Luapula to the Nyanja or lake Maravi. Whether the connection of this with the Zambezi by the river Shire, denied by Gamitto, was admitted by him, we know not. When Lacerda first

enquired respecting the further course of the New Zambezi running to the west, he was told that "it flows to the right hand of one going to the Cazembe" (i.e. facing the north). This appeared to him utterly absurd, and he concluded that Pereira, who interpreted and adopted the accounts of the natives, did not know his right hand from his left. But it is obvious that the natives meant to speak of the ultimate course of the river, and that, in describing the stream actually flowing to the left as going to the right, they only put into other words the statement that it trends to the river that runs by the Cazembe's town.

At Capremera's village, south of the Aroangoa, Lacerda enquired respecting the trade of the country, and was told that it all passed through the hands of the Anguro and Ajáo (or Waiáo) about the lake, who communicate with Kilwa. It was added that nearly all the ivory from the Cazembe goes the same road. Lacerda suspected some more direct intercourse between the Cazembe and Zanzibar, simply because it was hard to account for the exclusive adoption of a very circuitous route; but he learned nothing whatever of any other line of traffic. Captain Burton's assertion that Lacerda knew of a direct road to the coast has no foundation.

Following in like manner the steps of Monteiro's expedition, we get a view from what is erroneously called the country of the Maravis, of the adjacent lake. "The lake Maravi of geographers," writes Gamitto, the author of the volume 'O Muata Cazembe,' "is called by the natives Nyanja-Mucuro" (great lake). Now Captain Burton, who assures us that he has most carefully studied Gamitto's volume, writes as follows ('Lake Regions,' in *Journal of the Royal Geographical Society*, vol. xxix. p. 272, n.):—"Messrs. Gamitto and Monteiro have heard that the Nyanja-Mucuro Grande, or Great water, is nine leagues (thirty geographical miles) broad, and this, which represents the Tanganyika, they distinguish from the Nyanja-Pequeno, or Little Nyanja,—namely, Little Nyassa." Does not Captain Burton here grossly misrepresent the author whom he pretends to follow? Gamitto says that Nyanja-Mucuro is Lake Maravi, and round its shores dwell the Ajáo, the Bororo, Manganja, Maravi, Anguro, &c. Captain Burton gravely states that the Nyanja-Mucuro of Gamitto is Lake Tanganyika, on the shores of which the nations just named are not to be found. This bold style of misrepresentation is the chief characteristic of all that Captain Burton writes in defence of his peculiar views of the Lake Regions. Redundant as a commentator, he is as an editor negligent and undiscerning. He does not perceive that Guapula is only Luapula disfigured by a flourish of the penman, and that the Guarava, which he says flows into the Luapula, is that river itself. The numerous clerical errors of the Portuguese text he leaves uncorrected.

I now turn to the advances made in the geography of Africa from other quarters. In 1835 an account of Captain Owen's voyage, given by me to the *Edinburgh Review*, first called attention to the great inland sea; pointed out the lofty Kilima

Njaro and the most eligible points on the eastern coast, some of which were soon after occupied by missionaries. In 1845 a Memoir on the Lake, presented by me to the Royal Geographical Society, united all the information obtainable at that date respecting the inland sea. In 1852, in 'Inner Africa laid open,' I returned to this subject, adding, among other things, the results of Lacerda's expedition and that of the Pombeiros.

In 1855 there appeared in the *Missionary Intelligencer* a very modest and interesting account of the results of enquiries made by a missionary, Mr. Erhardt, during two years, in all the places of trade along the eastern coast of Africa from natives of all parts in the interior. All agreed in stating that there is a single lake extending apparently through twelve degrees of latitude, and he adds that all call it Nyanja. But the editor of the *Proceedings of the Royal Geographical Society* (vol. i. p. 8) was pleased to state that its southern end is called Nyassa. The patient perseverance of Mr. Erhardt and his ample opportunities entitle his testimony to great weight.

The works of mine above enumerated seem to have never attracted the attention of the Royal Geographical Society; on the contrary, pains were taken in that quarter to suppress my name, as if it were a crime to cultivate geography beyond the precincts or independently of that learned institution.

In those researches I was not alone. A veteran geographer, who took a deep interest in them (Mr. J. Arrowsmith), was ever at my side. To encourage and facilitate my pursuits, he spontaneously engraved various outline maps on a large scale for me to fill up. He also engraved a map combining the routes of the Pombeiros and of Lacerda. Of this map two proofs remained in my possession, one of which is now in the map-room of the Royal Geographical Society. These preliminary sketches were regarded by him as materials for a great map which he meant to make his own. The MS. work to be illustrated by this map, when complete, was placed in his hands for publication; but as soon as it became apparent that he would consult—as to the time of publication—only his own convenience, and not the author's wishes, it was taken from him, and published elsewhere with a small and imperfect map.

At this turn of affairs his resentment knew no bounds, and never abated. Consequently, when called on in 1857 to construct a map for Livingstone's 'Missionary Travels,' he seized the opportunity of repudiating and discrediting, as far as was in his power, whatever there was of novelty in the maps designed by me. It is the geographer's duty, in drawing a map, to combine in it all the authentic information obtainable. Lacerda's information was of this character, yet it was not allowed a place in Livingstone's map. Mr. Arrowsmith, the close and indispensable ally of Dr. N. Shaw, was also from his temper and technical knowledge the ruling party. In geographical matters he was little disposed to yield; and so utterly absurd was the circle of intertwined rivers reported by Dr. Livingstone in the middle of the continent, that Arrowsmith certainly never would

have engraved it had he not been impelled by some overbearing passion.

What has been just said helps to explain the extraordinary misstatements that occur in Dr. Livingstone's volume. He tells us that Lacerda started from Zumbo, a point 200 miles west of Tété, and in his day inaccessible to the Portuguese; that his papers were all lost; and that in the map prefixed to Bowdich's 'Discoveries of the Portuguese' Tété is placed on the north of the river. These statements, and many more, are totally unfounded. Dr. Livingstone is obviously not a bookish man, and in referring to books and historical matters doubtless relied on his advisers: they, if they did not mislead him, certainly never corrected his errors. The journal of Lacerda, and even Gamitto's volume, lay on the shelves of the library while Dr. N. Shaw was "carefully elaborating" (as he expressed it) Dr. Livingstone's volume. Arrowsmith knew well that Lacerda did not start from Zumbo; he was well acquainted with the map in Bowdich's book; both he and Dr. Shaw were aware that the narrative of Lacerda's expedition, and the authorities for it, were to be found in my 'Inner Africa laid open.'

A proof of the influence exercised on Dr. Livingstone while preparing his volume is manifest in the fact that the most ridiculously silly paragraph in the whole long series of the Society's *Transactions** was copied and transferred by him to his own pages,† selected for him, no doubt, by Dr. Shaw; I mean the paragraph explanatory of the names Monomoizas and Monotapistas. The northern portion of the map belongs wholly to Arrowsmith; and that it is an inexplicable, unpardonable fabrication, will be evident to anyone who compares it with the map of Lacerda's route engraved seven years before by the same geographer.

Dr. Livingstone in the course of his rambles met with an Arab traveller, who stated that crossing Lake Tanganyenke from Ujiji he travelled S. by W., and then visited the Cazembe, going east round the south end of the lake. The Arab's account might have been misunderstood; the words reported admitted of different interpretations. It was evident that the Arab did not return to the coast; in truth, he went eastward only round the Lake Mofo, on the eastern side of which stands the Cazembe's town. But his words were seized on by Dr. Livingstone's advisers as a pretence for dividing the lake; and as my account of Nyassa could not be deemed a fiction, they suggested that it applied only to the southern lake, though on its eastern shore was marked Ujiji, which belongs to their northern lake. Thus my map was condemned, Erhardt's soon forgotten. Yet this change depended entirely on the interpretation of a doubtful sentence in the narrative of an Arab traveller. That narrative was soon after published in Bombay (*Geographical Society's Transactions*), Lisbon (*Boletim e Annuaes*), and London (*Journal of the Royal Geographical Society*, 1854); and then it plainly appeared that the Arabs had never gone round the sup-

posed end of the lake. Crossing the lake westward at Ujiji, they travelled to Benguela, and thence returned to Kilwa by the southern road. Thus the foundation of the two-lake system crumbled to dust; there remained not a tittle of evidence in its favour. But its authors cared little for facts; strong in their position at the Royal Geographical Society, their self-esteem urged them to persist in their errors. On this falsification of the map drawn for the 'Missionary Travels' was founded an article of the Society's creed, which I venture to deny, and Captain Burton defends.

In this state of things, Capt. Burton, unacquainted with the circumstances of the question in dispute, possessing scanty erudition, but great powers of borrowing, and ill-instructed by the Royal Geographical Society, sallied forth, the champion of their errors, resolved to discover in the Land of the Moon confirmation of every crude hypothesis favoured by his patrons. All authorities, foreign and native, of any value, from Duarte Lopez down to Mr. Erhardt, agree, as we have seen, in vouching for the existence of a single lake of immense length. But what they could not elicit by years of investigation was discovered by Captain Burton in an instant. He learned, as soon as he reached Zanzibar, that "the Nyassa is a small lake." Now this language implies a plurality of lakes, and that Nyassa is a proper name. But Captain Burton's oft-repeated statement that Nyassa is the indigenous name of the southern lake is totally untrue. It is the Zanzibar equivalent of Nyanja and Nyanza, names of the inland sea; used, the former in the south, the latter in the north. It is clear, therefore, that his reported account of the Nyassa is the offspring of his own conception, in his own language. But he has great resources; he tells us that caravans from the Cazembe going between the two lakes descend on Kilwa from the north-west. Why from that quarter? The Cazembe is nearly in the latitude of Kilwa. Then he adds that hundreds of caravans visit the northern end of Nyassa (Nyanja), though unknown further south. Why do they resort to that secluded and unapproachable point? Why do they remain unknown to everybody but Capt. Burton? When asked how he came to make this remarkable discovery, so directly opposed to all previous authorities, his answer is, "Somebody told me."

It is not surprising that with this dispute in hand Captain Burton grows irritable and excited. To others, the question may seem to be, are there two lakes or one? To him, his conscience suggests that it is, whether he has not fabricated a statement in defence of his own views? Instead of endeavouring to vindicate his veracity, he multiplies disputes on all points in order to hide by confusion the point at issue, and flings dirt at his opponents. He might plead that he has been duped, but he cannot expect much lenity on that account; for while receiving the lessons of his Mephistopheles, he has imbibed not a little of his malignity. His object being to establish that instead of one lake 12° in length, there are two lakes with a caravan route passing between them from the Cazembe to the coast, he has very

recently condescended to offer a proof of this fact of a most surprising kind. He informs us ('Supplementary Papers,' xxix.) that Dr. Livingstone, starting from Buromaji on the coast (lat. 6° 53'), reached the interior of the continent, marching over the land between the lakes, and therefore calls on me to cry, "peccavi." That of course I must do as soon as I find the preceding statement to be true. But I have always believed that Dr. Livingstone entered the continent where he now is by way of Mikindani, south of Kilwa, and the southern end of Nyanja. To that belief I still adhere. If Capt. Burton has any regard for his reputation, he will hasten to prove his assertion; and, until that be done, it is to be hoped that he will abstain from the intemperate use of pen and ink.

W. D. COOLEY.

Religion and Allegiance; Two Sermons preached before the King. By Roger Mainwaring. (London, 1627.)

WE are all familiar with the woes of authors whose works have been, in their own opinions, dealt with too hardly by the criticism of some leading journal of the present day. But what is the fate of the man who has been ill-treated by the *Times* or the *Saturday Review* compared with the fate of the man who has been ill-treated by Rushworth? In a few weeks, perhaps in a few days, the best newspaper article is forgotten; and the victim walks abroad with his head erect, as though nothing worth speaking of had happened. But a dry and laborious compiler like Rushworth never reaches the land of forgetfulness. If the general reader is shy of approaching his ponderous folios, there is always a generation of writers ready to hang upon his lips, and to deck out his old dull story in all the latest fashion of the hour.

It is the misfortune of a vanquished cause that men cease to care about what its defenders thought or said. Laud's force of character and high political position have indeed secured him a permanent place in English history. But who, even for historical purposes, reads Montague's 'New Gag,' or 'Appello Cæsarem;' or Sibthorpe's 'Apostolic Obedience,' or Mainwaring's 'Religion and Allegiance'? Are not a few extracts to be found in Rushworth? and what is the use, even for an historian, of knowing more?

And yet, if anything is certain, it is that no history is ever properly written, unless the writer does his best to understand what people, of whose conduct or theories he disapproves, have to say for themselves. And if ever there was a doctrine of which a writer of the present day is sure to disapprove, it is that which supported Charles I. when he was levying the forced loan which roused the people of England to demand the Petition of Right, and for opposing which Eliot was a prisoner in the Gate House, and Wentworth in confinement in Kent. It appears to us a monstrous thing that a couple of Laudian divines should justify this iniquitous exaction from the pulpit, and should endeavour to commit the nation to a recognition of something very like absolute power.

Nevertheless, let us hear, even if we strike. Sibthorpe's sermon was preached in February 1627, at the Assizes at Northampton. Two

* *Journal of the Royal Geographical Society*, xxvi. p. 117.

† *Missionary Travels*, p. 617.

or three months later it was the cause of a great commotion in England, Archbishop Abbot refusing to license its publication, and being in consequence banished into Kent, and subsequently suspended from all judicial functions attached to his see. But the sermon itself is a poor production; and anyone who takes the trouble to read it will have no difficulty in understanding why its author, son-in-law as he was to so influential a personage as Sir John Lambe, never reached the episcopal bench.

Roger Mainwaring was far superior to Sibthorpe in every way. The first of his two sermons was preached before the king at Oatlands, on July 4, just as a desperate effort was being made to collect the loan, in order to supply the needs of Buckingham after he landed in Rhé. And there is a fiery vehemence about the man, united with an evident wish to find an intellectual basis for his exhortations, which at once attracts attention.

Translated into modern language, his argument is that, if left to themselves, men would be simply a mass of individuals without possibility of order or discipline. To save them from this, God has placed them in various relations, and happiness and prosperity result from the fulfilment of the duties arising out of those relations.

"From all which forenamed respects, there did arise that most high, sacred, and transcendent relation which naturally grows between the Lord's anointed and their loyal subjects; to and over whom their lawful sovereigns are no less than fathers, lords, kings, and gods on earth."

Out of the rule of kings comes harmony and order.

"For that no parts within their dominions, no persons under their jurisdictions—be they never so great—can be privileged from their power, nor be exempted from their care, be they never so mean. To this power the highest and greatest peer must stoop, and cast down his coronet at the footstool of his sovereign. The poorest creature which lieth by the wall, or goes by the highway-side, is not without sundry and sensible tokens of that sweet and royal care and providence which extendeth itself to the lowest of his subjects. The way they pass by is the king's highway. The laws which make provision for their relief take their binding force from the supreme will of their liege lord. The bread that feeds their hungry souls, the poor rags which hide their nakedness, all are the fruit and superfluity of that happy plenty and abundance caused by a wise and peaceable government."

Such a power is superhuman.

"For if it were of men, or if that power which is dispersed in communities and multitudes were collected and settled in the king, then might this power be thought human, and to rise from men."

Whereas kings have

"a participation of God's own omnipotency which He never did communicate to any multitudes of men in the world, but only and immediately to His own vicegerents, and that is His meaning when He saith, 'By me kings reign.'"

Evidently Mainwaring wants something more than mere flattery of the reigning sovereign to fill his sermon with. He must have a theory to fall back upon; and if only we take the trouble to strip off the religious and biblical clothing from his thought, we shall find it wonderfully like the sayings of some men in our days whose

words are of weight in the world. What, for instance, is the doctrine of a government standing up for the permanent needs of men above their shifting interests, but the very doctrine which Dr. Gneist has elaborated in so many voluminous works written in defence of what he calls "the State," against the encroachments of society? And do not even those who do not share his views, and who perhaps differ amongst themselves as to the way in which the society of the future is to be organised, yet all agree in this, that in some way or another—by giving due weight to those who have the advantage of wealth and station, according to some; by giving free play to intelligence and virtue, according to others—the mass of men must be lifted up from the consideration of their immediate wants to provide, as far as possible, for that which is future and distant?

To us it seems so unutterably absurd that anyone in his senses should hope to find all this in Charles I., that it is long before we can recognise the possibility of looking for anything in common between Mainwaring and the thinkers of our own time. And yet if any set of men might be pardoned for looking to Charles, it was the religious party to which Mainwaring belonged. These men had ventured to think for themselves, and had been met by the House of Commons with the assertion that their doctrines were not in accordance with those of the Church of England. In the last Parliament Pym had reported that one of their number ought to be impeached, because, amongst other reasons,

"the wisdom of all great States do concur herein. 1. Upon the principle of reason; for that nothing works more upon the inward faculties than the stirrings in point of religion. 2. Upon the principle of experience, that the raising of a division or distemper in religion doth often meet in this *tertio* to ruin the body of the Church and State."

What wonder if they saw the principles of justice and permanency represented better in Charles than in the House of Commons?

We can see that this was not so—that there were elements of weakness and tyranny in the exaggeration which they permitted themselves in defending their own cause; elements, too, of justice and nobleness in the cause of their opponents which they entirely overlooked. But nothing will conduce so much to the proper understanding of this most important reign, as the knowledge that there were arrayed on both sides principles as well as persons; that one side won and the other lost, not because all the reason was on the side of the Parliament, and all the folly on the side of Charles, but because between opposing reasons the balance inclined pretty heavily against the king.

It is hardly necessary to go any further. When once the theory had been accepted that the king represented the permanent interests of the State, we are prepared to hear that though assemblies are

"necessary to the ends to which they were at first instituted, yet know we must that ordained they were not to this end, to contribute any right to kings whereby to challenge tributary aids and subsidiary helps, but for the more equal imposing and more easy exacting of that which unto kings doth appertain by natural and original law and justice as their proper inheritance, an-

nexed to their imperial crowns from their very births. And therefore if, by a magistrate that is supreme; if, upon necessity extreme and urgent, such subsidiary helps be required, a proportion being held respectively to the abilities of the persons charged, and the sum or quantity so required surmount not too remarkably the use and charge for which it was levied, very hard would it be for any man in the world, that should not accordingly satisfy such demands, to defend his conscience from that heavy prejudice of resisting the ordinance of God and receiving to himself damnation, though every of those circumstances be not observed which by the municipal laws is required."

The way in which Mainwaring attempts to guard against extreme consequences is especially noticeable. But it was not to be expected that he should find favour with Parliament. He was impeached by the Commons, and Pym, who conducted the impeachment, seems to have found out that he had something more than a Court flatterer to deal with. Put upon his mettle, he too has his idea of the State to set forth.

"The best form of government," he said, "is that which doth actuate and dispose every part and member of the State to the common good; and as those parts give strength and ornament to the whole, so they receive from it again strength and protection in their several stations and degrees."

Far higher and nobler doctrine this than Mainwaring's. The sermons were in the end condemned to be burnt. They appear now to be extremely rare. A search for them in the catalogues of the Museum Library ended in defeat. The extracts given above are taken from a copy in the library of Sion College.

SAMUEL R. GARDINER.

Johannis de Fordun Chronica Gentis Scotorum
Edited by William F. Skene. Two vols.
8vo. (Edinburgh: Edmonston & Douglas.)

WE welcome with much pleasure a new, and by far the best, edition of the *Scotichronicon* of John de Fordun. The production of it places us under a fresh obligation to the Scottish antiquaries, who have always set a praiseworthy example to their brethren across the Tweed. With the exception of two or three chartularies of some of the smaller religious houses in Scotland, there is no chronicle or book of monastic evidences connected with that country that has not been printed. Would that England could make the same boast!

The work of Fordun, in one form or another, has been long familiar to the historical student. Dean Gale was the first person to draw attention to it, by including it in his collection of mediæval chronicles; and his labours were soon afterwards supplemented by Thomas Hearne of Oxford. His edition of Fordun, in five octavo volumes, is perhaps the most favourable specimen that we have of the typography of his remarkable series of Annals. Still, although more complete than Gale's work, it is not free from blemishes. The text of Fordun with which the majority of our readers will be best acquainted, is that contained in two handsome folio volumes, published at Edinburgh in 1759, under the editorial care of Walter Goodall. All these editions must now be laid aside for that with

which Mr. Skene has recently favoured us, having rendered it doubly interesting by his prefaces and historical illustrations.

There is little known about Fordun himself. It is probable that he was a chantry-priest at Aberdeen, and it is pretty plain, from internal evidence, as Mr. Skene observes, that he wrote the earlier portion of his work between the years 1384 and 1387. It seems to have been Fordun's intention to compile a history of his country, taking the *Polychronicon* of Ranulph Higden as his model. To effect this Fordun spared no pains. In the monastic libraries of Scotland he would find many MSS. which would be of use to him; and we know that he crossed the Borders into England on a literary campaign. The references to authorities which, with a rare candour, he gives in his text, enable us to trace with more or less certainty the course of his reading. But these references are by no means exhaustive. Mr. Skene gives a list of fifty-seven works which Fordun quotes by name. But with many of these he seems to have been acquainted at second-hand through the pages of Higden, as for instance with Bede, Geoffrey of Monmouth, Henry of Huntingdon, and the 'Gesta Regum' of William of Malmesbury. As a Scot he would have great difficulty in gaining access to the English libraries. About Hexham, Durham, and York he knows next to nothing, and yet they had historians who could have assisted him. He found indeed in Scotland the Life of St. Margaret, which Turgot, prior of Durham, had composed; and he made large use of the works of Aelred, abbot of Rievaulx, in Yorkshire. Aelred was a son of one of the hereditary priests of Hexham; but Fordun, strange to say, gives him a new name and nationality. He calls him Baldred, and seems to identify him with a local saint who was well known in Lothian in the eighth century. Fordun seems to have been almost entirely unacquainted with what we may call the Cuthbertine literature. He knew nothing of the Chronicle of Lanercost. But Lanercost might well be excused for refusing to open her scanty hutch of books even to an antiquary from Scotland.

However comprehensive the design and collections of Fordun may have been, we know that he only completed five books of his History and a portion of the sixth. These bring the annals of Scotland down to the year 1153, the year of the decease of David I. Soon after Fordun's death, his unfinished labours were taken up by a friendly chronicler, Walter Bower, who carried on the history to the death of James I. in 1436. But Bower did more than this. He not only added nearly eleven books to the five which Fordun left behind him, but he introduced many interpolations into his predecessor's work, which were unrecognised until Mr. Skene was fortunate enough to discover the MS. on which his edition of Fordun is based. In the obscure little German town of Wolfenbüttel is a fine library, the gift of a Duke of Brunswick, in which is a MS. of the *Scotichronicon* as it left Fordun's hands. It is unnecessary to say that this is a volume of exceeding value. And it is the more important to know what Fordun and Bower severally wrote, because it is evident that Bower, from political mo-

tives, altered Fordun's facts as well as interpolated his narrative. The knowledge of this makes us look with no little suspicion upon those portions of the Chronicle for which Bower is more immediately responsible.

The earlier part of Fordun's work might very appropriately be called a Scottish *Æneid*. The writer is so much at home with Geoffrey of Monmouth, that we see how fond he was of historical romance. But it is only fair to say that this portion of Fordun's History seems to have been an afterthought. It was his intention, in the first instance, to deduce the annals of his country from Malcolm Canmore to his own time. He subsequently changed his plan and went farther back, and then he found materials which were often of a very questionable character. Still, as a whole, his work is one of high value, because it is the only General Chronicle of Scotland to which the historical student can refer. It is strange that in a country where the *amor patriæ* was so keen, more annalists should not have arisen to celebrate her fame.

The central figure in Fordun's Chronicle, nay the central figure in all Scottish history, seems to us to be David I. He was the great organiser of his kingdom, and it needed organisation. English on his mother's side, and brought up at the English court, an English noble all his life, he remodelled or created nearly all the institutions of his country after an English pattern. He was the great lawgiver of his country, the introducer of a new aristocracy, and the protector of freedom as the founder of the free burghs of Scotland with their chartered privileges. He had the Norman love of order and discipline, and he made his people love it, as far as it was in their nature to do so. As a Church reformer he was wonderfully successful. He practically established a new Church upon the old Celtic foundations, bringing in the foreign monastic orders and a fresh ritual. He founded six bishoprics, and some of the noblest religious houses in Scotland owe their origin and their endowments to his pious generosity. David was blessed with a son of rare promise and ability, but who predeceased him, and the father did not long survive his child. To say that his people mourned him would be too slight a compliment. John of Hexham could say of him, "*Cujus memoria per omnes generationes in benedictione sit. Similis illius principis in diebus nostris non fuit.*" But those who would know more of the virtues of sire and son must read Aelred's noble panegyric upon them. It occupies as many as fifteen chapters in Fordun's History. A new edition of this tract, conjoined with the other products of Aelred's pen, would be worthy of the attention of our Historical Societies.

We are glad to learn that the abridgments, etc., of Fordun's Chronicle are to form a part of the series in which these two volumes appear. We trust they will contain, *inter alia*, a good index to the set. As we have now before us, probably, the most complete evidences of early Scottish history that we are likely to obtain, we shall be glad to see from Mr. Skene's pen a critical history of the Celtic race. No one is so well qualified to extract the gold from the dross, of which there is a considerable quantity.

JAMES RAINE.

The Parisians. 4 Vols. By Lord Lytton. (Blackwood & Sons, 1874.)

LORD LYTTON's reputation as a novelist is of a somewhat curious kind; it rests upon one incontestable fact—for forty-six years he continued to supply the public with a large number of novels which were confessedly ambitious and undeniably good of their kind, and those kinds were very various. But this is hardly by itself an adequate explanation of the fact that at any time between 1827 and 1873 Mr. Bulwer, or Sir Edward Bulwer Lytton, or Lord Lytton, would have had to be named as one of the first three or four living English novelists, and that between the death of Scott and the publication of 'Vanity Fair' he would have been placed at the head of all by something of the same kind of consent, and on something of the same kind of ground, as Byron after the publication of 'Childe Harold' was placed at the head of living English poets. And what makes this long term of generally recognised pre-eminence, this still longer term of incontestable eminence, a more curious problem is, that all the time there were good judges, who got to be the majority among good judges at last, who maintained that if this reputation was not spurious, it was at any rate exaggerated; that there was an element of pretension in it, almost an element of charlatanism. It would be useless to deny that there was an element in Lord Lytton's popularity, a side of his talent which was fairly open to satire and caricature; it would be equally useless to deny that he was a diligent and skilful man of letters, but the puzzling thing is that his genuine skill and his false ambition, if it was a false ambition, helped each other and sustained each other to the last. There have been plenty of critics to assert or imply that his sublimities were stilted and his mysticism shallow, and his knowledge of the world superficial; and they could always make out a very plausible case, only they never answered the question why he did not go the way of Samuel Warren, and G. P. R. James, and the Abbé Delille. It is some approach to an answer to say that in the early and critical part of the author's career his social and literary reputation helped each other amazingly, so that he was able in the absence of competitors to place himself on a pedestal, and that then industry and intelligence were enough to keep him there. And it carries us a little further to notice that he was careful to renew himself, that he passed from fashionable life to the romance of crime and of psychological mysteries, and from these to historical romances that contained a good deal of historical theory, and from these to the poetry of middle-class life, domestic and commercial, and from these to spiritualism, and from spiritualism to sociological speculation, with a versatility that did not leave his public time to tire. But this only suggests another difficulty,—his versatility was largely sustained by borrowing, and it cannot be said that he always borrowed from his equals or his superiors, or that he always improved what he borrowed. In 'The Parisians,' for instance, we feel not once or twice that the author has read the 'Mémorial for Paris,' and other sketches by the same well-known hand in the *Pall Mall Gazette* and the *Cornhill Magazine*, and we do not feel that the author of 'The Parisians'

is exactly the more penetrating or the more incisive of the two; and yet 'The Parisians' serves in a way to sustain a reputation of quite a different order from that which the 'Member for Paris' helped to make. There is another contrast between the two books which throws some light upon the problem we are trying to elucidate: the author of the 'Member for Paris' seems to value himself upon his ideas, to claim his reader's respect on the ground that he has such an ingenious insight into the corruption of French society, and represents what he sees so wittily: while the author of 'The Parisians' seems to value his views and his ideas chiefly if not exclusively because they have commended themselves to him. And here, perhaps, we touch the secret why an ambition distinctly in excess of Lord Lytton's imagination and his intelligence (though both were decidedly above the average of even able men) did not defeat itself, why it was an element in the success he attained. His personality was more distinguished than his talent, and his talent always displayed itself on the level of his personality: the public, at least the unsophisticated section of it, admired his books at more than their intrinsic value, in the same sort of way as the conversation of a high-toned, high-bred man is admired more than that of a mere saver of good things, save that the charm of high-bred conversation depends a great deal upon reticence and refinement of temperance, whereas the charm of Lord Lytton is a subtle patrician joyousness, a high-strung pride of life.

'The Parisians' is at once an illustration of the essential distinction which placed Lord Lytton above the average run of successful novelists, and of the peculiarities of his talent as a successful novelist. From the latter point of view it does not detract from its value that it is, at least in its present form, not one of his most successful works. We say in its present form, because, as we have the same scheme of constitution for France invented by the same character twice over, it is obvious that, though the author's death left very few gaps to fill, he had not passed a final decision on the work as far as it went. This incompleteness, and what it is natural to take for traces of the disjointed stiffness of incipient age, only make it easier to detect the springs of the powerful machine that had been wound up so often, and seemed to be beginning to go to pieces at last.

The plot is very characteristic; it is complicated without being in the least sensational, and keeps our curiosity alive, while it rather chills than excites our interest. Instead of following the discoveries which the characters make by their own energy, we watch languidly the disclosures which the author doles out impartially at arbitrary intervals to them and to us. It is not till near the end of the second volume that we are told the situation of the hero, though there was no reason for keeping it back except that the author thought the disclosure would come with more effect when it served to make a mass of incomprehensible conduct comparatively intelligible. There are three persons who are more or less interested in the fate of a girl who is and is not legitimate, and turns out at last to be a ballet-dancer in love with a Red poet. Of the three one is a

grand-uncle who wishes to provide for her as the representative of her mother; another, the hero, is the representative of her father, who has left him a fortune, with the obligation in conscience to give her as much of it as he thinks she deserves or will do her good; the third is a financier, who wanted to marry the mother, and fancies erroneously that he was thwarted by the father of the secondary hero, who is French (a Breton noble), while the principal hero is English, and a good deal of the story turns upon the shadowy schemes of vengeance of this financier, who is a Liberal, happily defeated by another financier, who is an Imperialist. The two financiers rather resemble well-managed puppets rehearsing a spirited imitation of Balzac's comedy of affairs. Still there is a good deal of skill in the way the secret about the daughter of Louise Duval is made to interpenetrate the rest of the story, which is intended to give us a panorama of Paris society at the period of the fall of the Second Empire. There is a Breton noble, whose estate has been ruined, and who comes to Paris to learn how to keep the ruins together; there are Legitimist nobles who are not ruined, though the sons are reduced to find pocket-money for their pleasures and their charities by setting up a shop of dandies' requisites for their nurse to manage; an exquisite of the *Chaussée d'Antin*, a *viveur* who disappears under a cloud, and reappears as a consummate politician, who uses a secret society and a journal, of which he makes the Red poet editor, as machines to abolish the Second Empire. Then there is a poetess who was intended for an opera-singer, and eventually marries the English hero after a great deal of heart-searching about her vocation, and a great deal of correspondence with a Madame de Grantmesnil, and also after a narrow escape of sacrificing herself to the redemption of the Red poet, which is taken in hand under better auspices (with what success we do not learn, as the book is unfinished) by the daughter of Louise Duval. There are perhaps two thoroughly lifelike characters in the book,—the good-natured, tasteless duenna of the poetess, and the Red poet, who is made up of insatiable vanity and diseased sensibility, passing into insincere ferocity; and it might be possible to add the *bourgeois* exquisite, who contrasts throughout effectively with the real aristocrats without ever becoming vulgar.

In general the characters that have not to carry on the story are better than those who have; there is nothing to disturb their make-up as lay figures, and the make-up is often careful enough. The conduct of the acting characters is, for the most part, unreal and theatrical (the poetess is an exception), but then it is also true that there is an element in most of us that finds the theatrical method of procedure pleasanter and finer than the method of real life, and that it was part of Lord Lytton's distinction that his personality was strong enough to enable him to indulge his preference for the theatrical, and to enable his readers to indulge their preference for—once unblushingly. And one sees the value, such as it is, of his situations all the better because in his latest story they are arbitrarily produced, and

terminate without result: our interest is not in the action, but in a complicated series of æsthetic moments. Occasionally the conversations are amusing, one especially, where it is brought out that the Red poet has condemned Tasso without reading him, but in general the characters talk opinions rather than epigrams. One learns at great length, and yet without much fatigue, that Lord Lytton thought the same as most Englishmen about the interests of France, and that he had been much exercised by the ideal reasons which might prevent an Englishman from marrying an actress, or even, if very fastidious, an authoress, and had moreover endeavoured to enter into the peculiar trials of a womanly woman of genius. Of course it would have been better if the characters, or at least the situations, could have been made to speak for themselves, instead of being the mouthpieces of the author. But if the characters talk the author's opinions, we have still reason to be thankful that they are not made to talk his system; if his originality is not sufficient to enable him to think very differently from common people, at least it serves him to think at first-hand in the concrete what they were thinking already at second-hand in the abstract. It is always a praise to have lived near the rose. Lord Lytton spent his life in coming very near to many roses; if he failed to gather any rose for us, he made us artificial flowers of the very best *pot-pourri*. We may say, if we are ungrateful, that the colours showed best by gaslight; but, after all, the fragrance comes through the paint.

G. A. SIMCOX.

BOOKS FOR CHILDREN.

OF late years there has been a healthy reaction shown in the books written for children. Moral conflict is not so frequently depicted as it was, for every vice and virtue has had its turn. Children's feelings have been analysed and dissected with an amount of skill which has been somewhat wasted on such volatile material. The animals, too, have been pressed into the service, and made to bear their part in this subjective teaching. Ducks have set an example of truthfulness and sobriety; cats have shown surpassing generosity; rats and mice have been made to proclaim that "honesty is the best policy." But even this stage is passing by, and there is now a healthy amount of story-books without any particular moral, or, if they have a moral, it is something simple and easily comprehended in child life.

There is a tendency in the popular taste towards fairy tales, with their vivid colouring, their broad effects, their grotesque variety. But a thoroughly good fairy tale is a very difficult thing to produce. It should not be too long, it should not be too horrible, it should be funny without effort, and without vulgarity, and it should keep up its interest to the last word. We do not think *Queer Folk: Seven Stories by the Right Hon. E. H. Knatchbull-Hugessen, M.P.* (Macmillan and Co.), quite fulfils these conditions. The writer has a quick eye for the picturesque, and a great knack of painting horrors, but we pity the sensitive child who dreams after hearing one of his stories. They are best suited for sturdy schoolboys and their strong-minded sisters from twelve years old and upwards. "The Warlock of Combé," the first story in the book, is amusing, and is told with great spirit. A warlock—perhaps it is not generally known—is a wise man of the woods who watches over the interests of specially favoured mortals. He is introduced to us as defending a

farmer who has been entrapped into the company of a highwayman in a dark forest. The friendly warlock puts the highwayman to flight by causing a number of hares and rabbits to fly at him, and the ruffian is finally suppressed by having a well-aimed hedgehog thrown in his face. The farmer and his daughter Grace go through many subsequent adventures, in which the warlock befriends them. We like even better than this the story of Little Grub, the boy who dreams that he is taken prisoner by Punch, is sugared into an image on a Twelfth-cake, and wakes to find himself carried in rheumatic fever to a children's hospital. "The Strange City," too, which is the capital of some Utopia or New Atlantis, where a cabman is indignant at being given more than his fare, and one of "the company's servants" refuses a gratuity, is funny. But "The Pig-Faced Queen," which clumsily attempts to make fun of the women's questions of the day, only succeeds in being vulgar; and "The Old Bachelor Married" is not a suitable story for children, and ought not to be given to them to read.

The Fairy Family: a series of Ballads and Metrical Tales illustrating the Fairy Mythology of Europe, by Archibald MacLaren (Macmillan and Co.) has a great deal that is interesting in its information about the fairy beliefs of various nations, and the verses which illustrate them are some of them pretty and for the most part spirited. Take, for instance, these lines from "The Elf Folk and Little Mabel," as a specimen of the pleasant way in which most of the stories are told:—

"Trooping, trooping, on they go
O'er the dewy grass,
Little feet as white as snow
Twinkling as they pass;
O'er the grass their mantles sweep,
And the daisies roused from sleep
Half unclothe their dreamy eyes
Timidly and with surprise—
Nothing but the starry skies
And the dewy grass.

"Listen! listen! all is still—
Mabel is asleep.
Up upon the window sill,
Where nasturtiums creep;
All into the room have gone,
Sound of turning hinge was none,
Past the box of mignonette
In that latticed window set,
To the curtained bassinette—
Mabel is asleep."

But there is nothing about that great host of fire-fairies—the Salamander tribe—nor about the gnomes, who are the guardians of subterranean treasure; and Ireland ought to have been represented amongst the fairy-haunted lands.

Fantastic Stories. By Richard Leander, translated by Paulina Granville, and illustrated by M. Fraser-Tytler (Henry S. King and Co.) Richard Leander in his preface professes to have written these stories while away from his home during the Franco-German war. We should like to know the German of the sentence which has been thus rendered in English, "They must be buried high on the tops of mountains, so that they can look out over the country, far away into the valleys where the ships sail." But the stories of "The Knight who grew Rusty," and "Heino in the Marsh," are beautiful, and none of them are uninteresting; the translation is for the most part smooth and easy, and the book has the additional charm of being prettily illustrated.

Happy Spring-Time in Pictures. Verses for Mothers and Children. By Mrs. Charles Heaton, with illustrations by Oscar Pletsch. (Macmillan and Co.) Oscar Pletsch's pictures are delightful. They are chiefly of round chubby children toddling into every sort of mischief. It must be very difficult to make a book that will do equally for mothers and children. In this case we should advise that the children should have the pictures, and the mothers the verses, but the children will have the best of it.

Feathers and Fairies: or, Stories from the Realms of Fancy, by the Hon. Augusta Bethell (Griffith and Farran), will be a favourite with children, and may safely be given to them. The stories are graceful, and are told with much feeling. We specially liked "The Fairy Lobelia," and "The Bag of Troubles and the Bag of Joys."

Pet; or, Pastimes and Penalties, by the Rev. H. R. Haweis, with Fifty Illustrations by M. E. Haweis (Isbister and Co.), is a story about children, but not well calculated for them. It is too sensational, and the tragic end is too harrowing. Some of the situations are very comical, as for instance that of the nasty concoction Ben makes for soup and is compelled to drink up to save appearances. But the style is laboured, and has too many long words in it. What does a little child know about "depressing circumstances," "wounded sensibility"—of being "proportionately agitated," or of a "hazardous operation"? The illustrations are very much above the average, and are the principal attraction of the book. One of the prettiest is that near the end, which has underneath it "I shall never marry you now, Ben." But why did Mr. Haweis kill Pet?

The best children's book we have seen this Christmas is *Lob-lie-by-the-Fire; or, the Luck of Lingborough and other Tales*. By Juliana Horatia Ewing, author of 'Mrs. Overthway's Remembrances, &c.' with Illustrations by George Cruikshank (George Bell and Sons).—The story is of a baby-waif picked up and adopted by two old maiden ladies. In spite of, or in consequence of, judicious training, the boy becomes restless and runs away. His adventures with sailors and soldiers are told, and his final restoration to his home, through the influence of a tall Highlander to whom he is devoted. The hero goes back and conceals himself in the neighbourhood, doing out of long delayed gratitude many small good offices for his benefactresses, and keeping up a delusion that he is the Lubber-fiend, or Lob-lie-by-the-fire; a certain spirit of which he had heard stories in his early days. He is discovered at last asleep with his arms round the neck of a favourite old dog. But this bald description can give no idea of the freshness and charm, with which the story is told. Mrs. Ewing has much of the grace and the graphic power in which Mrs. Gaskell excelled, and she adds to them an originality of her own. The finding of the baby under the bush of broom, during the search for the lost diamond, is told with great humour, while the episode of the death of the tall Highland soldier, and the timely warning given him by the little hero which saved him from disgrace, are full of pathos. The other stories in the book are good, "Timothy's Shoes," "Benjy in Beastland," &c., but especially the one called "the Peace Egg," which has for its hero a fascinating boy named Robin. Take the following example of him:—Robin wants to have a military funeral for one of his sister Dora's dolls, an old one to which she is much attached. Dora is in great grief, but she has a sympathetic little brother called Nicholas:—

"The eyes of the soft-hearted Nicholas began to fill with tears, and he squatted down before her, looking most dismal. He had a fellow-feeling for her attachment to an old toy, and yet Robin's will was law to him.

"'Couldn't we make a coffin, and pretend the body was inside?' he suggested. 'No! we couldn't,' said Robin; 'I wouldn't play the Dead March after an empty candle-box. It's a great shame, and I promised she should be chaplain in one of my night gowns too.' 'Perhaps you'll get just as fond of the new one,' said Nicholas, turning to Dora. But Dora only cried. 'No, no! He shall have the new one to bury, and I'll keep my poor dear, darling Betsy,' and she clasped Betsy tighter than before. 'That's the meanest thing you've said yet,' retorted Robin, 'for you know mamma wouldn't let me bury the new one.' And with an air of great disgust he quitted the nursery."

Harry's Big Boots: a Fairy Tale for "Smalle Folke". By S. E. Gay. With illustrations by the author (Samuel Tinsley.) The opening sen-

tence of the preface is this:—"There needs no 'author's apology' for aught written for the young." We do not think this is true, but if it be so, 'Harry's Big Boots' is an exception to the rule. The writer says it has been "committed to the stern custody of print with the hope of making some little child laugh." This is a benevolent intention; we hope it will be more successful with the little child than it has been with ourselves.

The Little People, and other Tales. By Lady Pollock, W. K. Clifford, and Walter Herries Pollock (Chapman and Hall). There is a good deal that is amusing in this collection of fairy tales; they are prettily written, and the fun in them is for the most part really funny. We like best the story of "Silvershine," by Lady Pollock; and the "Giant's Shoes," by Professor Clifford. We wish the latter story had been longer, for we want to hear a great deal more of that giant. "He slept for three weeks at a time, and two days after he woke his breakfast was brought to him, consisting of bright brown horses sprinkled on his bread and butter." That was something like a giant! We hope next Christmas some more clever people will associate themselves together to give us amusement of this sort; or if these same clever people will do it again, both young and old will welcome their book.

F. M. OWEN.

NEWS AND NOTES.

As our readers have long been expecting the series of articles on Junius, by the Lord Chief Justice of England, we beg to inform them that although the work has been interrupted by the Geneva Arbitration and the terrible Tichborne case, it has not by any means been relinquished. A good deal has already been written, and the Chief Justice has spent many hours, won from his laborious weeks, at the British Museum in collecting evidence. The services of an eminent expert in handwriting have also been called into requisition.

THE 37th number of *Fors Clavigera* (Jan. 1, 1874) contains a clearer account than has yet been given of the community which Professor Ruskin proposes to establish. Its object is "the highest possible education of English men and women living by agriculture in their native land." It is to live under the laws—slightly modified—of Florence in the 14th century. "In what additional rules may be adopted I shall follow, for the most part, Bacon or Sir Thomas More, under sanction always of that higher authority which of late the English nation has wholly set its strength to defy—that of the Founder of its Religion." And he adds a well-known passage out of Plato's 'Republic.' "That it should be left to me," he complains, "to begin such a work, with only one man in England—Thomas Carlyle—to whom I can look for steady guidance, is alike wonderful and sorrowful to me. . . . I am left utterly stranded and alone in life and thought. . . ."

"I don't suppose any man, with a tongue in his head and zeal to use it, was ever left so entirely unattended to, as he grew old, by his early friends; and it is doubly and trebly strange to me, because I have lost none of my power of sympathy with them. Some are chemists, and I am always glad to hear of the last new thing in elements; some are paleontologists, and I am no less happy to know of any lately unburied beast peculiar in his bones; the lawyers and clergymen can always interest me with any story out of their courts or parishes; but not one of them ever asks what I am about myself. If they chance to meet me in the streets of Oxford, they ask whether I am staying there. When I say yes, they ask how I like it; and when I tell them I don't like it all, and don't think little girls should have large shoes, they tell me I ought to read the 'Cours de Philosophie Positive.'"

There are not wanting, however, people besides Mr. Carlyle who cordially welcome Mr. Ruskin's ideal of "simplicity of life without coarseness, and

delight in life without lasciviousness;" and to whom the monthly reading of *For* is like a bath in a running stream or a walk in the cool air of the dawn. There would be more if he would not persist in publishing with such an outlandish bookseller as Mr. Allen, Sunnyside, Orpington, Kent.

MR. WILLIAM MACMATH, of Edinburgh, has obtained the consent of Mr. Kinloch to copy that gentleman's two volumes of manuscript Scotch ballads for the use of Professor F. J. Child, of Harvard, in the new edition of his 'English and Scotch Ballads.' There is still one collection, at least, of MS. ballads at Abbotsford which Sir Walter Scott used for his 'Border Minstrelsy,' that Professor Child has not yet got access to; but we hope that the heiress of Abbotsford or her trustees will allow the Professor to have this volume copied, so that he may exhaust all possible sources of ballad supply.

DR. JAMES RUSSELL LOWELL is now at Florence, whence he will return to the United States in the spring, staying in Paris and London on his way home. It is hoped that, during the time he is in London, he will take the chair at one of the meetings of the New Shakspeare Society, of which he is one of the vice-presidents, and to whose transactions he will, after a time, contribute a paper. It is also understood that he will answer Professor Joseph Payne's argument against him in the last part of the 'Chaucer Society's Essays,' as to the sounding of the final *e* in Old French and Early English verse, a point on which Dr. Lowell, in his 'My Study Windows,' disputed Professor Payne's views, or his understanding of them, as contained in that gentleman's paper in the *Philological Society's Transactions*.

PROFESSOR SEELEY is to lecture for six consecutive nights next week in Edinburgh and other towns near it. His lectures in Edinburgh will be, as usual, given to the Philosophical Society there.

M. JOHN ANTHONY GALIGNANI, the elder of the two brothers who carry on *Galignani's Messenger*, has just died at the age of seventy-seven.

THE NEW SHAKSPEARE SOCIETY is to have a fresh series of publications added to the five named in its director's prospectus, namely, one of 'Shakspeare Allusion-Books.' The works will be edited chiefly by Dr. C. Mansfield Ingleby, who has suggested as the first of them—

1. Greene's 'Groatsworth of Wit,' 1596, a copy of which is in Mr. Henry Huth's library, and which was reprinted, but with modernised spelling and punctuation, by Sir Egerton Brydges in 1813, in 4to. To this tract Dr. Ingleby will add copious illustrations.

2. Henry Chettle's 'Kind Hart's Dream,' 4to; with no date, but it must be about 1600. Copies are in Mr. Henry Huth's library, and in the British Museum.

3. Henry Chettle's 'Mourning Garment,' published anonymously in 4to, without date; but it must be about 1603. A copy is in Mr. Henry Huth's library and in the British Museum.

4. If Mr. S. Christie-Miller's consent be obtained, his copy, in his Heber Collection of Ballads, of 'A Mournefull Dittie, entituled Elizabeth's Lasse, together with a Welcome for King James, to a pleasant new tune.' Imprinted at London for T. P. [Thomas Purfoote the younger (1597-1629), about March 24, 1603, the date of James's accession.]

This ballad, as is known by Mr. Christie-Miller's catalogue of his ballads, contains the following stanza:—

"You Poets all, brave Shakspeare,
Johnson, Greene,
Bestow your time to write
For England's Queene.

Lament, lament," &c.

It is hoped that Mr. Christie-Miller will himself edit this ballad for the Society, while Mr. Henry Huth's well-known unflinching generosity is relied on for permission to copy and reprint his books. Francis Meres's 'Palladis Tamia,' 1598, already announced as to be edited for the New Shakspeare

Society by Dr. Ingleby, will naturally fall into this series of 'Shakspeare Allusion-Books,' and will be edited by J. W. Hales, Esq., M.A.

Professor Ruskin has sent fifty guineas to Mr. Furnivall for the Chaucer Society—twenty as a subscription, thirty as a donation—with a note, in which he says, "I am grateful to you in no small degree for your teaching concerning Chaucer. . . I congratulate you very earnestly on the fine literary work you have done for England." Though the Chaucer Society has been so miserably and grudgingly supported by rich men and libraries in England, it has yet done work worthy of the liberal help that it is to be hoped it will some day get. Money is all that it and the other Early English Societies want now.

MEMBERS of the Early English Text Society and others who possess Mr. Sweet's edition of Ælfred's translation of Gregory's 'Pastoral Care,' may be glad to learn that the Latin original is now very accessible. An excellent and handy edition of the Benedictine Text has lately been printed at Leipsic, "sumtibus Ernesti Bredti," and another edition of the same text, with a modern English translation by the Rev. H. R. Bramley, has also lately been published by Parker & Co.

THE Hunterian Club at Glasgow, which is issuing a series of Scotch Poets, and one of English, beginning with Samuel Rowlands, is lucky in having some liberal members of Council. One of them will give the members of the Club in 1873, Richard Niccoll's 'Sir Thomas Overburie's Vision,' 1616, with an introduction by that well-known editor, Mr. James Maidment. Another will give the members in 1874, Patrick Hannay's 'The Nightingale,' 'Sheretine and Mariana,' 'A Happy Husband,' 'Elegies on the Death of Queen Anne,' 'Songs and Sonnets, 1622.' The Hunterian Club's first issue for 1873 will be sent to members in January 1874, and will consist of the remaining works of Alexander Craig; his 'Poetical Essayes, 1604;' 'Poetical Recreations, 1623;' 'Pilgrimage and Heremite, 1631;' 'Miscellaneous Poems, with a Preface by Dr. David Laing;' Samuel Rowlands's 'Diogenes' Lanthorne, 1607'—

"Athens I seeke for honest men;
But I shall finde them. God knows when;
He search the citie, where if I can see
One honest man, he shal goe with me."

Samuel Rowlands's 'A Foole's Bolt is soone shott, 1614' (a collection of stories in verse); Part I. of 'George Bannatyne's celebrated MS. of Scotch Poetry, written by him during the Plague of 1568.' If further subscriptions come in, more books will be issued. The Second Part of the Bannatyne MS. and other Poems of Rowlands's are in the press. The honorary secretary of the Society is Mr. Alexander Smith, 43 Campbell Street West, Glasgow.

THE Early English Text Society announces that, in its original series, its Publications for 1874 will be chosen from—'The Gest Historiale of the Destruction of Troy;' translated from Guido de Colonna, in alliterative verse, and edited from the unique MS. in the Hunterian Museum, Glasgow, by D. Donaldson, Esq., and the late Rev. G. A. Panton, Part II. (Now ready.)—'The Early English Version of the "Cursor Mundi;"' in four Texts, from MS. Cotton, Vesp. A. iii. in the British Museum; Fairfax MS. 14 in the Bodleian; the Göttingen MS. theol. 107; MS. R. 3. 8 in Trinity College, Cambridge; edited by the Rev. R. Morris, LL.D. Part I. with two photolithographic facsimiles by Cooke and Fotheringham. (Part I. to be ready in January.)—'The Lay Folk's Mass-Book,' four texts, edited from the MSS. by the Rev. T. F. Simmons, Canon of York. (In the press.)—'Palladius on Husbandrie,' english (ab. 1420 A.D.), edited from the unique MS. in Colchester Castle, by the Rev. Barton Lodge, M.A. Part II. (In the press.)—'The Blickling Homilies,' edited from the Marquis of Lothian's Anglo-Saxon MS. of the 10th century, by the Rev. Richard Morris, LL.D. (With a photolithograph.) (In the press.)—'Generydes,' a Romance, edited

from the unique MS. (ab. 1440 A.D.), in Trinity College Cambridge, by W. Aldis Wright, Esq., M.A., Trinity College, Cambridge. Part II.—'Thomas of Ercildoune: his Rymes and his Prophecies,' edited from all the extant MSS., by James A. H. Murray, Esq.—'Merlin,' Part IV., containing Preface, Index, and Glossary. Edited by H. B. Wheatley, Esq.

In its Extra Series, its Publications for 1874 will be—'Lonelich's Saint Graal,' edited by F. J. Furnivall, Esq., M.A. Part I. (To be ready in January.)—'Barbour's Bruce,' Part II., edited from the MSS. and early printed editions by the Rev. W. W. Skeat, M.A. (At press.)—'Early English Pronunciation,' with especial reference to Shakspeare and Chaucer, by A. J. Ellis, Esq., F.R.S. Part IV. (To be ready by May 1.)

WILLIAM ROY, who took part in Tyndale's translation of the New Testament, and who is also famous in English literature for his bitter satirical poem against Cardinal Wolsey, was likewise the translator and editor of a religious conversation between father and son, written anonymously in German, which is commonly quoted under the title of 'Dialogus inter patrem Christianum et filium contumacem.' All that has hitherto been known of this translation is that it was printed about the year 1527, at Strasburg, where Roy stayed after his separation from Tyndale. Wolsey's agents bought up the entire edition so successfully that not a single copy of the work was to be found in any library in England or on the Continent, or even in that of the British Museum. Hitherto the existence of the work was known only by the quotations from it in the works of Tyndale and Sir Thomas More, and in the list of books proscribed as heretical by the Archbishop of Canterbury between 1527 and 1532. A perfect copy of this translation has recently been found in the Imperial Library of Vienna, bound up with the (also extremely rare) first edition of Roy's Satire against Wolsey, 'Rede me and be not wrothe' (Arber's Reprints, 1872); and Herr Adolf Wolf, Custos of the Library, will very shortly publish an accurate reprint of this work, which is of the greatest importance for the early history of the Protestant movement in England.

MR. JULIAN SHARMAN is editing John Heywood's 'Proverbes,' with copious quotations from earlier and contemporary authors, for Messrs. George Bell & Sons.

WE hear that the Corporation of the City of London are thinking of appointing a Keeper of their Records. The sooner they do so the better, as then we should hope for proper indexes to the present clueless maze of rolls, &c., whose state is certainly no credit to the wealthiest corporation in Great Britain.

PROFESSOR MOMMSEN has at length made up his mind to leave Berlin and go to Leipzig—a great blow to the former place, where the number of students has been steadily decreasing for two or three years, and a powerful accession to Leipzig, which is now incomparably the best equipped and best attended of all German universities. It is to be expected that the study of history, the only subject hitherto not very much favoured at Leipzig, will receive a great impulse from MommSEN's lectures on the institutions and the policy of ancient Rome. Other universities are advancing, though more slowly. At Göttingen, for instance, there are now more than a thousand students, a number which has not been reached during the last forty years.

WE understand that a new work by Mr. S. R. Gardiner, 'England under the Duke of Buckingham and Charles I., 1624-1628,' is almost ready for publication. It will take up the history of England on the return of Prince Charles from Madrid, and tell the story of his short-lived popularity, which was followed by his quarrel as king with three successive Parliaments, till the murder of

his favourite left him face to face with an alienated nation. Although the whole of this period is trodden ground, the mass of hitherto unused material is large enough to throw unexpected light upon many of the most material transactions. By this means the original quarrel between Charles and his first Parliament, and the causes of the French war which ended so disastrously, receive considerable elucidation; while the use of full reports of the debates of the third Parliament makes it possible for the first time to arrive at a complete knowledge of the difficulties which stood in the way of the Petition of Right, and finally disposes of the charge of apostasy so persistently brought against Sir Thomas Wentworth.

■ MR. C. H. PEARSON, M.A., late Fellow of Oriel, author of 'The Early and Middle Ages of England,' has been appointed Professor of History and Political Economy in the University of Melbourne, Victoria. Mr. Pearson gives up his bush farm to settle in Melbourne. He has lately lectured to large popular audiences in Adelaide on 'England in the Fourteenth Century,' with great success, and is just completing a little book on the same subject for Messrs. Rivingtons' series.

THE Council of the Camden Society have the intention of publishing 'Papers relating to the quarrel between Cromwell and the Earl of Manchester,' with a preface by the late Director, Mr. John Bruce. Mr. Bruce has also left a fragment on the marriage and accession of Charles I., as well as a fragment on the early life of Prynne, which have been placed by his executor at the disposal of the Camden Society, together with his collections of papers relating to those subjects.

MR. J. G. NICHOLS was during the last years of his life engaged in editing for the Camden Society the 'Autobiography of Lady Anne Halket.' He had made considerable collections for that purpose, and had written a large portion of a biographical introduction.

THE accomplished Princess Dora d'Istria has just published a second edition of her history of the princes of the house of Ghika, under the title of 'Gli Albanesi in Rumania.' The work, of which the Continental papers speak in high terms, is largely based upon documents in the French Archives, and was originally published in the *Rivista Europea*.

HERR VON ARNETH, the distinguished keeper of the Austrian archives, is about to publish (*chez Didot*), in conjunction with M. A. Gellroy, three volumes containing fresh extracts from the correspondence of Maria Theresa, and the secret reports sent to her from Versailles by the Count de Mercy-Argeuteau. The *Revue des deux Mondes* (Dec. 15) gives an interesting account of the substance of the forthcoming work, which the writer represents as proving that the influence exercised by the Court of Austria through Marie Antoinette upon the domestic policy of France was inconsiderable, and that Maria Theresa was most prudently desirous of not straining it so far as to endanger her daughter's credit. Mercy's reports are extremely circumstantial, and throw valuable light upon the life of the French Court from 1770 to 1780; they exonerate Marie Antoinette from all blame more serious than belongs to the levity of a child (married in her fifteenth year), and the imprudence of a young woman who had no disinterested friends; but they show that when her influence was distinctly mischievous, as in procuring the disgrace of Malesherbes and Turgot, she was acting, against the advice of her Austrian counsellors, at the instigation of the court faction which had gained her ear. The article also contains unpublished extracts from Maria Theresa's letters of advice to her fourth daughter, Maria Amelia, the wife of the Duke of Parma, and some extremely interesting memoranda respecting the partition of Poland, her feeling about which is faithfully condensed in the sentence pronounced in February 1773: "J'ai été toujours contraire à cet unique partage, si inégal!"

THE *Revue des deux Mondes* for January 1st contains the first number of a new novel by Georges Sand, 'Ma sœur Jeanne,' which will be followed by one by M. Octave Feuillet. The table of contents from 1831 to 1874, which has been announced for some time, will be published in April or May. The *Revue* for December 1st contains instalments of another forthcoming volume of correspondence ('Lettres à une Inconnue,' par Prosper Mérimée, de l'Académie française, en 2 volumes, chez Michel Lévy), which have an interest at once romantic and biographical. The *inconnue* is an English lady. The letters have all the merits of the writer's usual style, and are certainly a psychological curiosity. The French novelists who are fond of throwing their romances into epistolary shape, might do well to notice how much power a simple expression may have, if there is evidently real individual feeling behind it, and how little eloquence finds room when the feeling to be expressed is serious. The letters extend over thirty years, and touch on all kinds of subjects, political, literary, and artistic, as well as sentimental. In 1868 the author mentions casually as a person whose acquaintance had pleased him, "un grand Allemand, très poli, qui n'est point naïf," by name M. de Bismarck. The last letter (September 23, 1870) was written two hours before his death, which was hastened by the political events that make such a sentence from the pen of an imperial senator read like an epigram.

NOTES ON TRAVEL.

WE understand that Sir Bartle Frere, the President of the Royal Geographical Society, has left London for Edinburgh and Glasgow, where he intends delivering two lectures, one at Edinburgh on the 5th inst., on the "Future of Africa;" the other at Glasgow on the 8th inst., which will have for its subject, "What Livingstone has done for Africa." To a travelling people like the Scotch, the information that will thus be afforded them from the lips of so distinguished and practical a philanthropist cannot fail to be of the highest interest, especially in relation to the wide field that is rapidly opening out on the coast of East Africa for commercial enterprise. Glasgow, moreover, has the right to look upon Dr. Livingstone as peculiarly her own.

THE joint memorandum of the Royal Society, the Royal Geographical Society, and the British Association, setting forth the reasons for equipping a national expedition to the Arctic regions, which has already been submitted to Government, was, we understand, drawn up by Mr. C. R. Markham, and is published as an appendix to Captain Markham's new work. The deputation will wait upon the Premier at an early date.

THE latest accounts from Lieutenant Cameron, of the Livingstone Relief Expeditions, bearing date the 15th of July, reported the whole party in excellent health, and making good progress. Up to the present, their march has not been marked by any very interesting discoveries or adventures. They have followed what may be called in Africa a well-beaten track. Dr. Livingstone seems again to have disappeared from the knowledge of men; but at Unyembe, which native reports say that Cameron reached about the middle of September, sufficient information ought certainly to be gained to enable that officer to decide as to the best chance of striking on the Doctor's trail. In this month's number of *Ocean Highways*, we observe that an appeal is made on behalf of Lieut. Cameron's expedition, for funds, which are said to be running short. Of Lieut. Grandy's Congo expedition no news have lately been received.

THE Consul-general, Dr. Kirk, has left Zanzibar on leave, and is expected in England about the middle of the present month. Dr. Kirk has been untiring in his efforts to give effect to the provisions of the Anti-Slave Trade treaty but lately signed by the Sultan of Zanzibar, and in these

efforts he has been most loyally supported by his Highness himself. Dr. Kirk has freed more than 450 slaves held by the British Indian subjects on the mainland, and has done this with such tact and good sense as to render these even more disposed than ever to our English rule; the feeling of constant danger as to punishment and of uncertainty in the possession of these slaves having given place to one of security and confidence. Dr. Kirk's failing health is the primary cause of his leaving Zanzibar at this very important period in its new existence. No man has worked more patiently, more loyally, or more successfully, to benefit the ruler of Zanzibar and the community at large. Captain Prideaux, of Abyssinian notoriety, will act for him in his absence.

A CONTRACT has lately been signed between the French Government and the British India Steam Navigation Company for the running of a monthly mail steamer between Zanzibar and the French possessions of Nossi Bé and Mayotte to the N.W. of Madagascar. The importance of this line in developing legitimate commerce and suppressing the Slave-trade cannot be over-rated. By its means Madagascar, the Seychelles, and presumably the whole group of the Comoro Islands, will be brought into direct monthly communication with Europe. The first steamer will leave Zanzibar for Mayotte and Nossi Bé at an early date.

The Mission to Yarkand.—Important geographical despatches have, we believe, been received from the Mission by the Royal Geographical Society, supplementing the scanty telegraphic news which records from time to time its satisfactory progress. It is difficult to imagine anything more interesting than the experiences of Mr. Forsyth and his able coadjutors. Mr. Forsyth crossed the Himalayas by the Kara-Korum pass.

Captain Trotter, R.E., took the Changchemmo route which, we believe, was originally discovered and described by Dr. Cayley. We trust that the despatches referred to will soon be made public.

THE very able article on Aden in the present number of the *Ocean Highways* is, we believe, from the pen of Mr. Clements Markham, C.B., who has received great assistance from the Rev. Dr. Badger. There is no one living so intimately acquainted with the subject as Dr. Badger.

FROM private advices received from Zanzibar, it would appear that there is no reason to believe that the murder of Lieut. Marcus McCausland, R.N., was due to any more wide-spread motive than a wish for revenge harboured by the men of an isolated village, who may have suffered loss from the presence in their vicinity of the men-of-war's boats engaged in the suppression of the Slave-trade. The signal and sweeping destruction to which the village was subsequently subjected by our infuriated sailors was but natural; but the real murderers unfortunately escaped, and our action has placed it quite out of the power of the Sultan to apprehend the actual murderer.

WE have perused with much interest a small pamphlet, by the Rev. Horace Waller, on 'Bilious Remittent Fever in Africa, its Treatment, and the Precautions to be used against it in dangerous Localities.' The advice therein given is, as we know from experience, so valuable, and is stated in such a clear, practical, and simple manner, that we cordially recommend it to the notice of all who have friends on the Gold Coast, or in any other portion of Africa. It is a little book which should be issued by Government to all concerned in the present Ashantee War.

In the *Pall Mall* of December 24, there is a note to the effect that the West Coast of Africa, from the Cameroons to our own Cape Colony, has been left unexplored and "unpierced" by our modern explorers. Surely the writer must have forgotten Du Chailu's exploit and Captain Tuckey's disastrous ascent of the Congo. Livingstone himself cannot yet have outlived the memory of his great journey across the Continent to St. Paul de

Loanda. The Portuguese, too, are not indifferent to the exploration of this part of their African possessions, as Macqueen, Cooley, and quite recently Burton, have borne witness; while, to the South, the travels of Anderson, Galton, and Barnes have also done much to elucidate matters.

The occasional note in which this oversight occurs had reference to a lecture before the Berlin Geographical Society, given by Professor Bastian on the prospects of a German expedition under Dr. Gussefeldt into the interior of Africa by way of the Congo. Strangely enough, no reference is made to the English expedition under Lieut. Grandy, which, under Mr. Young's auspices, has gone forth with the same object.

A most serious obstruction stands in the way of both expeditions, and that is the jealousy of the trading tribes which monopolize the traffic between the coast and the interior. They endeavoured to turn back Livingstone coming from the interior. They have obstructed Grandy's first attempt. The same difficulty stands in the way of Liberian commerce. It is the one great bar to the development of European intercourse with the interior of Africa, the civilisation of its people, and the contribution of its abundant raw products towards the trade and wealth of the world.

Few tracts of the earth's surface are less known than the regions which intervene between the valley of the Lower Indus and the dominions of the Shah. From the time that Alexander marched the remains of his army through the arid hills and burning deserts of Gedrosia, while Nearchus coasted its shores, till the beginning of the present century, Baluchistan and Sistan remained untrodden by a European foot. In 1809-10 the adventurous journeys of Grant, Christie, and Pottinger gave the first trustworthy details that had reached Europe regarding the geography of those inhospitable regions; after which, apprehensions of an invasion of India from that quarter having subsided, they were unvisited till the last few years. In 1866, Sir Frederic, then Colonel, Goldsmid travelled from Kirmân through Bam and Bampur to Charbar, on the coast of Makran, with the view of ascertaining the practicability of establishing telegraphic communication by that route. He found the country completely under the authority of the Persian governor of Kirmân, who was so rapidly extending the dominion of his master to the eastward as to threaten the territory of our ally, the Khân of Kalât. A diplomatic correspondence ensued with the Court of Tehrân concerning this and the kindred subject of the suzerainty of Sistan, disputed between the Shah and the 'Amir of Kâbul. The result was the dispatch of a mixed commission, under Sir Frederic Goldsmid as arbitrator, to settle the question on the spot, and to define the frontier of Persia from the northern end of the Sistan Lake to the sea. This was successfully accomplished during the winters of 1870-1 and 1871-2; and Sir Frederic Goldsmid's decision, after some demur, has been accepted by the three potentates concerned. A very large amount of interesting and valuable information was of course gathered by Sir F. Goldsmid and the officers under his orders. For once this is not to be consigned to the limbo of official record-rooms, or scattered through the pages of scientific periodicals. We are glad to learn that Messrs. Macmillan are about to publish the results of the labours of the Persian Frontier Commission on behalf of the India Office. The work will contain a preface by Sir F. Goldsmid; a narrative of his different journeys through Baluchistan and Sistan, by Major Euan Smith, his secretary; and accounts of his own separate routes in the former country, by Major Lovett, the Engineer officer attached to Sir F. Goldsmid's staff. It will comprise a journal of a later expedition, from Gwadar, through Northern Baluchistan and Eastern Persia to Shirâz, by Major St. John and Mr. Blanford, with an account of the geology and zoology of the country by the latter. It will be accompanied by maps from the original surveys, and

Plates of several new species of birds and mammals. The whole should be one of the most valuable additions to our knowledge of Western Asia that has appeared for many years, and will form at least one exception to the rule of carelessness for the interests of science with which the English Government is so often and so justly reproached by foreigners.

SELECTED BOOKS.

General Literature and Art.

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- BODI, D. Dizionario storico e geografico universale della Divina Commedia, contenente la biografia dei personaggi, ecc. Torino.
- BURGMANN, Hans. The Triumphs of the Emperor Maximilian I. Edited by A. ASPLAND, F.R.H.S. Part I. (Holbein Society). Trübner.
- BUTLER, W. F. The Wild North Land. Sampson Low.
- FLEURY, G. Rohault de. Les monuments de l'Égypte au Moyen-Âge. Paris: Baudry.
- GREIN, C. W. M. Alselder Passionsspiel mit Wörterbuch. Cassel: Kay.
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- MASSON, D. Drummond of Hawthornden: The Story of his Life. Macmillan.
- MONNIER, M. Genève et ses Poètes du XVI. siècle à nos jours. Paris: Sandoz et Fischbacher.
- PLON, E. Thorwaldsen, his Life and Works. Translated by Mrs. C. Hoey. Bentley.
- QUELLENSCHREIFEN FÜR KUNSTGESCHICHTE und Kunsttechnik des Mittelalters und der Renaissance. Hrsg. von R. Eitelberger von Eidelberg. 6. Lfg. Das Leben des Michelangelo Buonarroti, von H. Condi. Wien: Braumüller.
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- THACKERAY, Miss. Toilers and Spinners, and other Essays. Smith & Elder.
- VINCENT, F. The Land of the White Elephant: Sights and Scenes in South-Eastern Asia. Sampson Low.

Musik.

- BRUNN, J. Zwei Quartette. Berlin: Simrock.
- BRUNN, J. Requiem, the words selected from the Holy Scriptures, for Solo, Chorus, and Orchestra. Op. 45. Vocal Score. Stanley Lucas, Weber and Co.
- HANSLIK, E. Concert-wesen in Wien. Vienna.
- HILLER, F. Lulline, Poem by W. Müller v. Königswinter, set to music for Solo Voices, Chorus, and Orchestra. Op. 70. Vocal Score. Stanley Lucas, Weber and Co.
- HILLER, F. Spring-time, Poem by Immergrün, set to music for Chorus and Orchestra. Op. 119. Vocal Score. Stanley Lucas, Weber and Co.
- RAFF, J. Octett Sextett. Leipzig: Seitz.
- RAFF, J. Concert für Pianoforte. Leipzig: Siegel.
- RHEINBERGER, J. Wallenstein Svendsen: Symphonie in D. Leipzig: Fritsch.
- SCHUBERT, C. Thematisches Verzeichniss, von Gustav Nottebohm. Wien: Spina.
- SCHUMANN, R. 5 Symphonische Studien. Berlin: Simrock.
- SCHUMANN, R. Hymn for Advent, written by F. Rückert, set to music for Solo Voices, Chorus, and Orchestra, by Robert Schumann. Op. 71. Vocal Score. Stanley Lucas, Weber and Co.
- SCHUMANN, R. Requiem for Mignon from Goethe's Wilhelm Meister, for Solo Voices, Chorus, and Orchestra. Op. 98b. Vocal Score. Stanley Lucas, Weber and Co.
- SCHUMANN, R. Requiem für Chor und Orchester. Op. 143. Clavierauszug. Stanley Lucas, Weber and Co.

History.

- BAUMSTARK, A. Urdenkliche Staatsalterthümer zur schützenden Erläuterung der Germania des Tacitus. Berlin: Weber.
- BONHOMME, H. Louis XV. et sa famille, d'après des lettres et des documents inédits. Paris: Dentu.
- CHESNEY, C. C. Essays in Military Biography. Longmans.
- DROSEN, J. De Demophanti Patroclidis Tisameni populiscitis quae inserta sunt Andocidis orationi περί μυστηρίων. Berlin: Calvary.
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- FOUCAULT, P. Des associations religieuses chez les Grecs, Thèses, Éranes, Orgéons. Paris: Klincksieck.
- HOEFLER, C. V. Karls I. (V.) Königs von Aragon und Castilien Wahl zum römischen Könige, 28. Juni 1519. In Comm. Wien: Gerolds Sohn.
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- MARQUARDT, J. und TH. MOMMSEN. Handbuch der römischen Alterthümer. 4. Bd. Römische Staatsverwaltung v. J. Marquardt. Leipzig: Hirzel.
- NETTEMONT, A. Histoire de la restauration. Paris: Lecoffre.
- PALACKY, F. Urkundliche Beiträge zur Geschichte des Hussitenkrieges in den J. 1419-1436. 2. Bd. Prag: Tempski.
- RAE, W. F. Wilkes, Sheridan, Fox; the Opposition under George III. Isbister.
- SIRE DE JOINVILLE. Histoire de Saint-Louis, Credo, et Lettre à Louis X. Texte original, accompagné d'une traduction, par M. Natalis de Wailly. Analyse historique et littéraire, par Marius Sept. Paris: Firmin Didot.
- TOZER, H. F. Lectures on the Geography of Greece. Murray.

Physical Science.

- DAER, W., und P. v. T. ALLWALD. Der vorgeschichtliche Mensch. Leipzig: Spamm.
- BELT, T. The Naturalist in Nicaragua. Murray.
- BRUNN, C. Resultate aus den meteorologischen Beobachtungen angestellt an 24. königl. sächs. Stationen im J. 1870. 7. Jahrg. Leipzig: Teubner.
- EMMICH, H. Geologische Geschichte der Alpen. Gletscher-Urzeit-Trias. Jena: Frommann.
- FLAMMARION, C. Etudes et lectures sur l'astronomie. Tome 4. Paris: Gauthier-Villars.
- GEGENBAUR, C. Grundriss der vergleichenden Anatomie. Leipzig: Engelmann.
- GRUBER, W. Ueber den Stirnfontanellknochen (os frontalis) bei dem Menschen und bei den Säugethieren. St. Petersburg.
- HÜFNER, G. Ueber die Entwicklung d. Begriffs Lebenskraft und seine Stellung zur heutigen Chemie. Tübingen: Fues.
- KALTENBACH, J. H. Die Pflanzenfeinde aus der Classe der Insecten. 2. Abth. Stuttgart: Thienemann.
- KLEIN, H. J. Die Vordringung der Venus vor der Sonnenscheibe, und ihre Bedeutung für die Astronomie. Leipzig: Mayer.
- MAGNUS, H. Die Albuminarien in ihren ophthalmoskopischen Erscheinungen. Leipzig: Engelmann.
- PETTINGREW, J. B. Animal Locomotion (Vol. VII. of the International Scientific Series). King.
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PARIS LETTER.

4 Place Wagram, Paris, Dec. 29, 1873.

Sunday morning yielded a passing peep into the privacy of a celebrity, and was consequently a red-letter day for the modern Athenians. Poets, dramatists, painters, comedians—men whose names are familiar in Salon catalogues and boulevard playbills—were passing down the Rue Drouot at an early hour, paying the last honours to François Victor Hugo. All parties were represented. The poet's recent sufferings have disarmed even the ferocious critics of the "presse légère." Of four children, but one daughter now remains to Victor Hugo. His youngest daughter, Léopoldine, was drowned with her husband, Charles Vacquerie, in 1843, by the sudden sinking of a pleasure-boat at Villequier. Charles Hugo, the eldest son, died unexpectedly at Bordeaux in 1871, leaving two children, to whom are dedicated some of the tenderest poems of the 'Année Terrible.' There was a notable difference of character as well as of talent between François Hugo and his father and brother. Charles was an ardent polemic, the friend of Rochefort, and wielded a pen as bitter, if not as epigrammatic, as that which wrote the *Lanterne*. François had the simple tastes of a scholar and contemplative poet; and his few *chroniques* in the *Rappel* were more remarkable for their purity of style than for any political profundity or party vehemence. He had only just left the Lycée Charle-

magne in 1848 when he began his career by contributing to his father's journal, *L'Événement*. When Victor Hugo left France after the *Coup d'Etat*, François accompanied him. During the first days of their exile all their future life at Jersey was planned; Victor Hugo saying, "I will contemplate the ocean," and François, "I will translate Shakespeare."

This translation is François Hugo's most important work. It is the best that has yet appeared in France, where the feeble and mutilated rendering of Ducis was for a long time the only standard interpretation of Shakespeare. François Hugo was also the first to give a complete edition of Shakespeare's sonnets. He has produced, in addition to these monumental achievements, some three or four historical and archæological works, the best of which is a history of Jersey and its antiquities. At times he could imitate with some success the *verve* and vigour of the 'Châtiments.' Many will remember his indignant letter in the *Times*, denying a rumour that announced his presence in Paris in 1868. Like Victor Hugo, he only returned to France after the 4th of September. M. François Hugo had been ill for eighteen months, suffering from a spinal malady of the most painful character. Victor Hugo arrived too late to witness the end, but Madame Charles Hugo, whom the deceased was about to marry, was present, together with Auguste Vacquerie, the dramatist, and Edmond Lockroy, the Radical deputy and editor of the *Rappel*. The funeral train, comprising nearly two hundred personal friends and some two thousand representatives of literature, art, journalism, and the political world, had become when it reached the gates of Père-la-Chaise a crowd numbering more than ten thousand sympathisers. Grouped around the open grave were the chief *Parnassiens*, Théodore de Banville, Edmond About, Meurice, Dumas *fils*, Leconte de Lisle, Flaubert, the staffs of the *Rappel* and *République Française*, Gambetta, and nearly all the Radical deputies. When Louis Blanc concluded his touching valedictory speech, Victor Hugo threw his arms around him and kissed him on both cheeks.

The new press law is likely to excite the unanimous protests of journalists of all colours—red, white, and tricolour. The re-establishment of the Stamp-duty will have for immediate effect to extinguish six or seven journals, appertaining for the most part to the Royalist interest. The Republican organs are, as a rule, incomparably richer than their opponents. This is not the only charge to be imposed on the press. The Government regards with disfavour the practice of publishing periodical *feuilletons*, and intends to impose a tax of five centimes on every novel issued in this form. The ostensible reason for this manœuvre is the immoral and revolutionary character of many of these publications. The allegation is not altogether unfounded; but the journals which support M. de Broglie's Cabinet are the chief and most shameless sinners. The *Figaro*, notably, is publishing a series of novels, whereof the title alone is frank enough to repel most English readers. M. X. de Montépin calls his "studies" unequivocally 'Les Drames de l'Adultère,' and the narrative carries out to the fullest the promise of the title-page. This is a *spécialité* of the *Figaro*. It will be remembered that this journal first published the impudently offensive works of M. Belot—'Mlle.

Giraud ma Femme' and 'La Femme de Feu.' It is true that these studies (all the modern followers of Paul de Kock are psychological students) were both interrupted, after the worst passages had appeared; but whoever is at all familiar with certain Parisian literary circles knows that this sudden cessation was pre-arranged—to "froth the interest," as a picturesque piece of journalistic slang describes the manœuvre. But the five centimes' duty does not constitute a remedy. It was essayed under the Empire, and failed signally. Ingenious gentlemen managed to give the form of memoirs and travels to the worst romances. 'Jack Sheppard' appeared as an historical study of Old London!

The required moral example is scarcely set by the Government in all its acts. On the one hand it has issued an order to the Prefects calling their attention to the quantity of licentious books circulating in the provinces. In the departments of the Sarthe, Maine et Loire, and Loire-Inférieure, in the Marne, the Ardennes, the Haute-Saône, the number and shameless character of these publications is inconceivable. They are nearly all of Belgian and German origin. But at the same time M. Ernest Daudet is appointed director of the Commission of Colportage (the committee which examines incriminated books), at the Ministry of the Interior. And M. Daudet, a novelist of secondary rank, is distinguished even among Parisian writers of romance, for the persistence with which he devotes his talent to the description of breaches of the seventh commandment, and the *peripateia* of *demi-monde* dramas. His one title to ministerial favour is a political pamphlet, published two days ago and entitled 'La Vérité sur l'Essai Monarchique.' It professes ardent Orléanist principles; but it should be added that M. Daudet was very recently a Bonapartist, and acted during several years as secretary to the Duc de Morny.

There are now fourteen candidates for the three vacant *fauteuils* at the Academy. The Academicians are said to be displeased at the character of the competitors. M. Weiss is a *savant* and a pupil of the Ecole Normale, and therefore thoroughly acceptable to the Forty, as are the two professors of the Collège de France who complete the trio of most "serious" candidates. But the names of the remaining pretenders are regarded as bitter humiliations. Dumas *fils* presents himself, in spite of his repeated assurances that he would never occupy the *fauteuil* refused to his father; Paul Féval asserts his claim—and M. Belmontet, perhaps M. Sardou! The author of the 'Dame aux Camélias,' the author of 'Le Bossu,' the poet who has been for the last twenty years the butt of the entire Parisian press, and the creator of the 'Merveilleuses,'—these are the representatives of French literature whom the Academy is asked to elect. Of course none of the above names are likely to obtain more than one or two suffrages. M. Taine's chance of election appears to be dwindling. Still the author of 'De l'Intelligence' may very possibly enter the Palais Mazarin—after M. Weiss.

It has been announced that the ex-Marshal Bazaine entrusted his private papers to some political friends before leaving for the island of Sainte-Marguerite. I am in a position to state that among these papers is a memoir written by the Marshal, and containing a fluent and soldier-like account of the attempts of the Imperial party to

negotiate with Prussia. This work has been entrusted to M. Lachaud, and is to be published "when circumstances shall permit."

A rather more precise date may be assigned to M. Emile Zola's forthcoming novel. It will appear in the spring, contemporaneously in England and France. M. Zola is the leader of the young realistic school, and a veritable master in his sphere. He is writing the 'Social and Natural History of a Family under the Second Empire'—a work which aims at doing for the Cæsarian epoch what the 'Comédie Humaine' did for the society of the Restoration. The forthcoming instalment describes the conversion of the clergy to Imperialism and the gradual extension of its political influence in France.

The publication of Victor Hugo's 'Quatre-vingt-treize' is deferred for a month. The "epileptic imagination" which M. Veuillot ascribes to the poet does not at all obscure his business-like acuteness and foresight. The deliberations of the Committee of Thirty and the New-year festivities are not, in Victor Hugo's opinion, conducive to the success of a serious political study like 'Quatre-vingt-treize.' The copyright of the work has been purchased in Holland, Germany, and England.

Prosper Mérimée's posthumous works—'Dernières Nouvelles' and 'Lettres à une Inconnue'—have unfortunately revived an ancient and baseless scandal. It has been asserted that the late Academician was the father-in-law of Napoleon III., by reason of his marriage with Mme. de Montijo. The fact is, that a long and intimate friendship connected Mérimée and Mme. de Montijo, who may possibly be the *Inconnue* to whom the letters are addressed. But at the date assigned to the novelist's marriage, Mme. Mérimée was yet living.

EVELYN JERROLD.

CORRESPONDENCE.

HAMLET'S "SOME DOZENE OR SIXTEENE LINES."

3 St. George's Square, Primrose Hill,
Dec. 31, 1873.

Professor Seeley asked me to-day whether any critic had ever identified the "dozen or sixteen lines" which Hamlet asked the Player if he could study, and insert in his play. The Professor said that he had identified them, and that they went far to explain Hamlet's character. No doubt some of the thousand and one critics of Shakespeare have identified the lines; for, the point once raised, mistake in the lines is impossible. But as neither Coleridge, Hazlitt, Schlegel, Gervinus (though he quotes the lines as applying to Hamlet), Dyce, or the Cambridge editors, have a note on the point, it is worth a few words now.

Hamlet says to the Player, whom he asks, "Can you play the murther of Gonzago?"

"You could for a need study a speech of some dozen or sixteen lines, which I would set downe, and insert in't? Could ye not?"

"Play.—I (=aye), my Lord."

Then, having "set downe" this speech, and declaimed or "pronounc'd" it to this Player, Hamlet afterwards says to "two or three of the Players," evidently speaking mainly to the one who is to speak the inserted speech:—

"Speake the Speech, I pray you, as I pronounc'd it to you, trippingly on the Tongue. . . . Be not too tame neyther: but let your owne Discretion be your Tutor," &c.

Then comes the play, and in it the more than a "dozen or sixteen lines," "the Speech" "set downe" by Hamlet for the Player who plays the King, and thus pictures Hamlet himself:—

... "But what we do determine, oft we break:
Purpose is but the slave to Memory,
Of violent Birth, but poor validity:
Which now, like Fruite unripe, sticke on the Tree,
But fall vnshaken, when they mellow bee.
Most necessary 'tis, that we forget
To pay our selves, what to our selves is debt:
What to our selves in passion we propose,
The passion ending, doth the purpose lose.

But orderly to end, when I begun,
Our Willes and Fates do so contrary run,
That our Devices still are overthrowne;
Our thoughts are ours, their ends none of our owne."

This is surely Hamlet's inserted speech, the moral of 'The Tragedie of Hamlet,' written by Shakspeare himself. Weak Will, strong Fate, are at war throughout the play, till the end comes, and the Will, in a way "none of its own," carries out Fate's decree.

Dec. 31, 1873.

F. J. FURNIVALL.

THE GREY DOLPHIN.

Cintra Terrace, Cambridge, Dec. 27, 1873.

It may interest readers of the 'Ingoldsby Legends' to learn that the original of part of the story called "Grey Dolphin" may be found in Lambard's 'Perambulation of Kent,' under the heading "Chetham," i.e. Chatham.

WALTER W. SKEAT.

THE AUDIENCE QUESTION IN CHINA.

9 Dacre Park, Dec. 31, 1873.

On the authority of a Chinese journal, the *Echo*, in its issue of December 30, gives prominence to the following extraordinary *canard*:—

"The Foreign Office appears to be very badly informed regarding the proceedings of the representatives of this country in other lands, more especially in China. According to a Chinese account of the reception of the European envoys by the Emperor of China, ours seems to have acquitted himself very indifferently. Foremost among the twelve envoys was the representative of Great Britain. When he had read a few sentences of his credentials, 'he began,' we are informed, 'to tremble from head to foot, and was incapable of completing the perusal.' The Emperor asked, 'Is the Prince of your country well?' but he could utter no reply. The Emperor again asked, 'You have besought permission to see me time and again; what is it you have to say to me?' But again he was unable to answer. The next proceeding was to hand in the credentials, but in doing this he fell down on the ground time after time, and not a syllable could he articulate. Upon this Prince Khun laughed loud at him before the entire Court, exclaiming, 'Chicken-feather!' and gave orders to have him assisted down the steps. He was unable to move of his own accord, and sat down on the floor, perspiring and panting for breath. All this would be very mortifying, but the Chinese journal adds that there must have been some divine apparition before the eyes of the envoys to cause them to tremble and be afraid. This, of course, makes all the difference, and saves our dignity most completely."

This statement is so absurd on the face of it as to be hardly worthy of notice in your columns; but I think that, for more than one reason, it ought not to pass unchallenged. I was not in Peking at the time when this audience took place, and, therefore, have no *personal* knowledge of the circumstances attending it; but on *a priori* grounds, as well as from intimate personal knowledge of our envoy, Mr. Wade, I feel myself justified in emphatically contradicting the whole story.

In China there is no *native* journal or newspaper; the nearest approach to one being the *Ching-pao*, or Government Gazette, published at Peking, and commonly called by foreigners the *Peking Gazette*; this publication, however, contains no news, but only Imperial edicts and such-like documents. Who "Prince Khun" may be we cannot, of course, say; the late Regent's name was Kung, and he is called by the Chinese Kung Chin-wang (literally, "Kung, Imperial Prince"). I am quite certain that that high official would

not have been guilty of the breach of decorum attributed to him. Again, with regard to Her Majesty's Envoy himself, Mr. T. F. Wade, who now fills that post, was for several years an officer in H.M.'s Army, and afterwards joined H.M.'s Consular Service. He was made a Companion of the Bath for his services during the last war, and no one who knows him will believe that he would be likely "to tremble from head to foot" before the youthful Emperor of China. Further, it is well known that Mr. Wade's linguistic attainments are of the highest order, and there can be no doubt that he is a far abler Chinese scholar than the Emperor himself; it is utterly improbable, therefore, that he would find himself at a loss for words with which to address the occupant of the Dragon Throne.

EDWARD DUFFIELD JONES.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 3, 3 p.m. London Ballad Concert, St. James' Hall.

3 p.m. Royal Institution. Professor Tyndall's Fourth Juvenile Lecture on "Motion and Sensation of Sound."

First night of Mr. Gilbert's "Charity" at the Haymarket.

SUNDAY, Jan. 4, 4 p.m. Lecture at St. George's Hall by Mr. Lawson Tait on "The Mechanical Principles of Beauty."

MONDAY, Jan. 5, 1 p.m. Sale of Books at Messrs. Holmson's. Sale of fourth part of the late Mr. Hotten's stock—by Messrs. Puttick & Simpson.

7 p.m. Entomological Society.

8 p.m. Medical Society.

8 p.m. Surveyors.

TUESDAY, Jan. 6, 3 p.m. Royal Institution. Prof. Tyndall, Fifth Juvenile Lecture.

7 p.m. Sculptors of England.

8 p.m. Pathological Society (Anniversary).

8 p.m. Anthropological Society.

8.30 p.m. Zoological Society.

8.30 p.m. Society of Biblical Archaeology. "The Sallier Papyrus" by Prof. Lushington; "Assyrian Illustrations of the Book of Daniel" by Mr. H. Fox Talbot.

WEDNESDAY, Jan. 7, 4.30 p.m. Royal Society of Literature.

8 p.m. Colonial Institute.

8 p.m. Geological, Microscopical, Obstetrical Society (Anniversary).

THURSDAY, Jan. 8, 3 p.m. Royal Institution. Prof. Tyndall, Sixth Juvenile Lecture.

6 p.m. Royal Society Club.

8 p.m. Royal Academy.

8 p.m. Mathematical Society.

8 p.m. Haydn's "Creation." Royal Albert Hall.

8.30 p.m. Society of Antiquaries (Ballot for Fellows).

8.30 p.m. Royal Society.

FRIDAY, Jan. 9, British Museum opens.

7 p.m. Literary and Artistic Society.

8 p.m. Astronomical Society.

8 p.m. Quekett Club.

8.30 p.m. Clinical Society (Anniversary).

SCIENCE.

The Etruscan Language. A Paper read before the Philological Society by Rev. Isaac Taylor. (In manuscript.)*

In a paper read before the Philological Society on December 5, the Rev. Isaac Taylor gave a short account of his new method of deciphering the Etruscan Inscriptions. As a more complete essay of his on the same subject is soon to appear, it would not be right at present to express any definite opinion. Corssen's work on the Etruscan language is likewise advertised, and from the short notice in Teubner's Catalogue it is quite clear that Corssen's interpretation of the Etruscan Inscriptions is totally different from that proposed by Mr. Isaac Taylor. For some years, and particularly since the publication of Dr. Lorenz's papers, there has been a general, though tacit, agreement among classical and comparative scholars as to the nature of the Etruscan language.

* Kindly lent by Mr. Taylor.

The grammatical criteria were few; yet they left little doubt that Etruscan would turn out to be an Aryan, though probably a mixed language; and, more than that, that it would take its place as an independent Italic dialect by the side of Oscan, Umbrian, Sabelian, Latin, &c. The grammatical evidence, such as it is, was carefully put together by Dr. Lorenz in his articles on the Etruscan Inscriptions, published in 1865. Professor Aufrecht's excellent remarks in Bunsen's 'Outlines of the Philosophy of Universal History,' vol. i. p. 87, published in 1854, pointed in the same direction. He mentioned the *s* as the sign of the genitive; the *a* and *ia*, as signs of the feminine gender, *al* as a patronymic suffix, &c. At that time, Dr. Freund, the author of the 'Latin-German Dictionary,' had been sent by the Berlin Academy to explore the monuments and the language of the ancient Rætia (not Rhætia), whence, as first suggested by Niebuhr, the Etruscans seem to have migrated southwards. In its greatest extension Rætia comprised the Grisons, Tyrol, Vorarlberg (not Vorarlberg), and part of the Bavarian Highland. The country, however, more particularly marked as the home of the Etruscans was on the southern declivities of the Alps, where the Euganeans were settled on the Lake of Garda, the Camuni in Val Camonica, and the Lepontii, near the Adula Mountain or the St. Gothard. In these parts inscriptions had been found in the Etruscan alphabet and the Etruscan language; and it was supposed that in the Romance dialects, still spoken here, some remnants of the old language of the Etruscans might have been preserved. Nothing, however, seems to have come of these researches, although it was stated at the time that Dr. Freund has discovered a far greater number of words that were neither Romaic, Celtic, nor Teutonic, than he expected.

Of late years it was so well known that Corssen had devoted himself to Etruscan, that no one felt induced to interfere with his work. Particularly when it was announced that he had found the key, that he had translated the large inscriptions,—lately again the inscription on the newly-discovered alabaster sarcophagus,—and that his rendering had satisfied some really competent judges, most scholars felt that it was right to wait. It required therefore no inconsiderable courage for Mr. Isaac Taylor to come forward at this moment, and announce to the world that he had found the true key to Etruscan, and that the language of the inscriptions was neither Italic, nor Aryan, but North-Turanian, Altaic, and chiefly Finnic.

In the paper read before the Philological Society, Mr. Isaac Taylor only wished to explain how he came to adopt this theory. He did not attempt the translation of any large inscription, but referred his hearers to his book which is in the press. We have therefore no materials to criticise, nothing to enable us to say either Yes or No. All we can do is to examine the process of reasoning by which Mr. Isaac Taylor was brought to believe in the Turanian character of the Etruscan language; and here we must confess at once that he has failed to convince us. It is well known that, in the year 1848, the brothers Campanari, in opening a

tomb at Toscanella, discovered a pair of dice which, instead of being simply marked with pips, were inscribed with six words. These words were at once supposed to be the six Etruscan numerals, and in consequence attracted great attention. Bunsen repeatedly spoke of them as containing the key to Etruscan, and Dr. Lorenz as late as 1868 devoted a separate article to them in Kuhn's *Beiträge*, vol. v. p. 204. These words are 1 *mach*, 2 *thu*, 3 *zal* or *zal*, 4 *huth*, 5 *ci*, 6 *sa*. Mr. Taylor, however, by reading the sides of the dice in a different succession, arrives at the following series: 1 *mach*, 2 *ci*, 3 *zal*, 4 *sa*, 5 *thu*, 6 *huth*. Whether such a reading of the dice is allowable must depend on a comparison with other dice which are marked with pips. But supposing that archæologists would not object to this transposition, we have next to see whether these numerals are Altaic. After following Mr. Isaac Taylor through his analysis and his attempts at tracing back these numerals to Altaic prototypes, all we can say is, that if everything else were certain, if Etruscan had been proved to be Finnic as decidedly as Phœnician is proved to be Semitic, one might feel inclined to admit phonetic changes like those which are necessary to connect these Etruscan numerals with their supposed Altaic type. By themselves, however, these numerals carry no conviction, or, at least, much less than they would carry in favour of an Aryan origin.

If it were quite certain that Etruscan was an Aryan language, these numerals would offer no insurmountable difficulties. The words for one are frequently independent in the different Aryan languages, but *mach* might be connected with the base *sama*, from which *ῥμος*, *sem-el*, and possibly *μία*. *Thu* for *duo*, *ki* for *quinque*, and *sa* for *sex* would offer no difficulties. *Zal* for three, and *huth* for four, are strange; still with the latitude claimed by Mr. Taylor in establishing their Altaic origin, *zal* might be brought back to *tal*, *tar*, *tres*, and *huth* might be treated as an abbreviation of the Sanskrit *chat-ur*, four.

The whole subject of the Turanian numerals was fully discussed by myself in the year 1857 in my 'Essay on the Turanian Languages.' That essay was to a great extent tentative; and though many of the views therein expressed have been confirmed by further research, others have had to be surrendered. It might be said that some of the phonetic changes which are there admitted, in tracing the Altaic numerals to a common type, are not less violent than those by which Mr. Isaac Taylor brings the Etruscan into harmony with the Altaic numerals. But it should be remembered that I was dealing with languages the common origin of which was to a great extent admitted. That being the case, it was almost certain that their numerals could have become so different as they are by means of phonetic corruption only, and my chief object was to find out something like phonetic laws to explain these phonetic changes. The case is quite different when we have to deal with languages the common origin of which has first to be established, and when we have no phonetic laws peculiar to each language to guide us. Between Finnish and Hungarian, for instance, we have something almost corresponding to Grimm's Law. Finnish *k* is Hungarian *h*;

hence Finnish *kolme* is Hungarian *harm*, Finnish *kuule* is Hungarian *hat*. Finnish *p* is Hungarian *f*; hence Finnish *pilve*, cloud, is Hungarian *felhö*; Finnish *puhu*, he blows, Hungarian *fú*. There are other rules of the same kind which underlie the changes of the North-Turanian numerals, as compared among themselves; but there is nothing like any fixed rule, at least there is none given in Mr. Taylor's paper, to tell us what particular letter in Etruscan may correspond to any particular letter in Finnish or Hungarian. To examine at least one of the Etruscan numerals more in particular, we find that Mr. I. Taylor, taking *thu* to be the Etruscan name, not for two, but for five, tries to establish that this word meant originally hand, and was then used for five in the Altaic dialects. Here the evidence is very weak. We are told, indeed, that *ton* in Yenisei, *tono* in [Kamtschatkian], and *uten* in Samoyed mean hand; but we receive no proof that such a word ever meant five in the same languages, except possibly *tun* in Samoyed *much-tun*, six, i.e. 1 + 5. That *tu* meant five in Egyptian, and that similar words for five occur in the dialects of the Caucasus, is of no importance, till it has been proved that those languages, too, are in any sense of the word Altaic.

The Altaic type for five is *vit*, and of this there is no trace in *thu*.

But this kind of criticism must seem very unfair and unsatisfactory. The great test of any system of deciphering is not, whether it will do this or that, but whether it will do all. Mr. Isaac Taylor says that he can translate every Etruscan inscription: we must wait and see. He says, that the laws, the customs, the modes of burial, the religious belief, the form of government, the marriage laws, the priesthood, the laws of inheritance, the mythology of the Etruscans, all point irresistibly to a Tataric origin. The Etruscan deities, we are told, are the same as those of the Kalevala, the epic poem of the Finns. It would be wonderful indeed if it were so, but Mr. Isaac Taylor's position as a scholar is too high to justify anyone in judging him without hearing him. It would have been more satisfactory to all parties had he given us his translation of the *Cippus Perusinus*. Corssen has translated it, but his translation is not yet *publici juris*. Anyhow, *Hic salta!*

MAX MÜLLER.

Contributions to Solar Physics. By J. Norman Lockyer. (London: Macmillan & Co.)

THIS book consists of two parts. The first part, which is considerably the larger, contains a popular account of ancient and modern sun-work. The second part consists of a series of communications made to the Royal Society on spectroscopic observations of the sun and on laboratory work in connection therewith, and concludes with several notes and some appendices. The communications reprinted in the second part come down to as recent a date as March 14, 1873. In the paper of that date we have discussed the spectra of chemical compounds and of mechanical mixtures. From the results of this paper it appears that in all probability there are no compound vapours in the sun, but that

they seem to exist in the atmospheres of some of the stars. Another important result of this paper, taken in conjunction with the one which immediately precedes it, is that the complexity of the spectrum of any vapour increases with the degree of contiguity into which its molecules are brought. This result, which seems to trace the luminosity of a vapour at any rate largely to oscillations of the molecules as wholes, in contradistinction to the vibration of the internal constituents of these molecules, was first, we believe, obtained in the laboratory experiments on magnesium vapour made by Mr. Lockyer and Dr. Frankland, which explained the different heights in the solar atmosphere to which the different members of the bright line *b* had been observed to extend.

The first part of the book consists almost entirely of a reprint, with some alterations, of various lectures, letters, and articles written from time to time by Mr. Lockyer. It contains twenty-six chapters and 435 pages. The nature of the book entails not a few repetitions, and not unfrequently we find a remark or an explanation occurring two or three times; but the reader who feels that this somewhat detracts from the literary merit of the work, will at the same time gladly recognise that the reproduction of the papers so nearly in their original form, adds vividness to the story which is gradually unfolded in the book, and presents us with the real history of the subject much more accurately than a treatise written by one who was acquainted with the end from the beginning. The story which is unfolded, or rather which unfolds itself, to the reader is one of no mean scientific importance. It contains the wonderful progress which has been made during the last few years—almost entirely during the last five years—in gaining a true knowledge of the atmosphere of the sun.

Not the least interesting chapter, however, will be found to be the twelfth, which deals with the first application of the principles of spectrum analysis to this problem. Many will be surprised, and not a few will be deeply gratified, to see—now, perhaps, for the first time brought clearly before the public—how large a share in the establishment of the first principles of the science is due to Professor Stokes. The great discovery usually attributed to Kirchhoff and Bunsen, of the cause of the reversibility of the bright lines in the solar spectrum, was in fact publicly taught by Stokes prior to 1852. An account will be found of M. Faye's theory of the physical constitution of the sun. This theory is brought into comparison with that of Messrs. Balfour Stewart, De La Rue, and Loewy. The former theory attributed the sun-spots to the assumed inferior radiating power of the interior substance of the sun, which, according to this theory, is at a temperature too high for the existence of chemical association—a phenomenon which was supposed to take place in the cooler regions of the photosphere. The latter theory, which attributes a spot to a downrush of cooler vapour, has been borne out by the observations of more recent years; which, besides showing that there is a downrush of cooler vapour in the centre

of a spot, has shown that this is accompanied frequently by an uprush of more highly-heated vapour in its neighbourhood.

A considerable portion of the book is occupied with accounts of the results gained from the three great eclipses of 1869, 1870, and 1871 respectively, each of which, or at least the first and the last of which (for the weather in 1870 was most unfavourable), contributed enormously to the solution of the problem of the solar envelope. In the year 1868 we had before us numerous questions as to the photosphere, the spots, the prominences, and the corona, which were in much confusion; it is not too much to say that most of these questions are now on a satisfactory way to a solution, that some are completely solved, and that there is no one to which we have not now got some clue. For the sake of the general reader, and for his assistance in following the book, it will be well to give some explanation of the terms used. The photosphere is the name applied to the light-giving surface of the sun, in which the spots seem to be huge chasms formed by the downrush of cooler vapours. This surface is mottled by pores, which apparently are miniature spots, and by brighter portions and regions termed faculæ, which seem to be hotter portions, or portions of the photosphere standing higher than the rest, and whose light, therefore, is less absorbed by the surrounding atmosphere. This atmosphere extends from the photosphere to a height of rather more than twelve minutes. What the photosphere itself may consist of is still a matter of discussion, and is connected with the question as to the region in which the selective absorption takes place, by which the black lines are introduced into the solar spectrum. But the complete reversal of the spectrum, said to have been seen for the instant just preceding totality in the recent eclipses, seems to offer the solution of this question. Immediately above this region, and still in the lower regions of the solar atmosphere, we have the red protuberances, consisting of hydrogen, amongst which is to be found a substance giving the line 1474, not known as belonging to any earthly substance. Above these prominences, which seldom extend more than one minute above the photosphere, and which occupy a region to which the name chromosphere has been assigned, we come to hydrogen at too low a temperature to give a spectrum visible except in a solar eclipse: this extends to a height of about eight minutes; and beyond that, completing the atmosphere, we have another unknown substance giving for its spectrum a line in the green.

The beautiful method of putting a thin prism before the object glass, employed in the last eclipse by Respighi and Lockyer, seems to have shown conclusively that the corona, so far as it is a solar phenomenon, consists of the upper strata of the atmosphere which we have just described. Several points, however, about the corona, particularly its polarisation, still remain not cleared up, and we must look for their explanation to the next total eclipse. It is most encouraging to the hopes of science to contemplate the advance which has thus been made in so short a time in the study of the problem of

the solar atmosphere, dating from the rude theory advanced by Kirchhoff in 1860, which may be said to be the first embodying the new ideas. The attempt to solve the problem, too, has well repaid physicists by the powerful methods of investigation with which its pursuit has rewarded them. We can now not only view the prominences without an eclipse, but can photograph them, thanks to the simplicity of Mr. Huggins's "open slit." We can tell the rate at which the sun's vapours are moving towards us or from us. We are on the way to contemplate matter under conditions different from any obtainable by terrestrial temperatures, and probably in a state of chemical dissociation,—whatever that may mean,—perhaps the primordial matter of chaos, as yet unspecified by any particular molecular aggregation. And last, but not least, we have been put in possession of the elements of discoveries which appear likely to raise spectrum analysis to the rank of a quantitative as well as of a qualitative science. All these subjects will be found unfolded in the volume now before us, by the hand of one who has himself taken a leading part in the momentous discoveries there detailed. We heartily recommend the book to all persons interested in the questions to which it refers.

JAMES STUART.

NOTES AND NEWS.

Pressure of Radiation.—Some experiments exhibited by Mr. Crookes to the Royal Society, on the 11th ult., seem likely to constitute a most interesting confirmation of physical theory. A light rod, having a small disc of pith at each end, was suspended by a delicate thread in a vacuum; on the approach of a body radiating heat (the finger, or a burning piece of magnesium wire) to one of the discs, it was repelled. A piece of ice appeared to attract the disc; this, however, is really a repulsion by the more heated bodies on the other side of it. If this experiment had been made fifty years ago, it would have been regarded as conclusive in favour of the emission-theory of light. It had, however, been recently shown by Maxwell, that the propagation of waves through the ether produces a pressure in the direction of the ray, the pressure on a square foot of surface being equal to the whole energy of radiation in a cubic foot. Thus the pressure of strong sunlight is about three pounds and a quarter per square mile. "A flat body exposed to sunlight would experience this pressure on its illuminated side only, and would therefore be repelled from the side on which the light falls. It is probable that a much greater energy of radiation might be obtained by means of the concentrated rays of the electric lamp. Such rays falling on a thin metallic disc, delicately suspended in a vacuum, might perhaps produce an observable mechanical effect." ('Treatise on Electricity and Magnetism,' vol. ii. p. 391.) The amount of the pressure involved in Mr. Crooke's experiment must of course be measured before we can assert with confidence that it is actually pressure of radiation.

The Shape of the Sun.—In 1809 Lindenau found, in reducing certain observations of the sun, that there were differences in the observed diameters, which he thought could not be explained by errors of observation, as they seemed to be of a periodic nature; and he suggested the hypothesis that the sun was not quite spherical in shape, but spheroidal, and rotating about its major axis. Recently Father Secchi of Rome, unaware of Lindenau's investigation, conjectured that the effect of the active forces in the sun may produce changes of volume in the masses of luminous gas

that surround it, which would be, perhaps, perceptible in accurate observations of the sun's diameter. He accordingly had regular observations made from June 1871, at the Observatory of the Collegio Romano, and, at his instance, similar observations were also made at Palermo. These Father Secchi discussed, and it seemed to him that the two series agreed well together, and that the differences observed were too regular and too great to admit of being attributed to errors of observation. He also found that the greater diameter was observed at those times at which the number of spots and protuberances was less. It thus appeared that the action of solar forces actually did change the visible diameter of the sun; but Dr. Auwers has carefully re-discussed Father Secchi's observations and arrived at an opposite conclusion. He objects to the alleged agreement between the Rome and Palermo observations; and though admitting that both series assign a principal minimum in April 1872, he considers that the general agreement is scarcely more marked than the contrary. A careful comparison also between numerous observations of Bessel and Struve with the solar spot periods does not show any connection. On the whole, therefore, Dr. Auwers considers that it cannot be said that any changes in the sun's diameter, due to agencies upon it, have yet been detected by the telescope. His paper appears in the *Monatsbericht* of the Berlin Academy for May, and an abstract of it was communicated to the Royal Astronomical Society at their November meeting.

MR. E. B. TYLOR sends to *Nature* of Jan. 1 an account of an interesting lecture-room illustration of the refraction of light, consisting of two small wheels connected by an axle, which are rolled from a smooth surface on to a rough one or *vice versa*.

THE same journal contains a note upon the Hoosac Tunnel in the United States, which is expected to be ready for railway traffic next July. The borings from east and west communicated on Nov. 28. The total excavation is about a million tons of rock, and the cost is estimated at twelve and a half million dollars.

ON Dec. 22, the Academy of Sciences of France elected three correspondents; namely, in the Physical Section, MM. Angström and Billet to fill the places vacant by the death of M. Hansteen and the election of Sir C. Wheatstone to a foreign associateship; and in the Astronomical Section, Mr. J. Norman Lockyer, in the room of the late Professor Encke. An interesting discussion took place upon Mr. Lockyer's most recent researches in quantitative spectrum analysis, and M. Dumas spoke in hopeful terms of the speculations on molecular evolutions by which they were accompanied.

PROFESSOR OWEN, who is suffering from a troublesome bronchial affection, is spending the winter in Egypt.

THE following notice is published in several of the papers:—

"We are requested to state that Her Majesty's Commissioners for the Annual International Exhibition propose, as a feature of each year's exhibition, to have a collection of objects illustrative of the Ethnology and Geography of various races and parts of the British Empire. It is intended to pursue the work systematically in the hope of ultimately forming a great national museum of the empire. They will be arranged for the present in the galleries of the Royal Albert Hall. Many portions of the empire are inhabited by aboriginal races, most of which are undergoing rapid changes, and some of which are disappearing altogether. These races are fast losing their primitive characteristics and distinguishing traits. The collections would embrace life-size and other figures representing the aboriginal inhabitants in their ordinary and gala costumes; models of their dwellings; samples of their domestic utensils, idols, weapons of war, boats and canoes; agricultural, musical, and manufacturing instruments and implements; samples of their industries, and in general

all objects tending to show their present ethnological position and their state of civilisation. It is proposed to receive for the Exhibition of 1874 any suitable collections, which will be grouped and classified hereafter in their strict ethnological and geographical relations. As, however, there is at present great public interest in the various tribes inhabiting the West Coast of Africa, including the Ashantees, with whom this country is at war, all objects relating to the Ashantees, Fantees, Dahomeys, Houssas, and the neighbouring tribes are especially desired. The Indian Empire, the Eastern Archipelago, and the Islands of the Southern Hemisphere are also able to afford abundant and valuable materials for the proposed museum, of which it is believed that the nucleus can be formed at once from materials in private collections. Her Majesty's Commissioners confidently appeal to the civil, military, and naval officers of the British service throughout the Queen's dominions to assist them in these collections. Her Majesty's Commissioners have secured the services of eminent gentlemen to advise them from time to time in giving effect to these intentions. It is requested that offers of gifts and loans of objects should be made known at once to the Secretary of Her Majesty's Commissioners, Upper Kensington Gore, London, S.W."

WE extract from *Land and Water* the following list of new arrivals at the Zoological Gardens in Regent's Park:—

"1 Alpaca (*Lama pacos*); 1 Puma (*Felis concolor*); 2 Tuberculated Lizards (*Iguana tuberculata*); 1 Violaceous Plantain Cutter (*Musophaga violacea*); 1 Pileated Parakeet (*Platycercus pileatus*); 1 Gavial (*Gavialis gangeticus*)."

THE appeal made by Mr. A. J. Ellis, F.R.S., some time ago for assistance in the task of more accurately defining the phonetic and grammatical peculiarities of the English dialects, by means of careful versions of a short composition specially prepared for this purpose, has met with considerable success, Mr. Ellis having received about sixty versions (representing the greater part of the English and Scottish counties), in all of which the pronunciation is more or less carefully indicated. The result has been to enable him to extend greatly, and in some measure to complete the classification of the English dialects brought forward by Prince Lucien Bonaparte at the June meeting of the Philological Society, and to present us for the first time with a *coup-d'œil* of the multifarious sound-system of spoken English. Many of the facts thus brought out are very surprising, even to those who thought themselves well acquainted with the subject, and cannot but prove of great importance in connection with Mr. Ellis's inquiry into the 'History of English pronunciation,' for the sake of which, in the first instance, these researches have been made. They are also valuable as showing that though the English Dialect Society has not commenced its labours a day too soon, neither is it yet too late to save much that is still in existence in dialect lore. We hope that while Mr. Ellis's great work on 'Early English Pronunciation' will contain the digested results of his inquiries, he will give the whole to the English Dialect Society to publish among its transactions. The final classification of the dialects (incorporating that of Prince L. L. Bonaparte for South, and Mr. J. A. H. Murray for North Britain) is to recognise four great dialectic branches—*Northern*, *Eastern*, *Central*, or *Southern* and *Western*. The *Northern* includes the *Scoto-Northern*, extending in five dialects from Shetland to the Humber on the east, and Morecambe Bay on the west; the *Mercian* occupying South Lancashire, Cheshire, Staffordshire, and Derby, and meeting in Shropshire with the *Western* English; the *North Anglian* in the W. and S.W. of Yorkshire, passing on the borders of Nottingham and Lincolnshire into the *Eastern* Branch, with its two dialects of *Middle Anglian* (Lincoln, Notts, Leicester, Warwick, North Northampton, North Beds) and *East Anglian* (Norfolk, Suffolk, North Essex, Cambridge, Hunts). The *Southern* or *Central* Branch is best represented by Hertford, South Beds, Bucks, Middlesex, North Surrey, and

adjoining parts of Essex and Kent, the district within which (and not in the North Anglian Rutland, or East Anglian Huntingdon, as has been fancied by Latham) the spoken English of the people approaches most closely to the literary or book-English. Prince L. L. Bonaparte considers Hertfordshire as representing most closely, all things considered, the standard English. In Essex, Kent, Sussex, Hants, Berks, Oxford, and South Northampton, we have a border district within which the Central English begins to fade away into the surrounding dialects. The *Western* English in its two dialects of *Saxon* and *Devonian* occupies a well-defined area, including Dorset, Somerset, Devon, Wiltshire, Gloucester, Hereford, with parts of Hants and Berkshire, and is probably, upon the whole, better defined, both geographically and dialectically, than any of the other branches. The classification of many localities has been a work of great difficulty; Yorkshire especially, with its several dialects and multitudinous sub-dialects and varieties blending into each other, presents a wide field of research in itself. The dialects of Derbyshire also—many curious varieties are found round the Peak—have received much attention. It will surprise many to see how near to London many Northern peculiarities come, in Northamptonshire. Good specimens from Warwickshire, Hereford, Staffordshire, Shropshire, Cheshire, are still wanting; the first-mentioned is especially important in connection with the strong Northern character which Mr. Murray (in a paper read before the Philological Society) claims for the language of Shakspeare, and which he considers must have sounded very broadly provincial to the poet's London contemporaries. In this light many of Shakspeare's peculiarities of grammar and expression, which the modern English reader has glossed for him as "Archaisms," "Elizabethan idioms," &c., are not archaisms at all, and were not used by other Elizabethan writers, but are pure Northern idioms still in use in the Northern area, but never current either in Shakspeare's time or since, in London or Southern England. Any who take an interest in the subject, and can supply Mr. Ellis with specimens from Warwickshire or other of the districts named above, ought at once to communicate with him at his address, 25, Argyll-road, Kensington, W.

THE whole of Part I. of Series B (for Reprinted Glossaries) of the English Dialect Society is now in type, and ought to be ready in the course of the present month. It will contain seven Glossaries, viz., 1. A North of England Glossary, by J. H.; 2—6. Glossaries of East Yorkshire, East Norfolk, Gloucestershire, Midland Counties, and Devonshire, all by Mr. Marshall; and 7. Dr. Willan's Glossary of West Riding words, reprinted, by permission, from vol. xvi. of the *Archæologia*. Intending subscribers to the E. D. S. who have not yet paid their subscription may save themselves and the treasurer (Rev. J. W. Cartmell, Christ's College, Cambridge) some trouble by paying a guinea for the two years 1873 and 1874, as the subscription is but half-a-guinea per annum. The publications for 1873 are somewhat delayed, but some at least will appear, together with the Report, in the course of the month; and the publications for 1874 will follow towards the latter part of the year. No delay is anticipated in the future issue of the publications.

THE *Athenæum* announces the death of Mr. Edward Hyde Clarke, who was, fifty years ago, a prominent writer on West Indian questions.

THE last number of the *Jahrbuch für Romanische und Englische Sprache und Literatur* contains a seemingly accurate text of the 'Legend of St. Michael' from the Bodleian MS., Laud. 108, together with an account of the graphic forms (*sprachliche Eigentümlichkeiten*), by Dr. C. Horstmann, of Münster. According to Dr. Horstmann, the MS. is early 14th cent., and the dialect is clearly southern, and of a very archaic type. Some of the peculiarities registered by the editor have

rather a Kentish look: *leornis* (= *leornian*), *field* (*feld*), the inflections *pene*, *pane* (acc. sg. m.) of the article, and several other archaisms; but other Kentish forms, such as *ine* for *in*, do not seem to appear.

DR. WEYMOUTH's work, in which he combats the opinions held by Mr. Ellis and others as to the development and change of vowel sounds in English, and endeavours to establish that the present pronunciation of such words as *mine*, *house*, *moon*, *deem*, *hue*, *do*, *go*, has been that, not only of English and Anglo-Saxon, but in the case of *mine*, *house*, &c., probably of the Teutonic tongues generally, back as far as their history is known, has now, we believe, passed through the press, and will soon be ready. Dr. Weymouth read a paper on this subject before the Philological Society, which he has since enlarged and extended by an examination of the cognate languages, analysis of Chaucer's and other early rhymes, &c., so that the work will now extend to a considerable size, and will form the fullest, and indeed only systematic exhibition of the opinions of those who think that Hengest and Horsa, like their posterity of the 19th century, said, "white stone house (*hwit stan hus*)," and may be expected to contain all that can be said on this side of the question.

THE delegates of the Clarendon Press have arranged with Mr. J. A. H. Murray (whose 'Dialect of Southern Scotland' was reviewed in the *ACADEMY* a few months ago), to prepare for their series a volume of specimens of Lowland Scotch and Northern English, with notes and glossary, corresponding in plan to Dr. Morris's 'Specimens of Early English,' and Mr. Skeat's 'Specimens of English Literature.' It will illustrate, as far as materials exist, the formation of our Northern tongue, its development in England and Scotland, its literary decay and extinction in England, its continued existence and growth in Scotland, and its decay in that country, also between 1600 and 1707. We hope that the editor will give special attention to such specimens of Scottish as still exist only in MS., as well as to those which have been published only in limited and practically inaccessible editions; many of the latter deserve to be much more widely known than they are at present.

MR. ALEXANDER J. ELLIS, in his great work on Early English Pronunciation, is now beginning to deal with the various provincial dialects of England, concerning which he has received numerous pieces of information of more or less value. He will reprint in full the earliest phonetic account of English dialects, viz. the short sketch by Dr. Gill, written 250 years ago, which may be found in the sixth chapter of his 'Logonomia,' pp. 16—19.

PRINCE LOUIS-LUCIEN BONAPARTE continues his great work on the Basque Language, of which about one-third remains still to be completed. He is now engaged on a comparative glossary of the dialects and sub-dialects of the language. His vocabulary consists of between three and four thousand words collected by himself from the mouths of the peasants as well as from printed books. The Prince has paid five several visits to the country, verifying and reverifying, village by village, all his results, finding out where each word ceased to exist and was replaced by another, so that he has the *habitat* of all his terms. He has secured many popular names of plants, insects, &c., that do not exist in print, and has found the changes in nomenclature in the different districts very interesting.

PROFESSOR POTT's great work, which he calls the second edition of his *Etymologische Forschungen*, is now complete in five large volumes, costing 6*l.* 1*8s.* It is an enormous storehouse for comparative philologists, but it is absolutely necessary that an index should be added.

THE first complete edition of the two texts of

the Rig Veda, the Pada as well as the Samhitā text, which was published by Professor Max Müller in the beginning of last year, is out of print. The editor is preparing a new edition from the stereotype plates; and, in a paragraph published in *Trübner's Record*, he has requested Sanskrit scholars to send him lists of any misprints they may have observed in the first edition. As the hymns of the Rig Veda have never been printed in India, the demand among native scholars for this first edition of the oldest of their sacred books is but natural.

A new volume of the 'Indische Studien' has appeared, containing five articles, all by the editor himself, Professor A. Weber. The article on the Mahābhāṣya is important. Professor Weber attempts to answer the strictures of Pandit Bhandarkar, but the learned native seems to have the advantage over the learned German.

RAJENDRALAL MITRA has a large work on the 'Antiquities of Orissa' in the press. On his last tour through the North-Western Provinces he discovered some important Sanskrit MSS., among the rest, a MS. of the 'Brihaddevatā,' the ancient catalogue of the deities to which the hymns of the Rig Veda are addressed.

THE literary, or, at all events, the publishing activity in India is very great. Whereas it is difficult in Europe to find a publisher for any considerable Sanskrit text, Indian booksellers must find the printing and reprinting of classical Sanskrit works lucrative. One press alone, that of Pandit Jibananda Vidyasagara, a B.A. of the University of Calcutta, the son of the well-known Pandit Taranatha Tarkavachaspati, has just issued a catalogue of seventy-three Sanskrit publications, both large and small. Some of these works are carefully edited, others are simple reprints of former Indian or European editions. The most important work is a new 'Sanskrit Dictionary or Cyclopædia,' by Taranatha, of which we hope soon to give a fuller account. It is based on Indian and European authorities. It is to consist of ten parts, of which two are published, containing 478 closely printed quarto pages, and reaching as far as *asuddhi*.

THE *Contemporary Review* for January has an article by Mr. Alexander S. Murray called 'A New View of the Homeric Question,' in which the writer contends for the usually accepted antiquity of our texts of the Homeric poems, as opposed to Mr. Paley's theory, on the ground of the remarkable coincidence between the language of Homer when speaking of works of art, and the actual condition of Greek art between 1100 and 850 B.C.

In the *Acta Societatis Philologæ Lipsiensis* (tom. iii.) G. Oehmichen investigates the question as to the authors followed by Pliny in the geographical section of his work, more especially his debt to Isidore of Charax and Varro. The latter is shown to be his source in a large number of passages in which there is a manifest agreement between his statements and those in Mela. Ch. Lütjohann gives a series of critical remarks on the text of Apuleius, occasioned apparently by the shortcomings of Eyssenhardt's edition of the 'Metamorphoses.' The main point brought out is the character of the corrections in *F*, and the use that may be made of Eyssenhardt's second Laurentian manuscript, &c. The elaborate essay of P. Schuster on the Fragments of Heraclitus which heads the volume must be reserved for a detailed examination in a future number.

THE Rev. C. Taylor, of St. John's College, Cambridge, is preparing a new edition of the part of the Syriac Chronicle of Bar Hebræus, which was edited last century by Bruns and Kirsch.

THE fifth quarterly report on the Sub-Wealden Exploration has been issued by Mr. H. Willett, of Brighton. The present depth from the surface is 313 feet; some important geological facts have

been decided, and valuable beds of gypsum discovered. The more interesting facts are that the Kimmeridge clay is identical in deposit with that in the Boulonnais district of France, and that the Wealden estuary did formerly extend across the Channel in an unbroken continuity. The probability that coal may be found is therefore greatly increased by the discovery of strata in Sussex identical with those in the Boulonnais district. This investigation is to be continued until the depth of 1,000 feet has been reached.—*Athenæum*.

THE meetings of the Cambridge Philological Society for next year are fixed for Feb. 5, Feb. 26, and March 19 in the Lent Term, and for April 30 and May 21 in the Easter Term. The meetings are held in St. John's College (Lecture Room B, 1st Court); and the chair is taken at 8.20 p.m. The subscription is a guinea a year, or ten guineas for life. The secretary is the Rev. S. S. Lewis, of Corpus Christi College. The subjects of the papers to be read at the meetings are not yet announced. Some of the papers read during the present year have been printed in the last number of the *Journal of Philology*.

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- Mr. E. NELSON. On the correction to Hansen's semi-diameter of the moon from occultations of stars.
- Mr. E. J. STONE. On the rejection of discordant observations.
- Mr. E. NELSON. On the limit of a possible lunar atmosphere.
- Dr. AUWERS. On an alleged variability of the sun's diameter.
- Dr. AUWERS. On the variable proper motion of *Procyon*.
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- Mr. W. LASSELL. On the determination of time from sextant observations.
- Lord LINSAY and Mr. D. GILL. On a new driving clock for equatorials.
- Mr. R. C. CAIRNGTON. Note on the star 515 in Oeltzen's Catalogue of Schwed's Stars.
- Mr. G. BISHOP. Observations of the periodical Comets of Tempel and Brorsen.
- M. W. E. PLUMMER. Parabolic elements of Comet III. and IV. 1873.
- C. L. PRINCE. Observation of solar spots.
- M. STEPHAN. Observations of Comets and minor planets made at the observatory of Marseilles.
- Dr. WOLFFERS. Comparison of the R.A. and N.P.D. of Standard stars observed at the Radcliffe Observatory, Oxford, in the year 1870, with the R.A. and N.P.D., founded on the *Tabulae Reductionum*.
- Mr. DRACH. Note on the ancient Rabbinical Cubit-measure. Discovery and elements of minor planet (131). (The planet was discovered on the evening of September 27, by Dr. R. Luther, and was of the 10.11 magnitude. At the request of Dr. Luther, Professor Argelander and M. Theodor Wolff of Bonn named it *Sophrone*.)
- Discovery of Comet VII., 1873. (The comet was discovered by M. Coggia at Marseilles on November 10, and by Dr. Winnecke at Strassburg on November 11. The orbit seems to closely resemble that of the first comet of 1818 discovered by Pons at Marseilles.)

FINE ART.

A *Gallery of Literary Characters* (1830–38). Drawn by the late Daniel Maclise, R.A., accompanied by Notices, chiefly by the late William Maginn, LL.D. Edited by W. Bates, B.A., Professor of Classics in Queen's College, Birmingham; with a Preface and copious Notes, biographical, critical, bibliographical, and generally illustrative. (Chatto and Windus.)

THIS is the title, a little shortened, of the long-promised republication of Maclise's portraits, originally given from month to month in *Fraser's Magazine*. The book is a highly desirable book; the engravings and lithographs (because they are in various styles, some of them elaborately engraved from Maclise's drawings) are well reproduced by photo-lithography, we presume, although the process is not mentioned; and the notes by Mr. Bates so ample that they fill nearly 200 quarto pages.

In the ACADEMY of April 15, 1871, was published a short essay on 'Maclise's Character Portraits,' from the pen of Mr. D. G. Rossetti, which, with some letters printed in *Notes and Queries* about the same time, drew attention to this admirable series of whole-length sketches, preserving for ever the veritable every-day aspect of so many men whose names are now household words; and so many more who played a great rôle in the comedy of life forty years ago, but who were comparatively forgotten when the curtain fell. One object of the essay was to recommend the reproduction of the series as we now see it, and the paper closed with these sentences: "The portraits should be accompanied both by the original magazine-

squibs necessary for explanation, and by some competent summary of real merits and relative values as time has shown them since. And, before concluding, I may mention that in the Garrick Club there is a sketch of Thackeray, by Maclise, in pen or pencil (I forget which), evidently meant to enter into this series. It is Thackeray at the best time of his life, and ought certainly to be facsimiled with the rest in the event of their revival." A few weeks after this was published, the late J. C. Hotten took up the suggestion, advertised the work, and applied to Mr. Bates, who had corresponded with *Notes and Queries* regarding some of the characters represented, to edit the work. The idea of adding the portrait of Thackeray from the original belonging to the Garrick Club was also adopted, and consequently such a portrait appears in the present work. But, unhappily, that indifferently given here is *not* the one Mr. Rossetti referred to done by Maclise, but is taken from a picture in oils, freely described by Mr. Bates (who takes no notice whatever of Mr. D. G. Rossetti's paper in the *ACADEMY* in his ample account of 'The Genesis of the Book') as from a picture in the Garrick Club, "the production," he believes, "of Sir John Gilbert."

The truth is, that Professor Bates, able and profuse editor as he is, lover and admirer of this 'Gallery of Portraits' ever since his boyhood, as he says he has been, has little or no knowledge of art, and cannot detect the intrinsic evidence of the authorship of these sketches. Thus he says in his preface: "There is every reason to believe that these portraits are, without any exception, the production of that distinguished artist the late Daniel Maclise, Esq., R.A.," whereas there are four of them not by that very able hand. We cannot look for a moment at that of the Rev. Sydney Smith and believe it to be his. This print, and that of Sir W. Molesworth, appeared two years after Maclise's series closed, in December, 1836. They came out in the magazine in March and April, 1838; were the beginning of an unsuccessful attempt to revive the 'Gallery'; and were most probably by Crowquill (Mr. Forrester), who continued similar portraits in imitation of Maclise's in the *Dublin University Magazine*, extending in number to seventy-two. There are also two other *Fraser* sketches not by Maclise—those of Sir Walter Scott and the Earl of Munster—both occurring early in the present series. These are smaller in size, and inferior artistically to all the others. That of Sir W. Scott is not so decidedly inferior as the other; but the poorly-posed dogs, which have been *prigged* out of some natural history, and have no relation to each other or to Sir Walter; the thing in the left hand of Scott—his right is wanting altogether, and the employment of the left shows the sketch has been transferred and reversed—intended for a Scotch blue-bonnet, would never have been so absurdly drawn by Maclise; besides which, the cranium is caricatured. Sir Walter was very little in London then, and Maclise would have had no chance of seeing him. This drawing appears to me probably worked up by some *employé* of the publisher from one of the many amateur sketches his son-in-law, Lockhart, used to do when one of the

briefless in the Parliament House of Edinburgh, and which circulated a little among his set in London after he became editor of the *Quarterly Review*. Munster may be by him also, only the subject is not much worth enquiring into. Sir Walter's head, it is well known, was the highest observed in modern times, measuring quite as much above the orbital line of the eye as below that line to the base of the lower jaw, and this height was always figured in amateur sketches or caricatures; but here the hand through which the sketch has passed has made it, from want of knowledge of the peculiarity, into a ridiculous cone. These distinctions are eminently important, either in editing or reviewing this work, as its value rests entirely on the character of the portraits, and not at all on the clever but tiresome party-writing and nonsense about *Regina*, proceeding from the "genius of that extraordinary and unfortunate man, William Maginn, LL.D.," as Mr. Bates particularises and eulogises him.

Upon the whole, nevertheless, we find the editing of the volume adds immensely to its interest. It has been evidently done with great affection, and its treatment of the memory of every one represented, gentlemen and ladies, is respectful and full of knowledge of the time. There is also an additional portrait, recovered we are not told how, evidently by Maclise, but never published; possibly because it appears to be rather a failure as it came from the lithographic stone. This is presumed to be Henry Hallam, and is a valuable addition. Many of us have collected these sketches in their original form at considerable expense, but this one can only be got in the present volume. Let us close this short notice by quoting a note on an able publisher, not over well treated by his literary contemporaries.

"Here, again, the hand of death has been busy. In one of his last letters to me, Mr. Hotten says, 'I have not followed your "Notes" as I ought to have done; that pleasure is reserved until completion.' But it was not permitted to this able, energetic, and enterprising man to witness the publication of the volume in the progress of which he had manifested such interest. He died, June 14, 1873, aged forty. Allibone's 'Critical Dictionary of English Literature,' *sub voce* 'Syntax,' affords some idea of his literary labours as contributor to the *Literary Gazette*, the *Parthenon*, the *London Review*, &c.; and there, too, will be found a list of some threescore volumes either written or edited by him, among which may be mentioned his clever biographical sketch of Thackeray, and the 'Story of Charles Dickens's Life'—the latter, as he wrote me at the time, the result of 'twenty days' hard work.'"

We are not surprised by this account of John Camden Hotten, and are glad he has obtained this record in the volume of 'Maclise's Literary Portraits.' One omission we must note on the part of the editor before closing; the date, month and year, on which each portrait originally appeared ought to have been noted at the heading of each article. This, among other advantages, would have enabled the reader to estimate the brutality of Maginn's notices; for instance, in that of Samuel Rogers, who was then nearly seventy, and who would probably receive the number of *Fraser* on his breakfast-table.

WILLIAM B. SCOTT.

Mantegna, the Marquis of Mantua, and the Jew. [Giornale di Erudizione Artistica pubblicato a cura della R. Commissione conservatrice di Belle Arti nella Provincia dell' Umbria. 8vo. (Perugia. 1873)]

We all have seen and admired at the Louvre a large picture by Mantegna, in which the Virgin with the infant Saviour and saints is represented in a bower of leaves and fruit. The Virgin's mantle is held by two bewigged archangels, and hides all but the heads of St. Michael and St. George, whose faces and headgear seem hewn out of stone as if by the hand of a Roman sculptor. The boy l'apstist at the Virgin's knee stands high on the pedestal of the throne protected by his mother, whilst to the left a knight in armour looks up and prays devoutly. This kneeling captain is Francis II., Marquis of Mantua, whose defeat by the French at Fornovo was turned into a victory by the ingenuity of his countrymen. It has always appeared amusing, especially to Frenchmen, that Mantegna should have been called upon to celebrate in a masterpiece a feat of arms redounding in no degree to the credit of the house of Gonzaga. They will be surprised to learn the true story illustrated with the help of documents by Signor Attilio Portioli, and published in the *Giornale di Erudizione* of Perugia.

Two events of unequal historic importance are prominent in this narrative; one is a riot at Mantua, and the other Charles the VIII.'s invasion of Italy in the spring of 1495. Towards the close of April in that year a Jew, called Daniel Simon of Norsa, had received permission to settle at Mantua in an old house adorned by the piety of an earlier occupant with a fresco of the Virgin and Child. Being a member of a timid and notoriously persecuted race, it was natural that Daniel should tremble at the chance of an accident to an image which his own creed gave him no occasion to revere. He had great reason to rejoice when it appeared that his request to the bishop's vicar to be allowed to remove the image had been granted, and he found himself able to take down the sacred figures without attracting public attention. But the Jew, it appeared, had a secret enemy, who maliciously hung, or caused to be hung, on the front of the house certain representations of saints with inappropriate inscriptions, and selected for this mischievous act the eve of Ascension Day. In due course of time a crowd forming part of a procession gathered to curse the Israelite and sack his dwelling. They were happily harangued and stopped by the energy of a bystander, but at what a price! Neither the speech nor the arguments of this bold orator have been preserved, but it may be supposed that he promised for the Jew that he would replace the fresco which he had taken down by another and more valuable picture. How far the suggestion coincided with the wishes and views of the person most aggrieved is doubtful. He was a Jew indeed, yet he had the courage to complain, and he addressed his letter of complaint to the Marquis of Mantua. Francis II. was absent at the time, waiting at the head of the troops of the Italian League for the coming of Charles VIII., who, on his part

was retreating from Naples after having overrun all Italy, and advancing to meet the army of his enemies. The imminence of hostilities no doubt diverted the Marquis's attention from the Jew's complaint, and his inability to perform this duty was not lessened by his meeting Charles VIII. at Fornovo, and his loss of an important battle; but what he had been unable to decide had already been settled by the wisdom of his council, which proposed that the Jew Daniel de Norsa should be called upon to atone for the removal of the Virgin and Child from his house-front, by paying for a picture of the same subject, to be executed by Andrea Mantegna for one of the churches of the city. In the thickest of the fight at Fornovo, Francesco Gonzaga had made a vow that if he personally should be saved from danger, he would build a church in honour of the Virgin at Mantua. On his return he remembered this vow, and not only expressed his intention of carrying it out, but employed an architect to plan the building. The question of a site was one of some importance at this juncture; and here the Marquis and his men bethought themselves of the Jew, the Jew's picture, and the Jew's house. They could not any of them withstand the pleasure of doing honour to God by the plunder of an Israelite. They knocked down his house, and built the church on its foundations. The high altar was adorned with Mantegna's picture at the Jew's expense, and the Madonna of Victory was carried to the altar of Santa Maria della Victoria amidst a concourse of people on the 6th of July, 1496. An imaginary defeat of Charles VIII., a more real defeat of a miserable Jew, were justified by the Marquis of Mantua in a decree drawn up and signed by himself, affirming "that, having implored the Virgin Mary, he had had the fortune to issue as a conqueror, 'cum spoliis opimis,' from the fight of the Taro; that at this very time a certain Jew had had the sacrilegious audacity to tear down the image of the Virgin from the wall and portico of his dwelling, but that to punish this act he (the Marquis) had ordered a far more precious image of the Virgin to be painted, and a temple to be built on the ground, and devoted to the worship of God, under the appropriate name of the church of Victory."

It is not a little curious that the picture which Mantegna furnished for this occasion should have been removed to their capital by the very French whom Francis II. pretended that he had beaten at the Taro; and that whereas most of the pictures taken under similar circumstances were returned to their original places, this one remained in possession of its captors.

J. A. CROWE.

CHRISTMAS BOOKS.

THERE is no doubt that the publication of splendid gift-books for the Yule-tide goes on increasing from year to year. This season the number is very much greater than usual, and embraces all kinds and degrees of excellence or attraction, from Mr. Murray's large folio, *The Albert Monument*, to the little and inexpensive varieties issued by Messrs. Warne and Co. With the increase of numbers, the increase of difficulty in finding good

subjects more than keeps pace, and we observe a new and very interesting feature developing itself by means of photography—the reproduction of old favourites or popular works of the past. In this way *The Boydell Gallery*, *Moore's Anacreon*, illustrated by Girodet, and *The MacLise Portrait Gallery* come again before us. The *Boydell Gallery* (Bickers and Son) is a serious undertaking and a little hazardous, so great a change having taken place in the aims as well as in the technique of our art since these pictures were produced and the engravings published. At that time great actors were on the stage; now our theatrical attractions are mainly spectacular. This change has taken place in our painting also; and the absence of correctness in costume, scenery, &c., gives the Philistines an easy victory over the noblest art of that generation. When shall we hear the last foolish laugh against Fuseli, and when will his many noble inventions be appreciated by us as they deserve? Messrs. Chatto and Windus, who are reissuing the best of Mr. Hotten's publications, give us the set of lovely designs for Anacreon by the classicist Girodet, first published in Paris during the *furor* for Greek and Roman things after the first Revolution. But the most important Christmas book produced by that firm, or by any other perhaps, is *MacLise's Portrait Gallery*, of which we give a separate notice, the interest attaching to it being both of the past and future.

Wild Animals, drawings by Joseph Wolf, with descriptions by D. G. Elliot (Macmillan and Co.), a series of twenty truly admirable designs showing the "life and habits" of birds and beasts in sea and forest, is introduced by a preface written by their skilful engraver, the Alpine climber, E. Whymper, from which we learn that the work is the result of many years' desultory application, and, to our sorrow, that it contains the last drawings ever to be done for publication by the artist, unrivalled in his walk. These 'Wild Animals' pursuing their prey, struggling in the battle for existence, are in a high degree dramatic and even tragic. It is of no use in this short notice to draw attention to particular designs where every one is a masterpiece of invention, the result of knowledge, and of perfect execution both in drawing and engraving. Mr. Elliot, who writes to the designs—an American, it appears—is an able coadjutor in the completion of the volume. Messrs. Virtue and Co., prolific publishers at this season, have followed up their MacLise and Leslie volumes of last year by *Pictures by Sir E. Landseer* and *Pictures by Stanfield*, both of them containing many of the most excellent and best known works of these painters. Stanfield's 'Ischia,' 'Como,' and 'Venice' must be always favourite prints, and the volume contains also two of his historical subjects, 'The Battle of Trafalgar' and 'The Opening of London Bridge,' this last-named being a triumph of spectacular arrangement. In the Landseer volume there are twenty engravings, among which it is only necessary to mention 'Peace' and 'War,' 'High Life' and 'Low Life.' Both books are written by Mr. Dafforne, an able and diligent describer, but subject to occasional peculiarities. Only think of the chapter dealing with the youth of so great a man as Edwin Landseer being headed "The Highway to the—" (what does the reader guess?)—"to the Academy;" his manhood is called, "The A.R.A.," and his subsequent triumphant twenty years, "The R.A.!" Neither must Mr. Dafforne, speaking of "The Old Shepherd's Chief Mourner," call the shepherd's *plaid* a shawl, nor the rue, southernwood, or box, whichever it is, laid on the coffin-lid, laurel. The "eloquent analysis," as he calls the quotation from Mr. Ruskin regarding this noble picture, we do not find a bit more satisfactory. The Professor calls the *plaid* a blanket, and the sweet herbs "a green bough," while he wholly mistakes "the spectacles marking the place where the bible was last closed—indicating his lonely life." This accessory in the picture is really there to enhance

the canine fidelity of the "collie," as it shows even the most pious human watcher by the dead has taken an interval of absence! *Our British Portrait Painters*, also from Virtue and Co., is a companion volume, giving examples from Hogarth and Reynolds to Mr. Sant, Sir T. Lawrence being most fully illustrated. Smaller in size and adorned with vignettes on wood, we have *The Stately Homes of England*, by Messrs. Llewellynn Jewitt and S. C. Hall; also *Recollections of a Rambler*, by G. A. Simcox. This last, published by Chapman and Hall, is simply a book of desultory gossip and traveller's experiences. It has no deeper motive than this, and yet it is full of wit and wisdom, such as one, known already as a scholar, and to be better known in future as a poet, might be expected to produce when not employed on graver work. *The Stately Homes* (Virtue and Co.) deals pleasantly with Alnwick Castle, Cobham, Hardwick, and other places, as well as with the better-known Chatsworth and Warwick Castle.

Jacquemart's *History of the Ceramic Art* (Sampson Low and Co.) is a standard work, a valuable contribution to the literature of a very popular subject, brought within the category of those now under consideration by its choice illustrations. There are twelve admirable artistic etchings and two hundred miniature woodcuts. The etchings are celebrated examples of the art. The treatise is very well translated by Mrs. Bury Palliser, reading, indeed, like an original work. It is, we need scarcely tell our readers, written by Jacquemart with a large amount of special knowledge; but, we must add, from a characteristically French point of view. The amount of space given to England in 600 pages is only about eight, and the number of English marks, out of 1,000, is about twenty-five; while Strasburg, which never produced anything worth notice, occupies considerable attention. Strasburg, moreover, is included in French ceramic centres, although the author admits that the makers there were German immigrants, and the materials they used brought from beyond French territory. Messrs. Routledge and Sons this season have not issued very many Christmas books of an expensive character. Their edition of Keble's *Christian Year*, illustrated by the best artists, is, however, an admirable gift-book, luxuriously produced, and full of pictures by Sir J. Gilbert, Watson, Scott, Small, and others. These by the last-named artists are among the most striking and excellent, both in conception and style, we have seen this year. *Beauties of English Landscape*, a selection of nearly 200 of the most charming designs by Birket Foster, skilfully engraved by Cooper, Harral, and others, will be no doubt a great favourite with a numerous public. In this large number of prints we see the development and culmination of the artist's powers as a landscape painter; nothing can be finer than some in this book, as for instance the "Yew Trees," page 49, the "Fir Trees," page 37, "The Forest-path by Moonlight," page 9, and many others. We see also the beginning of Mr. Foster's ambition in figures, which has been growing on him lately with disastrous effect. The vignettes are accompanied by short poems and verses of Wordsworth, Bunting, and other mild idyllic poets. *The Fine-Arts Annual* (Virtue and Co.), does not require much space in our short summary. In a literary point of view it is remarkable, superior to more expensive and pretentious things. *Chapters on Animals*, by P. G. Hamerton (Seeley, Jackson, and Halliday), has the aspect of "a book for boys," but consists of studies from nature and experience, by Mr. Hamerton, who is gradually widening his sphere of literary activity. It is exceedingly interesting and admirably done. The chapters are embellished by etchings done by two French artists of moderate ability, of whom no one ever heard before. They are artists, however, and endeavour to do their work with some degree of completeness and finish, in this departing from Mr. Hamer-

ton's often expressed conviction that etchers ought to be only sketchers. Of these etchings the best are the horses, but all of them are pleasing, and the book as a whole is very sound and unpretending.

One word regarding the binding of the majority of these books. No doubt it is important to distinguish a volume which stands in competition with so many, and to do this in perfect taste is not easy. One publisher said to the writer last year, "Critics have no business with the outsides of books: let them confine themselves to the work itself." But this is out of the question, and we must say at least in a general way that our gift-books are excessive in their decoration. The best is the simplest, that of *Pictures after Landseer*, by Virtue and Co.

WILLIAM B. SCOTT.

EXHIBITION OF THE BURLINGTON CLUB.

A FINE collection of water-colours by David Cox and Peter De Wint, the property of Mr. John Henderson, has been for some little while past on view at the Burlington Club, No. 17 Savile Row, and will continue there during the greater part of this month. There are fifty works by Cox, and twenty-six by De Wint. Among the capital examples of the former master, we may note:—*'Shrimping on the French Coast, with the brine-washed sands.'* *'Water-mill near Bettws-y-coed,'* 1849, with heavy dense greens of foliage, and mountain-tints of blue. *'A View in Warwickshire:'* here two bulls are butting, and there is a grand trailing sweep of trees and distance, and a clouded, varied sky—an exceedingly covetable specimen. *'Lancaster,'* a sweet finished drawing. *'Festiniog:'* the torrent waterfall comes down between the precipitous slopes of the mountain, the banks being mostly of rounded form to the left hand, peaked and angular to the right: a fleecy mist bridges the two. This is a splendid work, approximating to the quality of Turner, and in feeling hardly less noble; the execution is simple, but altogether masterly; complete, without losing a certain fascinating slightness. *'Old Westminster Bridge, with the Abbey,'*—very pure in manner, and carefully finished. *'Evening, North Wales,'* 1850,—dark and impressive. *'Snowdon,'* 1853: a magnificent rendering of cloud and mist; the forces of nature are seen meeting, hurrying, and interfused. This work, very roughly executed in a certain sense, shows the latest and grandest style of Cox,—there is perhaps nothing from his hand to surpass it. Two other Welsh subjects, also dated 1853, are of a similar order of excellence,—*'The Snowdon Range,'* and *'On the old Road between Capel Curig and Bangor.'* In contrast with these comes the *'Crossing Ulverstone Sands,'* composed with grace and dignified tact, and nobly lighted.

The works by De Wint include—*'The Ruins of Lincoln Castle,'* a striking specimen. *'Westmoreland Hills, bordering the Kent,'*—a bright, truthful rendering of afternoon sun, with long shadows. *'Lincoln Cathedral, from the Castle-moat,'*—a very leading example in respect of high and uniform finish, but hardly one of his absolutely best works. The *'Bridge over a Branch of the Witham'* is possibly the finest thing that De Wint has left us—truly a grand piece of simplicity and solidity, both in the point of view that has been chosen, and in the general vigour of treatment.

Both these painters are so well known that the Exhibition at the Burlington Club can scarcely affect the estimate of them already prevalent among connoisseurs and collectors; although indeed, as regards De Wint, the work last mentioned cannot but tend to enhance his reputation with all who were hitherto familiar only with the average of his broad and manly paintings, and not with the exceptionally fine specimens.

W. M. ROSSETTI.

THE WAGNER SOCIETY'S SECOND CONCERT.

THE second of the present series of these concerts, which was given at St. James's Hall on the 13th

ult., was by no means inferior in interest to its predecessor, though the programme was of a less varied character. In compliance with numerous requests from subscribers, the greater portion of the music performed was selected from the works of Wagner. The remonstrances which, we understand, were addressed to Mr. Dannreuther after the first concert show plainly that public curiosity is at length fairly aroused on the vexed question of Wagner's music; and the same fact was evident from the state of the hall, which was far better filled than on the previous occasion.

The opening piece in the programme was Liszt's *'Tasso: Lamento e Trionfo, Poème Symphonique.'* This most interesting work had been performed about a fortnight previous, at Mr. Walter Bache's concert; and, as the orchestra on both occasions consisted very largely of the same members, increased familiarity with the complex and difficult music conducted largely to a more adequate rendering of the composer's intentions: indeed, a finer performance of the work could not have been desired. *'Tasso'* is one of a series of fourteen so-called "Symphonic Poems" (*Symphonische Dichtungen*) which Liszt has published, and which all belong more or less to the class of what is termed "programme music." Space will not allow a discussion of the interesting questions to which these and similar compositions give rise; it must suffice here to say that, while in certain numbers Liszt has aimed at presenting what is obviously beyond the reach of music to depict, in the *'Tasso'* there is nothing which, allowing the principle of constructing music on a definite programme, is not fairly within its scope. The composer himself describes his plan thus:—"We must first call up the spirit of the hero as it now appears to us, haunting the lagunes of Venice; next we must see his proud and sad figure as it glides among the *fêtes* of Ferrara—the birthplace of his masterpieces; finally, we must follow him to Rome, the Eternal City, which, in holding forth to him his crown, glorified him as a martyr and poet."

The form which Liszt has chosen as the framework of his musical poem is an extension of the "variation form;" and very striking is the masterly way in which the same theme, by slight alterations, is made to express such opposite feelings as those of the lament with which the piece commences, and the triumphal song with which it concludes. It is impossible, however, by mere description, and without the aid of music type, to render this point fully intelligible. The striking beauty of the *tempo di minuetto*, depicting the festivities at Ferrara, arrested the attention of all, and was evidently fully appreciated; and those especially who had been fortunate enough to be present at the previous performance of the work had little difficulty in following the thread of the composer's ideas, in spite of the novelty of the form in which they were presented. For here all the ordinary divisions of the symphony are abandoned, and the piece might perhaps be most accurately described as a "Fantasia" or "Rhapsody" for the orchestra. It was conducted, as at Mr. Bache's concert, by Dr. Hans von Bülow, who again furnished a proof of his prodigious memory by directing the performance without a score before him—an even more wonderful feat than the playing from memory of the most elaborate piece of music. It is a question, however, whether it is wise to subject the mental and nervous energies to so severe a strain as that involved in such constant exercises of memory, which must in time tell even upon the strongest brain.

Dr. Bülow next conducted his own *"Marche des Impériaux,"* from his music to Shakespeare's *"Julius Cæsar"*—a brilliant and finely-scored march on which it is needless to dwell.

The remainder of the concert was occupied entirely with Wagner's music, and comprised selections from his operas *'Rienzi,' 'Tannhäuser,'* and *'Lohengrin,'* concluding with the *'Kaisermarsch.'*

The overture to *'Rienzi,'* the earliest of Wag-

ner's published operas, is by no means one of his best or most striking works. Written when he was quite a young man, the opera bears evident marks of the influence of his predecessors, and only occasionally foreshadows the genuine Wagner. The overture is in style not unlike Spontini, whose overture to *'Olympia'* was produced at the previous concert of this society; and, though not without fine points, fails to impress us as do the preludes to its composer's later works. It shows, nevertheless, much of that mastery in the handling of the orchestra for which Wagner is so distinguished; and its performance as one of the first orchestral works of its author in juxtaposition with the *'Kaisermarsch,'* which is his latest, was peculiarly interesting, as affording an opportunity for observing the immense advance upon himself which Wagner has shown in twenty years. The prayer from the fifth act of the same opera is certainly more interesting than the overture. It was sung with much expression by Herr Werrenrath.

The selection from *'Tannhäuser'* consisted of the introduction and opening song from the second act, and the well-known overture. Produced only three years after *'Rienzi,'* this work shows already a remarkable advance in the composer's style. Though he had not yet broken irrevocably with the old operatic forms, as he did subsequently in the *'Meistersinger'* and *'Tristan und Isolde,'* indications of the coming rupture are already apparent in every scene of the *'Tannhäuser.'* The music is more subservient to the drama, and the pieces which can be detached for concert performance are fewer and less important; and even of those which can be so detached the full meaning is not apparent without the context. Thus, of those who heard the introduction to the second act at this concert, only the very few who knew the whole opera would be aware that the orchestral prelude was founded on Tannhäuser's solo in the first act, in which he expresses his decision to return home. Without this key to the situation the movement appears to be merely a piece of brilliant instrumentation. The song for Elizabeth, which follows, is more intelligible by itself. It was given with considerable dramatic feeling by Mdle. Nita Gaetano, but suffered materially from being sung with an Italian text instead of the original German.

The overture to *'Tannhäuser'*—the most generally popular in this country of all Wagner's compositions—is too well known to require detailed notice. Here, again, it may be remarked that this piece only becomes fully intelligible when the rest of the opera is known, though its abstract musical beauty is such as to delight even those who cannot altogether follow the programme of the work. Wagner's increasing moderation in the use of his orchestra is clearly to be seen by comparing this overture with that to *'Rienzi'*—the latter being much the more noisy of the two.

To the *'Tannhäuser'* selection succeeded what was in some respects the gem of the evening—a fragment from the great duet in the third act of *'Lohengrin,'* between Lohengrin and Elsa. This opera is hardly less of an advance in style on *'Tannhäuser'* than the latter is on *'Rienzi,'* and consequently, from the very nature of Wagner's method of composition, it is even more difficult than before to extract pieces for concert use. The short excerpt given, however, was selected with excellent judgment; and although one felt inclined, like *Oliver Twist*, to "ask for more," there was quite enough of it to produce an unmistakable impression on the audience, who demanded its repetition with an earnestness that there was no refusing. It was excellently sung by Mdle. Gaetano and Herr Werrenrath; but (like the song from *'Tannhäuser'*) lost much by being given in Italian.

The concert concluded with the *'Kaisermarsch,'* a broad and vigorous composition, brilliantly scored for the orchestra, but by no means equal to the same composer's *'Huldigungsmarsch.'* Wagner never appears at his best apart from the stage.

His genius is so essentially dramatic, that when he comes to write "absolute music" he is much less successful than in treating operatic subjects. Admiration for his great, nay, surpassing, talent in his own peculiar branch should not blind us to the fact that, as a mere musician, independent of everything else, he is far behind many who, in the opera, are not (to use a popular phrase) "fit to hold a candle to him."

An excellent point of this concert was its very moderate length. The whole programme occupied just two hours. There is no greater mistake than long concerts; the later pieces invariably fail of their effect. The true policy is to send the audiences away hungry.

BACH'S 'CHRISTMAS ORATORIO.'

THE success which has attended the revival by Mr. Barnby of Bach's great 'Passion according to Matthew' has been so great, that it is not surprising that attention should have been drawn by it to other compositions of the old Leipzig cantor. The first result was the performance of his 'Passion according to John' last spring at the church of St. Anne's, Soho; and we have now to record the production of his 'Christmas Oratorio' by the Royal Albert Hall Choral Society on the 15th ult. Though announced as the first time of performance in England, the work had in fact been given in 1861 by the now defunct Bach Society, under the direction of Sir (then Mr.) Sterndale Bennett, and subsequently by the students of the Royal Academy of Music, in December 1870, on which occasion it was conducted by Mr. John Hullah. The oratorio had, however, so far remained unknown to musicians in general, that this may virtually be regarded as its first introduction to a London public.

It is impossible within the limits of this article to speak of so important a composition with the detail which its merits warrant. Those who are interested in the subject will find a full and excellent analysis of the entire work in the second volume of C. H. Bitter's 'Life of Bach.' All that can be done here is to make a few general remarks on the more important points suggested both by the music and the performance.

The 'Christmas Oratorio' was composed in the year 1734, five years later than the great 'Passion according to Matthew,' and is therefore a work written at a time when its composer's powers were most fully matured. Instead of being an "oratorio" in the sense in which we are accustomed to understand the word, in connection with the works of Handel, it is a collection of six sacred cantatas written for church festivals: the first three being composed for Christmas Day, and the two following days; the fourth for New Year's Day; the fifth for the Sunday after New Year's Day; and the sixth and last, for the Festival of the Epiphany. There is a curious analogy (yet with how great a difference!) between this method of Bach's, of performing his work by instalments, and that proposed by Wagner for the rendering of his great drama, 'Der Ring des Nibelungen.'

Though the oratorio consists of six separate cantatas, it must not be therefore inferred that there is no artistic connection between the various parts of the work. On the contrary, the connection is a very intimate one, and the means used for producing it is the employment of the "choral." It is almost impossible for us in England to realise the full effect which these chorals would produce on a German audience; nor is the reason far to seek. In Germany nearly every hymn has its own special choral wedded to it; so that when the music is heard, the hearer is at once reminded of the hymn belonging to it. In England no such connection exists, and in consequence much of the point of the introduction of these old church melodies is lost to us. And yet the poetic, nay, even religious feeling, with which Bach treats the choral is too remarkable to escape the notice of anyone familiar with his works. A very striking

example of this occurs in the early part of the oratorio now under consideration. After the summons to Zion to meet her Lord, "Prepare thyself, Zion, with tender affection," a choral is introduced,—

"How shall I fitly meet thee,
And give thee welcome due?"

The music to which these words are set is that of Paul Gerhardt's well-known Passion Hymn, "O Haupt, voll Blut und Wunden." At first sight nothing would appear more incongruous than the introduction of this mournful and solemn melody in the midst of the Christmas festivities; but on further consideration, its deep and religious appropriateness will be seen. Bach selects this choral to remind us through its music that the object of our Lord's coming to earth was his Passion. It is this same choral which, with different harmonies, producing a total change in its character, becomes at the end of the work a shout of exultation, proclaiming the victory of Christ over Sin, Death, and Hell.

Another choral which we find in various parts of the work differently harmonised and accompanied, according to the feeling of the words and the mental impression intended to be produced, is Luther's Christmas hymn, "Vom Himmel hoch da komm' ich her." The illustration given above will, however, sufficiently explain Bach's method of procedure, and show in what way the chorals are employed to give artistic unity to the different parts of the oratorio.

As in the 'Passion Music,' so in this work is to be found a mixture of the lyric and dramatic styles. The Scripture narrative, taken from the Gospels of Matthew and Luke, is given as recitative by the "Evangelist," occasionally interspersed with short dramatic choruses, such as that of the shepherds, "Let us even now go to Bethlehem," and that of the Wise Men, "Where is the newborn King of the Jews?" In the pauses of the narrative didactic and religious reflections are given as airs, duets, &c.; and each part, excepting the second, where we find an instrumental symphony, opens (after the manner of the Church-cantatas) with an amply developed chorus.

An interesting point in connection with this work is that no fewer than eleven numbers are taken from earlier secular pieces by the composer. The complete list is given in the preface to the Bach Society's edition of the score, and the fact will account for the light, almost secular, tone to be found in one or two places in the work. Handel, it will be remembered, was in the constant habit of doing the same thing, but examples in Bach are comparatively rare.

Much might be said on the remarkably interesting orchestration of this and other works by the same composer. Anyone who compares Bach's scores with those of his contemporaries, such as Handel and Graun, cannot fail to be struck by the wonderful difference between them. While in Handel we find, with occasional exceptions, great uniformity of tone-colouring,—by far the larger part of his music being accompanied, either by strings alone, or by strings and oboes,—in Bach we meet with a constant series of experiments; indeed, one may almost say that there is hardly a device of modern instrumentation of which the germ at least is not to be found in his scores. Thus the modern effect of accompanying florid passages for the strings by sustained harmonies for the wind is to be seen in the chorus "Glory to God in the highest;" while an idea of which Beethoven is generally considered the inventor—that of treating the drums as solo instruments and giving them the theme of the movement—has been anticipated by Bach in the opening chorus of this work, which commences (like Beethoven's violin concerto) with a drum solo. Among the most delicious pieces of Bach's orchestration are the 'Pastoral Symphony' with which the second part of this work opens—which, by the way, might with considerable advantage have been taken somewhat faster at the recent performance;

and the no less beautiful cradle song, "Sleep, my beloved," in the same part: a piece which leaves one at a loss which most to admire,—the charming melody, exquisite harmony, or tasteful instrumentation.

The performance of this interesting and by no means easy work was, on the whole, a highly successful one. The chorus attacked the difficult polyphonic music with much decision, and many of the pieces sung by them were most effective. If others were not so, this was hardly the fault of the singers. The fact is that Bach's music was designed for a small chorus and orchestra. In an interesting document preserved in the archives of the town council at Leipzig, we learn from Bach himself of what his chorus and orchestra consisted. He says he requires three voices to each part, and a band of at least eighteen instruments. Elaborate and complex music designed for such a small force as this can hardly be also suitable for a choir and orchestra of a thousand performers; and the result was that one or two pieces—especially the chorus "Glory to God in the highest"—sounded confused, and failed to produce the impression that was intended. The soloists, Madame Otto-Alvsleben, Madame Patey, Mr. W. H. Cummings, and Signor Agnesi, were, one and all, excellent. Great praise is also due to Mr. Barnby for the respect shown to Bach's intentions in making the needful alterations in the orchestration. Bach's scores contain parts for instruments now no longer to be met with, and some of the passages for those still in use (notably the trumpets) are no longer practicable. The substitution of the *corni inglesi* for the obsolete "oboi da caccia" was a most judicious one; and the allotting of some of the impossible trumpet passages to the organ was no less happy. Mr. Willis's instrument in the Albert Hall is emphatically an orchestral one, and the quality of the trumpet stop on the organ was so close an imitation of the original instrument as to render it sometimes difficult to detect the difference.

Another point deserving of all commendation was the accompanying the recitatives on the organ, instead of with the usual miserable grunt on the violoncello and double-bass. Dr. Stainer's treatment of the instrument, both in the recitatives and in other portions of the work, was always judicious, and never obtrusive.

In so long a work as this oratorio, it is self-evident that large excisions would be necessary. If performed in its integrity, the piece would occupy some four or five hours. As regards the numbers omitted, great judgment was exercised; but it is at least an open question how far it is justifiable to shorten individual movements by cutting out particular portions, such as passages of sixteen bars in the middle of a song.

Having said thus much in praise of the performance, it would be shirking one's duty as a critic not to add that there was one great blemish, against which the strongest possible protest should be entered. This was the performance of many of the chorals without accompaniment. In Bach's score it is expressly indicated that the orchestra is to be used in every instance, and it is truly incomprehensible how a good musician like Mr. Barnby could have brought himself to allow such a caricature of the music to be given. Instead of the grand bursts of harmony which Bach designed, these splendid old tunes became degraded to mere namby-pamby part-songs, the effect being simply detestable. And Mr. Barnby was not even consistent with himself; for while some of the chorals were subjected to this emasculation, others, without any apparent reason for the difference, were given with their full accompaniments, and with the grand effect contemplated by the composer. It is much to be hoped that at future performances Mr. Barnby will remove this one "dead fly in the apothecary's ointment."

In conclusion, the best thanks of musicians are due to Mr. Barnby for affording a hearing of one of Bach's greatest works. Is it too much to hope

that he will still further increase their obligations by producing the great Mass in B minor, the 'Magnificat,' and some of the 'Kirchen-cantaten' ?
EBENEZER PROUT.

'LE MARIAGE DE FIGARO' AT THE HOLBORN THEATRE, AND 'THE SCHOOL FOR INTRIGUE' AT THE OLYMPIC.

BEAUMARCHAIS said that there was one thing in the world even more difficult than to write his comedies; and that was, to get them acted. It is no wonder that he had to say so, since Napoleon said that Beaumarchais' work was the "Revolution in motion." And again, it is no wonder that Napoleon said this, for what is *Le Mariage de Figaro* if not a satire on all authority?—a satire directed alike at the lord, who remembers the *droit du seigneur*, but forgets *Noblesse oblige*, and at the diplomatist, who talks of *nothing*, "with closed doors," and at the counsellor, who darkens counsel. And if *Le Mariage de Figaro* rested on this satire alone for its success, the play would always be popular, because Authority *never* is. But in truth its satirical power is by no means its only claim to long life. It has the merits of strong and ingenious construction and of strong and individual characterisation. Its constructive power is unequally distributed; for there is most of it in the first act. That business of the covered-up arm-chair, which hides master behind it, and page in front, is, in its own way, second only to the screen-scene in the *School for Scandal*, and nothing can possibly be more facile and ingenious than the manner in which the discovery is led up to. But in the second act the construction is not so good, and in the third and fourth I doubt if it be good at all: while in the fifth its excellence reappears, and the French play, on Spanish ground, catches the Spanish genius of intrigue. As far as regards the progress of the plot, it is scarcely too much to say that the third and fourth acts of *Le Mariage de Figaro* are as superfluous as the middle volume of a second-rate novel. But then, with Beaumarchais, when one great quality is absent, another is in its place; and when that in which he resembles Scribe ceases to be visible, it is only in order that there may be visible instead that in which he resembles Molière. In other words, there is sometimes most room for dramatic characterisation where there is least attempt at ingenuity of construction; and so it is that we are made acquainted with that wise counsellor Don Gusman Brid'oison—as competent a man as Dogberry—a man who has only contentedly to say "J'entends bien," for you to know quite surely that he understands *nothing*.

The English play at the Olympic is not a mere untouched translation of the French play now acted at the Holborn. Mr. Mortimer has wisely omitted the substance of the third and fourth acts. The play is long enough without them, and the story hardly less complete. They depend for their success so greatly upon skill in characterisation, that they would tax somewhat too heavily an English company even stronger than the average. Also, they are so full of *jeu de mots*, destined only for Frenchmen, that in translation they would lose half of their force. Altogether, then, the large use which Mr. Mortimer has made of his liberty is amply justified. He has produced a play of strong and concentrated interest; "imitated," as he prefers to say, from the great French comedy, and possessed certainly of more than the common virtue of "imitations." Here, at the Olympic, the greatest defect is a defect of arrangement: the page's part being given to a stalwart gentleman who plays it under every possible disadvantage, though with all possible tact. Not merely is the stage effect to some extent destroyed by the appearance of Mr. W. Fisher as the playful singing-boy, who is alike the favourite of countess and waiting-maid, but all that is pleasantest and most natural in the conception of

this part, and its relation to the other parts, is marred and distorted. We lose not only Beaumarchais' page, but Beaumarchais' idea. But this is not the only mistake in what actors call the "cast" of the piece. Mr. Righton is admirable in a burlesque, and would be a good officious barber of modern English serio-comedy; but he is not the barber of Seville. Figaro, it must be remembered, is a distinctly Spanish type: one of the two great typical Spaniards (Gil Blas, of course, is the other) whom French genius—so apt at comprehending Spanish character—has added to imaginative literature. And imaginative literature is not rich in typical Spaniards. Spanish genius, occupied with intrigue, has only furnished two, itself, say some who have a right to an opinion: Don Juan, of the comedy which gave a key-note to Molière, and Don Quixote, of the novel. At the Olympic, Mr. Henry Neville is Almaziva. And here we are driven to comparisons. M. Dalbert, at the Holborn, though he lacks courtliness, appears in some respects the truer Almaziva of the piece now represented. Mr. Neville has more in common with the Almaziva of the *Barber of Seville*: though much of his always intelligent and forcible acting is in accordance with the French traditions, his appearance can hardly be. As husband or lover, he is never without a touch of chivalry. And Spain, he may retort, is *par excellence* the land of chivalry. But Almaziva,—with his *droits du seigneur* over other men's brides,—where is the chivalry, one asks, in him? Thus M. Dalbert's conception appears to be the truer one, though the execution undoubtedly falls short of it. Self-indulgence unredeemed even by such grace as there may be in strength and ardour of feeling—an icy habit, not a momentary lapse—this is what M. Dalbert tries to pourtray, and he is at all events right in the attempt. M. Didier is very skilful and competent as Figaro; M. Sehey is no less competent and of course more ludicrous as Brid'oison, the counsellor. These two actors do much to make the piece successful; but, with the present resources of the company, we doubt the wisdom of the effort to play it. The ladies are not satisfactory. Madlle. Tholer is not light enough as Cherubino; and Madlle. Wilhelm, the best of the others who are prominent in this piece, being a good *grande dame*, is naturally, though not at all necessarily, a bad *soubrette*. She plays the sparkling Suzanne carefully, but without liveliness or force. There is one well-found expression on her face, as Cherubino is singing—it is that of a kindly, almost tender curiosity. One admires it at first, and then remembers that it is too thoughtful, too meditative for Suzanne. Here, again, the sensitive fine lady is too visible. The true Suzanne is without doubt at the Olympic, where a hitherto little-seen actress—Miss Emily Fowler—is suddenly discovered to be a somewhat brilliant light *comédienne*; if, indeed, such discoveries are ever made—that is to say, if the performance of a single part can ever be accepted as a sufficient test of power. The Suzanne of this lady is here, there, and everywhere, guiding the course of the intrigue, with alacrity, vivacity, and energy. At no moment does Miss Fowler seem unequal to her part; yet the moments themselves are not equal, for there is one when she is matching herself with old Marcelline, and dipping with mock courtesy at that "madam," with accent and gesture perhaps a little too marked, when there seems a chance, that is hardly a fear, of the performance passing into farce. But that disappears: the performance gains and ripens as it proceeds; and when Suzanne emerges from the dressing-room with a laugh of triumph over her mistress's persecutor, and a speech of mock heroics, there is the spirit, tone, and gesture of a genuine and vigorous actress of comedy. But though it is pleasant to praise a good effort, it is wiser to hold out no sanguine expectations; wisest of all, when dealing with the stage, where even reasonable expectations seem disappointed every month, because

good spirits and natural fitness for a particular character are readily enough mistaken for good art and acquired aptitude for many.

FREDERICK WEDMORE.

'HEART'S DELIGHT' AT THE GLOBE THEATRE.

"WOMEN," said Goethe, talking to Eckermann—it was about the time of his passion for Fräulein von Lewezow, at Marienbad, when the Poet was seventy-three and the beauty was twenty—"Women are the only vase into which we moderns can pour our ideality. We can do nothing with the men." And many a modern novelist and dramatist, whose heroes are not heroic, might take shelter under that saying, though Goethe only stated a fact, and did not account for it. Dickens himself, if he had accepted that position, might have found it to the advantage of his work, though not of his popularity. His young heroes are probably his weakest creations, Septimus Crisparkle and Walter Gay being perhaps the only ones whom we at once believe in and respect; and of these, the muscular minor canon of Cloisterham is certainly the better in a book. But Walter Gay, the young hero of *Dombey and Son*, is not open to many of the objections that may be urged against his brethren; and in Mr. Halliday's generally judicious stage-setting of much of the plot of this novel for the Globe Theatre, Mr. Montague gives to the character some additional life and reality. His scene with Mr. Dombey, when, accompanied by Captain Cuttle, he begs the merchant's assistance for his uncle, Sol. Gills, is acted at the beginning with many natural and delicately-found touches, and at the end with becoming abandonment. But in the last scene, in the parlour of the Wooden Midshipman, he puts on too completely for the character the sailor's manner with the sailor's garb. Rejoiced to be at home again, and at home, too, with Florence ("Heart's Delight," as Captain Cuttle christens her), he jumps about overmuch, and is a good deal too boisterous.

It is not in that way that Walter Gay would evince (especially with Florence) his joy at his return. Quiet Florence sits by, a little subdued, as is natural. There is some incongruity in the scene, and the curtain falls on a situation less effective than that which is presented at the very moment of the return. But the piece, like *Arkwright's Wife*, which it displaced, is on the whole exceedingly well acted; and this one blemish in Mr. Montague's performance is not a great thing where so much is good. But there is, it must be said, a want of harmonious effect in Mr. Fernandez's representation of Carker; though this may be in part owing to the adapter, whom stage necessities, it is supposed, have compelled to make Carker take poison at the inn at Dijon, when the pursuing Dombey is battering at the door. A somewhat unmoved person, Dickens, no doubt, meant Carker to be, and this is what Mr. Fernandez represents throughout the greater portion of the piece. But then, this somewhat unmoved person, with the gleaming teeth, would never have taken poison at all; still less would he have been as amply and regularly provided with it as the alchemist in Mr. Browning's *Laboratory*. We are deprived, of course, necessarily, in an acted drama, of Dickens's description of Carker's night-flight—one of the most powerful pieces of descriptive writing in all our literature—but it would have been well if Mr. Halliday could have arranged an end to this bad business of the elopement not out of harmony with the character of the man who proposed it. The poisoning-scene is a ludicrously weak one, so devoid of detail as to be scarcely credible. We can faintly fancy what such a scene would be in the hands of Mr. Irving. But earlier in the play Mr. Fernandez is more real, and here, as we have said, he is struggling with a difficulty.

Mr. J. C. Cowper has many negative merits,

but not many positive ones, in the part of Mr. Dombey. He acts as if he understood the part, but does not quite look it. He is excellent in his second part—a small one—that of the stupid sailor, whose utterances, few and oracular (not to say confusing), are waited for by Captain Cuttle with intense and faithful anxiety. No better representative of Mrs. Dombey than Miss Helen Barry could now be found upon our London stage. That is not necessarily saying much, yet it means to say something. Miss Barry's indignant defiance of Mr. Dombey is not without force and thought. Her colder, more contemptuous defiance of Carker at the inn at Dijon is somehow less effective in representation, though here too the right note is undoubtedly struck. And if, in the main, Miss Barry is well suited with her rôle of Edith Dombey, Miss Carlotta Addison is thoroughly suited with a rôle in Florence. It is the best part for her that she has played for a long time, and as such it reminds us of her Bella in *School*.

Thus there is something bad, something indifferent, and much that is good. But there is one thing that is supremely good, and that is Mr. Emery's performance of Captain Edvard Cuttle. There is the freshness of the sea itself about it. Jaded London will lose much if it neglects its opportunity of seeing it. There are so many good points here, besides so fine a general conception, that it is almost hopeless to particularise them, and one falls back upon one's objections as more easily mentioned. That lifting of the watch from the long pocket, as if it were an anchor, fathoms deep, is characteristic at first, but is carried too far; and the Captain's description of himself as "mariner of Hingland" might more than once be dispensed with. But, on the whole, the playgoer may go to admire, and may admire wisely, with enthusiasm. Let him notice that deep sea-voice, that knows the freedom of the deck; that gait that has been learnt on pitching seas; that naïve delightful hopefulness with which the Captain hangs on every stupid word of his good, stupid friend; that humorous fear of his landlady; that humorous pleasure when he has got the better of her; that pathetic outburst as to how much goodness and valour has "gone down with Waller;" and, lastly perhaps, the excited, eager tone and gesture with which he tells Florence the happy story of how "Waller" did not "go down," after all.

FREDERICK WEDMORE.

NOTES AND NEWS.

WE have received from the Holbein Society Part I. of *The Triumphs of the Emperor Maximilian I.*, by Hans Burgkmair, containing 68 engraved pages of these famous woodcuts. The title-page of the volume is headed "Fac-simile Reprints" and contains the notification, "Edited by Alfred Aspland;" but no sort of editorial text accompanies the engravings. The paper on which the woodcuts are printed is too white and smooth, detracting from the general "keeping" of the designs. But, anyhow, the volume is one which ought to be and will be welcome to many; the gorgeousness of the subject-matter and force of design exciting fresh surprise and delight every time one turns the pages over.

MAGAZINES for the young are not so numerous in France as they are in England. An important Paris publishing house, Messrs. Hachette & Co., are endeavouring to make such a periodical acceptable to French families. They have started this year (1873) a *Journal de la Jeunesse*, which agreeably comprises novels and familiar causeries on history, travels, physical or natural sciences, and events of the day, with beautiful engravings. It is intended for quite young children, and would not prove useless in many of our British families.

THE *Illustrated London News* states that Mr. Crittenden has just completed a bust of Thomas Carlyle; that Mr. R. Jackson also has completed the model for a marble bust of Mr. Irving, the actor; and that Mr. Adams-Acton has completed the model for a marble bust of the Rev. Mr.

Spurgeon; and that a number of new water-colour drawings, comprised in the "Ellison Gift," are on view in the South Kensington Museum.

THE *Edinburgh Courier* reports the discovery of ancient British coins on the estate of the Earl of Haddington, in the west of Berwickshire, by a labourer, while in the act of cutting a drain, of a decayed horn containing over 200 British silver coins of ancient date. The most of them are English coins, evidently of the reign of Edward I., the legend on one side being '*Civitas, London.*' and on the other '*Edw: R. Angle Dns. Hyb.*' A few of the others seem to be Scotch coins of the reign of Alexander III., and bear the inscription '*Alexander Dei Gratia, Rex Scottorum.*' Some of these relics of olden times have been secured by antiquaries, and the remainder have been taken possession of by the authorities, to be sent to the Exchequer. The horn was found within three feet of the surface, and at a distance from any habitation.

THE *Athenæum* states in its last number (December 27th), that "Mr. Newton sailed from Marseilles on the 12th, on his way to Troy, to see the objects dug up by Professor Schliemann." The fact is, that the objects in question are not at Troy, but at Athens, whither Dr. (not by any means Professor) Schliemann conveyed them some time since, with a view of offering them as a gift to the Greek Government, on the simple conditions, it is said, of their being housed, and of permission being granted him to excavate Olympia and Delphi. For some reason this did not happen as he desired. If, then, Mr. Newton has gone to Troy, it must be to see where the treasure had once been; but, seriously speaking, he has gone to Athens. As to the photographs of which the *Athenæum* speaks, we suppose Mr. Gladstone is not the only person who has seen them, and we shall ourselves shortly review them.

Six new rooms have just been opened to the public in the museum of Les Invalides. They are wholly devoted to a show of arms. From the rude weapons of the stone age, to the destructive refinements of modern warfare, the progress of the science of homicide is traced. The few objects beyond actual weapons that are to be found in these rooms, are destined, we are told, to form the foundation of a new Historic museum of war, which shall comprise all that concerns the equipment and harness of soldiers of all nations of the world, from the remotest times to the present day.

THE Belgian Government has recently purchased for the National Museum an important painting by Teniers, representing the Archduke Leopold William in his picture gallery.

TWELVE works by Titian were recently advertised for sale at the Hôtel Drouot. The surpassing merit of these works may be judged from the fact that they fetched, one with another, from 15*l.* to 80*l.* each. "I do not pity the buyer," adds Philippe-Gille in his account of the sale, "because of the frames."

THE *Portfolio* for January contains a long historic account by R. N. Wornum, and an appreciative criticism by Fred Burton of 'The Triumph of Scipio' as it is called, the picture by Mantegna recently purchased by Sir W. Boxall for the National Gallery. In addition to the full information supplied in these articles, the *Portfolio* munificently gives us a very large and powerful etching by W. Wise of the picture itself; so that this might appropriately be called a Mantegna number, but that such a title would be unfair to several other excellent articles and illustrations in it. Of the latter we must notice four beautiful little woodcuts of English scenery that certainly point the truth of the teaching of Basil Champneys, in the article in which they appear; namely, that "one more acre of the field of æsthetic cultivation lies within easy reach of us in the landscape and architecture of our own country."

A pretty, soft etching by Leleux, and another

by Hamerton in illustration of 'The Sylvan Year,' which is still continued, and an etching by Jacquemart from the Wilson catalogue, complete the pictorial attractions of the number.

THE annual prize-giving of the Académie des Inscriptions et Belles-Lettres took place in December. Three medals were bestowed on this occasion for works relating to the antiquities of France. The first was awarded to M. Demay for his 'Inventory of the Seals of Flanders;' the second to M. Gérard for his 'Artists of Alsace in the Middle Ages;' and the third to M. Aubert for his 'Treasure of the Abbey of Saint Maurice d'Aganne.' After the prize-giving, M. Naudet, a veteran Academician, who celebrated his fiftieth Academic year in 1867, and who is now in his eighty-eighth year, read an interesting paper on the 'Roman Empire in the Third Christian Century.'

THE following, as yet we believe unpublished, Latin inscription is incised on what appears to be the blade of a knife with a serrated edge, in the British Museum,—

ME PETIT PENVS ERIT AMATO ME FECIT,
the interpretation of which is a puzzle.

THE *Pall Mall Gazette* states that the executors of the late Mr. Charles Dickens, with the sanction of the Dean and Chapter of Rochester, have just erected to his memory in Rochester Cathedral a handsome brass tablet on the wall of the south-west transept, under the monument to Richard Watts, a local benefactor.

WE learn from the same paper that copies of two of Mr. Holman Hunt's pictures, executed in stained glass, have just been inserted as windows in a church at Camberwell; but in the picture of Christ as 'The Light of the World' the lantern has been omitted.

M. EMILE PERRIN is to succeed M. Halanzier as director of the Paris Opera.

THE first portion of a translation of Ferdinand Hiller's new book on Mendelssohn appears in this month's number of *Macmillan's Magazine*. On its completion in this form the work will be published in a volume.

THE first edition of the little book entitled 'Goethe and Mendelssohn' having been exhausted, the publishers, Messrs. Macmillan & Co., have just issued a second edition, enriched by fourteen hitherto unpublished letters from Mendelssohn to the members of the family of the late Mr. William Horsley.

JOHANNES BRAHMS is expected to visit Leipzig early in the present year, having been invited to conduct his 'Triumphlied' at a concert for the benefit of the pension-fund of the Gewandhaus orchestra. The recent successful performances in that town of his 'Deutsches Requiem' cause his visit to be expected with more than ordinary curiosity.

KING ALBERT OF SAXONY has granted his Royal patronage to the Dresden Conservatory of Music.

A LIFE-SIZED bust of Beethoven has just been issued by the firm of Schroeder in Berlin, which is said by the *Musikalisches Wochenblatt* to be of more than ordinary excellence.

SCHUMANN'S 'Genoveva,' his only opera, is to be produced early in the present year at Dresden. Its production is said to be at the suggestion of the new Hofcapellmeister Schuch, who since his induction into his office has already distinguished himself by the production of Berlioz's 'Symphonie Fantastique' and Liszt's *Heilige Elisabeth*—works which had previously been regarded as impracticable.

THE CONDUCTOR Ed. Strauss has been giving a "Wagner Evening" at Vienna. From the same city great things are reported of a young Russian pianist, Frau Annette Essipoff; the musical papers speak of her performances as being equally remarkable, technically and intellectually.

THE subject of this year's *Winckelmannsfest-Programm*, which has just appeared, is the well-known marble bust in the British Museum, generally known as Clytia, a long-exploded denomination which was originally suggested by the calyx of a flower, from which the bust appears to issue. The countenance is clearly that of a Roman lady, but of what lady it has not yet been positively ascertained. For a time we had the suggestion of its being Antonia, the daughter of Antony and Octavia. At present the likeness to Agrippina, the daughter-in-law of Antonia, is perhaps more frequently recognised. But whichever it be, or if it be neither, it is highly satisfactory to find that Professor Hübner, the writer of the *Programm*, entirely disagrees with those who of late have raised scruples as to the antiquity of the work. It would be sad indeed to have our household favourite, Mr. Towneley's treasure, the one object which he could not part with when his house was in danger during the Popish riots, stamped as a work of the Renaissance. Next to the question of likeness, the thing which requires explanation in the bust is the use of the calyx of a flower to connect it with its support, a proceeding which is shown, by the list of illustrations furnished by Hübner, to have been less infrequent than might be thought in ancient art. It is true that these illustrations are all drawn from inferior works, mostly such as had been applied for decorative purposes. But perhaps it is right to found on this an argument that well-known models must have existed in the higher walks of art.

UNDER the title of 'The Louvre Saved,' *Le Figaro* tells us of a wise decision arrived at by the members of the Institute. A certain inventor of a new process for cleaning pictures went to them and offered to restore the most blackened and ruined picture that they might choose to deliver to him, to its original purity and beauty. "Seal up," he said, "one half of the picture submitted to my experiment, and I will undertake to show you the other half as fresh as when it left the easel of the artist."

The learned Council "smiled benevolently."

"Then," continued the inventor, "if you are satisfied with the result, accept my method."

"But what is it?" demanded the wary Academicians.

"Impossible to reveal it, except under the seal of secrecy."

Under this seal the Institute refused to have anything to do with the inventor and his process, which possibly might have proved more ruinous to the poor blackened old masters than even the time-honoured processes of smoke, dirt, and ill-treatment to which they have become tolerably well inured.

STAGE NOTES.

ON Saturday, December 20, a special performance of *As You Like It* was given at the Haymarket Theatre, in aid of the Theatrical Fund, Helen Faucit supporting the part of Rosalind. As far as we can remember, this is her first appearance on the London stage for some ten years, and her reappearance was looked for with the greatest possible interest by all lovers of the stage. The performance having been fixed for 2 P.M., a large body of actors and actresses were able to be present; in fact, the stalls were very largely occupied by members of the theatrical profession. The part chosen was one in which nothing but talent of the highest order could have been expected to mitigate the difficulties against which Miss Faucit obviously had to contend. The impression produced was that of perfect intellectual realisation of the character, and complete understanding of the appropriate expression and action. On the other hand, a slight want of spontaneity, an infinitesimal deliberation in the action, gave a certain sense of self-consciousness to her performance. Whether this

slight imperfection is a radical characteristic of her acting, or whether it is the merely temporary result of being out of practice, can only be determined by those who had the advantage of studying her constantly in her best days. Her reappearance, which everyone who saw her must earnestly hope is not the last, must have been even a greater boon to the profession than it was to lay spectators, in reviving the higher standard as well as the many interesting recollections of the better days of the stage.

If a pantomime can ever be important, there are at least four important ones this Christmas in London, and one that is important out of it. That, of course, is at the Crystal Palace: the rest are those at Drury Lane, at Covent Garden, at the Princess's, and at the Surrey. The number has decreased since the time when Mr. Thackeray used to breakfast in bed the morning after Boxing Night, that he might read about them in the newspaper, entirely undisturbed.

LAST-CENTURY fashions have spread to the theatres; to our infinite advantage, probably. At all events, it is satisfactory to be able to see such a performance as that of Holcroft's *Road to Ruin* at the Vaudeville—we spoke of it at greater length, and therefore possibly with less incompleteness, in our last issue—and many an evening at the theatre may be spent worse than in seeing *Wild Oats* at the Royalty, or the *Belle's Stratagem* at the Strand. It is at the Strand, however, that the cast as a whole is least equal to quite do justice to the comedy.

At the Haymarket they have revived *Raymond and Agnes*—a melodrama, which in the year 1811 was a popular play. It appears, then, that our grandfathers were sometimes foolish.

Two or three theatres are occupied with the works of novelists. For the Gaiety, Mr. Dickens has arranged one of his father's least known Christmas stories—*The Battle of Life*—while the Queen's enjoys the use of the material of two of Mr. Charles Reade's novels. *The Wandering Heir* is the *pièce de résistance*; but *Kate Peyton's Lovers* (from the romance of *Griffith Gaunt*) would be notable even if it were not almost the only one-act drama of serious interest which has been presented on the English stage for many years. An influential critic has claimed for it a unique position in this respect. But he has forgotten Dr. Westland Marston's *Put to the Test*, which was played successfully at the Olympic about a year ago.

SOME account of the present performances at the Parisian theatres we unavoidably postpone until our theatrical columns are less crowded than to-day, but we must not allow to go quite unrecorded in these pages the death of Beauvallet, the tragedian. His death happened a fortnight ago at Passy. He was seventy-two years old. Many of his most famous parts had been played by him with Rachel for a comrade.

POSTSCRIPT.

LANDSEER EXHIBITION AT BURLINGTON HOUSE.*

THE death of Sir Edwin Landseer was an event which properly called for some special mark of the honour in which he was held by brother artists, and especially by his colleagues of the Royal Academy. The Academy has recognised this obligation by the very marked step of suspending for a year its series of exhibitions of the works of old masters at Burlington House, and substituting a Landseer Exhibition. This is to open to the public on Monday next; a private view for the press was held yesterday.

The exhibition fills ten rooms in Burlington House, and comprises no less than 532 works:

* This arrived as we were going to press. Next week we shall insert Mr. Rossetti's criticisms in detail.

those which belong to the nation, and are kept on view at South Kensington, are not added to the collection. Two of the works are sculptural—a bust of Landseer by Marochetti, and 'The Stag at Bay,' a painted bronze statuette by Landseer himself. The first room contains sketches, drawings, &c., to the number of 146, and the tenth is filled with engravings, 71 items; the other rooms are occupied by oil pictures.

We may here follow the career of Landseer from the age of ten years to the rapidly darkening close of his productive and brilliantly successful life. To the former age belongs the specimen in sepia, No. 12, "Sketches, 1812; 1. A Dog; 2. A Cat; signed, 'Done at Maldon by the little boy Edwin when ten years old, now Sir E. Landseer, the old boy 1866.'" To the latter age belongs the oil picture No. 348, 'The Baptismal Font, 1872,' which we all remember as appearing in the Academy Exhibition of that year. The present collection will no doubt sustain—it cannot enhance—the popularity of Landseer; and will recall to the eye and mind of the critical, many genuine triumphs of the pre-eminent painter, and reinforce the verdict which they have pronounced regarding him for several years past—that while other painters, one here and another there, have indisputably excelled him in depth of study, in force of drawing action and realisation, and in range or speciality of subject-matter, none has entered with quite the same acuteness and geniality of sympathy into the drama and humour of the few beasts that are Landseer's by predilection, and most particularly of the dog. That friend of man has here found a response to his affection, dumb or clamorous, and might (were he not most befittingly excluded from the galleries of Burlington House) crouch down and be content, with meaning eyes and wagging tail.

W. M. ROSSETTI.

PUBLISHERS' ANNOUNCEMENTS.

(From the *Athenæum*.)

PROFESSOR CAIRNES will shortly publish a work on which he has been for some time engaged, and which will contain new expositions of some of the leading principles of Political Economy. Amongst other subjects treated of in the volume will be the doctrine of Value, the relations of Labour and Capital, with an investigation into the power of Strikes to influence Wages, the functions of Trades Unions, &c. The volume will also contain an examination of the principles of International Trade, and, in connection with this, a criticism of protectionist theories as advanced by American writers.

PROFESSOR A. W. WARD's forthcoming book on the *English Drama*, to be published before long by Messrs. Macmillan, is to be a full account of the *Origines* of our Drama; and a section is devoted to each of the more important names among our dramatic writers.

A CONTINUATION of the *Diary of Henry Cockburn*, one of the Judges of the Court of Session in Scotland, down to the year of his death in 1854, is now in the press, and will be published by Messrs. Edmonston & Douglas before Easter.

MESSRS. WILLIAMS & NORGATE will publish shortly the *Reports to the Trustees of the British Museum on the Utrecht Psalter*, by Mr. Bond and Mr. Thompson, of the MS. department, and also by Canon Swainson, the Rev. H. J. Coxe, of the Bodleian, Mr. Digby Wyatt, Professor Westwood, and others. Several fac-similes of the Psalter, taken by the autotype process, will accompany the work.

THE new edition of Dr. Whitaker's *History of Whalley*, which was under the editorship of the late Mr. John Gough Nichols, will be completed by the Rev. Ponsonby A. Lyons. At the time of Mr. Nichols's decease, more than 300 pages of the second and concluding volume, were in type.

SATURDAY, JANUARY 10, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

LITERATURE.

The Early History of Woodstock Manor and its Environs, in Bladon, Hensington, New Woodstock, Blenheim; with later notices. By Edward Marshall, M.A., formerly Fellow of C. C. C. Oxford. (Oxford and London: James Parker & Co., 1873, pp. 16 & 473, cr. 8vo.)

SOME forty years ago or thereabouts a prospectus was issued of a work, described as "preparing for immediate publication," on *The History and Antiquities of the Town and Honour of Woodstock*. In this prospectus the writer, a Mr. J. Graves, remarked that "it has often been a matter of surprise that a place possessing in itself such stores of information" (we presume he meant such subjects for stores of information) "should not hitherto have met with its local historian," and promised to supply this deficiency by bringing together all the records and memorials of everything that was interesting and curious. But his promise failed in fulfilment, for the work never appeared; and, in spite not merely of its widely-reaching historical associations, but of the added charm with which it had been enriched by the genius of our great novelist, this favourite resort of so many of our kings has remained without its historiographer until now that Mr. Marshall, not knowing of his precursor's abortive proposal, has given, in the volume before us, a very complete summary of all the occurrences and particulars which the most painstaking diligence could collect. It is strange that not only the whole county of Oxford itself, but such a place as Woodstock, has never yet found its historian; that the brief notices written (we believe by Dr. Ingram) for Skelton's *Illustrations of the Antiquities of Oxfordshire*, afford the only approach to a history of the county which we possess. From the large amount of landed property owned in it by many of the colleges at Oxford, of which the title-deeds for many centuries back are safely preserved in their muniment rooms, the materials for manorial, parochial, and family history are probably as abundant as in the case of any other shire, although perhaps not as easily accessible; but doubtless the day is not far distant in which these documents, so valuable to every searcher into local or personal history, will be carefully calendared as well as carefully preserved.* Probably the very wealth of existing material has assisted in deterring, and will still deter, writers from undertaking a task which, for any satisfactory accomplishment, would occupy a lifetime; and it is therefore a welcome contribution towards such an accomplishment when a competent writer like Mr. Marshall

completes a monograph of a particular place. Three such monographs have already been published by him, in the histories of Iffley, Sandford St. Martin, and Church Enstone; and several others have been published, or are in contemplation, by other writers, with reference to parishes in which they are specially interested. Such local records have, in the fulness of details in which they can indulge, an advantage over general county histories, which, unless written on the plan of that marvellous work Nichols' *Leicestershire*, and with the same disregard of pecuniary recompense, must necessarily be more compendious.

The first portion of Mr. Marshall's book gives the general history of the manor and town with considerable fulness to the year 1694, and then, more briefly, to the present time. The ecclesiastical history follows, which includes notices of the various chapels and chantries, as well as of the parish church of Bladon and its incumbents. It is remarkable that the town of Woodstock is simply a chapelry, under somewhat disputed conditions, to this small adjoining parish of Bladon; while Blenheim Park was constituted a parish of itself in 1858. Notices of collegiate and monastic estates, of almshouses and charities, of the municipal charters, and of the parliamentary history of the borough, conclude the volume, with an appendix of additional notes, and that boon to all careful readers, a very full index. For all the varied branches of his subject Mr. Marshall has collected information from every source within his reach; but the minuteness of the information prevents him from working up his accumulated particulars into the form of a continuous narrative; and they are consequently given, in a rather disjointed manner, in the form of annals. But the history of Old Woodstock, in whatever form it be given, is full of interest. The place which contained Fair Rosamond Clifford's hiding-place (whose story, sometimes unreasonably doubted, is, as Mr. Marshall remarks, with most persons regarded as the historical starting-point, although he carries that point far higher); which was the birthplace of the Black Prince; the supposed dwelling-place of Chaucer's son; the prison-place of Elizabeth in 1554; a favourite visiting-place of all its royal owners from Henry II. to Charles I.; and the death-place of the Earl of Rochester; is by these very names and by the scenes which they suggest, invested with an interest which is here well illustrated and sustained; although the author's strict regard to the precise boundaries of his subject (as well, perhaps, as the exigency of limited space) restrains him from digressions. Otherwise he might have told more of the legends relating to Fair Rosamond; e.g. of the fossilised tree which (as Rudborn relates) attested, by the fulfilment of her prediction of its change, that she died in a state of salvation; or of the visit of Henry II. to her tomb, when he himself composed, as vouched for in the dialogue called 'Dives et Pauper,' printed by Pynson in 1493, her traditional epitaph, which, however, appears by Mr. Marshall's quotations to have been used in Italy many centuries before. But he does not refer to the earliest (because contempo-

rary) allusion to the well-known play upon her name found in any English writer, namely, that which occurs in the treatise of Girald Barri *De Instructione Principum*, where she is described as being "non mundi quidem rosa juxta falsam et frivolum nominis impositionem, sed inmundi verius rosa vocata."

The pranks played by an ingenious royalist upon the Parliamentary commissioners who visited Woodstock in 1649 for the purpose of surveying the manor, and who destroyed a famous oak on account of its being called the king's oak, might also have been noticed a little more fully, considering that they were so entirely regarded as the work of diabolical visitors as to be included by Professor George Sinclair in his collection of manifestations of *Satan's Invisible World*; and that they have been rendered of world-wide fame by the novel of *Woodstock*, to which, singularly enough, Mr. Marshall only makes the barest passing reference in a foot-note.

We have noticed a few misprints which have passed uncorrected in the additional notes. For instance, the catalogue of Blenheim library was not published in 1872, as stated at p. 278, but privately printed; and at p. 144 it is said that King Charles was represented in the tapestry which decorated some of the rooms in the manor-house in the time of Henry VIII.

We ought to add that there are several lithographs from rare prints of the old manor-house and park, &c.

W. D. MACRAE.

The Dramatic Works of John Crowne. With Prefatory Memoir and Notes. Vol. I. (Edinburgh: William Paterson. London: H. Sotheran & Co., 1873.)

JOHN CROWNE is the author of nearly a score of plays, all of which (with one dubious exception) the world has very willingly let die. He has a niche in Disraeli's *Curiosities of Literature*, but is remembered chiefly by the mention made of him in Scott's *Life of Dryden* as the object of the capricious patronage of Wilmot, Earl of Rochester. That eccentric profligate had quarrelled with his old friend Mulgrave, Earl of Sheffield, with whom Dryden was on confidential terms; and as his "nerves proved unequal to a personal conflict with his brother peer," he determined to revenge himself "on those men of literature whom his antagonist cherished and patronised." To mortify Dryden, he recommended Elkanah Settle to royal favour, and when Settle had obtained an unmerited popularity he introduced Crowne as Court poet, to mortify both Settle and Dryden. In 1675 Crowne received the king's commands to write the masque of *Calisto*, and the epilogue proffered by the laureate was rejected. *Calisto* was successful, and its author was forsaken and lampooned by Rochester, though he retained the personal regard of the king.

On the discovery of the Popish Plot, Crowne ridiculed the Whigs in his comedy of the *City Politiques*, in which Shaftesbury, Oates, and Sir William Jones are exhibited. The affected pronunciation of the last-mentioned (under the name of Bartoline) is reproduced in the passages quoted by

* Mr. Marshall has had the advantage of the good example which Magdalen College has set herein, and is able, therefore, to give abstracts of several early deeds amongst its early muniments.

Disraeli. The Lord Chamberlain, Arlington, was secretly a Whig partisan, and tried hard to suppress the piece, but Crowne induced Charles to order its immediate performance. The editors have given the date of this play as 1675, the year in which *Calisto* was produced. But the Popish plot was not invented till 1678, and the correct date of the first edition of the play is 1683.

Charles promised Crowne that if he would but write one more comedy he should be provided for; and on Crowne's protesting his inability to devise a plot, good-naturedly gave him one in a Spanish piece, and heard him read his adaptation thereof, scene by scene as it was written. It was called *Sir Courtly Nice, or It Cannot Be*. The second title was ominous. On the very day of rehearsal Charles was seized with his last illness, and with him died Crowne's hopes of preferment. The comedy continued to be a stock piece "for upwards of a century," say the editors. The last edition in the British Museum Catalogue is 1735, but there is one of 1753, and possibly one yet later. Subsequently to the death of his royal master nothing more is known of Crowne, except the dates of his plays and poems, and the facts that he was alive in 1703, and that he is buried in St. Giles-in-the-Fields. Of his personal characteristics only one little trait is preserved, that he was called "Starch Johnny Crowne," from the "stiff unalterable primness of his long cravat." Jacob Tonson "used to say that Dryden was a little jealous of rivals. He would compliment Crowne when a play of his failed, but was very cold to him when he met with success. He used to say that Crowne had some genius, but then he added always that his father and Crowne's mother were very well acquainted."

The first of the three plays in this volume is "Juliana, or the Princess of Poland." It is preceded by a list of characters, giving so much of the history of each personage as may afford some clue to the confusions of a dull though extravagant plot—turning on a marriage in the dark of Demetrius, a Russian prince, to Paulina, the daughter of the Czar. She had been promised by her father to Demetrius as a reward for taking prisoner the Polish General, Ladislaus, Duke of Courland. On the news of the death of the King of Poland, the Czar, hoping to place his daughter on the vacant throne, offered her to Ladislaus. The Duke declined the proposal, but Demetrius, to avenge the slight put upon himself, contrived to make the lady believe that Ladislaus had repented his refusal and was ready to marry her—but in the dark,

"Because he would not trust, as he pretended,
The priest himself with such a dangerous secret."

The crazy superstructure is worthy of this foundation. There are mad scenes, and fightings, and cries of murder in nearly every act; songs without rhythm, and almost without sense; and a dance of two queens, two nuns, two ghosts, and two angels—an odd set. To relieve this weight of tragedy is the function of a comic land-lord whom Geneste considers as "amusing," and the present editor as a "facetious personage on whose clever acting so much

depended." A very slight taste of his quality will be sufficient for most readers:—

"Shall I keep the cloak-bag? or shall I cry the cloak-bag? or shall I sell the cloak-bag? Nay then I may chance to stretch for the cloak-bag; so I may if I should keep the cloak-bag, if the right owner should come with an officer, and find the cloak-bag: why then the devil take the cloak-bag, for never was anyone so plagued with a cloak-bag. Well, if nobody come to claim the cloak-bag, I'll sell the cloak-bag, buy land, and marry a lady with the cloak-bag, and then be dubbed a knight of the order of the cloak-bag."

The editors have given some interesting particulars concerning the actors in this play, which was very strongly cast, and we may remark that the majestic composure of Betterton is probably reflected in the lines assigned to Ladislaus—which are as rational and lofty as the vicissitudes of the plot and the abilities of the author would admit. A few passages from the rest of the play may be quoted as specimens of the dialogue—and of the bathos.

Joanna, Paulina's attendant, watches by her sleeping mistress, who suddenly starts up and flourishes a dagger:—

Joanna. How came she by that fatal instrument?
She stabs at something; oh! she makes me tremble:
I'll snatch it from her!

Paul. Oh, ungrateful man!
And dost thou then deride at my misfortunes?
Is this the recompense of my too fond
Unfortunate love? die in thy mistress' arms!
Bleed! fall! Ha! gone! whither? Where am I?
Was it a dream?

Joanna. She's had some frightful dream,
I see."

Colimsky tells the Princess of Poland:—

"Well, madam, I've had fortunate success,
And rais'd a force very considerable
For the small time I had to do it in."

Paulina (in whom the editors consider that the interest of the piece mainly resides) continually speaks in a strain of exaggerated distress; e.g.:—

"I view the angry ocean o'er and o'er,
And see a thousand waves, but not one shore."

In one scene she receives "some strange intelligence," to which she as strangely answers.

Alexey. Poland's in a blaze, all's in confusion,
And millions of reports fly to and fro;

The Duke lies sick of an envenomed wound,
But more of jealousy; I listen'd at his chamber
And heard him groan of both; his soul is bubbling,
A little heat would boil him to a height.

Paul. I'll go, I'll go. I'll sting his poison'd soul,
Put fire under his heart, I'll boil him, boil him,
Till in his rage he runs and kills his friend,
His mistress, and himself; then we'll be merry,
Be jolly, carouse, drink healths in their blood."

Theodore, the attendant of Ladislaus, thus replies to his master's pathetic and parting injunctions:—

"My lord, be sure I shall do this and more
Ten thousand times, if I'm not dead before."

The Princess, bent on vengeance, is thus admonished by her confessor:—

"Oh! madam, rule your haughty passions;
There is a ring of angels made about you,

To see how you'll come off in this great combat.

Jul. And let 'um make a ring—they to themselves
The pleasure of revenge would not deny,
Were they but flesh and blood as well as I."

There are not wanting sallies worthy of Drawcansir. Demetrius, threatened with death, replies:—

"Come, villains, level me right against the clouds,
And then give fire, discharge my flaming soul
Against such saucy destinies as those
As dare thus basely of my life dispose;
Then from the clouds rebounding I will fall,
And like a clap of thunder tear you all."

"This is Ercles' vein—a tyrant's vein—a lover is more condoling"—*videlicet*:—

Paul. Heavens! I walk about here in the dark,
And hear the labours of departing souls;
A thousand airy forms fly round about me,
And fan me into cold and dewy sweats."

"The History of Charles the Eighth of France," full of what the author, intending to be ironical, calls

"The whining noise of a dull rhyming play,"

is not worth reading. It is an imitation of the heroic repartee of which the fashion had been set in *Tyrannic Love* and *The Conquest of Granada*, but lacks the vigour which palliates the inflated absurdity too often recurring in those works. Charles and Ferdinand exchange the inevitable verbal carte and tierce; a magician duly summons spirits to sing and dance; and a ghost haunts an unhappy princess till "she raves—her reason is mislaid." When she is stabbed, "*She dies, and the Ghost goes off*."

The masque of "Calisto" was chiefly remarkable for the rank of the performers, and followed therein the traditions of that princely diversion. The parts of the heroine and her friend Nyphe were taken by the ladies (afterwards Queens) Mary and Anne, of Juno by the Countess of Sussex (daughter of Charles II. and Barbara Palmer, before the separation of the latter from her husband), and of Mercury by "Mrs. Jennings." The last-named has been identified by the editors with Sarah, afterwards Duchess of Marlborough, but it is probable that Frances, the elder sister, mentioned in Pepys as Mrs. Jennings, is meant. The editors' remark that she was a "very suitable representative for the envious nymph Psecas" is an oversight. That part was assigned to Lady Mordaunt. If, according to their conjecture, Lady Henrietta Wentworth, the Jupiter of the piece, then first saw the Duke of Monmouth, one of the dancers, it was the beginning of a real tragedy that ended with her death, broken-hearted, the year after his execution.

The masque itself is a curious compromise between indelicacy and prudery. Ovid's story of the nymph betrayed by Jupiter under the form of Diana is a singular subject for representation by ladies of the blood-royal—not to speak of Evelyn's religious heroine, Mrs. Godolphin (then Miss Blagge), who sustained the part of the divine huntress. And the oddity of the selection is heightened by the ingenious expurgation by which Crowne attempts to reconcile mythology with decorum. In his version there is no betrayal at all. Jupiter is struck moral by the invincible Calisto; and

to prevent any future mischief from her charms, he begs her to

"Accept the small dominion of a star."

Compared with the masques of Ben Jonson, "Calisto" is tedious and insipid. There is no beauty in the language, which is often that of flippant dulness trying to pass itself off as vivacity.

This dramatist of the Restoration finds congenial editors in the staunch Cavaliers who execrate the "infamous" General Assembly of 1638 and the "murder" of Charles I., and who regard with courtly complacency the follies of his son. They have evidently taken pains with their work, notwithstanding a few typographical errors—one or two affecting what sense there is in the passages wherein they occur. The accounts given of persons who came into contact with Crowne, or who acted in his plays, are interesting, though sometimes rather diffuse and episodic. From Lord Orrery (Crowne's patron) the transition is easy to his play of "Mustapha," and "by this declension" a passage in Evelyn relating thereto introduces us to a short notice of four actresses who married noblemen.

No specimen of Crowne's comedy is given in this volume, so that we have no opportunity of judging for ourselves whether, as alleged, he therein far excelled Dryden. His tragedy was thought "not contemptible" by his contemporary Langbaine, and even this praise "suffers under probation." The editors, however, assure us that the "Princess of Poland," with a little alteration, would still make a good acting play, far better than the ephemeral sensational dramas of the present time. Those who can contrast their memories of Downton and Liston with the performances of our day, may be allowed to be *laudatores temporis acti*. But do they not forget that the "Princess" was a sensation drama in the taste of that time, and, not being successful, was more "ephemeral" than many modern pieces, even allowing for their longer "runs"?

Besides, it is to be remarked that rubbish, such as is quoted above, cannot well acquire any additional value from the circumstance that it has been forgotten for nearly two centuries.

R. C. BROWNE.

Descriptive Sociology, or Groups of Sociological Facts. Classified and arranged by Herbert Spencer. Compiled and abstracted by David Duncan, M.A., Professor of Logic, &c., in Presidency College, Madras; Richard Scheppig, Ph.D., and James Collier. English: compiled and abstracted by James Collier. (London: Williams and Norgate.)

THIS is the first instalment of an enormous work projected by Mr. Spencer for the benefit of students of social science. He gives in the Provisional Preface the following account of its origin and design:—

"In preparation for 'The Principles of Sociology,' requiring as bases of induction large accumulations of data, fitly arranged for comparison, I, some five years ago, commenced by proxy the collection and organisation of facts presented by societies of different types, past and present; being fortunate enough to secure the services of gentlemen competent to carry on the process in the way

I wished. Though this classified compilation of materials was entered upon solely to facilitate my own work, yet after having brought the mode of classification to a satisfactory form, and after having had some of the tables filled up, I decided to have the undertaking executed, with a view to publication; the facts collected and arranged for easy reference and convenient study of their relations being so presented, apart from hypotheses, as to aid all students of social science in testing such conclusions as they have drawn, and in drawing others.

"The work consists of three large divisions. Each comprises a set of tables, exhibiting the facts as abstracted and classified, and a mass of quotations and abridged extracts, otherwise classified, on which the statements contained in the tables are based. The condensed statements, arranged after a uniform manner, give, in each table or succession of tables, the phenomena of all orders which each society presents,—constitute an account of its morphology, its physiology, and (if a society having a known history) its development. On the other hand, the collected extracts serving as authorities for the statements in the tables, are (or rather will be, when the work is complete) classified primarily according to the kinds of phenomena to which they refer; and, secondarily, according to the societies exhibiting these phenomena: so that each kind of phenomenon, as it is displayed in all societies, may be separately studied with convenience."

The divisions referred to are, (1) uncivilised societies; (2) civilised societies, extinct or decayed; and (3) civilised societies, recent or still flourishing. On each of these groups Mr. Spencer has had a gentleman employed for some time, who is responsible for the statements as extracted and condensed, Mr. Spencer being himself responsible for their classification and arrangement.

It is clear at a glance that the work thus undertaken is one of great magnitude and difficulty; and when one considers the high reputation Mr. Spencer has acquired by his sociological theories, it acquires a peculiar interest, as it will serve to show the nature and value of the material which he has used for constructing or testing his speculations. It is perhaps fortunate therefore that the first result of their labours which Mr. Spencer and his assistants have published, is the part that relates to England; as nearly everyone has sufficient knowledge of some part or other of English history to estimate the value of similar labour on less familiar fields.

Assuming that Mr. Spencer has not set his assistant Mr. Collier to an impossible task, and that Mr. Collier has executed his work with sufficient care and intelligence, we have here condensed into seven tables "the phenomena of all orders" presented by English society, "an account of its morphology, physiology, and development." The tables are followed by seventy folio pages of extracts, containing (at least in most cases) the authority on which the statements are made. Probably such an instance of compression has never yet been exhibited to the public: unless indeed in the case of school catechisms and other works of no scientific pretension.

It is quite impossible to give an adequate idea of the general effect of Mr. Spencer's design. No description could fully depict the extreme brevity and multifarious character of the contents of the tables, and still less would it be possible to convey a notion of the bewilderment that is caused by a consecutive perusal of the extracts. It will be enough

to present a few examples from different parts of the tables which may perhaps give a sufficient notion of their character and execution. Before however meddling with the tables, something ought to be said of six short paragraphs which stand at their head, in which the characteristic condensation is carried to the utmost. The first of these is entitled "Inorganic environment," and contains apparently the geographical and geological data required by the student of social science. This is followed by the "Organic environment," divided into Vegetal and Animal, the latter of which runs thus:—"Animals: Elk, bison, wild horse, wild boar, bear, wolf, tiger, hyæna (elephant), fox, wild cat, beaver, hare, whale. Fowl: eagle. Fish: pearls. Reptiles. Roman. Mule and pigeon. Large numbers of swine (fed on beech-mast) bred in early English period. Thirteenth century. Fish (eel, grayling, carp, and perhaps trout) naturalised." Mr. Spencer ought really to explain what interpretation is to be put upon his environments. The list of native animals is apt to suggest the contents of Kirkdale Cave, and might perhaps tend to mislead a foreign sociological student who was unacquainted with the natural history of more modern times. The "Sociological environment," and the physical, emotional, and intellectual character of the inhabitants, are disposed of with equal brevity and precision; and we are then in a position to commence the study of the tables, the first of which contains the British and Roman periods. This obscure period of our annals seems to have tasked Mr. Collier's learning and ingenuity considerably, and has no doubt mainly caused an allusion in Mr. Spencer's preface to the inadequate accounts at present attainable respecting many orders of facts.

Mr. Spencer's classification is of an exceedingly comprehensive character. The whole table is divided into the heads of Structural and Functional, each being subdivided into Regulative and Operative. The Regulative structural heading contains under it political, ecclesiastical, and ceremonial phenomena, with their various subdivisions; the Regulative functional contains sentiments, ideas, and language; while the Operative functional contains under the head of Processes columns for distribution, exchange, production, arts, rearing, &c.; and under the head of Products for Land-works, habitations, food, clothing, implements, weapons, and æsthetic products. It must be admitted that it would be rather hard on Mr. Collier to expect that he should fill all these columns with judiciously selected facts about the ancient Britons; but he has certainly tried very hard, and has occasionally avoided blank columns by inserting statements that can scarcely be of much use to the sociological student. In the first column (marital), for instance, he has an exceedingly confused paraphrase of a passage of Cæsar, which opens with the statement, "Polyandry: ten or twelve families lived under the same roof, and had wives in common." And he follows up this in the corresponding Roman section by the entry, "Right of *conubium* (legitimate marriage) acquired as part of privileges of citizenship." This looks as if Mr. Collier had come to the conclusion, that the provincial subjects of Rome could contract no legitimate marriage until the edict

of Caracalla. Four brief entries give us the political organisation of the Britons, commencing with the statement that the tribe was the unit (though of what, Mr. Collier does not state), and ending with an assertion (followed, it must be said, by a point of interrogation) that the Druids made the laws and administered justice. Under the head of Laws of Intercourse, we have a solitary fact that torques (of gold and bronze) were worn by the chiefs. But this is compensated under the head of Religious Ideas and Superstitions, where the information is unusually abundant; commencing with a list of gods (one of whom is equal to Mercury and Hercules), and proceeding thus: "Local genii and nymphs, sun elves. Worshipped planets; some traces of fetichism; oak and mistletoe sacred; neighing of horses and cries of birds ominous. Serpent worship (?). Fowl, hare, and goose held sacred," &c. Unfortunately, however, there is not to be found in the extracts a single scrap of authority for this indiscriminate adoration, except in so far as the oak and mistletoe are concerned; but instead, we have a valuable glimpse into the state of Mr. Collier's mind by this entry in brackets at the close of his authorities for the British and Roman periods: "We find a singular mixture of Eastern deities and gods from Africa, Germany, Gaul, &c." Every column in this period would afford satisfactory basis for comment, if not for sociological theories; but perhaps it is as well to follow the course of "development" which lands us first amongst the Anglo-Saxons, who are disposed of in the next table, and then in English history since the Norman conquest, which occupies the remaining five.

As a fair average example of the style of work in periods where facts are numerous and easily accessible, we may take Mr. Collier's account of general public affairs during the busy time from the defeat of the Armada to the meeting of the Long Parliament:—

"Ranks: Dignity of Baronet created. Compulsory acceptance of Knighthood compounded for. *Executive*: 1597. Forty-eight bills out of ninety-one vetoed. 1606. None vetoed. 1601. Royal Secretary, now called Principal Secretary of State. 1630-1640. Drew up reports at conclusion of sittings of Privy Council, but still subordinate there. 1603-1605. Royal prerogative limited (1) by power of King to interfere with parliamentary elections, and to bind the subject by proclamation being successfully disputed; and (2) by specific growth of power of House of Commons. Cabinet Council exists apart from main body or Privy Council. *Judicial*: 1603. Intervention of King in Courts. Tendency to limit jurisdiction of Chancery. Power of Star Chamber increased, exercising arbitrary jurisdiction, and inflicting severe punishments. Torture declared illegal, but the pillory, &c., in use. *Legislation*: 1625-1640. Struggle between King and Parliament. Petition of Right asserts the illegality of arbitrary detention, of compulsory loans, of tonnage and poundage levied without consent of Parliament."

The authorities for this statement are four extracts from Fischel's *British Constitution*; one from a *History of British Commerce*; and one from Hallam's *Constitutional History*. Two of these extracts relate to facts omitted in the table, and the greater number of the points contained in the table are not to be found in the extracts. But the passage itself contains nearly as many

errors as it does sentences. The Clerk of the Council and not the Secretary of State drew up the reports at the close of the Council sittings, if indeed Mr. Collier refers to the reports which are entered in the Council Registers. The Cabinet Council had no separate existence at this time, except in the rudimentary form of temporary committees—usually on foreign affairs. The power of the Star Chamber was not increased, although it was exercised with greater frequency and severity. The Petition of Right makes no mention of tonnage and poundage, and Charles asserted afterwards, with much apparent probability, that neither party had any thought of including it under the word "taxes." On other points, like "tendency to limit jurisdiction of Chancery," "Intervention of King in Courts," Mr. Collier has probably escaped error by avoiding detail. We must, however, admit that in one respect Mr. Collier's errors are of little consequence, as any student of sociology who was willing to construct theories on such a foundation could probably have come to the same conclusions, although Mr. Collier's details had been wholly different. Mr. Collier's statement of religious ideas during the same period forms a good companion to his political history, and he has decidedly signalled himself in a brief paragraph relating to literature, by omitting all mention of dramatic poetry. It is really impossible to speak well of any part of Mr. Collier's work. The statements made are frequently erroneous, and sometimes absurd; many of them are unsupported by the extracts which serve as authorities; and very often even when an extract is found corresponding to the statement in the table, Mr. Collier has condensed it in such a fashion as to make the condensation bear no resemblance to the original statement. A droll instance of this last vice will be found under "Religious Ideas and Superstitions from 1640 to 1660," where the odd-looking statement appears, "Puritan conception of Deity said to be Arabian." The "authority" for this is a harmless rhetorical passage, apparently from Craik's *English Literature*, to this effect, "The Oriental conception of the Hebrew God had stamped itself on the minds of a Western people like the English, until it wielded as omnipotent a sovereignty over the conscience of the Puritan farmers, as it had exercised over the acts of the Hebrew people among the deserts and mountains from which it sprang." These kinds of inaccuracies are certainly bad enough, but Mr. Collier's work appears even worse when one takes a column at a time, instead of a detached statement of fact. There is no clear trace that he has any perception of the relative value of the different facts he has come across in the 170 volumes which he has consulted. Even in legal and political history, where one would have thought he could not have gone far wrong, he is constantly putting trifling incidents on the same level with important changes; but the main fields of his exploits in this way are certainly those columns where he has had no further guidance than his own instinct and the directions of his employer. "Habits and customs," "Religious ideas," "Morals," &c., are all fertile with instances in point. The moral and religious columns for the present

century, for example, may enable anyone to judge of his capacity in this way. Most of the information under the head "Morals" ought to be transferred to the heading of "Law and Politics;" but amongst the few statements that remain (three or four at most), we find one for which Miss Martineau is made responsible, that in 1830 there were "instances of practice of poisoning for the gratification of selfish passions"! The religious column is equally good, as after a little information about Irvingites, the spread of transcendentalism, Anglican and liberal movements in the English Church, and the Gorham controversy, it winds up with the two following entries:—"1849. Consciousness arises in the Established Church of the spread of free thought;" and "Considerable survival of pagan superstitions and usages, especially in remoter districts; worship of fire and of the moon; passing children through trees, &c., to cure disease. In less accessible districts witches still believed to live." No doubt much of Mr. Collier's confusion must, in justice to him, be attributed to the exigencies of Mr. Spencer's classification, as some of the columns could scarcely be very easily filled up, without trenching on the province of others. The column headed "implements" has evidently been a sad source of trouble to Mr. Collier from the beginning, as he has been obliged to use some of the most obvious resources under other heads. His list from 1688 to the present day has entries relating to these matters:—House furnishings, marine chronometers, buttons, snuffboxes, carpets, rosewood furniture, &c., agricultural implements, locks, steel pens, lucifer matches, steam ploughs, reaping machines, composite candles, and electric clocks.

But putting aside any further discussion of Mr. Collier's capacity to do Mr. Spencer's work, and only remarking that Mr. Spencer, to judge from the Preface, is perfectly satisfied on this point; one is forced to ask, what possible good can result from this scheme, supposing it to be decently carried out? It must be clearly kept in view that Mr. Spencer's aim is no less lofty than to supply the student of social science with "data standing towards his conclusions in a relation like that in which accounts of the structures and functions of different kinds of animals stand to the conclusions of the biologist." He has no mere wish to aid the historical student by an abstract of facts and an index of authorities, and indeed the work in its present form is quite useless for that purpose. His design apparently is to present the student with a work taking the place of other histories, and which may by itself be sufficient for the purpose of drawing and testing sociological conclusions; and it is therefore necessary to suppose that Mr. Spencer considers these seven tables, with their accompanying seventy pages of scraps, to be such a comprehensive and detailed statement of the complicated social phenomena of England from the earliest times, as may form part of a trustworthy foundation for the construction of a sociological superstructure. It would be much nearer the truth to say that they are of no use for any purpose whatever. There is no chance of anyone using them who is already acquainted with the history

to which they relate; and to one who is unacquainted with it, they would either be misleading or unintelligible. Even supposing that Mr. Spencer got them done with as great accuracy and intelligence as possible, they would still be useless or even mischievous for the purpose he has in view. It would be the merest impertinence for Mr. Spencer's sociological student to draw conclusions from such miserable data as, for example, are afforded in the case of English religious ideas and superstitions, from the Druids to the Gorham controversy, within the limits of seven columns of an inch wide; or, in the case of English law, from a table which is on the same scale as a table of contents to Reeves' History. We have had too much already of the tendency on the part of framers of social and other sciences to deal superficially with history; and it is a serious misfortune to the public, and a serious discredit to Mr. Spencer, that he should lend his reputation to such a pretentious encouragement to superficial study. Neither Mr. Spencer nor his assistant seems to have dreamed for a moment that anyone could wish to go beyond the class of authorities cited, and yet these are not, in the historical sense of the word, authorities at all. No doubt the 'Pictorial History of England,' for example, is a very admirable book, infinitely superior in every way to the present work, but then it, or rather a little bit of it, is scarcely the authority one would wish for data that are to form the basis of some important conclusion. What Mr. Collier and Mr. Spencer, if they continue the task in the same style, are to make of the (in some respects) less accessible history of other European countries, is only a matter of respectful conjecture; but there is at least the hope that, if the authors are not made wiser by the appearance of their first part, the public may be.

ALEXANDER GIBSON.

Mission from Cape Coast Castle to Ashantee, with a Descriptive Account of that Kingdom. By the late T. E. Bowdich, Esq. New Edition, with Introductory Preface by his daughter, Mrs. Hale. (London: Griffiths & Farran, 1873.)

MRS. HALE tells us in her introductory preface that she has been encouraged to republish this work of her brave and talented father chiefly on the earnest recommendation of Mr. Andrew Swanzy, whose recent letters in the *Times* show him to be thoroughly conversant with the affairs of the Gold Coast. In his letter to Mrs. Hale, quoted at the end of the introduction, he writes:—"The enquiry excited fifty years ago by the defeat and death of Sir Charles McCarthy is again awakened, and every one asks, Where and what is Ashantee? At such a crisis we turn for an answer to the few books written on the subject, and especially to the able work of your late father, copies of which cannot be found to supply even those personally interested in Africa, and the public are deprived of the useful and reliable information to be derived from Bowdich's *Mission*, information as applicable now as when first offered to the public half a century since." It is interesting to learn that Mr.

David Morier and Professor Owen had before suggested its republication. The merits of this able work have indeed always been recognised by naturalists and geographers, and it deserves a better fate than to be republished as a book for an occasion, to serve the passing popular interest in the generally little known kingdom of the Ashantees. It is a proof of its high value as a work of enduring authority that the French translation of it is esteemed on the Continent as a standard work on North-Western Africa.

Indeed Bowdich was no ordinary explorer of unknown lands. He was the author of an excellent work on Conchology, published in Paris in 1820. In 1821 he published in London his *Geography of North West Africa and An Essay on the Superstitions, Customs, and Arts common to the Ancient Egyptians, Abyssinians and Ashantees*; in 1824 *The Discoveries of the Portuguese in Angola and Mozambique*; and in 1825 the work by which he is best known and esteemed amongst naturalists, *Excursion to Madeira and Porto Santo*, which was translated the same year into French, with the addition of valuable notes by Cuvier and Humboldt.

In the present republication of his *Mission* in octavo, the first part (the account of the Mission) takes up from page 1 to 177; and the second part (the description of the kingdom of Ashantee) from page 178 to 292. The edition is not a "reprint," as Mrs. Hale terms it. The narrative of the mission is given as it stands in the original work; but in the second part some chapters have been omitted ("which were hardly suitable to the present time"), and also the extract in the appendix from Meredith's *Account of the Gold Coast*—omissions which destroy the value of the present edition as a standard work of reference. Besides this, no attempt has been made to edit the edition.

According to Bosman (*Description of Guinea*, from the Dutch, 1721) and Barbot (*Description of Guinea and Angola*, Churchill, vol. iv. 1744-46), the Ashantees were first heard of by Europeans about 1700; and an Ashantee army for the first time reached the coast in 1807. The Ashantees invaded Fantee again in 1811, and for the third time in 1816, inflicting the greatest miseries on the Fantees.

"Famines, unmitigated by labour, succeeded the wide waste of the Fantee territory, the wretched remnant of the population abandoning itself to despair; and the prolonged blockade of Cape Coast Castle in the last invasion engendered so much distress and hazard that the government, having averted imminent danger by advancing a large sum of gold on account of the Fantees, earnestly desired the committee (of the British African Company) to enable them to venture an embassy to deprecate these repeated calamities, to conciliate so powerful a monarch, and to propitiate an extension of commerce. By the store ship which arrived in 1817 the African committee forwarded liberal and suitable presents, and associated scientific with the political objects of the mission in their instructions."

The embassy was composed of Mr. James Governour of Accra, Messrs. Bowdich and Hutchinson, and Assistant-Surgeon Tedlie; was well received in Coomassie by the King and his people; and in the end succeeded in gaining all it was sent to obtain; which was principally such a knowledge of Ashantee as

Bowdich succeeded in acquiring, and has given us in his account of the mission. The direct political results of the mission were the acknowledgment by the African Company of the subjugation of the Fantees by the Ashantees, and consequently of the Ashantees as the ground landlords of our own possessions on the coast, hitherto leased of the Fantees. At the same time a vague British protectorate over the Fantees was admitted by the Ashantees, and most probably in the sense of our natural obligation as powerful neighbours of the Fantees and virtual delegates on the Coast of the paramount power of Ashantee.

The account which Bowdich gives of the public entrance of the mission into Coomassie can only be compared with the scenes in the City of the Moon in *Babil and Bijou*, but it is too long to extract here. The following is the description of a dinner-party given to the embassy by the King:—

"Monday, August 25, we started soon after seven o'clock, and proceeding in a N.E. direction, crossed the marsh close to the town, where it was about two feet deep and one hundred and fifty yards broad. We travelled the path to Sallagha, through a beautiful country, abounding in neat crooms (villages), of which we passed through seven, and environed by extensive plantations. The path was wide and so nearly direct that the eye was always in advance through beautiful vistas varied by gentle risings. The iron-stone still prevailed. The king received us in the market-place, and inquiring anxiously if we had breakfasted, ordered refreshment. After some conversation we were conducted to a house prepared for our reception, where a relish was served (sufficient for any army) of soups, stews, plantains, yams, rice, &c. (all sufficiently cooked), wine, spirits, oranges, and every fruit. The messengers, soldiers, and servants, were distinctly provided for. Declining the offer of beds, we walked out in the town and conversed and played draughts with the Moors, who were reclining under trees. The King joined us with cheerful affability, and seemed to have forgotten his cares. About two o'clock dinner was announced. We had been taught to prepare for a surprise, but it was exceeded. We were conducted to the eastern side of the croom to a door of green reeds, which excluded the crowd and admitted us through a short avenue to the King's garden, an area equal to one of the large squares in London. The breezes were strong and constant. In the centre four large umbrellas of scarlet cloth were fixed, under which was the King's dining-table, heightened for the occasion, and covered in the most imposing manner; his massive plate was well disposed, and silver forks, knives, and spoons (Colonel Torrane's) were plentifully laid. The large silver waiter supported a roasting pig in the centre; the other dishes on the table were roasted ducks, fowls, stews, peas-pudding, &c., &c. On the ground on one side of the table were various soups and every sort of vegetable; and, elevated parallel with the other side, were oranges, pines, and other fruits; sugar-candy, Port and Madeira wine, spirits, and Dutch cordials, with glasses. Before we sat down the King met us, and said that as we had come out to see him, we must receive the following presents from his hands: two ounces four ackies (an ackie equals five shillings) one sheep, and one large hog to the officers, ten ackies to the linguist, and five ackies to our servants. We never saw a dinner more handsomely served, and never ate a better. On our expressing our relish, the King sent for his cooks, and gave them ten ackies. The King and a few of his companions sat at a distance, but he visited us constantly, and seemed quite proud of the scene; he conversed freely, and expressed much satisfaction at our toasts—The King of Ashantee and King of Eng-

land, the Governor, the King's captains, a perpetual union (with a speech, which is a *sine qua non*), and the handsome women of England and Ashantee. After dinner the King made enquiries about England and retired, as we did, that our servants might clear the table, which he insisted on. When he returned, some of the wine and Dutch cordials remaining, he gave them to our servants to take with them, and ordered the table-cloth to be thrown to them, and all the napkins. A cold pig, a cold fowl (with six that had not been dressed), were despatched to Coomassie for our supper. We took leave about five o'clock, the King accompanying us to the end of the room, where he took our hands, and wished us good night. We reached the capital again at six, much gratified by our excursion and treatment."

Again:—

"The most entertaining *délassement* of our conversation with the chiefs was to introduce the liberty of English females, whom we represented not only to possess the advantage of enjoying the sole affection of a husband, but the more enviable privilege of choosing that husband for herself. The effect was truly comic; the women sidled up to wipe the dust from our shoes with their cloths, and at the end of every sentence brushed off an insect, or picked a burr from our trousers; the husbands, expressing their dislike in a laugh, would put their hands before our mouths, declaring that they did not want to hear that palaver any more, abruptly change the subject to war, and order the women to the harem."

The Ashantees, judged indeed by their ruling classes, are a remarkably courteous, dignified, frank, and hospitable people; jealous of their honour, proud, and warlike. They are, however, remarkably licentious and superstitious, and when their passions are roused, violent, cruel, and oppressive. But all who have had any practical experience in the controul of half savage and barbarous people will agree in holding them a contemptible enemy in the face of the smallest force of disciplined Europeans, and a people once subdued most easy to govern in content and peace by civil administration alone. It is to be hoped, therefore, that we shall not hastily withdraw, on the conclusion of the present expedition against Coomassie, from the Gold Coast, but rather that we may see our way to include Ashantee within the British protectorate. The surrender of British sovereignty on the Gold Coast will certainly not sever our commercial connection with it, dating from the sixteenth century. The Messrs. Swanzy alone, who rent the fortified posts from which the French have temporarily withdrawn, have a fleet of forty steamers engaged in the trade of the Asseni and Tando rivers. The commerce of Europe with the Gold Coast must grow with the increased demand of the world for tropical products, and it will be to our profit that it should grow in our hands; and nothing would develop it so rapidly as the annexation of Ashantee. To withdraw from our protectorate altogether would be to leave our merchants—if they were not driven out by the Germans and French and others—exposed to the temptation of constant quarrels with the natives, involving us from time to time in petty savage wars, which in the end would cost far more than the permanent occupation of the country. It is quite idle to talk of the exhaustion of the empire by foreign conquests, whilst emigration to America and Australasia con-

tinues unabated; and as Europeans can neither colonise the tropics nor afford to leave them undeveloped, we ought not to be careless of confirming and extending our dominion over them whenever and wherever we have the opportunity, as now, in North-Western Africa. But the negro will never be governed by a Parliamentary Minister sitting at the head of an office in London; he can only be ruled by the personal force of character of men like John Swanzy, Thomas Bowdich, and Governour George Maclean.

GEORGE BIRDWOOD.

The Religious History of Ireland, primitive, Papal, and Protestant, including the Evangelical Missions, Catholic Agitations, and Church Progress of the last Half-century. By James Godkin, Author of 'Ireland and her Churches,' &c. (Henry S. King & Co.)

OF late years we have had much talk about Ireland, both in Parliament and in the newspapers; but the facts of Irish history have been too little taken into account. An impartial examination of the condition of Ireland in past times, and especially of its religious history, is at the present day more desirable than ever. But we cannot say that the volume before us does anything to supply this desideratum. It bears not the slightest trace of original research, and the author has not even availed himself of the copious stores of new information supplied by the Record publications. For his facts he gives us the authority, sometimes of Dr. Todd, and sometimes of Mr. Froude or Mr. Prendergast. Hardly once in the whole book do we light upon a reference to an original source of information. Yet it is upon this flimsy and unsatisfactory study of second-hand authorities that Mr. Godkin has undertaken to be our guide in a subject on which, as he himself informs us at the outset, impartiality is not easily to be attained. If the history of Ireland had been long since thoroughly sifted and freed from all sorts of party and religious prejudices, there might have been some value in a compendium of well-ascertained facts compressed within the limits of little more than 300 pages. As it is, Mr. Godkin's book is in no wise to be relied on. While professing to be a history, and rebuking in lofty terms the partiality of other writers, it is really quite as bigoted and as prejudiced a production as we remember to have met with anywhere. In point of fact, the aim of the work is not historical at all, but political and partisan.

Yet the fault is not, certainly, that Mr. Godkin does not go far enough back. St. Patrick and St. Columba are both introduced to the reader. It is true they lived some centuries apart, and Mr. Godkin treats of the later before the earlier. Still both of them are tolerably early, and there they are in Mr. Godkin's pages, with a good deal of what Dr. Todd has said about the one, and the Duke of Argyll about the other. Then we have a disquisition upon those wonderful Round Towers that have puzzled so many antiquaries; after which we come to the Reformation. For our own part we shall pass by entirely these matters of remote antiquity, and come at once to the great central facts of the religious history of Ireland.

Nothing, certainly, is more grossly misconceived in our day than the manner in which the Reformation was established in that country in the days of the Tudors. We hear it constantly said that Henry VIII. and Elizabeth imposed their own religion on an unwilling population; that they set up a new Church of their own and endowed it with the spoils of Roman Catholic foundations. It is not, perhaps, surprising that this view should have gained currency with the many who are not readers of history; but as a matter of fact it is utterly unfounded. Mr. Godkin, however, accepts the ordinary fallacy, and adds to it other fallacies peculiarly his own. According to him there had been two Churches in Ireland from the very first, and when the one turned Protestant the other turned more distinctly Catholic. "Until the time of the Reformation," he tells us, "there had been the Papal Church of the Pale, which came in with the English colony, and kept up its communion with Rome and Canterbury; and there was the national Church of the Irish, which never could be brought into complete subjection to the Papacy." It is very unfortunate that we are left in the dark as to the sources from which Mr. Godkin derived this extraordinary piece of information. Of course we are aware that at an early period Irish Christianity was for a long time independent of Rome; but that, after the English conquest, the Papal Church of the Pale was a totally different communion from the Church outside the Pale is a statement for which we should like to have other authority than Mr. Godkin's.

Mr. Froude, perhaps, is answerable for having misled our author on this point. On any statement of Mr. Froude which reflects upon the Irish people Mr. Godkin is always ready with an indignant answer; but where his remarks go to flatter Irish prejudices Mr. Froude's facts are invariably taken for gospel. A most unhappy argument used by that historian in answer to Dr. Mant is quoted by Mr. Godkin as perfectly conclusive evidence that the majority of the Irish bishops did not accept the Reformation. The bishops of Kildare and Meath were deprived for refusing the oath of supremacy to Elizabeth. The rest, Dr. Mant inferred, must have taken it, else they would have been deprived likewise. But this, Mr. Froude maintains, is altogether a fallacy. "The Archbishop of Dublin, the bishops of Meath and Kildare were alone under English jurisdiction when Adam Loftus was made Archbishop of Armagh." In short, Mr. Froude seems to be of opinion that English jurisdiction did not extend beyond the Pale at all,—a theory strangely at variance with innumerable facts both in civil and in ecclesiastical history. The simple truth is that for centuries before the Reformation the bishoprics in every part of Ireland were as much at the King's disposal as they were in England, nor would any of the English sovereigns have allowed his prerogative to be systematically set aside by the Roman pontiff. To say that the Pope invariably bestowed benefices according to the King of England's expressed desire would no doubt be an over-statement; but that this was the general rule must be apparent to any one who is acquainted with the collection of

papal bulls relating to Ireland in Theiner's *Monumenta*. And as to the particular era referred to by Mr. Froude, Mr. Brewer has given in his Introduction to the third volume of the *Calendar of Carew MSS.* (pp. xlii.—xlv.) not one or two, but a host of instances at the commencement of the reign of Queen Elizabeth of the exercise of royal supremacy both in ecclesiastical appointments and in other matters in places beyond the Pale. Mr. Godkin might also have seen a complete answer to Mr. Froude's view on this subject in an article by Mr. Nugent in the *Contemporary Review* for April 1867.

With this totally wrong conception of the state of matters before the Reformation, of course Mr. Godkin has not the smallest comprehension of what the Reformation itself really was. He will have it that the native religion was persecuted, and that it was as a relief from persecution that the native chieftains were glad to accept the aid of the Pope and Philip of Spain against Elizabeth. On what authority we are asked to believe this Mr. Godkin does not tell us. The Poet Moore, who as a Roman Catholic Irishman might have been expected to sympathise with his oppressed fellow-countrymen, gives a very different account of the matter in his *History of Ireland*. Taking notice of a stipulation for the free exercise of religion by the Irish chiefs in 1596, towards the end of Queen Elizabeth's reign, he quotes the authority of a writer of that period for the statement that "never before had this free exercise of religion been either punished or inquired after." And that this was the plain and simple fact we have no doubt every candid inquirer will confess. It was not on account of religious persecution that the Irish people hated the English Government. Religion was not to them a matter of such great importance. Least of all was it a matter of vital moment whether the Pope or the English sovereign were called supreme head of the Church. In the days of Henry VIII. the Irish chieftains had to a man made their submission to the King and abjured the usurped supremacy of "the Bishop of Rome." In England there were martyrs for the old faith—men like Sir Thomas More and Bishop Fisher and Friar Forest. There were also martyrs for Protestantism under Mary. But in Ireland there were no martyrs either on the one side or on the other. No Irishman, so far as appears in history, ever sacrificed his life for a doctrine; nor did even Irish rebels at first think of mixing religion with their quarrel. They were not more quiet under Mary than they had been under Edward VI., but a good deal less so. They lived in comparative tranquillity under Elizabeth for nearly twenty years. It was only when the Catholic powers of Europe leagued together—when the Pope sent Dr. Sanders into Ireland as his legate to stir up rebellion—when consecrated gifts from his Holiness were used to seduce the Irish chieftains from their loyalty, or confirm them in their disaffection, and when a crusade was proclaimed in her own dominions against an excommunicated sovereign,—it was only then that the people began to exhibit a devotion to the Pope they had never shown before. It was not that they were embittered against

England on account of their religion, but they eagerly embraced a religion which lent its sanction to rebellion. Thus, after clergy and people had for many years quietly accepted the Reformation, they at last revolted and formed themselves into a Roman Catholic Church.

Facts like these, attested as they are by an amount of evidence which it is impossible to gainsay, ought, one would think, to have occupied a prominent position in any work professing to be a "religious history of Ireland." But to Mr. Godkin these facts are evidently quite unknown, and a number of baseless theories fill their place. In short, it is sufficiently obvious that history is a region in which Mr. Godkin is not at home; and we may as well forbear to follow him further, especially as he might lead us into the dangerous practice of mixing up the politics of the present day with matters purely historical. Politics, as we have said, are the real object of the book, and political sympathy may create for it an interest not due to its intrinsic merits. For us the inquiry into recent legislation is simply forbidden ground. The author may or may not be justified in believing, with many others, that Protestant ascendancy has been the bane of Ireland, and in looking for the best possible results, in religion as in other things, from Mr. Gladstone's policy of Disestablishment. But this is a question which must be left to the future historian to determine. It will certainly not be set at rest by such historians as Mr. Godkin.

JAMES GAIRDNER.

CURRENT NOVELS.

Florence; or, Loyal Quand Mème. By Florence Armstrong. (Samuel Tinsley, 1873.)

Not to be Broken. By W. A. Chandler. (Samuel Tinsley, 1874.)

The Heir of Reddesmont. (Samuel Tinsley, 1874.)

Tower Hallowdeane. (Samuel Tinsley, 1874.)

WITH one exception, the novels in this list must have fulfilled the end of fiction, and given what pleasure they can bestow before they reached the public. It is impossible to suppose that even the most confirmed novel reader can derive any amusement or excitement from these masses of bad taste, bad grammar, stilted language, and incredible incidents. Absurd as their plots are, there is scarcely anything in them that seems so remote from probability as the fact that they have reached the dignity of print, and of orthodox red and green covers. There is, however, one exception. *Florence; or, Loyal Quand Mème*, is a domestic tale that nearly rises to mediocrity. It is described as "a book for girls, &c., &c." meaning, we suppose, boys. The author writes *virginibus puerisque*. Whether it is altogether good for maidens of fourteen to learn "that, though a child, Miss Florence had a heart," at that early age, and was an object of tender interest to a young gentleman who had passed the first examination for the Indian Civil Service, is a question for the mothers of England to decide. The scenes in which Florence's first love affair is described are very pretty, and

she only resembles Blanche Amory in the rapid growth, not the erratic development, of her passions. When her father interferes, which he does not do at all in a truculent way, she resigns herself like a good girl to nursing an invalid cousin, and gently, yet firmly, rejecting all the young men, and some of the old ones, in the story. There are no incidents in the narrative, except that the heroine falls into a pond when skating, but her "skill in swimming" is naturally of great service here, and the reader is not long left in anxiety about her fate. In the end Florence's loyalty is rewarded, and she accompanies her civil servant "deep into the rising day," to our oriental dependencies, where he is a collector. The book is quite innocent, and free from defects of taste.

Not to be Broken is mainly remarkable for its extraordinary vulgarity. *Tower Hallowdeane* is madder, and *The Heir of Reddesmont* is more wonderful in its stupidity; but for mere offensive coarseness *Not to be Broken* is unsurpassed. The son of a middle-class family "keeps company," as the author would say, with a girl supposed to be the daughter of the landlord of a low coffee-house near Spitalfields Market. The society of the coffee-house, and of the milliner's shop in which the girl is employed, is described with a grossness which we trust is not true to nature. The girl turns out to be the child of a man who ruined himself on the turf, and she marries her lover, Herbert Chimpainter. At first he has little to find fault with, except that she is careless in her use of the subjunctive mood, but he soon finds reason to suspect that she has been guilty of graver improprieties. He is consoled by his father, who tells him that what he suspects of his wife is true of his mother, and is really a matter of very little importance. The girl's character is afterwards cleared in a kind of way, and the hero is left to enjoy the position of husband of *la grisette mariée*. The delicacy of the ideas is equalled throughout by the style, and the heroine sometimes speaks with a *naïveté* worthy of the days when *Astræa* is reported to have trod the stage so loosely.

It will be enough for most readers to know that *The Heir of Reddesmont* is a kind of parody of the Tichborne case. Given a true heir, a false heir, a number of Jesuits, an old herbalist suspected of sorcery, a mysterious stranger, a French maid who supposes *Camille* to be French for a camelia, and an heiress who wears light-blue satin and diamonds at luncheon, the problem is, to make an absolutely unreadable novel. This problem is ably solved. The only novelty in the plot is that the true heir turns out to be a Jesuit. The characters sometimes speak in blank verse; in the entire absence of reason it would be a relief if they would talk in rhyme.

This solace to the critic is provided by the author of *Tower Hallowdeane*. His characters, who say *zounds*, and drink "canary" in the nineteenth century, almost always express themselves in blank verse, and occasionally in lyric metres. Here is a specimen. Mr. John Scott, who is, we think, the hero—but as *all* the persons speak in verse, and as *all* are killed at the end, it is not easy to be certain—thus addresses his home:

"I speak the words, yet where's the warmth of joy?
Home! why, I sigh, and surely seem to hear
The far winds mourning with an ocean freedom,
The near rolling with silver beat and plash,"

and so on. Mr. Scott was the son of a poacher, who had beaten out the elder Mr. Hallowdeane's brains, at the instance of Mr. Hallowdeane the younger. This gentleman, who is what Sydney Smith called a "squarson," sometimes "mixes with wild sparks of lineage and condition, drops the reverend, and calls himself squire." He does not conceal from himself that he has "wild and wayward moments," but he tries to expiate these by praying in the open air and preaching at picnics. On his wedding tour he yields to a wild and wayward impulse, kills his wife, and burns the house in which he lodges. It then flashes across him that "the Germans will drag me before one of their strange, severe tribunals," and he flees in search of a British jury, or of the extenuating circumstances of French criminal procedure. On reaching England he poisons himself along with Mr. John Scott, who had been his rival, and Fern Hallowdeane, a lady whom he had once loved with all the passionate vigour of his wild and wayward nature. He is a striking character, and in his repentant moments is something like what Mr. Bulstrode in *Middlemarch* might have been, if he had gone mad after reading all the novels in the penny weekly papers.

The words in which he proposes to his cousin—not the lady he killed in Germany, but the one he poisoned in England—are well worth quoting:—

"I talked of marriage, Fern; I was about to say that every marriage is the supportress of a cloud that may pavilion cares, showered sadly down amid babes' shrieks and spillings of hot broth, and snarls of tin trumpets terrible. Sit down; why are you colouring? Of what sort are your thoughts on wedlock?"

"I think it must be a very potent philosophy that can stay us from it," said Fern, gently. Perhaps she had heard of Arthur Schopenhauer. At all events, she gave an evasive reply to her passionate lover."

We hope we have said enough to show that these novels are books to be avoided; we are certain that remonstrance would be thrown away upon the people who have had the hardihood to write them. There is one possible excuse for such performances as *Tower Hallowdeane*, and it would not be a valid excuse in the eyes of the moralist. A wild and wayward character, like Hoarsute Hallowdeane, might have composed such a work to be afterwards pleaded in proof of insanity, when one of his trifling eccentricities caused him to be dragged before a "strange, severe tribunal."

A. LANG.

MINOR LITERATURE.

Arlon Grange: a Christmas Legend. By William Alfred Gibbs. (Provost & Co.) We are puzzled to tell what reason Mr. Gibbs has to exist: he manages to sell his poems, which looks as if he were a good man of business, but then he has invented a plan for drying wet hay and wheat which all the newspapers praise, and which even the experience of the autumn of 1872 could not get practical farmers to try. He advertises for artists to illustrate his new book, which consists of a wildly improbable and uninteresting story, with a would-

be heroic idyll in black-letter lugged in at the end. The story is aggressively moral in intention if not in tone or tendency, and is overlaid with a great deal of coarse ornament; applied with a certain knack to produce effects which satisfy a certain section of the public and choke their nascent desire for something really good. Mr. Gibbs' art, to call it so, bears about the same relation to Mr. Tennyson's that Sheridan Knowles' art bears to Shakespeare's. Like Sheridan Knowles, Mr. Gibbs is the poet of heroic domesticity, though in an idyllic, not in a dramatic form, and he is not a stranger to the mystical inspirations of the late Lord Lytton, and still we wonder whether Mr. Gibbs has a sufficient reason to exist. On the whole, we think he has—he exists to make work for bookbinders; the outside of *Arlon Grange* is really elegant.

Progress, and other Poems. By M. S. (Russell Smith.) This book has no other merits but earnest good will, and occasionally a faint, very faint, reflection of the grace of Miss Procter.

Thoughts in Verse. By E. B. (H. S. King & Co.) All who are interested in devotional verse should read this tiny volume. The writer's literary training is, as she confesses, very incomplete, but she has enough literary instinct to be quite worth training, as is shown by the five charming triplets beginning:

"For other men when I am clay."

Nearly everything in the book except the last two poems, written ten years ago, has unction enough to make it a real contribution to the question how far piety is dependent on creed (the author is a theist, i.e. neither a Comtist nor a Christian). "Tired" is almost worthy of F. W. Faber.

English Sonnets and Selections. Edited by John Dennis. (H. S. King & Co.) Mr. Dennis expects us to take his anthology a little too seriously when he recommends it to students of poetry who will always wish to go beyond anthologies. Idle readers will be glad to have specimens of writers like Hartley Coleridge and Julian Fane, whose complete works have hardly a claim to a place in a good general library. The editor has been too apt to insert things because they have been overpraised by distinguished writers.

Lyrics of Love, from Shakespeare to Tennyson. By W. D. Adams. (H. S. King & Co.) We do not see that Mr. Adams has gained much by trying to substitute an ideal arrangement based on the successive moods of the passion for the obvious plan of grouping his authors in rough chronological order, and he exposes the reader to at least one inconvenience,—he has to guess at the dates of anonymous poems, with no clue but the style to help him. Still, the anthology is a very full and good one, and represents the robust school of Carew and Suckling better than any other that we know.

In the Camargue. By Emily Bowles. (Smith, Elder, & Co.) Writers who go far afield for their subjects are apt to be rather tantalising: they get up some remote bit of scenery like the half-African delta of the Rhone, with a solid completeness that gives a welcome sense of freshness and power, and then when we are taken into a strange world we are disappointed at the commonness of the things that happen there. Miss Bowles is terse if not inventive, and the English part of the story is carried out so crisply and thoroughly that we hardly notice how hackneyed it is at bottom. A Provençal girl is put out of conceit with an heroic cattle-driver by a travelling artist, who abandons her to marry a rich cousin. The heroine founds a hospice. The authoress thinks this proves

"What was good shall be good, with, for evil,
so much good more."

We prefer her descriptions, which are certainly admirable, to her logic.

Not a Heroine. Two vols. By Mrs. Brookfield. (Smith, Elder, & Co.) Mrs. Brookfield has not

had the good fortune to be the first who hit upon the device of a man's forgetting his marriage, but it is not yet as hackneyed as bigamy; it is less unladylike, and leads to quite as much complication. As the central event in the plot is wildly improbable, and the characters are in the dark about it all through the first volume, it is not surprising that they show a total want of common sense in dealing with it. They are conceived not without insight, but the writer has not force enough to convince us that their conduct in the abnormal circumstances in which she places them is natural. The story never flags for a moment, but most of it would be unpleasant even if it were not meant to be edifying. It is to the credit of a goody writer that her worldly woman neither improves nor deteriorates in the course of the story.

Llanaly Reefs. By Lady Verney. (Smith, Elder, & Co.) Lady Verney is to be congratulated on having got back to her earlier manner. *Ferniehurst Court* was as insipid and conventional as possible. *Llanaly Reefs* is at least ingenious and true, though hardly as graceful as *Stone Edge*. The book may be recommended to readers who are curious about the manners and customs of Welsh farmers, and the kind and degree of intelligence which enables a conscientious skipper in the lower grades of the merchant service to set up as a prig. The character who comes nearest to being amusing is a village Mrs. Malaprop, who considers herself a fine lady on the strength of her habit of buying fine clothes every year to put away unworn and give away when old enough. Otherwise we feel that we are making the acquaintance of a very tiresome set of people, quite as tedious and not as quaint as the Dodsons, Foggies, and Pullets in the *Mill on the Floss*.

Sketches of Modern Paris. Translated from the German (of A. Ebeling) by Frances Locock. (Provost & Co.) This is a fair English translation of a very fair German imitation of the better sort of French *feuilleton*. The avowed reproductions of some of "Timothée Trimm's" contributions to the *Petit Journal* (the paper with the largest circulation in the world) are, perhaps, the most readable portion of the volume, which is, as the author says, "unpretending;" so we will not suggest that it is rather meagre as a result of the united wit and wisdom of three writers of different countries.

EDITOR.

NOTES AND NEWS.

WE hear that Mr. J. A. Symonds is preparing for publication a series of essays on places in Italy, Sicily, and Greece. They are intended to illustrate local characteristics in art, history, and landscape. The book will be announced shortly.

THE *Times* states that an English translation of Victor Hugo's new novel will appear in February in the *Graphic*.

MR. DAVID KER, late Khivan correspondent of the *Daily Telegraph*, is about to publish, through Messrs. Henry S. King & Co., a work entitled *On the Road to Khiva*. It will contain various hitherto unpublished particulars respecting the Khivan expedition, as well as a minute description of the whole country between the Russian frontier of Europe and Afghanistan. The book will be illustrated by photographs taken on the spot, and will be further enriched by a copy of the Russian official map of Captain Leuslin, who accompanied the Russian forces. We hope that this book will furnish a sufficient explanation of the unfortunate coincidence pointed out by the *Pall Mall Gazette*.

THE Oratorians have resumed their series of translations of lives of Saints (published by Messrs. Washburne), based upon the process of canonisation, or drawn up in view of it. They disclaim any attempt to explain or interpret their

subjects, such as was made with more or less success in Dr. Newman's Series of English Saints and in the Quarterly Series. They intend to deal chiefly with saints posterior to the Council of Trent, but they have begun with St. Bernardine of Siena. The simple matter-of-fact narrative gives with sufficient clearness the outline of his busy and unromantic career. At twenty his devotion called him to re-organise the service of a hospital in time of plague; at twenty-two, after great private austerities, he entered the Franciscan order; at twenty-four he began to preach, at thirty-eight his preaching began to tell; at sixty-four he died. The period of his greatest activity was a monotonous round of wonderful cures, of reconciling factions, persuading his converts to burn their dice and false hair and other vanities, and founding Observantine convents for men and women. He induced the Sieneese to complete the front of their cathedral; he introduced the veneration of the monogram of the most Holy Name of Jesus, which was attacked as idolatrous by the partisans of one Brother Manfred, whom St. Bernardine had opposed for teaching that wives might leave their husbands without their consent on the ground that Antichrist was already born (for this last he had the authority of St. Vincent Ferrer), and that his persecution would soon begin. There are two or three good anecdotes—how the saint, while still a boy, conspired with pious friends to pelt a man who had offended his modesty; how at seventeen he confided to a pious widowed cousin his shy devotion to a picture of our Lady, which filled the same place in his life as calf-love in the lives of less saintly youths; and how a pious lay brother exhorted him to decline the Bishopric of Siena, the Archbishopric of Milan, even a Patriarchate, but was dazzled when the saint pretended to have the offer of a cardinal's hat.

Italian lends itself easily to a tame inflation of style, and the translator has rendered Father Amadio Maria with an intelligent fidelity admirably adapted to mortify any sense of the ridiculous which he or his readers may possess.

Among the "auncient playz" of the great "Captain Cox," the renowned mason of Coventry,—the man "right skilfull, very cunning in fens, and hardy az Gawin," who led the country actors in their play of *English and Dames*, before Queen Elizabeth, at Kenilworth, in 1575,—was the play of *Impacient Poverty*. This play was licensed to John Kynge "y^e x of June a^o 1560," as we learn from leaf 48 of *The First Register of the Stationers' Company*. It is also mentioned in the play of *Sir Thomas More*, edited by that late admirable scholar, Mr. Dyce, for the Shakespeare Society, from the Harleian MS. 7368; it is noted, too, in Stephen Jones's edition, in 1812, of D. E. Baker's *Biographia Dramatica*, but no copy of *Impacient Poverty* could be found either by Mr. Dyce in 1844, or Mr. Furnivall in 1871, for his edition of *Captain Cox, his Ballads and Books*. Mr. J. O. (Halliwell) Phillipps has now, however, found a copy of this play, though unluckily it wants the end, so that we cannot be sure whether it is a copy of John Kynge's edition or not, though the different spellings of the words from Baker's entry, and the "playe it" for Baker's "playe this Interlude," on the title-page, lead us to suppose that this newly-found book was not Kynge's. The present copy bears the title *A New Enterlude of Impacient Poverte, newly Imprinted*. "Foure men may well and easily playe it. Peace, Coll Hassarde, and Conscience for one man. Impacient Poverte, Prosperyte, and Poverte, for one. Envy and the Sommer for another man." We hope that the library of Sir Charles Isham, or some other rare treasure-holder, may yet produce a complete copy of the play, if not of Kynge's edition of it.

With reference to the hint in the New Shakespeare Society's *Prospectus*, as to the formation of Shakespeare reading parties in every town and

village of England, an American lady, Mrs. Downes, writes:—

"I thought it a most excellent suggestion, and know it can be carried out. There is hardly a village of any size in New England but has its Shakspeare Club. I belonged to one for several years. We have also had a Chaucer Club for two or three winters in the town I live in. I know of another Chaucer Club founded at Minneapolis in the State of Minnesota, one of our frontier States. This club is wonderfully successful, working men and women stopping on their way home, after a day of toil, to hear and read Chaucer."

THE New Shakspeare Society's Committee has received a most welcome addition of strength by the accession to it of the Rev. F. G. Fleay, of Trinity College, Cambridge, now head-master of the Grammar School, Skipton, Yorkshire, and for many years past a steady worker at the very mechanical test of Shakspeare's lines, which the Director desired to find men to investigate and apply, and which he thought would take more than the Society's first year to accomplish. Adverting to a slightly inaccurate account given of his labours in the *Daily News* last week, Mr. Fleay writes in the same journal of January 8:—

"What I really claim to have done is to have settled the authorship of the plays passing under the names of Beaumont, Fletcher, and Massinger, and to have assigned the share of each in plays written jointly by more than one author; to have determined for the first time rightly the share of Shakspeare in *Timon*, *Pericles*, and *The Taming of the Shrew*; to have adduced new evidence as to the authorship of *Henry VI.*, in the First Part of which one scene is certainly Shakspeare's; to have gathered some evidence adverse to Mr. Ellis's conclusions as to Shakspeare's pronunciations; and finally, by the application of four distinct metrical tests to every line of his plays, to have produced a plausible scheme of the chronological order of their production. This order coincides more nearly with that of Gervinus, which is based solely on æsthetic grounds, than with any other yet proposed; and differs much from that of Bathurst, which is founded on 'the unstopped line test'—a test ambiguous and delusive in my opinion, and liable to serious error through subjective bias."

As two of our contemporaries, the *Saturday Review* and *Athenæum*, have lately reviewed a trade-reprint of the well-known collection of the *Roxburghe Ballads*, without even a hint of the existence of Mr. William Chappell's edition of these Ballads, for the Ballad Society, we think it only due to that gentleman, the author of the famous *Popular Music of the Olden Time*, to quote the account of the matter contained in the just-issued *Report* by the director of the Ballad Society:—

"My attention has been called by some of our members to a reprint of the *Roxburghe Ballads*, published in parts—of which the first appeared last summer—by Messrs. Reeves & Turner, of the Strand. Having had no previous notice of the intention of anyone to repeat (almost) our Society's work—a notice which I should have expected any literary man to give Mr. Chappell or me—I was led to inquire into the circumstances of the new publication, and was informed that it was a matter of trade undertaken by the son of a bookseller at Brighton, who, having previously modernised some old printed texts,—spoiling correct sentences occasionally, altering good words like 'dung' (perf. of *ding*, batter down) to 'dug,' and introducing into one text, at least, passages written by himself* as the original author's,—had resolved to discontinue these reprehensible practices, and adopt the better one of reprinting old texts as he found them;† and that he had resumed a formerly-entertained scheme of taking the *Roxburghe Ballads* as his to-be-let-alone texts. While applauding the resolve not to modernise

* "This was confessed by the writer—much to his credit—to the editor of *Notes and Queries*, and the confession was made public by an editorial 'Notice to Correspondents.'"

† "A like course would have removed the temptation to other editors to compose those interesting additions to Dulwich Letters, Revels at Court, &c., from which Shakspeare students so long suffered."

old spelling, and spoil old words and sentences, and while recognising the soundness of the trade-judgment which took advantage of the fresh publicity given to the worth of the *Roxburghe Ballads* by our Society's edition, and the notices in the Percy Folio Romances, one would still have been glad if the new reprinter had thought the Bagford or some other collection likely to pay, and so cleared it out of the Society's way. But, as it would doubtless not have paid so well,—and as the *Roxburghe Collection* was and is, of course, open to anyone to reprint,—the members of the Ballad Society can only rest well content that the readers of the *Roxburghe Ballads* are largely increased in number by the new reprint, and can only hope that the interest created in them by that publication will make them want to know more about the Ballads than they find in the reprint, and thus induce them to buy the Society's edition, by that most competent ballad-editor Mr. William Chappell."

PROFESSOR BERNHARD TEN BRINK, of Strassburg, hopes to finish his *History of English Literature* this year. It will be of un-German brevity, in two volumes.

It is hoped that Professor Delius, of Bonn, will repeat his last year's visit to England in the spring, and that he will then read his promised paper to a meeting of the New Shakspeare Society.

THE forthcoming Report of the Chaucer Society is a satisfactory one. Last year the Society printed and paid for three years' work in one; raised, by the Duke of Manchester's help, an Extra Fund of 270*l.*; finished its "*Sir-text*" of the verse part of the *Canterbury Tales*; found out who Chaucer's father, mother, grandfather, and uncle were; where the boy-poet spent his young days—in Thames Street, London, close by his future workplace, the Custom House—how he was ransomed from the French with the help of Edward III.'s 16*l.* (less by 13*s.* 8*d.* than the price of a squire's horse); how he kept his counter-rolls at the Customs, tried to carry off Miss Alice Chaumpaigne, &c. &c. We are glad to hear too that the Master of the Rolls and Sir T. Duffus Hardy have ordered an official search for Chaucer records throughout the National Record Office. The whole of the Society's printed texts are in the hands of concordancers, in preparation for the Society's Glossarial Concordance to Chaucer's works. It contains, too, a new classification of the *Canterbury Tales* by Mr. Furnivall, into their three great classes of Pathetic (early), Humorous (middle), and Serious (late).

The Society's publications for 1874 will be:—

"1. Part II. of the *Originals and Analogues of Chaucer's Canterbury Tales* (which ought to have been issued last October).

"2. Part V. of Mr. Alexander J. Ellis's great work on *Early English Pronunciation, with special reference to Shakespeare and Chaucer*.

"3. The *Rhyme-Index to the Ellesmere MS. of the Canterbury Tales*. (Will be ready by May.)

"4. Francis Thynne's *Animadversions*, in 1599, on Speght's edition of Chaucer's Works in that year, re-edited by Mr. Furnivall (with notes and a further account of William Thynne, the old Chaucer editor of 1532, 1542), from the autograph MS. in the possession of Lord Ellesmere. This tract, as well as Mr. Ellis's Part V., the Chaucer Society will publish in conjunction with the Early English Text Society. It contains much interesting information about William Thynne's editions, such as the destruction of the sheets of the first edition at Wolsey's instance, because it contained a (spurious) poem attacking fiercely the Papist bishops. The tract is a necessary portion of a Chaucer Library."

At the end of the report Mr. Furnivall says:—

"A talk with a great novelist lately on the curious variation in the history of opinion in England concerning Shakespeare, brought more vividly to my mind than ever before, the fact that Chaucer's fame, though it drooped for a time with Shakspeare's, yet never died. Hoccleve, James I., Lydgate, Gawan Douglas, Henderson, Hawes, Thynne, Spenser, Leiland, Puttenham, Daniel, Drayton, Fletcher, Selden, Milton, Denham, Dryden, Pope, Urry, Gray, Tyr-

whitt, the Wartons, Wordsworth, Coleridge, Mrs. Barrett-Browning, and all the great among our moderns, have rejoiced, as we do, in singing or saying his praise."

A CORRESPONDENT calls our attention to the fact that the difficulty of finding in England publishers for any considerable Sanskrit texts, is to a great extent accounted for by the activity of native publishers, on which we remarked in our last number. These native gentlemen take the texts published by European scholars, and simply reprint them. The edition of the *Unādi-sūtras*, lately published at Calcutta, is simply a reprint of the same work, published by Dr. Aufrecht, at Bonn, 1859. It there sells for two rupees. It is, no doubt, extremely difficult to establish a copyright in an edition of a classical author. But the rule, sanctioned in some cases by judicial decisions, has hitherto been, that the reprinting of misprints establishes a *prima facie* evidence of piracy. The Calcutta edition repeats several misprints of Dr. Aufrecht's text, while there is very little evidence in it of a new critical revision. As the original edition was published in Germany, it would probably be difficult to prevent its being reprinted in India; but the grievance remains the same, and naturally discourages the publication of Sanskrit texts in Europe.

HERREN P. C. ASBJÖRNSSEN and Moe's *Norske Folkeventyr* (Norse Popular Tales), so well known in Mr. Dasent's translation (*Tales from the Norse*), have just reached a fifth edition in the original, but do not include those later stories of Herr Asbjørnsen's which Mr. Dasent has presented us with this winter. This noble work takes a high place already in the literature of Scandinavia.

A book lately published here in England, professing too to speak with authority, talks with a kind of patronising scorn of the prospects of literature in Denmark. It takes for granted that so small and so unfortunate a country must of necessity offer no advantages to literary men. Everyone who knows Copenhagen knows how false that is, but we have a most eloquent repudiation of the charge in the very existence of the three little volumes now before us. Professor Christian Molbech has published a selection of his leading articles contributed to the well-known newspaper *Dagblad*, under the title *Fra Danaidernes Kar* (Hegel), "Out of the Jar of the Danaides," the ever-fed, never-filled pitcher of daily journalism. It is really a noteworthy thing that articles so elegantly worded, so rich in thought, and so scholarly can be daily read in the leading Danish papers. Some of these essays—that, for instance, on the Augustenborg episode—are of real historical value, and hardly anything of merely ephemeral interest has been preserved. The literary section of the work is delicate and discriminating rather than very deep and far-seeing. Indeed, the temper of Professor Molbech's mind would seem to be a typically Danish one, more ready to skim the surface than to explore the depths, but harmonious and refined to the point of fastidiousness. Molbech is already favourably known to his countrymen by his translation of Dante.

Two of the younger Danish poets have sent us volumes published this winter. Carl Andersen's *Liv i Lænker* (Life in Links) consists of two poems: the first on a Polish subject, which we find conventional and tame enough; the second, *Markos Botsaris*, a study from the war of Greek independence, written in lyrical measures, which is in parts very fine indeed, and an advance on all the previous work of the poet. The other volume, Bergsøe's *I Nu og Næ* (Now and Then), shows cultivation and grace, but is wanting in spontaneity. The Danish poets sadly need a dauntless Childe Roland to blow the slug-horn of modern thought at the door of their enchanted castle.

We have received from Portugal the first contribution to Sanskrit literature. Candido de Figueireda, a popular poet and essayist, has

started a series under the title of *Litteratura da India*. The first number contains the classical episode from the *Rāmāyana*, the Death of Yajna-datta, rendered into Portuguese. The translation is free and poetical, and has attracted much attention in Portugal.

OUR valued French contemporary, the *Revue Critique*, which strives to represent in the weekly press the higher culture of its country, gives in its last number an address to its readers, in which it states its present position. It has recovered from the rough shock of war, and, thanks to the energy of its editorial secretary, M. Stanislas Guyard, has resumed its regular weekly issue. It cannot yet pay its contributors, though their love of learning and patriotism keep its pages regularly filled with learned and impartial reviews. It has strengthened its editorial staff by the addition of MM. Bréal and Monod; its reviewers by the following recruits:—In History, Ancient, MM. Nicole and Bouché-Leclercq; Middle-Age, MM. Grandmaison, Giry, S. Luce, Molinier, Tuety; Modern, Albert Sorel: in Geography, M. Longnon: in Archaeology, M. Albert Dumont: in the History of Law and Institutions, MM. Thévenin and Rivier: in Oriental Languages, MM. Barth, Garrez, and Senart; for Indian; MM. J. Derenbourg, Neubauer, Berger, M. Vernes, for Semitic; MM. Barbier de Meynard and Fagnan for modern Oriental Literature; MM. Gréban and Pierret for Egyptology; M. Specht for Chinese; in Ancient Philology and Literature, MM. Gantrelle and Le Coultre: in the Neo-Latin Languages, MM. Bonnardot, A. Darmesteter, Morel-Fatio, Pannier: in German, MM. Bauer and Joret: in Comparative Literature, M. de Puymaigre: in Philosophy, M. Thurot. These, combined with the well-known old contributors, R. Reuss, Tamizey de Larroque, Gaidoz, Maspero, Weil, &c. &c., make a staff of which the *Revue Critique* may well be proud. We wish it all success.

At their meeting on the 7th instant, the Council of the Camden Society resolved on the following books for the issue of the year 1874-5:—

"1. *Documents relating to the Quarrel between Oliver Cromwell and the Earl of Manchester*. Edited by the late John Bruce, F.S.A., Director of the Camden Society.

"2. *The Wills of Richard Gravesend, Bishop of London, and Thomas Button, Bishop of Exeter*.

"3. *The Camden Miscellany*, vol. vii., containing—(i.) 'Accounts of the Building of Bodmin Church,' edited by the Rev. J. Wilkinson; (ii.) 'Two Sermons of the Boy Bishop,' edited by the late J. G. Nichols; (iii.) 'Papers relating to the Life of W. Prynn,' edited, with a fragment of a biographical preface, by the late John Bruce, F.S.A.; (iv.) 'An Unpublished Letter of Gustavus Adolphus,' edited by S. R. Gardiner."

All new members subscribing 1*l.* within the year of issue will be entitled to the above-mentioned publications.

PROFESSOR TH. MOMMSEN is expected to lecture at Leipzig, chiefly on law. He began his professional career at Leipzig, as Professor of Jurisprudence, in 1848. After being dismissed from Leipzig, he accepted the professorship of Roman law at Zürich. In Breslau, too, where he established himself in 1854, he was Professor of Law. In returning to the university in which he began his career, he also returns to his *premiers amours*—Roman law.

We understand that Mr. James Gairdner has completed the second volume of his edition of the *Paston Letters*, and that it is now passing through the press.

We have received the first part of a work entitled *Numismata Cromwelliana; or, The Medallie History of Oliver Cromwell, illustrated by his Coins, Medals, and Seals*. By Mr. W. Henfrey. (John Russell Smith.) Autotype illustrations of the Dunbar Medal, the "Lord General" Medal, the Pattern Farthing of 1651, &c., with appropriate letter-press explanations, form its principal contents. The more extended notice which such

an undertaking seems to deserve may be fitly deferred until the entire volume is in our hands.

THE first volume of a new edition of Ranke's *History of the Popes* has just appeared as vol. xxxv. of his collected works. The title has been altered from *The Roman Popes, their Church and State during the Sixteenth and Seventeenth Centuries*, to *The Roman Popes during the Four Last Centuries*. We may, therefore, promise ourselves the pleasure of seeing eventually, from the hand of a master, a sketch of Papal history continued to the present time. The spirit in which it is written may be gathered from the following note in the preface to the first volume, the volume itself being otherwise unaltered:—

"Thus I wrote in 1834, at a time when there was, or at all events appeared to be, peace between Rome and Germany. The preface, which I reproduce, and the book itself, express the disposition prevailing at that time. But how much everything is changed; since, forty years after the first publication of the book, the contest which seemed to have subsided has broken out again in its full fury. It is evident that not a word in my book needs on that account to be changed. Yet I cannot deny that a new epoch of Papal history has begun. I have only been able to give a general view of its progress, judging it objectively according to the method to which I have adhered from the beginning, and preserving the same mode of writing even in my account of the present pontificate. As I could not repeat the original title by which the book was known when it formed part of another publication (*Fürsten und Völker von Süd-Europa*), and was limited to the sixteenth and seventeenth centuries, I have had to choose a more general one."

WHEN Hermann Reuchlin, who was one of the warmest friends of the Italian cause in Germany, died suddenly on the 14th of May, 1873, he left behind him in a complete state the fourth volume of his *Geschichte Italiens von der Gründung der regierenden Dynastien bis zur Gegenwart*. It has now been published in Hirzel's collection, *Staatsgeschichte der neuesten Zeit*, and includes the important period from 1860 to 1870. Very few foreigners were so intimately acquainted with the leading Italian statesmen as Herr Reuchlin, or so deeply read in the polemical literature of that country. His account, therefore, of Garibaldi's expeditions in 1860 and 1861, of the changing ministries which followed, of the Prussian alliance, and of the war of 1866, with its enduring consequences, has almost all the merits of the report of an eye-witness on one of the grandest periods of modern history.

THE tenth portion of the *Historical Atlas*, by Spruner Menke, which left the press a few weeks ago, is again of more than usual interest for the student of mediæval history. Nos. 31—33 are very instructive maps of the ancient *gaue* (shires) of some parts of Germany, of the Lotharingian, Frisian, Saxon, and Thuringian districts, the entire lowland country between the rivers Schelde and Elbe. They had to be reconstructed after a minute inquiry into the early lives of saints, the annals, charters, and ecclesiastical documents, from which alone the boundaries, the orthography of local names, and the geographical terminology in general could be obtained with any degree of certitude. In these researches Dr. Menke acknowledges the assistance of the leading antiquaries of Belgium, Holland, Westphalia, and Northern Germany. Some special maps in the corner illustrate Northallbingia (Limes Saxonicus), Slavania (the country between the Elbe and Oder), and the shires of the diocese of Verdun. The fourth map (No. 42) shows ecclesiastical Germany between the eleventh century and the Reformation, and is vastly improved in correctness and detail since the former edition. Three small maps in the corner represent, for the sake of comparison, the German dioceses about A.D. 752, 840, and 1000.

THE *Daily News* states that, in excavating earth at Box-hill, Milton, near Sittingbourne, some labourers have found a Roman coffin of great age. It contained a few bones, a gold wire ring, and some wooden square-headed nails.

NOTES OF TRAVEL.

A CORRESPONDENT, writing from Stockholm, states "that grave fears were entertained for the fate of the last Swedish scientific expedition to Spitzbergen, which was obliged to stay up there over the winter with a much larger number of men than was originally intended, or even provided for, as one of the ships ought to have returned with its crew before the fall of the winter. But through the excellent discipline of the men, and the intelligent leading of the commanders, they were all brought safely home, though nearly twenty Norwegian fishermen who were shut up by the cold in a much more southern place, and in a house built specially for such an occasion, and provided with stores of every kind, were all found dead from scurvy in this very house, evidently from want of a commander who could have compelled them to take exercise, and from want of knowing how to use the preserved meat and vegetables, which they had scarcely touched."

WE understand that the Secretary of State for India has authorised the publication of a most interesting historical memorandum of Forestry and Forest Management in France, by Lieutenant-Colonel Pearson, of the Bengal Staff Corps. This will supplement Captain Campbell Walker's recently published pamphlet.

THE Russian scientific expedition to the river Olenek has made considerable progress during the past season. Several of its members have returned to Irkutsk preparatory to continuing their explorations next year in an entirely new region of the Olenek basin. They have already collected a great many specimens to illustrate the paleontology, zoology, and botany of this region, and have mapped 2,000 versts of itinerary, besides taking a number of observations for latitude and longitude, and measurements of altitudes.

Some interesting and important geographical discoveries have also been made in another part of Asia, viz. on the banks of the Upper Irtysh, by two enterprising travellers, Messrs. Matusofsky and Miroschnichenko, under the direction of Poltoratsky, the governor of Semipalatinsk. Not confining his observations to the immediate valley of the river, Matusofsky penetrated into the Altai mountains, so as to include within the radius of his survey the Altai lakes of Marko-kul and Kanass (4,600 feet), the town of Tulta on the river Krana, and the sources of the Irtysh, collecting particulars of the population of the S. Altai region, and the banks of the Black Irtysh, as well as of the Russian trade in those parts. The astronomical positions and altitudes of the towns visited by these travellers, and of lake Uliungur, and the Saura range of mountains, were determined by the observations of Miroschnichenko. The Saura mountains confine the basin of the Black Irtysh on the south; some of the peaks of these mountains rise to a height of 12,000 feet, i.e. above the level of the snow line. A desiccated watercourse was discovered to connect lake Uliungur with the Irtysh, by means of which the overflow of the lake, during the spring floods, escaped to the river. The distance separating the lake from the river does not exceed $3\frac{1}{2}$ versts, and the fall in the river, in its course towards the west, is so inconsiderable that shallows are frequent, and navigation difficult. The left bank is sandy, while the right is composed of hard soil. It is probable that lake Uliungur (2,300 feet above sea level) is the depressed centre of a great Central Asian plateau which extends eastwards as far as the confines of Manchuria.

General Kauffmann has communicated to the Russian Geographical Society some important facts about Khiva. The state of agriculture in that Khanat has been ably and fully treated by Krauze, while the indefatigable Stebnitsky continues to supply the Society with the results of his observations in the plains of Turkomania. The latter officer has also compiled a map of

Seistan, based on the English surveys of that region, which will be found in a new edition of Ritter's *Iran*, translated into Russian by Khani-koff. A. L. Kun also has contributed some valuable information regarding the population of the oasis of Khiva, and the mode of levying taxes by the Khan; while General Kauffmann has still further extended our knowledge of that region by a collection of photographs taken on the spot.

WE would warn our readers that in many instances the valuable maps of Central Asia lately published under the superintendence of Colonel Walker cannot be considered correct. The boundary line of Cashmere, for instance, given therein may be looked upon as wholly erroneous; and when the map of Persia now being constructed at the India Office by Major St. John is published, it will be found that Colonel Walker's map contains many inaccuracies with regard to the Persian Empire. Many of the details, indeed, appear to have been filled in by cartographers without any evidence.

A VERY interesting paper will be read at an early meeting of the Royal Geographical Society, on "Railway Communications in Peru," by Mr. Thomas J. Hutchinson, who can certainly boast of an intimate acquaintance with the land he writes about.

THE account of Lieutenant Cameron's expedition, which was given in a letter to the *Times* of the 3rd instant, written by Lieutenant Murphy, R.A., was so gloomy in some of its details as to present a marked contrast to the more cheerful story published in *Ocean Highways* for this month, and in our own columns of the 3rd of January. Mr. Murphy, however, describes chiefly the beginning of the expedition, during which time everyone was, more or less, suffering; but later details, which have been published regularly in *Ocean Highways*, prove that the travellers have now made an excellent start, and that their health is singularly good. All ground for Mr. Murphy's somewhat gloomy prognostications has, we trust, long since been removed.

WE understand, from private sources, that the Sultan of Zanzibar has by no means relinquished his intention of visiting England in the spring or summer. His highness has, we believe, sent home an order for a steamer of considerable size, that is to cost some 40,000*l.* This looks as if the long-predicted ruin of Zanzibar, consequent on the stoppage of the slave trade, might still be deferred for a time.

COLONEL FRASER TYTLER, who was Quarter-Master-General in Sir W. Nott's army during the Afghan war, has long had in his possession some valuable manuscript maps of the upper valley of the Helmand and of the country round Kandahar, which were drawn at the time by Lieutenant Cooper, Sanders, and other officers of his department. They have now been placed in the hands of Mr. Clements Markham, and will at last be utilised in the compilation of future maps of these important regions.

MR. ASHTON WENTWORTH DILKE, brother of Sir Charles Dilke, has, we understand, recently returned from a most interesting journey in Central Asia. He travelled from Omsk into Kulja and thence by Tashkend to Samarcand. He leaves immediately for Moscow, and it is hoped that in April next he will read a paper before the Royal Geographical Society on the results and experience of his travels. We shall be glad to hear what may be the views of Mr. Dilke as to the projected Russian advance from the Oxus to Merv. We ourselves venture to prophesy that before very long Merv will be occupied by Russian troops.

COLONEL VALENTINE BAKER has also returned to London from his travels in Persia, and is expected at an early date to read a paper before the Royal Geographical Society on the Valley of the

Atrak, which may be yet destined to play an important part in Oriental history.

It is generally believed that that enterprising traveller Mr. Hopkins, of Cambridge, has recently made a careful inspection of Tashkend, in the guise of a native.

WE learn from private sources that the Netherlands Steam Navigation Company have just renewed for a period of fifteen years their contract with the Netherlands Government, which would have expired in 1874. The contract is a large one, and a curious feature in the arrangement is that the Government lend the successful competitor a sum of 120,000*l.* for five years without interest.

WE understand that a survey of the Oxus from Khiva towards the Caspian Sea has been commenced under the auspices of Baron Kulbers and Colonel Tirwatski. Colonel Scobolof has been detailed to survey the route direct from Khiva to Ikdo, beyond which Colonel Morkosoff's column, proceeding from Krasnovodsk, could not penetrate.

CAPTAIN BURTON writes to the *Pall Mall Gazette*:—

"I read in your impression of December 24, 1873, 'The Cataracts of the Congo are known from native report to form a remarkable feature of the interior, but have never been yet visited by any European.' It so happens that I have just finished a volume giving an account of my visit to the Yellala, or Great Rapid. And I need hardly remind African travellers that in 1816 Captain Tuckey, R.N., marched beyond all the cataracts to the Upper Congo, before it begins to burst through the basin rim."

MESSRS. L. REEVE & Co. have in the press a volume on St. Helena, comprising a physical, historical, and topographical description of the island; with its geology, fauna, flora, and meteorology. The author is Mr. J. C. Melliss, C.E., F.G.S., F.L.S., late Commissioner of Crown Lands, Surveyor and Engineer of the colony.

DR. GEORGE BIRDWOOD, in a letter to the *Times*, in drawing attention to the want of a *catalogue raisonné* of the yearly publications of the United Kingdom—which the *Times* had pointed out as having reached the enormous number of 5,000 works last year—makes the excellent proposal that the authorities of the British Museum should undertake the work, as a duty naturally devolving on them, and which they alone can efficiently discharge. Dr. Birdwood truly says:—

"The British Museum only can prepare the catalogues required. The Museum receives a copy of every work published in the kingdom, sent to them gratis, and all that the trade gets in exchange is a receipt, and, excepting that a few students living within the precincts of the Museum—for this is what it comes to practically—have the free use of the reading-room, the public gets no benefit from all the books sent to the Museum for the national use. The great mass of students all over the country derive no benefit from the National Library. But were the British Museum authorities to assume the responsibility of publishing every year a systematic catalogue, according to authors and subjects, of the year's publication, republishing them in the manner above indicated every five years and every twenty-five years, in a handy form, and at a nominal price, they would make a becoming return to the trade for the favours they receive, confer an inestimable boon on all students, and discharge an obvious duty, too long overlooked, to the nation—assuming, that is, that this is a practicable, useful, and fair proposal."

THE AMERICAN PALESTINE EXPLORATION SOCIETY.

THE Second Statement of the American "Palestine Exploration Society" carries us to the threshold of the trans-Jordanic country, which was fixed upon by agreement with the English society as the scene of their future researches. The members of the exploring party seem to have

been tried with the usual obstacles incident to scientific expeditions, but they have triumphed over them with the zeal and energy to be expected of our American cousins. First of all there was the want of a competent engineer, which after many months of waiting was supplied by the selection of a graduate of West Point College, Lieut. Steever. Then there was the long period of detention in Beirut, compensated for to some extent by the experienced advice of the Beirut committee, of which the well-known Dr. Thomson, author of "The Land and the Book," is a member. In this period falls an excursion to the Nahr-el-Kelb, or Dog River, near Beirut, described in the first paper in the Statement. In the course of this visit Professor Paine discovered three Greek inscriptions, one of which may turn out to be of some value. It is in a bombastic imitation of the epic style, and is dedicated to one "Proclus, friend (ἰσιος) of Tatianus," and ruler of Heliopolis (Baalbek). Professor Paine thinks that Proclus was a young Phœnician prince, but Dr. Crosby, with more plausibility, that he was a Roman governor who repaired the Antoninian road. The explorers also succeeded in taking perfect plaster casts of the four Hamath stones, just before they were removed to the Imperial Museum at Constantinople. An ample remittance at length arrived, and the march to Moab commenced in the middle of last March. The Jordan was crossed on March 28. The expedition remained in Moab till the end of August, busily engaged with the trigonometrical survey of the country. The details of the expedition are reserved for the Third Statement of the Society.

The most important paper in this Statement is undoubtedly that by Dr. W. Hayes Ward on the Hamath inscriptions. It is unnecessary to enter into a description of these now celebrated stones, an account of which may be found in Burton and Drake's *Unexplored Syria*. Dr. Ward has presented us with the first absolute fac-similes, taken from the first-rate squeezes and casts obtained in Beirut by Lieut. Steever and Professor Paine. As Mr. Dunbar Heath has already pointed out, in a paper which Dr. Ward justly characterises as "acute," the inscriptions on the three smaller stones are almost identical. The study of the variants in these parallel inscriptions will, it is to be hoped, furnish a clue to their decipherment. With the view of exhibiting their parallelism, Dr. Ward has arranged them one under another, and then added a fourth parallel inscription, which occupies the unutilized portion of the first line of No. 5. He has also given a list of the characters, amounting to 50. Probably some of them are ideographic; they cannot all be alphabetic.

On the problem of decipherment, Dr. Ward expresses himself in the following sober terms:—

"It seems to me, at present, not very hopeful. We are quite at sea about their age, and the language or race of those who inscribed them. It would seem that the people using these characters occupied considerable territory, for one or two inscriptions, badly preserved, are still in existence in Aleppo, the ancient Helbon; and some gems from Babylonia, in the British Museum, of which I have given a copy, seem to carry similar characters. Accurate copies of the Aleppo stone or stones are very desirable, as those published differ, and are evidently inaccurate. It seems a mark of antiquity that the characters are not in simple rows, but in successive tiers of two or three. The cameo form would seem to indicate a very high antiquity, but the British Museum possesses one quite old Hymyaritic inscription, which in its raised letters and its raised spaces between the lines is exactly the counterpart of these (*Himyar. Ins. of Br. Mus.*, Plate xv., No. 30)."

The Statement also contains an interesting account of the grand but mysterious ruins of Husn Sulayman, at the distance of two days' ride on horseback from Tripoli, and a paper on the Nosairites or "modern Canaanites," as the author styles them.

T. K. CHEYNE.

SELECTED BOOKS.

Music.

- AMBROS, A. W. Bunte Blätter. Skizzen und Studien für Freunde der Musik, und der bildenden Kunst. Neue Folge. Leipzig: F. E. C. Lenckart.
GUMPRICH, Otto. Richard Wagner und sein Bühnenfestspiel: Der Ring des Nibelungen. Eine kritische Studie. Leipzig: F. E. C. Lenckart.
HILLER, Ferdinand. Aus dem Tonleben unserer Zeit. Gelegenliches. Neue Folge. Leipzig: F. E. C. Lenckart.
HILLER, Ferdinand. Briefe und Erinnerungen von Felix Mendelssohn Bartholdy. Cöln: Du Mont Schauberg.

General Literature and Art.

- BOASE, G. C., and W. P. COURTNEY. Bibliotheca Cornubiensis; a Catalogue of the Writings of Cornishmen from the earliest Times. Longmans.
CRUIKSHANK, G. Phrenological Illustrations (New Edition). Arnold.
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HUBNER, E. Bildniss e. Römerin. Marmorbitste d. Brit. Museums (die sogenannte *Clytia*). Berlin: Besser.
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MARSHAM, A. H. A Whaling Cruise to Baffin's Bay and the Gulf of Boothia. Sampson Low.
MÉRIMÉE, Prosper. Dernières nouvelles. Paris: Michel Lévy Frères.
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WILSON, John. Dramatic Works. (In "Dramatists of the Restoration.") Edinburgh: Paterson.

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- GABELENTZ, H. C. v. der. Die melanesischen Sprachen nach ihrem grammatischen Bau und ihrer Verwandtschaft unter sich und mit den malaiisch-polynesischen Sprachen. Untersucht. 2. Abhandlung. Leipzig: Hirzel.
GUIDI, J. Studi sul testo arabo del libro di Calila e Dimna. Roma: Spithöver.
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PARIS LETTER.

4 Place Wagram, Jan. 8, 1874.

The controversy respecting the identity of Mérimée's "Inconnue" seems likely to resolve itself into an action at law. The question is at present receiving piquancy from an unwarrantable infusion of slander and libel. The *Presse* announces that the "Inconnue" is an Englishwoman "well known in London literary circles"—Jenny Dacquín or Dakin—whose name was carefully concealed by a blot of ink in the manuscript letters confided to Michel Lévy. A chemical process removed the flimsy veil; and the *Presse* does not scruple to charge Mérimée's publisher with this breach of confidence. Michel Lévy denies the assertions categorically, and disclaims all knowledge of the recipient of the late Academician's letters; and the *Presse* still persists in its version. Between these positive assertions and denials literary society is still divided into three camps—upholding severally the names of Jenny Dacquín, Madame de Montijo, and Madame Blase de Bury. The letters appear to be addressed to an Englishwoman, and the three ladies mentioned are all more or less remotely connected with England by birth or breeding. Arsène Houssaye, one of Mérimée's intimate friends, has wisely avoided the profitless discussion. His essay on Mérimée is more critical than biographical. It analyses the *conteur's* bitter scepticism, and gives as the final reason of his vexed and unhappy life the famous definition that depicted Fontenelle: "His heart is another brain." Mérimée was a frequent and favoured guest at Compiègne, where, M. Houssaye says, he called himself "the Empress' Fool," and spoke as frankly and fearlessly as in his own villa at Cannes. The Emperor did not always escape his satire, and one of Napoleon's mild retorts is cited by M. Houssaye: "Vous avez bien de l'esprit, mais je sais quelqu'un qui en a encore plus que vous. C'est moi—parceque je suis bon."

Another "Inconnue" has died this week. France is conventionally regarded as the cradle of indiscreet "interviewing," the glass house of Europe, yet it contains many Hôtels de Rambouillet of which the gazetteers have never heard, many unknown Lauras and Bettinas like Madame Bérard. A tranquil *bourgeoise*, living at Passy, this lady, whose death is just announced, had kept during the last forty years one of the most refined literary salons of Paris. Her own definition, pronounced in the course of a conversation with M. Thiers, describes epigrammatically the society of the little suburban club: "A *salon* should be less an assembly than a sieve." Chateaubriand was her constant guest, together with Thiers, Lamartine, Dumas, Casimir Périer, Méry, &c. To her Béranger addressed his famous quatrain, beginning—

"Vous vous vantez d'avoir mon âge—
Sachez que l'amour n'en croit rien."

Madame Bérard has left memoirs which picture Thiers before his first ministry, the Rochefort of the *Constitutionnel*, Chateaubriand in his later years of misanthropy, Lamartine in his prime—all the forgotten greatness of 1830. Madame de Saman has already published memoirs of a somewhat analogous character. But the *Enchantements de Prudence* are not eminently instructive in a pedagogic sense. The authoress avowedly began life with an absolute aversion to marriage, and, it seems, a decided tendency to hero-worship. At fourteen she proposed to go out to St. Helena to

nurse Napoleon. Her *Enchantements* are simply the history of her relations with Chateaubriand, an "English prelate," and a member of parliament—Henry Warwick. But it is a history recounted by a sober and scholarly writer. The daughter of an important political functionary of the Directory and Empire, the friend of Babbage, Sainte-Beuve, Thiers, Béranger, the King of Holland, Madame de Saman was herself, in her day, an esteemed historian and political economist, the author of several weighty political pamphlets and an excellent history of Florence. Whatever the theories put forward in the *Enchantements* may be worth, they are neither trivial nor objectionable; but their different realisations do not furnish the matter of a very edifying volume.

There is a promise of scandals of a baser kind in the future. We are told, for instance, to expect the history of M. Roch, the *exécuteur des hautes œuvres*—Monsieur de Paris—with a summary account of his most important missions. The author of this delectable trifle is M. Léopold Laurens, a journalist, whose peculiar occupation has been during the last ten years to accompany the executioner in all his peregrinations and describe the results. The journalist has become the friend of the headsmen, and piquant revelations are expected from their collaboration.

Revelations are also forthcoming by the hundred, respecting the fortunate author of the *Merveilleuses*. M. Albert Wolf, the clever satirist of the *Figaro*, has just produced an entire volume consecrated to M. Sardou, and containing the history of his early days of doubt and poverty, his first juvenile efforts—which were all tragedies! On the other hand, M. Sardou has himself made public his method of composition with regard to the *Merveilleuses*. He appears strangely proud of the fact that that archæological spectacle was produced with historical accuracy—ostentatiously citing in proof of his erudition well-known works on the Revolutionary period like Mercier's *Nouveau Paris*, the *Miroir Historique Politique et Critique* of Prudhomme, Kotzebue's *Souvenirs*, &c. The enumeration is rather ungenerous. The *Histoire de la Société Française* by the brothers De Goncourt is cited last; and it is impossible to witness a performance of the *Merveilleuses* without detecting that M. Sardou owes the primary idea of his piece and nearly all its most picturesque details to the excellent historical studies of MM. de Goncourt.

Charles Blanc, the recently superseded Director of Fine Arts, is writing *ab irato* an account of his three years' administration. He is the brother of Louis Blanc, and for this unique reason his resignation has been demanded by the Bonapartist press almost daily since the 24th of May. Another ex-Minister, M. Jules Simon, is also preparing a new work on public instruction.

Mme. Georges Sand has in preparation a new comedy—for the Odéon. It appears that the Château de Nohant contains many pieces denied to the Parisian public, and reserved by Georges Sand for her private circle of friends. They are played at Nohant every evening by marionettes carved and dressed by Maurice Sand, the novelist's son, and himself the writer of three or four excellent books of travel and *romans de fantaisie*. It is, I believe, one of these pieces written for marionettes that will be performed in Paris in the spring.

Literary *matinées* are at present about the only entertainments left to the juvenile or bourgeois

public which *L'Oncle Sam* and *Monsieur Alphonse* offend or terrify. M. André Lemoinne, the poet, has taken a small lecture-room on the Boulevards, and is reading Ratisbonne, Méry, and other writers for children. Mme. Ernst, the author of some remarkable patriotic war-songs, is about to give readings of a rather more vehement and political character.

EVELYN JERROLD.

CORRESPONDENCE.

SHAKESPEARE'S PASTORAL NAMES.

MR. C. ELLIOT BROWNE, in a contemporary serial, discusses the origin of Shakspeare's pastoral name, or rather of one of Shakspeare's pastoral names, of *Melicert*. It is possible enough, as Mr. Browne suggests, that the name may have been attached to Shakspeare before the publication of Chettle's *England's Mourning Garment* in 1603; though no instance of such an attachment is, I believe, at present known; and it is also possible that the name may have been drawn by Chettle, or whoever first used it, as a poetic *alias* for Shakspeare, from Greene's *Menaphon*. But whencesoever drawn, I think there can be little doubt that its application to Shakspeare arose from a supposed derivation of the word from the Greek *μῆλς*, and perhaps *κηρὶς*. Observe Chettle's own words:—

"Nor doth the silver-tongued Melicert
Drop from his honied muse one sable tear
To mourn her death that graced his desert,
And to his lays open'd her Royal eare."

And Mere's famous criticism: "As the soul of Euphorbus was thought to live in Pythagoras, so the sweet witty soul of Ovid lives in *mellifluous and honey-tongued Shakspeare*." And many other illustrations of this contemporary regard of Shakspeare's style—how "sweet and honeyed" his "sentences" were held to be—might easily be quoted.

How the name Melicertos came in the first instance to be adopted by pastoral writers is quite another question. It is worth noticing that Spenser uses the later name of the old sea-god in a like manner. See *Colin Clouts Come Home Again*, 396-9:—

"And there is old Palemon free from spight,
Whose careful pipe may make the hearer rew;
Yet he himself may rewed be more right,
That sung so long untill quite hoarse he grew."

where it is supposed Churchyard is meant. It is by no means impossible that no connection at all is to be looked for between the old deity and his namesake in the *Arcadia* of the sixteenth century. The name, derived as suggested above, was adopted on account of its meaning, not because of any antecedent appropriation of it.

This last remark applies also to another pastoral name given, in all probability, to Shakspeare—to the name Aetion. See *Colin Clouts Come Home Again*, 444-7:—

"And there, though last not least, is Aetion;
A gentler shepherd may nowhere be found;
Whose Muse, full of high thoughts invention,
Doth like himself heroically sound."

This name, too, is found in ancient biographies. There was a sculptor who bore it, and also a painter; see e.g. Smith's *Class. Dict.* But it was not of either of these artists, nor of any other Greek, that Spenser was thinking. The name was adopted for its own intrinsic significance, as Spenser interpreted it. He has in his mind the Greek *αἰών*; and, seeing in the rising Shakspeare a poet whose imagination was to soar aloft, he styled him *The Eaglet*. J. W. HALES.

DEMOLITION OF CITY CHURCHES.

MANY of your readers are doubtless aware that a great number of the city churches are threatened with destruction, and that several of them, which

until recently adorned that portion of London, have within the last few months actually disappeared, and their sites are now occupied by shops or warehouses. Who, for instance, that has been in the habit of wandering about the city can have failed to miss the pretty little church of St. Mildred in the Poultry or the graceful spire of St. Bennet's, Gracechurch Street? It is with the hope of rescuing some fourteen other city churches from the fate which has befallen the two last named that I ask you to exert the influence of your valuable paper. That this matter should have called forth so little attention and sympathy from the public of this metropolis fills me with astonishment. If we Londoners read in one of our newspapers devoted to art news that some relic of antiquity, some old church or palace in Germany or France, is about to be "improved" off the face of the earth, our virtuous indignation is unbounded. Art critics and dilettanti rush to the rescue. All the great daily journals send their special correspondents to furnish them with minute and correct descriptions of the monument devoted to destruction. Who does not recollect the howl of indignation which went up from the English press when the Baden Railway Company proposed to cut a tunnel under the ruins of Heidelberg? But now, while there is a proposition being considered by the Ecclesiastical Commissioners to destroy fourteen most interesting churches in the very heart of the city of London, I hear of no expressions of "virtuous indignation." There appear to be no art critics or dilettanti to rush to the rescue; and if one is so foolhardy as to express a wish that the Ecclesiastical Commissioners would pause before executing their ruthless plan of destruction, one is met with such unanswerable arguments as "increased value of land in the city, sir," "exigencies of the time, my dear fellow." Now when these arguments are reduced to their simple and plain import, they can only mean one thing, *i.e.* that the London people care so little for their public monuments that they grudge the very ground upon which they stand.

Now let us for a moment consider what is proposed by the Ecclesiastical Commissioners. It is simply to destroy fourteen of the most beautiful and interesting churches in London. They are as follows:—

1. St. James, Garlick Hill, Thames Street.
2. St. Nicholas Cole-Abbey, Old Fish Street Hill.
3. St. Bennet, Paul's Wharf, Thames Street.
4. St. Mary Magdalen, Old Fish Street Hill.
5. St. Michel, Queenhithe.
6. Allhallows, Thames Street.
7. St. Mary at Hill.
8. St. George, Botolph Lane.
9. St. Mary Abchurch.
10. Allhallows, Lombard Street.
11. St. Edmund the King, Lombard Street.
12. St. Michel, Royal Paternoster, College Street.
13. St. Mary, Aldermanbury.
14. St. Anne and St. Agnes.

I have not included in this list the church of St. Martin Outwich in Bishopsgate Street, which is in course of destruction, because, as a monument, that church is of no value; or the beautiful churches of St. Mildred in the Poultry and St. Bennet, Gracechurch Street, already destroyed; but I have included the church of St. Mary Magdalen, Old Fish Street Hill, because, although the body of the church has been destroyed within the last few months, the quaint tower is still standing, owing, I believe, to the exertions of a gentleman who interested himself in the matter.

Now out of the fourteen churches named in this list no less than twelve are works of Sir Christopher Wren, all are good examples of English Renaissance architecture, and most of them are interesting for the great excellence of their design. So that what is really proposed is, to destroy a dozen of about the finest works of England's greatest architect. What would be said if there was a proposal on foot to destroy a dozen of Sir Joshua Reynolds's finest pictures? I am convinced

that if people would only take the trouble to examine these churches of Wren's they would at once see how appropriate they are to their position and requirements, and what wonderful elegance and fancy are displayed in details with which they are adorned. I venture to think that a more charming piece of design than the lantern crowning the tower of St. James, Garlick Hill, is scarcely to be seen in this country.

If I were proposing that the inhabitants of London should tax themselves for the erection of some grand national "art monument," such arguments as "expense" and "value of land" might well be advanced; but all that I am asking is that, having these national "art monuments," you should not destroy them for the sake of the few miserable acres of ground they occupy; I ask that even in "the city" something should be sacrificed to that which is sacred and that which is beautiful. Is this asking too much of a people who pretend to a love of art?
H. W. BREWER.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 10,	2 p.m. Royal Horticultural Society (Promenade).
	3 p.m. London Ballad Concert, St. James' Hall.
MONDAY, Jan. 12,	3.45 p.m. Royal Botanic Society.
	1 p.m. Sale of Rare Liturgical Tracts at Puttick & Simpson's.
TUESDAY, Jan. 13,	8 p.m. Monday Popular Concert: Santley and Von Bülow. British Architects.
	8.30 p.m. Geographical; Despatches from Mr. Forsyth; Mr. Levi on Paraguay; Mr. Hutchinson, &c.
WEDNESDAY, Jan. 14,	1 p.m. Sale of Engravings at Sotheby's.
	3 p.m. Royal Institution. First of five Lectures by Prof. Rutherford "On Respiration."
THURSDAY, Jan. 15,	8 p.m. Civil Engineers; Photographic; Anthropological.
	8.30 p.m. Medical and Chirurgial.
FRIDAY, Jan. 16,	1 p.m. Sale of Portraits and Raphael Prints at Sotheby's.
	3 p.m. Royal Literary Fund.
SATURDAY, Jan. 17,	8 p.m. Society of Arts; Graphic; Archaeological.
	First night of <i>Guy Rakes</i> at the Gaiety Theatre.
SUNDAY, Jan. 18,	8 p.m. Royal Institution. First of Six Lectures by Prof. Duncan "On Palaeontology."
	4 p.m. London Institution. Concluding Lecture of Prof. Armstrong's "Holiday Course."
MONDAY, Jan. 19,	6 p.m. Royal Society Club.
	7 p.m. Numismatic.
TUESDAY, Jan. 20,	8 p.m. Linnean; Chemical; Society for the Encouragement of Fine Arts (Conversazione).
	8.30 p.m. Royal; Antiquaries (Mr. Howarth on the historical deeds of St. Quentin).
WEDNESDAY, Jan. 21,	1 p.m. Sale of Canon Benson's pictures at Sotheby's.
	8 p.m. Royal Institution. Lecture by Prof. Tyndall "On the Acoustic Transparency and Opacity of the Atmosphere."
THURSDAY, Jan. 22,	8 p.m. Philological. Mr. A. J. Ellis "On the Physical Theory of Aspiration."

SCIENCE.

The Logic of Hegel. Part I: Of the Encyclopædia of the Philosophical Sciences. Translated, with Prolegomena, by William Wallace, M.A. (Oxford: At the Clarendon Press, 1873.)

THIS volume is the most considerable contribution to the knowledge of the later German philosophy that has appeared in this country, with the exception of the works of Dr. Hutchison Stirling. It consists of a translation of the first part of Hegel's *Encyclopædie*, including the general introduction and the outline of the Logic which immediately follows; and it is introduced by prolegomena in which a very able and, I think, successful attempt is made to put the

reader in the right attitude of thought for understanding Hegel. The Introduction to the *Encyclopædie* is the nearest approach to a popular explanation of his position which Hegel ever made. In it he explains his relation not only to Jacobi and Kant, but also to the previous stages or "attitudes" of thought through which Kant passed in his way to the *Criticism of Pure Reason*—namely, the metaphysics of Wolff (which he takes as the type of the metaphysics of the natural understanding), and the Empiricism of Hume; and he prefaces this criticism of his predecessors with a short but luminous exposition of the relations of philosophical thought in the proper sense of the term to the inaccurate and semi-pictorial conceptions of the ordinary consciousness on the one hand as well as to science on the other. In his Prolegomena Mr. Wallace has gone over the ground of this Introduction, and has added numerous illustrations and explanations, which bring the thought much closer to the English reader, and show its relation to the prevailing systems of philosophy in this country. Of this part of his work Mr. Wallace speaks very modestly. He has "no intention" of expounding the Hegelian system, but "merely seeks to remove certain obstacles, and render Hegel less tantalisingly hard to those who approach him for the first time." He has done at least all he promises, and with his aid no tolerably prepared reader should find much difficulty in making his way through Hegel's Introduction and understanding its bearing as a whole, even though a few phrases and allusions may still remain dark to him. Of the originality and clearness of his exposition we could not refer to a better example than the eleventh chapter of the Prolegomena, headed "From Sense to Thought." Mr. Wallace has also, in the last chapters of his Prolegomena, given a short summary or running commentary on the Logic, which is so excellent, so far as it goes, that we could wish it had been fuller. Probably students may complain that he becomes most meagre in his commentary just at the point where the difficulty of Hegel reaches its maximum.

With regard to the translation, it is on the whole excellent. Great ingenuity is displayed in finding terms in ordinary English to render the various philosophical terms for which there is no excellent equivalent to be had. Some loss of precision is of course inevitable when such words as "Vorstellung," "Auschauung," "Setzen," "Aufheben," are translated in a dozen different ways to give the exact shade of meaning in each passage, but the translator might defend himself in most cases by Hegel's words (Proleg. p. 14), that "so long as a nation does not know a noble work in its own language it is still barbarian, and does not regard the work as its own." In the translation of the Introduction considerably greater liberties are taken of paraphrasing and practically commenting upon the original, than in the Logic. Probably Mr. Wallace considered that the paragraphs of the Logic were of the nature of exact formulæ which must be given as literally as possible, but the result is sometimes rather to increase than to lessen the difficulty of the German. He has also deprived himself very often of the aid

which Hegel borrows so freely from the printer, by accenting the words upon which the argument turns. In some places, this, coupled with the want of exact correspondence in the English rendering of the philosophical terms, obscures that antithetic structure of the sentences which so much helps us in understanding Hegel; but no one who has ever attempted to translate such an author will undervalue the measure of success which has been attained. After comparing a considerable part of the translation with the original, I have nowhere been able to find any substantial inaccuracy in the rendering.

The great difficulty in understanding Hegel in this country is that he does not fall under any of the received classifications of possible opinions. He is no believer in innate ideas or intuitions, and as little does he hold that the growth of knowledge is due to the association of ideas. Yet this alternative is constantly presented to us as in itself an exhaustive division of systems.* Either our ideas, metaphysical, moral and religious—all our ideas that go beyond the data of sense—are given immediately in intuition, or they are developed from given sensations by association, or on principles derived from association. But this supposed alternative seems to involve the untoward result that the highest convictions of man on all subjects are either inexplicable or unjustifiable. Those who believe in innate ideas or intuitions are unable to point out any criteria by which they may be distinguished from prejudices. As Mr. Mill says: "Every inveterate belief or intense feeling of which the origin is not remembered, is unable to dispense with the obligation of justifying itself to reason, and is erected into its own evidence and justification." Those who believe in the development of the ideas, e.g., of causality or of right and duty by means of association, if they explain sufficiently how we come to have such ideas, by the very same process explain them

* In speaking above of the twofold classification of philosophical theories usual in this country, I should have referred also to the view of Mr. Herbert Spencer, who has discovered a *via media*, which in his opinion unites all that is true in the doctrine of Intuition, with all that is true in the doctrine of Association. The Intuitionists are, according to him, right in saying that there are certain original beliefs or necessities of thought underlying all our knowledge. But those principles which to us are intuitive and independent of experience and the associations it creates, are really derived from the experience and associations of our ancestors. Our intellectual structure is the concentrated result of the experience of ages. Ultimately therefore all our mental necessities are resolvable into arbitrary and empirical combinations of ideas, i.e. combinations not necessarily involved in the nature of the ideas combined, although we may be unable so to analyse our thoughts as to break the link of association. It seems to me that in developing this theory Mr. Spencer reasons in a circle. He starts with the principle that there are necessities of thought, and that such a necessity is the criterion of truth. He freely uses this criterion in the course of his investigations, and finally, by the aid of it, he explains how the mind itself was constituted and developed, i.e. how his first principle and criterion was produced. Even if we allowed him to have been successful in explaining the process of psychological development, on which point much might be said, all he would then have shown is how certain connections of thought, presupposed to be necessary, become necessary to the individual consciousness under certain conditions. And if this were all, the principle of Association could not be put forward as an ultimate explanation of Knowledge.

away. For, obviously, the connections of thought produced by association are arbitrary, not involved in the nature of the ideas associated, and therefore the explanation of them does not justify them, but is rather apt to destroy them. It is curious how clearly this was discerned by Mr. Mill in that period of dissatisfaction with his own philosophy which he has described so vividly in his *Autobiography* (p. 136). At a later time he thought he had escaped the force of this logic by what are really two inconsequences,—in Science, by holding that the truth of the principle of Causation is proved by an experience which presupposes it; and in Morals, by holding that Happiness which is really the ultimate end of action, yet can only be attained by him who does not aim at it or practically recognise it as his end. In other words, we escape from the effects of our theoretic assumption that association is arbitrary by practically assuming it is not arbitrary.

Now Hegel rejects both of these alternatives. In opposition to the Intuitionists he attempts to develop the truths of reason from each other and connect them with each other in a system, to show they have a filiation which is their proof; and in opposition to the school of Association he shows that this filiation and connection is not arbitrary, but involved in the nature of the ideas connected. Hegel does not seek either simply to justify, or simply to controvert, the ordinary beliefs of man. He justifies them in so far as he shows that there is a logic under the succession of thoughts in the mind of the individual or the race, a logic hidden in the first instance under the appearance of accident from those whose minds are ruled by it. On the other hand, he acknowledges that just because this logic is hidden from the ordinary consciousness of man the accidental results of association become mingled in it with the necessary sequences of reason, and therefore philosophy has to criticise and reconstruct the intellectual life of man, and to separate the husks of prejudice and misconception from his beliefs and thoughts. Logic, as he understands it, undertakes the first, the most simple and the most abstract part of this task. We may best understand its work if we ask how we gradually come to know and define the objects around us, how we gradually pass from opinion to science about them. We begin by the simple apprehension of something that is; our first judgment expresses simply that something, defined to us only by a simple sensation, is before us. We go on to separate it by this its quality from other objects, to determine it as having a certain quantity in comparison with them, to discern a relation between its quality and quantity whereby it has a definite measure that it cannot pass over. Then we begin to reflect on it, to contrast its transitory phenomena with the permanent reality or essence, to consider how its existence manifests the essence, to conceive it as under a law, as the expression of a force, as the effect of a cause, and so on. In all this movement of thought Hegel discerned that we are really transforming the immediate object as it is to the sensuous consciousness, by the successive application to it of categories that are continually increasing in complexity. Thus ordinary

opinion passes into Science as the forms of thought employed become more adequate to the ends of intelligence. Now Hegel asked the question whether this continuous progress of the mind from simpler to more complex categories, from Being and Quality to Quantity and Measure, and from these again to Essence, Existence, Force and Expression, Substance and Accident, Cause and Effect, Action and Reaction, &c., is a mere accidental process, or one that has an order and a necessary order; whether the changing categories and forms which thought uses at different stages of its progress to complete science are to be treated as so many isolated facts, or whether they are all related together, and evolved from each other, and in their completeness show the very constitution of the mind that uses them. Whether they are so related in themselves, we shall best, he thinks, be able to discover if we drop out the matter of experience and consider the succession of categories by itself. We shall then see whether there is any law of filiation in the categories from each other, a law given along with the categories themselves, and apart from which their real meaning cannot be understood. If we can discover such a law, we shall be able to trace the normal movement of thought from its first apprehension of objects to its complete exhaustion of them, and to separate that normal movement from the dross of accident and individual association which mingles with it in the ordinary growth of individual Experience. This is the thought that inspires the *Logic* of Hegel. Hence he tells us that Philosophy takes up and explains the categories of ordinary reflection, the categories used by common sense and the sciences. In two points only does it differ from such reflection. In the first place, it traces the connection between the elements which reflection leaves isolated and unconnected; in the second place, "it introduces new categories and gives them an authoritative place in the sciences" (Introd. § 9). Apart from philosophy the mind only accomplishes the first two stages of intellectual life,—the stage of simple perception or apprehension of objects as qualitative and quantitative, and the stage of reflection in which is discerned the relativity of objects in themselves and to each other; but when philosophy enables us to understand these two stages in their relation and connection, it by that very fact enables us also to see that there is a third stage of thought, in which we comprehend objects and the world as a whole in the unity of their differences,—the stage of the Notion, or as Mr. Wallace etymologically translates it, the stage of "grasp of thought" (*Begriff*=comprehension). This return into unity out of the differences discovered by science (which "murders to dissect"), is the peculiar work of philosophy, and in that work it is guided by a special set of categories in the use of which it completes the work of Science and dissolves the externality of things into their unity with thought. So far the *Logic*. It is a further question, which however takes us beyond the strict limits of *Logic*, whether the categories so evolved have merely to be externally applied to the matter of outward and inward experience. The Hegelian system

has sometimes been supposed merely to supply us with a more complete and subtly arranged collection of abstract points of view for the analysis and estimate of experience. But if so, the categories of the notion would have no real applicability to an experience to which they were merely externally related. If Hegel has proved that there are categories of the notion, he has at the same time proved that there cannot be a dualism or absolute division between the form and matter of thought.

EDWARD CAIRD.

DR. SCHLIEMANN'S BOOK ON TROY.

Trojan Antiquities; Report of Excavations in Troy. [*Trojanische Alterthümer, Bericht üb. die Ausgrabungen in Troja.*] *Atlas to the Same, containing 218 Photographic Plates, with explanatory Text.* [*Photographische Abbildungen zu den Bericht.*] By Heinrich Schliemann. (Leipzig: Brockhaus.)

THE discoveries of Dr. Schliemann at Troy have hardly met, as yet, with that recognition which they deserve. Without entering into any question as to the exact date or origin of the monuments which it has been his good fortune to bring to light, the fact remains that a most perfect collection of antiquities has been disinterred, which, from the locality in which it was found, may throw some light on Troy and its legendary cycle, and which, even if it should prove to be something very different from the "treasure of Priam," would always retain its place by the side of the most valuable treasures rescued during our century from the soil of Greece, Egypt, or Nineveh. It is quite true that their mere value in gold and silver does not raise the historical importance of these Trojan antiquities, but neither should it excite the envy of less fortunate explorers. If every vessel that is of pure gold and silver were made of copper or bronze, the whole collection would still have exactly the same archaeological value; the problem that has to be solved would lose nothing of its interest, and Dr. Schliemann would still deserve the thanks of all archaeologists for his persevering labours in the neighbourhood of Troy.

It was in the beginning of July of last year that Dr. Schliemann, while digging at a depth of 8½ metres along the wall which runs in a north-westerly direction from the Skæan gate, discovered, close to what he calls the house of Priam, a curious flat copper shield (see *Augsburger Allgemeine Zeitung*, Aug. 5). It was covered by a thick and firm layer of red ashes and calcined fragments, about 1½ to 1¾ metres in depth, on which runs a wall, 6 metres high, and 1 metre 80 centim. wide. That wall consists of large stones and earth, and is referred by Dr. Schliemann to the time immediately succeeding the destruction of Ilium. It is covered by about 1 metre of surface soil. The shield (*δίσκος ὀφθαλμοειδής* or *ἀσπίς ὀφθαλμοείσα*) had the shape of a large tray, with a knob (*ὀμφαλός*), 6 centim. high, and 11 centim. in diameter in the centre; and a furrow (*αὐλαξ*) 1 centim. in depth, and 18 centim. in diameter round it. It is 49 centim. in diameter, and surrounded by a rim 4 centim. high.

Close to this shield a copper kettle was found, with two horizontal handles, a $\lambda\epsilon\beta\eta\varsigma$, 42 centim. in diameter, and 14 centim. in height, the flat bottom measuring 20 centim. in diameter.

The third object found was a copper plate, 1 centim. thick, 10 centim. broad, and 44 centim. long, with a rim 2 millim. high. At one end of it there are two wheels on an axle, which, however, do not move. Fastened to this plate, as it would seem by the effect of heat, was a silver vase, 12 centim. high and 12 centim. wide.

Then followed a copper vase; 14 centim. high, and 11 centim. in diameter.

The next find was a globe-shaped bottle, 15 centim. high, 14 centim. in diameter, weighing 403 grammes, the whole of pure gold, with an unfinished zigzag ornamentation.

Next came a goblet, again of pure gold, 9 centim. in height, $7\frac{1}{4}$ centim. in breadth, weighing 226 grammes.

Then followed another goblet, 9 centim. high, $18\frac{1}{2}$ centim. long, $18\frac{1}{4}$ centim. broad, weighing exactly 600 grammes, all of pure gold. This had the shape of a ship, with two large handles. On each side there is a mouth for drinking, one small, the other large, a true $\delta\epsilon\pi\alpha\varsigma\ \alpha\mu\phi\iota\kappa\upsilon\pi\epsilon\lambda\lambda\omicron\nu$, as Dr. Schliemann imagines, the smaller mouth intended for the host, the larger for the guest. The vessel has a small stand, $3\frac{1}{2}$ centim. long, 2 centim. broad, and only 2 millim. high. What is most important is that this vessel is of cast, not of wrought gold, while the other vessels are worked with the hammer.

The treasure contains another smaller goblet, 70 grammes in weight, 8 centim. high, $6\frac{1}{2}$ centim. broad, the gold being mixed with 25 per cent. of silver. It has a stand 2 centim. high and $2\frac{1}{2}$ centim. broad, but so contrived that the goblet could not have stood on it, but would have had to be reversed.

A similar mixture of gold and silver occurs in six large blades, wrought by the hammer, one rounded at the end, the other in the shape of a half-moon. Two of them weigh 184 grammes each, two others 173, the two smallest 171 grammes each. They vary in length from 17 to 21 centim.

Next follow three large silver vases, the largest 21 centim. in height, 20 centim. in diameter, with a handle 14 centim. long and 9 centim. broad; the second, $17\frac{1}{2}$ centim. in height, 15 centim. in diameter, with fragments of another silver vase adhering to it. The third is 18 centim. in height, and $15\frac{1}{2}$ centim. in diameter, its base being covered with molten copper. All three vases are rounded at the bottom, and could not have stood on a table.

Besides these, there is another silver goblet, $8\frac{1}{2}$ centim. high, and 10 centim. in diameter at its mouth.

The next is a silver dish, 14 centim. in diameter, and two small silver vases, the workmanship of which Dr. Schliemann calls magnificent (*herrlich*). The larger one has on each side two small tubes for strings to pass through. With its hat-shaped cover it reaches a height of 20 centim. The smaller one, with but one tube on each side, is 17 centim. high, and 8 centim. wide.

Then follow 13 lances of copper, mea-

suring $17\frac{1}{2}$, 21, $21\frac{1}{2}$, 23, and 32 centim. in length respectively, and reaching, where they are largest, a breadth of 4 to 6 centim. On one side they have a hole, and in some cases the nail is still there with which the lance had been fastened to a wooden handle.

After these we have 14 axes, according to Dr. Schliemann, battle-axes, from 16 to 31 centim. in length, $1\frac{1}{2}$ to 2 centim. in thickness, and 3 to $7\frac{1}{4}$ centim. in breadth. The largest weighs about 1365 grammes.

Next come seven large double-edged daggers of copper, with bent handles, 5 to 7 centim. long, evidently intended to be inserted into wooden handles. The largest is 27 centim. long, reaching to $5\frac{1}{2}$ centim. in breadth. Some of these daggers are much injured.

There is one knife with a single edge; it is $15\frac{1}{2}$ centim. long. There are besides fragments of swords and similar implements of war.

All these objects were originally placed, as Dr. Schliemann supposes, in a wooden box, which was destroyed by the conflagration. In confirmation of this Dr. Schliemann appeals to a large key, made of copper, exactly like our own modern keys of a safety-box, which was found with the treasure. It was $10\frac{1}{2}$ centim. long, with a bolt 5 centim. in length and breadth. As not very far from the spot where all this lay together, a helmet was found and another silver vase and a goblet, Dr. Schliemann conjectured that the helmet may have belonged to the person who deposited the box, and who was himself overtaken by the conflagration or the fall of the royal palace, though no hint is thrown out how he happened to be in possession of the silver vase and goblet, which he ought to have left with the rest of the treasure.

But this is not all. In examining the largest silver vase, Dr. Schliemann discovered in it two magnificent golden head-dresses, a head-band, four splendid and highly artistic ear-rings of gold; besides fifty-six golden ear-rings, thousands of small rings, dice, buttons, six golden bracelets, and the two small golden goblets mentioned before.

One of the head-dresses is 51 centim. in length, consisting of a golden chain, on each side of which hang eight chains, 39 centim. long, covered with small golden leaves, and ending each in an owl-headed idol, $3\frac{1}{2}$ centim. long. Between these chains there hang 74 smaller chains, 10 centim. long, likewise covered with leaves, and ending each in a larger leaf. The whole is of gold, and gives the idea of advanced workmanship.

The second head-dress is 55 centim. long and 12 millim. broad; on each side there are seven chains, each covered with leaves, and ending again in owl-headed idols, each 25 millim. in length. The length of each chain with the idol is 26 centim. It is said that these idols have almost a human shape, but that the owl's head with two large eyes is unmistakeable. Between these chains, which were meant to cover the temples, hang 47 smaller chains, each covered with leaves, and with the same idols at the end. The same idols occur also in the ear-rings.

The head-band is 46 centim. long, and 1 centim. broad. It has three holes on each side, and is rudely ornamented. The ear-

rings are said to have no similarity with Greek, Roman, Egyptian, or Assyrian ear-rings. Their ornamentation consists of leaves, serpents, buttons, &c.

Add to all this, thousands of small objects, such as rings, small stars, gold beads, prisms, leaflets, sticks, buttons with rings to fasten them, sleeve-links, &c., and we may well make allowance for Dr. Schliemann's raptures in describing his treasure.

After this first find had been secured, Dr. Schliemann went on removing the upper wall, and clearing some rooms of what he calls the royal house. He there discovered a piece of red slate, possibly a hone, which promised to be the greatest treasure of all, for it contained an inscription. He also found there some terra-cotta vessels, and on the Trojan wall itself three more silver vessels, of which two are broken, but may be restored.

If Dr. Schliemann had been satisfied with placing this treasure before the world, without saying anything about it, he would have earned nothing but gratitude. As he has ventured, however, on certain theories, and as, more particularly, he has at once assigned this treasure to Priamos and Hekabe, thus drawing these mythic personages and the Trojan war into the domain of authenticated history, it could not be otherwise but that he roused at once both opposition and incredulity. It is well known that even the site of Ilion is a sharply contested point among ancient and modern archaeologists. Dr. Schliemann's arguments in favour of his own site at Hissarlik were stated by him in the *Augsburg Gazette* (September 26). Wherever there has been an old town, he writes, our excavations always yield us potsherds, nothing being so indestructible as baked clay. No town can be older than the oldest, nor more recent than the most recent potsherds found in its ruins. At Bunarbashi, on the Balidagh, where Welcker and other scholars suppose Ilion to have stood, excavations have never yielded any potsherds of a higher date than the sixth century B.C. Sir John Lubbock, who had the so-called tomb of Hektor on the Balidagh excavated, found no terra-cotta there older than the third century. Bunarbashi, therefore, cannot be the site of Ilion, but is the site of Gergis, as proved by an inscription found there. The late Austrian Consul, Von Hahn, who likewise explored that territory, stated that in spite of careful search on the northern side of the Balidagh, between the Akropolis (of Gergis) and the springs of Bunarbashi, not one single sign was detected there of a former settlement, no potsherds or fragments of bricks—the never-absent witnesses of ancient towns—no stone, no quarry, no artificial level; nothing but the natural soil, never touched before by the hand of man. The hills of Chiblak, too, where Clarke and Barker Webb placed the ancient Ilion, and the high ground near Atzik-koi, where Ulrichs thought he had discovered Trojan ruins, have been carefully examined, without yielding any evidence whatever of human life and workmanship. The village of the Ilions (*Ἰλίων κώμη*), where Strabo, following the theory of Demetrios of Skepsis, placed Troy, was thoroughly ransacked, but produced nothing beyond potsherds of the first century B.C. The place, on the contrary, where Dr. Schlie-

mann looked for the ruins of Ilium, and where he found his wonderful treasure, swarms with the vestiges of former life.

If it be asked, why the treasures found in that place should be ascribed to Priamos, Dr. Schliemann's chief argument is, that he finds everywhere images in marble, slate, bone, ivory, and gold, of an owl-headed deity; that the same owl-headed deity occurs on vases and goblets, and that this can be no other but the Athene of Ilium, the patron-goddess of Troy; in fact, the Homeric *θεὸς γλαυκῶπις Ἀθήνη*. This argument will hardly carry conviction. Whatever *γλαυκῶπις* may mean, it cannot mean owl-headed, unless we suppose that *Ἡερβοῶπις* was represented as a cow-headed monster. Though we may be surprised at Homer assigning Athene as a patron-goddess to Ilium, so much, I suppose, is certain, that when the poet (Il. vi. 311) said, *ἀνέρεε δὲ Πάλλας Ἀθήνη*, he did not mean that the idol of the goddess shook its owl's head in token of its non-acceptance of the prayers and offerings of the Trojan matrons, assembled in the temple of Pallas Athene. Whatever goddess may be assigned to the Trojans in the Homeric poems, the real deities of that country were not Zeus or Athene, but the Kabeiroi, the Idaean Daktyloi, and the Mother of the Gods. Those who dig in the ruins of Troy will never find there remnants of the life which the mythology of the Greeks and the poetry of Homer transferred to that spot, but remnants of pre-Hellenic and half-Asiatic culture, among which even an owl-headed deity would not be too incongruous. To look for the treasure of the Homeric Priamos at Hissarlik would be like looking for the treasure of the Nibelunge at Worms, or for the bracelet of Helle in the Dardanelles. The only intelligible explanation would be this. If an owl-headed deity was once worshipped at Troy, this very fact may account for the otherwise most anomalous proceeding on the part of Homer in venturing to assign to the barbarous, or at least non-Hellenic Trojans, Athene as their tutelary deity, at the time when the myth of Helen and Paris and Achilles was localised at Troy.

Unfortunately the inscriptions found by Dr. Schliemann, which might have been expected to fix once for all the date of his treasure, are most disappointing. One inscription on a terra-cotta vase is no inscription at all, but rude ornamentation, consisting of simple crosses, and crosses surrounded by a line, the former reminding one at first of a Phœnician *t*, the other of a *th*. Another inscription, consisting of six or seven letters, arranged in a circle, contains certainly Semitic letters, but they belong to no definite series: some of them appear in a comparatively modern form, and the whole inscription requires careful verification. The most important inscription is that found on a hone or a piece of red slate in the Royal Palace, close to the Skæan gate. Here we discover among the eight or ten signs of which the inscription consists some decidedly Phœnician letters in their earliest form. But nowhere were Phœnician letters ever arranged as they are in this inscription; and as the migrations of the Phœnician alphabet are matter of history, great care will be required before allowing to this inscription a really historical value.

There is one other inscription which occurs on a seal, found seven mètres below the surface. This one feels strongly tempted to read *Ἰλιον* or *Εἰλιον*, if only there was any precedent for the arrangement of the letters, and particularly for the horizontal position of the *Van*.

If, without having seen the actual treasures which Dr. Schliemann has safely conveyed to Athens (his Trojan collection is said to consist of more than 20,000 articles), one may venture to express an opinion of their real character, they would seem to belong to that large class of pre-historic antiquities which has of late attracted so much attention. With the exception of two or three, most of the works of art seem to be of rude workmanship, and not such as Homer describes when he indulges in descriptions of armour or goblets or ornaments. If the head-dress which Dr. Schliemann calls a *κρήδεμνον* had been worn by Hekabe or Helen, would not Homer have described it, instead of speaking of the *κρήδεμνα* as simple veils tied round the head? Dr. Schliemann says himself: "Pre-historic times begin in Ilium just below the ruins of the Greek colony, at an average depth of two mètres, and from that depth down to the virgin rock, fourteen to sixteen mètres deep, the soil is full of rough stone implements and splendidly polished axes, together with implements and weapons of pure copper, sometimes silver ornaments, rarely ornaments of gold." He distinguishes four pre-historic nations preceding the historic period, which at Troy begins with the Greek colony established there not later than 600 B.C. The first, two to seven mètres in depth, seems to have had frame-houses; the second, four to seven mètres in depth, had buildings of small stones, joined with clay; the third, seven to ten mètres in depth, lived in houses of dried brick; the fourth, ten to fourteen mètres in depth, built houses of huge stones. The idols with the owl's head or the helmeted owl's head are found in all the four strata. The destruction of the city, if city it can be called—for it does not seem to have been larger than Trafalgar Square—took place during the second period; but why that period should be considered coincident with the events related in the Homeric period, has never been shown. If there is on the spot where the Greeks supposed Troy to have stood, evidence of a great catastrophe, of the destruction of an ancient fortress, and the conflagration of a royal palace, this may explain to us how the Greek bards came to localise there their ancient legends of the war about Helen, and the destruction of the castle in which she was kept by Paris. No one in his senses has ever supposed that these were truly historical events, although it was imagined that, after removing from the Iliad all that was clearly mythological, there would still remain the historical foundation of some war or other carried on for some reason or other by Greek tribes against the inhabitants of Troy. It is true that it would be impossible to prove that there never was a raid of Greeks into Troy; but if history is to be distilled out of mythology by simply leaving out what is impossible, we might with equal right claim the destruction of the palace of Attila by the

Burgundians, or the conquest of Jerusalem by Charlemagne, as historical events. The fact is that if we take away from the Iliad all the miraculous and impossible elements, the whole poem collapses and vanishes. Helen is purely mythological: she is the daughter of Zeus (though not yet a swan) and Leda; she is the sister of Kastor and Polydeukes. She was carried off, not only by Paris, but by Theseus also, although the mother of Theseus, Æthra, was one of the companions of Helen, when she went to see the fight between Paris and Menelaos. She was even represented as the wife of Achilles. All this is intelligible as mythology, but discloses not one atom of historic reality. Paris—who, like many mythological heroes, had been exposed as a child and rescued by shepherds—is what he is and does what he does only because he has acted as judge of the beauty of three goddesses, one of whom allowed him to carry off Helen. Achilles is the son of a goddess, and but for his mother Thetis the whole Iliad would be impossible, for it was she who obtained from Zeus the promise to avenge her son and to grant victory to the Trojans. Let anyone read the Iliad, and try to suppress all those deeper motives; let him remove the constant interference of the gods and the goddesses on both sides, on the Trojan side as well as on the Greek, and the whole Iliad becomes impossible. The locality of the war, as described by the poet, may have some amount of reality, but that is perfectly compatible with the mythological character of the war itself, and the ruins of an old fortress, as laid bare by Dr. Schliemann, would fully justify the ancient poets in transferring their version of the old struggle for the conquest of Helen to that very spot. But if this be so, it will be seen that to expect to find the *δέπας ἀμφικύπελλον* of Priam among the ruins of Hissarlik is not less sanguine than to look there for the *δέπας ἀμφικύπελλον* which Hephaistos presented to Here and the other gods. The diggings at Troy will no more yield the treasures once possessed by the Homeric heroes, than the armour of Uter Pendragon will ever be brought to light from the ruins of Tintagel, or the imperial crown of Friedrich Barbarossa from the caves of the Kyffhäuser.

MAX MÜLLER.

NOTES AND NEWS.

MR. DARWIN is engaged in the preparation of a revised and extended edition of the *Descent of Man*.

IN his address to the Sheffield Naturalists' Club on Monday, the 5th inst., Mr. H. B. Sorby, the president, described some of the results to which he had been recently led by applying physical methods to the study of the evolution of plants. He had studied the changes that occurred in the colouring matters in leaves and flowers during their development from a rudimentary to a perfect state, and the connection between them and the action of light, and had found that there was apparently a most remarkable correlation. When more and more developed under the influence of light, coloured compounds were formed which were more and more easily decomposed by the action of light and air when they were no longer parts of living plants, but dissolved out from them. There was thus apparently some condition in living plants which actually reversed these reactions.

He had also found that in the more rudimentary state of the leaves of the highest classes the colouring-matters corresponded with those found in lower classes, and in the case of the petals of flowers their more rudimentary condition often corresponded with some other variety, which thus appeared as if due to a naturally arrested development of a particular kind. This principle would perhaps serve to explain the greater prevalence of flowers of particular colours in tropical or colder regions and at different elevations. Now, since the effect of the various rays of light was different, it became a question of much interest to decide whether an alteration in the character of the light of the sun would produce a somewhat different effect in the case of other classes of plants in which the fundamental colouring-matters differed; for example, whether light, with a relatively greater amount of the blue rays, might not be relatively more favourable to the cryptogamia than to the flowering plants. So far this was a mere theoretical deduction; but, if proved to be true by experiment, it might, at all events, assist in explaining the difference in the character of the vegetation of our globe at an earlier epoch, when perhaps our sun was in a somewhat different physical state, and the light more similar to that of Sirius and other stars of the highest and bluer type.

DR. VOGEL has communicated to the *Astronomische Nachrichten* the results of his spectroscopic observations at Bothkamp on the motion of stars in the line of sight. The proper motions of stars in the transverse direction have been determined in a very large number of instances with considerable accuracy; but until the application of the spectroscope to this enquiry by Dr. Huggins, it was impossible to say whether a particular star was moving to or from the spectator, though a general drift had been recognised. The principle on which this investigation depends is, that the "pitch" of the wave of light (to borrow a musical term) is altered by the motion of the luminous body to or from the spectator; and the observation, which is an extremely difficult one, consists in determining how much a ray of known pitch is displaced in the spectrum, where rays are arranged according to their pitch (or colour).

In the bright star Vega, Dr. Vogel finds a motion towards the earth of fifty-two miles a second; whilst another star, α Aquilæ, would appear to be moving at the rate of forty-eight miles a second, also towards the earth. It is highly satisfactory to find the results which Dr. Huggins obtained some years ago thus fully confirmed, and the agreement is really remarkable, considering the delicate nature of the enquiry.

Dr. Vogel has also applied the same method to the great nebula of Orion, but with doubtful results, though he considers a slight motion of about fifteen miles a second from the sun to be probable; we prefer, however, with Dr. Huggins (who has devoted much time to this very nebula) to regard the question as still open. Owing to the vague contour of such bodies, which are apparently nothing but floating masses of very rare nitrogen gas, it is highly improbable that any change of position would be detected for some centuries to come, so that the spectroscope affords us the only means of determining their motion.

WE learn from a letter of Dr. B. A. Gould to the editor of the *American Journal of Science*, that the important survey of the Southern heavens in continuation of Argelander's Zones, which has been undertaken by the Argentine Government and placed under Dr. Gould's superintendence, is nearly completed; 50,000 stars having been already observed out of an estimated total of 65,000: but, alas! the most laborious part of this spirited undertaking still remains to be accomplished, as none of the heavy computations necessary for the formation of a catalogue have even been commenced.

Those who are anxious to see our Universities

take a more prominent position in science than they do at present, will be glad to hear that a large sum of money has been devoted by the University of Oxford to the establishment of an Observatory for Astronomical Physics, where the Savilian Professor will have an opportunity of making good use of the splendid instruments presented by Mr. De La Rue. Besides these, there will be, as appears from the account given by Professor Pritchard to the Royal Astronomical Society, a fine refractor of twelve inches' aperture provided with a powerful spectroscope, so that we may hope for a most valuable series of spectroscopic and photographic observations from this University, and, what is perhaps even more needed, the formation of a scientific school, in which sound training and original research will go hand in hand.

A STANDING reproach to gravitational Astronomy has at length been removed by the publication of Professor Newcomb's Tables of Uranus. The planet Uranus has a special interest arising from the fact, that the anomalies of its motion led Adams and Leverrier to the discovery of a new planet, Neptune; and it is satisfactory to have these anomalies fully accounted for by this elaborate discussion of the large mass of observations accumulated since the last century. We shall probably have to wait for the lapse of some hundreds of years before finally deciding on the degree of accuracy of these tables.

THE latest contribution to the theory of the moon's motion, by the Astronomer Royal, is calculated to disturb the satisfaction expressed on the appearance of Hansen's Lunar Tables. It appears that after rejecting an irregularity of long period, which Delaunay and Newcomb agree in showing to be inappreciable, such large outstanding errors are left as cannot be referred with any degree of plausibility to mere roughness of the observations used, and Sir G. B. Airy is therefore forced to the conclusion that there is still some serious defect in the Lunar theory. Evidently the moon was placed in the heavens as a thorn in the side of mathematicians.

DR. NYRÉN has discussed various observations of the elevation of the pole at Pulkowa, with a view to determining whether a movement of the pole on the surface of the earth in a period of ten months, which is theoretically possible, actually exists. From his investigation, it would appear that the pole of the earth moves on the earth's surface in a circle of about twelve feet diameter, but the determination of such a minute quantity is beset with so many difficulties, that all we can conclude with certainty is, that the movement, if there be any, is excessively small, and may safely be neglected even by astronomers.

In the *Annales de Physique*, M. Peaucellier gives an account of his mechanism for the exact conversion of circular into rectilinear motion, called by Dr. Sylvester the "Peaucellier cell." A very slight modification of the apparatus solves a practical problem of great importance, whose solution has been long desired; namely, the construction of an arc of a large circle whose centre is at an inconvenient distance from the place of operation. Professor Tchebichef suggested what he believed to be an approximate solution of this; the bending of a uniform rod of length equal to the required arc, so that its extremities are in the direction of the tangents to the arc. It has been shown by Dr. Klein that this solution is exact if the rod is exactly uniform. The Peaucellier cell also solves the problem exactly, but in a manner far more easy of practical application. In the hands of Dr. Sylvester, it has become the starting-point for a series of investigations of the highest importance both in mechanism and in pure mathematics.

An extension of Peaucellier's theorem to three dimensions supplies a means of making a point move accurately in a plane by means of a universal joint. If the mechanical connections can be so

made as to enable this construction to be actually used as a planing machine, it will supply a simple solution of a problem in mechanism, whose approximate conquest has already made an era in the accuracy of iron and steel work. By a combination of two cells, Dr. Sylvester describes conic sections; a combination of three solves the famous old questions of the multiplication of the cube and the trisection of an angle. Further combinations make it possible to describe all curves up to the ninth species (having nine less than the maximum number of nodes). Finally, as all roads lead to Rome, this investigation lands us ultimately in the general theory of the functional relation of quantities, supplying an extension of Abel's classification of algebraic irrationals. Dr. Sylvester will give an account of his discoveries at the Royal Institution on the evening of Friday, January 23.

In a review in the *Gardener's Chronicle* of De Candolle's *Prodromus*, which was commenced by the elder De Candolle forty-one years ago, and after having been extended to seventeen volumes has now been brought to an untimely end by his son, Dr. Hooker thus appraises the different contributions to this gigantic work:—

"The great inequality in the value of the matter contained in the *Prodromus* renders any attempt to draw general conclusions with respect to it very unsafe. Thus omitting the three De Candolle's memoirs, and selecting the largest families of the principal other contributors, we may take as instances of excellent and conscientious work, involving visits to the principal European herbaria, the monographs above mentioned—of Bentham and of Müller and Meissner's Proteaceæ, and as examples of execrably bad work the Solanaceæ of Dunal, and the Convolvaceæ of Choisy—between these extremes are examples belonging to every intermediate grade of good and bad work, amongst which it would be invidious to particularise."

THE same periodical states that the Society of Arts has organised a standing committee for the purpose of bringing under parliamentary responsibility the National Museums and Galleries, so as to extend their benefits to local museums, and to make them bear on public education. The following are the several objects in view for effecting this purpose:—

"All museums or galleries subsidised by Parliament to be made conducive to the advancement of education and technical instruction to the fullest extent, and to be made to extend their advantages to the promotion of original investigations and works in science and art.

"To extend the benefits of national museums and galleries to local museums of science and art which may desire to be in connection, and to assist them with loans of objects.

"To induce Parliament to grant sufficient funds to enable such objects to be systematically collected, especially in view of making such loans.

"For carrying out these objects most efficiently, to cause all national museums and galleries to be placed under the authority of a Minister of the Crown, being a member of the Cabinet, with direct responsibility to Parliament; thereby rendering unnecessary, for the purpose of executive administration, all unpaid and irresponsible trustees, except those who are trustees under bequests or deeds, who might continue to have the full powers of their trusts, but should not be charged with the expenditure of parliamentary votes.

"To enter into correspondence with all existing local museums and the numerous schools of science and art, including music, now formed throughout the United Kingdom, and to publish suggestions for the establishment of local museums.

"Also, to cause the Public Libraries and Museums Act (18 & 19 Viet. c. lxx.) to be enlarged, in order to give local authorities increased powers of acting."

WE take from the same well-informed source the following abstract of the second paper sent to the Admiralty by Mr. Moseley, the first naturalist of the *Challenger*. It described the vegetation of Bermuda and the surrounding sea, and was read before the last meeting of the Linnean Society.

"About 160 species of flowering plants were gathered on the island, but of these not more than 100 were certainly native. Those of West Indian origin were probably brought, as Grisebach had suggested, by the Gulf Stream or by cyclones, there being no winds blowing directly from the American coast which would be likely to carry seeds, which might, however, be conveyed from the continent by migratory birds. A note by Professor Thiselton Dyer, appended to the paper, stated that 162 species sent over by Mr. Moseley had been determined at the Kew Herbarium, of which 71 belong to the Old World, while two, an *Erythraea* and a *Spiranthes*, were plants hitherto unknown as confined to single localities in the United States."

PROFESSOR AGASSIZ said to a friend, only the evening before he was stricken down, in reply to that friend's admonition that he ought not to work so hard: "Give me four years more, and I shall have so far accomplished the task which I have set myself to do, that I shall be willing to leave it."—*The Index*, Boston, December 25.

THE Emperor of Brazil has appointed Dr. Wm. Huggins, F.R.S., a Commander of the Order of the Rose. The appointment was made some months since, but the notification of it has been accidentally delayed.

Land and Water reports the following arrivals at Jamrach's:—

1 pair Harnessed Antelopes (*Tragelaphus scriptus*).
Two Bonnet Monkeys (*Macacus radiatus*).
One Laponda Monkey (*Macacus nemestrinus*).
Three Arabian Baboons (*Cynocephalus hamadrias*).
One pair Plantain Squirrels (*Sciurus plantani*).
One Sumatran Porcupine (*Hystrix longicauda*).
One Pair Hoffmann's Sloths (*Choloepus Hoffmannii*).
Two Cock Reeves' Pheasants (*Phasianus reevesii*).
Ten Ruddy Sheldrakes (*Tadorna rutila*), from Africa.
Four Ruddy Sheldrakes (*Tadorna rutila*), from India.
One Goliath Heron (*Ardea Goliath*).
One Grey Pelican (*Pelecanus lacteus*).
One Pair Hanging Parakeets (*Loriculus sclateri*).
One Mealy Amazon (*Chrysotis farinosa*).
One pair New Parakeets (India).
Twenty-eight Grey Parrots (*Psittacus erithacus*).
Four small Cockatoos (*Cacatua sulphurea*).
Twelve Rosa Cockatoos (*Cacatua roseicapilla*).
One Black Cuckoo (*Eudynamis orientalis*).
Three New Java Sparrows from Japan.
One Indian Starling (*Lamprocolius contra*).
Five pair Whithats (*Munia penelope*).
Six Learned German Bullfinches.

MR. FRANK BUCKLAND contributes the following obituary of Mr. E. Blyth to *Land and Water*:—

"Blyth was originally educated as a chemist, but at an early age took a great fancy to natural history, spending most of his time in the country, studying the habits of birds, &c. He contributed much to *London's Magazine* and other works, and was appointed curator to the then existing Ornithological Society, which held its meetings in Pall Mall. He resigned this appointment on being elected curator of the Asiatic Society of Calcutta—a position which he occupied for twenty-two years. Returning to England with a vast fund of natural history knowledge, he contributed many exceedingly valuable papers under the *nom de plume* of 'Zoophilus,' both to *Land and Water*, and afterwards to the *Field*. His series of chapters on 'Wild Types' in *Land and Water* is acknowledged by all naturalists to be a most valuable contribution to modern zoological literature. I therefore sincerely trust that they may shortly be published in the form of a book, in which should also be included his writings on the *Fishes of Calcutta*, *Our Horn Gallery*, and other able essays. He was almost a daily visitor at the Zoological Gardens, and continually attended the meetings at Hanover Square. Blyth was remarkable as having a most remarkable memory, especially as to scientific names of mammals and birds; he was also a first-rate botanist. He knew geology and shells, both fossil and recent, quite

well; and I do not recollect any man who united in himself such a vast various knowledge of natural history. By the death of Mr. Blyth science has lost one of her most able professors, and natural history circles a kind-hearted and generous-minded friend."

In the notice of Mr. Alexander J. Ellis's researches in the comparative phonology of the English Dialects, which appeared in last week's ACADEMY, we referred to the importance of good specimens of Warwickshire vernacular, as illustrating the presumed dialectic character of many Shakespearean phrases. May we also point out the importance of good Worcestershire specimens, in illustration of the older dialect of *Piers Ploughman*? We see that Mr. Skeat, in the preface to his recently published C text of this great poem, comes to the conclusion that the MSS. from which his B and C texts are published may be taken to represent satisfactorily the dialect of the writer himself. This is a *Mixed Dialect*, meaning, we presume, not that the author mixed the words and grammatical inflections of different dialects into a *lingua franca* of his own, but that he used the dialect of a district, in which, from its border character, such a mixed dialect was in everyday use. Now according to Prince L. L. Bonaparte's classification of the existing English dialects, Worcestershire still preserves such a mixed dialect, being the county in which Northern (Mercian), Eastern (Middle Anglian), and Western (Saxon) phases of speech all meet. Among the points noted by Mr. Skeat, we find the use of both endings, *-en* and *-eth*, in the plural indicative of verbs. The Mercian dialect still uses *-en*, *we knave'n*, at least occasionally; in Saxon or Devonian varieties we find *-eth*, *we think'eth*; but the Anglian dialect seems to have dropped the terminations. What is the case in Worcestershire? In the pronouns Mr. Skeat finds both *hwe* or *heo* and *sche*; *hoo* is still Mercian. In many instances also the *f* is found to alliterate with *v*, showing the well-known Somerset pronunciation of *v* for *f*, as in *vire vishes*, which was within a few centuries common to Kent, Surrey, and the country south of the Thames generally. Of this we have no doubt Worcestershire still retains traces, as it is common in Hereford, and occasional even in West Northamptonshire. So also *Piers Ploughman* often shows the past participle in *y-*, now represented in the *a-*, of *a-zung*, *a-wore*, = *y-sunge*, *y-frore*; and the infinitive in *-i-ye*, as in the modern Dorset to *zingy*, to *laughy*. It does not seem to have been noticed that a similar mixed dialect, though on the whole much less South-western, is contained in the Shropshire poems of *John Awdelay* (edited in part by Mr. Halliwell for the Percy Society, 1844). Here we have the plural indicative both in *-en* and *-s*, and more rarely in the southern *-eth*, though *thei beth* and *thei bene* are about equally common, the imperative *prays!* and *prayeth!* the second person thou *has* and thou *hast*, the past participle in *y-*, *i-*, *i-lost*, *y-take*. The southern consonants *v* for *f*, &c., do not seem to occur. All these border or transition phases of English are very interesting, and we learn from Mr. Ellis that he is still in want of good specimens of many of these, in particular Warwick, Worcester, Cheshire, Stafford, North Hereford, and Lincolnshire.

We have received a copy of "The Dialect and Archaisms of Lancashire," being the first report of the Glossary Committee of the Manchester Literary Club," written by Mr. J. H. Nodal; also a few pages extracted from the transactions of the same club, relating to the same subject. It is very satisfactory to find that the dialect of this county has thus been taken in hand, and that there is every prospect of the ability of the club to give a good account of it. They have wisely resolved to make the 'Glossary' as full and exhaustive as possible, for which they will receive the thanks of all careful students; it would indeed be a disheartening matter if it had to be done all

over again from any failure of theirs in this respect. It is also most satisfactory to find that they have established friendly relations with the English Dialect Society, and have adopted the same size of page and form of publication. The only drawback which we observe is in the matter of the pronunciation. Instead of adopting Mr. Ellis's system of glossic notation, the completeness of which has been proved by the fact that it has already been used for collecting provincial sounds from almost every dialect in England, Mr. Nodal reports that the Manchester Literary Club "have resolved to construct a simple table of sounds and symbols" for the express purpose of representing the Lancashire dialect. They do not say what this "simple" system is; but we may confidently predict that it will break down, and be worse than useless, from the fact that writers who find the glossic system too difficult must have everything to learn in phonology, and be quite unable to appreciate those minute shades of sound which make all the difference between the pronunciation of Lancashire and that of the adjoining counties. A far better plan would be to adopt the glossic system partially; that is, to insert the pronunciation, according to that system, of such words as they can record, and to leave it out otherwise. Or, again, the pronunciation might be inserted by some one who has paid special attention to it. If neither of these plans be adopted, the last remaining plan would be to omit it. Such omission would be a trifling inconvenience in comparison with the adoption of a new "simple table of sounds." The first part of the 'Lancashire Glossary' will contain all the words from A to E, and it will be completed in three parts. In addition to the three sections of the 'Glossary' proper it is proposed to publish a fourth part, containing essays and papers elucidating various phases of the dialect. Altogether it is an important work.

In addition to the Glossaries mentioned in our last (p. 16) the English Dialect Society will issue the following two series, both edited by Mr. Skeat:—

Series A. Bibliographical. A List of Books illustrating English Dialects. Part I. containing a General List of Dictionaries, &c.; and a List of Books relating to the Counties of England.

Series C. Original Glossaries. Part I. containing a Glossary of Swaledale words, by Captain Harland. Mr. Clough Robinson is completing his Glossary of Yorkshire words used near Leeds, &c., for the Society, and many other local Glossaries are in course of compilation for it. The Society has begun work just in time to save the provincialisms existing in the mouths of the present school-less aged poor.

THE Secretary of the Society of Biblical Archaeology sends us the following summary of papers read last Tuesday, January 6:—

"1. *The Sallier Papyrus containing the Wars of Rameses Meriamun with the Khita*. Translated, with Annotations, by Professor Lushington.—This well-known text was supplemented by a fragment from the Raitet Collection; it contains perhaps the most vivid picture of a pre-Homeric battle extant; the king himself, the chief actor, frequently speaking in the first person. The two finest passages, the prayer of Rameses to his father Amun, and the defeat of the Hittites, possessing peculiar beauty, in addition to the interest attaching itself to a people who, about 1200 B.C., were formidable enemies to the Egyptians themselves. The value of the translation was enhanced by philological notes.

"2. *On some Illustrations of the Book of Daniel from the Assyrian Inscriptions*. By H. Fox Talbot, F.R.S.—In this paper is produced corroborative evidence of the extreme forms of punishment by a Fiery Furnace and the Lion's Den, as related by Daniel, from the Annals of Assurbanipal, who states that, having conquered his brother Saumugina, he executed him by throwing him into a burning fiery furnace, together with many of his adherents, about the seventh century B.C."

FINE ART.

NEW MUSICAL PUBLICATIONS.

Hymn for Advent. Written by Fr. Rückert. Set to Music for Solo Voices, Chorus, and Orchestra, by Robert Schumann. Op. 71. Vocal Score.

Requiem for Mignon. From Goethe's *Wilhelm Meister*. For Solo Voices, Chorus, and Orchestra. Composed by Robert Schumann. Op. 98b. Vocal Score.

Requiem für Chor und Orchester. Composit von Robert Schumann. Op. 148. Clavierauszug.

Lurline. Poem by W. Müller v. Königs-winter. Set to Music for Solo Voices, Chorus, and Orchestra, by Ferdinand Hiller. Op. 70. Vocal Score.

Spring-time. Poem by Immergrün. Set to Music for Chorus and Orchestra by Ferdinand Hiller. Op. 119. Vocal Score.

Requiem. The Words selected from the Holy Scriptures, for Solo, Chorus, and Orchestra, composed by Johannes Brahms. Op. 45. Vocal Score. (London: Stanley Lucas, Weber & Co.)

THOUGH in many respects differing widely from each other, this interesting series of reprints may appropriately be classed together, and noticed in the same article, as being all in various ways representative of the school of modern German musical thought, which is more and more attracting the notice of connoisseurs and amateurs in this country. The enterprising publishers have conferred a substantial benefit on English musicians by presenting these works, for the first time in a form available for our choral societies, with an English text. The translations, which in the case of several of the pieces are from the experienced pen of Madame Natalia Macfarren, are on the whole excellently done; and the same praise can, without reserve, be given to the piano-forte arrangement of the orchestral parts, that of Brahms's *Requiem* being particularly remarkable for richness and fulness without unnecessary difficulty.

Though Schumann has already taken a place, which few will deny him, among the "classical" masters, he may also be justly ranked as belonging to the new German school, of which, indeed, he was in many respects the pioneer. Just as in him we trace the influence of Beethoven and Schubert, though modified by his own striking individuality, so in his successors, such for example as Brahms and Raff, we find abundant indications that their style is in a large measure founded upon his. No disparagement is intended in saying this. Every powerful intellect must leave a distinct impression on its age; and in no art is this more clearly to be seen than in music. The influence of Handel on the musical productions of this country is unmistakeable, while in Germany Mozart and Mendelssohn have had imitators who may be numbered by scores. Even Beethoven, the greatest and most original composer that the world has yet seen, clearly shows in his earlier works the trace of the Mozart spirit. So with Schumann himself. In him we find the further development of the various novel harmonic and rhythmic combinations which were first introduced by Beethoven in his

later works—those of his so-called "third style"—especially his last quartets and sonatas. As a melodist it is impossible to rank Schumann with Beethoven and Schubert; but he frequently, by his exquisite harmonies, produces a mental effect which prevents our feeling the comparative poverty of his melodic invention.

With the exception of the *Paradise and the Peri*, which has been several times performed in this country, Schumann's larger vocal compositions are but little known here, even by name. Many of our readers will probably be surprised to learn that no less than eighteen large vocal works by him of various kinds are published in Germany, and they will doubtless be glad of the opportunity of making the acquaintance of some of the best of these in the present edition.

The *Hymn for Advent* (*Adventlied*), which stands first on our list, is as characteristic an example of its composer's peculiar style as any work from his pen, and it affords an excellent illustration of what has been said above as to Schumann's reliance for effect upon his harmony rather than his melody. With the single exception of the opening soprano solo, "The King of kings is hither faring," there is hardly a phrase which dwells in the memory after hearing or reading the work; yet such is the truth of the expression and the perfect harmony of the composer's thought with that of the poet that the idea of a want of melody scarcely presents itself. The general tone of the work is devotional, in parts one might almost say mystic, and the frequent use of contrapuntal contrivances gives it an ecclesiastical colouring well suited to its subject.

Even more charming than the *Hymn for Advent*, and quite as remarkable for the great effect produced without having recourse to "naked, absolute, ear-tickling melody," is the *Requiem for Mignon*. Readers of the *Wilhelm Meister* will doubtless remember the scene of the obsequies of Mignon, with the beautiful and touching song beginning "Wen bringt ihr uns zur stillen Gesellschaft?" The music with which Schumann has illustrated this scene is conceived with wonderful appropriateness to the situation, but it relies for its effect entirely on the mental condition it produces on its hearer. The solemn opening, with its dialogue between the chorus and the solo quartet of sopranos and altos, the chorus, "From your sorrow weave soul-stirring song," and the final chorus, "Come, oh children," are most impressive; but their beauty is of a kind which language cannot describe; because as Wagner has so happily remarked, "Just where speech ends, music begins." It is doubtful how far such music as this would appeal to popular sympathy here; there is probably not enough "tune" about it to catch the public ear; but by cultivated musicians it cannot fail to be appreciated.

The *Requiem*, Op. 148, belongs to a different category from the two works just noticed. It is one of Schumann's later compositions, and was written in the year 1852, a period at which signs of the mental affliction which overshadowed his later years were already beginning to appear. Hence it is a more unequal work than many of the master's

earlier productions—in many parts being of extreme beauty, as, for instance, in the opening chorus, "Requiem æternam," the alto solo, "Qui Mariam absolvisti," and the too short "Benedictus;" while in other parts of the work, such as in portions of the "Dies iræ" and "Domine Jesu Christe," the effect is somewhat heavy, laboured,—*gesucht*, as the Germans say; the ideas seem forced, instead of flowing naturally. This peculiarity to a larger or smaller extent characterises all Schumann's later works. Like beams of sunshine in the pauses of a thunderstorm, glimpses of his earlier and more natural style break at intervals through the clouds by which his intellect was being gradually enveloped.

Ferdinand Hiller is one of that large class of most "respectable" composers (using the adjective in its etymological sense, as "worthy of respect") who possess every qualification for their work except that high attribute of genius which is allotted to but few. Equally distinguished as composer, pianist, and conductor, he occupies a prominent place among living German musicians. His music is always thoroughly good, clear in form, highly finished in detail, often very graceful and pleasing; but he never produces the impression of great genius, though he may fairly claim a good position among the *dii minores* of music. Of the two works before us, the *Spring-time* is the more pleasing; and it affords a very good example of its composer's style. It is a chorus in two movements—a graceful *andante*, succeeded by a very bright and spirited *allegro*. There are occasional reminiscences, without absolute plagiarism, of Mendelssohn, but not sufficient to detract from the interest of the work. The *Lurline*, though more extended and ambitious in form, being a cantata in six movements, is on the whole less interesting, being, to tell the truth, in parts slightly dry. Some of the movements, however, especially the opening, and the "Chorus of Nixies" No. 3, are excellent. Hiller's music is comparatively so little known in this country, that the publication of these two little pieces in a cheap form is heartily welcome, even though they may not rank among the masterpieces of our art. Were no music written or published except that which displays genius of the highest order, our concert *répertoires* would be indeed limited.

Brahms's *Deutsches Requiem* is a work which, to have justice done it, would require a far longer notice than our limits will allow. With the single exception of Wagner, Brahms probably at this moment occupies in Germany the highest place of all living composers; and with Wagner comparison is almost impossible, as the latter is pre-eminently a dramatic composer, whereas Brahms has, so far as we are aware, written nothing for the stage, but has attempted nearly every other branch of composition. He possesses great originality and true poetic feeling, and his music, though frequently very difficult and complex, is rarely if ever obscure; but, in common with most of the "new German" school, he is sadly wanting in conciseness. The diffuseness to be met with in most of his larger works is not with him, as with some composers, a cloak to

cover the weakness of inventive power; for he certainly has no lack of ideas. In his case it seems rather to be intentional: he lays out his work on a very large scale; but, inasmuch as average hearers cannot take more than a certain quantity of music at a dose, he in places becomes tedious rather than impressive. To him might sometimes be applied the words addressed to the old clergyman, "Sir, you first preached me into a good frame of mind, and then you preach me out of it again!"

It is this diffuseness, probably, which in a great measure explains the comparatively cool reception given to the present work on its first public performance in England at one of last season's Philharmonic concerts; for in all other respects the *Requiem* is a masterpiece. Originality of idea, perfect appropriateness of music to words, complete mastery of all technical and contrapuntal resources—such are the impressions produced by reading or hearing it. It should be stated that the work is not a setting of the funeral service, as might be imagined from the title. The text consists of a selection of passages from the Scriptures, appropriate to a funeral, such as "Blessed are they that mourn," "Behold, all flesh is as the grass," &c. Of the seven movements contained in the piece it is difficult to say which is the finest; perhaps the funeral march "Behold, all flesh is as the grass" is the most impressive number, and the solo and chorus "Ye now are sorrowful" the most purely beautiful; while special mention should also be made of the wonderful fugued pedal-point on the words "But the righteous souls are in the hand of God," and of the bold chorus "When the last awful trumpet." But the whole work is so full of interest that the only possible advice to musicians is to get it, and study it for themselves. It is indeed—after making all deduction for its, in places, too great length—one of the most remarkable of modern German compositions.

EBENEZER PROUT.

THE LANDSEER EXHIBITION AT BURLINGTON HOUSE.
(Second Notice.)

IN the few preliminary remarks which we made on this collection in our last number, we pointed out the chief distinction of Landseer amid animal-painters—a distinction which has been very accurately and generally recognised of late years. While other artists have distanced him in qualities proper to representative art, he has exceeded them in sympathy and discrimination. To take two of the most celebrated and powerful masters who ever dealt with brute life—Snyders and Jan Fyt: one finds in these men next to no traces of fellow-feeling or affection for the creatures they depict. Let the wild boar gore and maul ever so many hounds, it is of no consequence to Snyders. All he has to do is to put as much force as his very vigorous temperament and pencil enable him to get into the sprawling, howling, convulsed creatures, and to give them as much variety of distortion and of pain as he can. The more the merrier. Jan Fyt presents the most solid, robust, distinct portraits of his dogs; but after all they are, and remain, specimens of the canine race, not individuals having a personal relation to human masters and friends, and hence a claim on the painter himself and the spectator. With Landseer the case is very different; partly because he was a genius, and an individual having his own way of looking at things, and partly because he

belonged to these modern times. His painting is that of a man who has been trained to read books of "Anecdotes about Animals"—the marvels of instinct, and the urgent necessity on which the Society for the Prevention of Cruelty to Animals was established. The feelings of the sportsman in a country where sporting is so much identified as here it is, with the privileges and delights of the upper classes, and where it is attended with comparatively little of danger or adventure, are also a prominent ingredient in the spirit of Landseer's work. His animals are mostly trained and civilised, or else such as, being assailed and overmastered by the training and civilisation of the former class, are of equal interest to the sportsman. Dogs, horses, and deer make up, probably, two-thirds of his *personnel*. The lion has not been neglected: sometimes he has been studied with an eye to the bronze-cast lions in Trafalgar Square, or with retrospective glance at that undertaking; sometimes he figures under the quelling hand of Van Amburgh. Monkeys, bears, boars, foxes, sheep, cats, rabbits, squirrels; parrots, eagles, and other birds,—make not infrequent appearances. But horned cattle are treated very sparingly, while such creatures as an elephant, rhinoceros, gnu, walrus, or giraffe, or a boa-constrictor, were not in Landseer's line. He did not travel in remote regions for his pictorial purposes, nor work up into compositions such material as he could watch and examine at a menagerie. Of the hippopotamus he did, indeed, note down a very clever little record: this consists of two *Sketches* (No. 126), "done in a few minutes at Buckingham Palace, to give the Queen an idea of the animal which had just come over to the Zoological Gardens, in 1850." *A Pike, Pencil Outline* (131), is one of the very rare instances in which fish received any measure of his professional attention.

The position of Landseer in art was something like that of Lord Palmerston in politics: there was, indeed, a sort of resemblance in their faces. We could all see that Sir Edwin's range was limited; his knowledge general and readily available, rather than profound; his originating energy, as distinguished from fertility of resource, not large. But he was always in good humour with himself, and on pleasant terms with others: sturdiness and ingenuity went hand in hand in his performances; health and fine spirits abounded in them. He was perpetually plausible; but, if we tried to reduce his talent to mere plausibility, we soon found that that was its surface, not its core, and that the innate faculty was both large and fine. He understood and hit the taste of every class in the British nation, and reigned with unquestioned sway. After he had performed his one memorable feat of introducing into art, or at any rate defining and fixing therein, that important personage—the intelligent and semi-human beast, amenable to and interpretable by the nineteenth century,—he produced, not much indeed in the way of innovation, but a deal of quick, unanxious, and yet permanent work. In adaptability of mind he far excelled all other animal-painters, and also in pointedness of suggestion. We read his canvases like books, constantly with relish and admiration, sometimes with keen delight and a thankful spirit to so gifted and kindly an intellect—so direct, disciplined, and masterful a hand. Certainly, in fineness and richness of knowledge—the knowledge of a zoologist, and of an artist too—Landseer could not be pitted against such a man as James Wolf; and it may even be said that Wolf has shown powers of ingenious combination and dramatic presentment not unworthy to be named along with those of Landseer: the latter, however, had the birthright, and always retained it unimpaired. All the opportunities that Wolf offered to the British public of finding out that a second great (in some qualities unequalled) animal-painter was among them, produced little result. Their glance reverted to another Skye terrier by Landseer, painted with eyes

of more than human significance dimly discernible through pendent shagginess of hide, and all gleanings of Wolf from all departments of the vertebrated kingdom failed to divide their suffrages; though, indeed, the merit of this excellent artist has been amply recognised by the best qualified observers whether in the walks of science or of art.

In the Landseer Exhibition at Burlington House we can study the progress of our master's style from first to last. His childish works are more than promising: the *Alpine Mastiff*, for instance (133), "drawn when he was a boy," though it may be a little heavy-handed, is a signally strong and most successful study. The pictures of his early period show rather prominently the influence of James Ward. They are firm and somewhat "stringy" in manner, with considerable action and much realisation, and a tendency to more bright and positive tints of colour than prevailed in Sir Edwin's later practice. Already there is much anecdotal sprightliness, and what may be called a witty treatment of the subject, which, however, becomes more salient in the works of the middle period. An excellent example is No. 326, *Bull-baiting, an early Study*; in fact, this is among the most grand and perfect things, in essentials, that the artist produced. *The Boar Hunt*, 1821 (381), is a remarkable success, combining Snyders and Ward in some degree. Young as he still was in 1824, we find him already in full possession of his powers, and wielding them with the fullest mastery: the widely-known picture of *The Cat's Paw* (281) demonstrates this, and ranks among his finest achievements. The visitor should observe, also, as characteristic of Landseer at his choicest, and therefore as marking about his best period, one of the works of 1835 (No. 200), *Odin—Mastiff-bloodhound*, "painted at a single sitting within twelve hours, with the object of showing the superior effect of one continuous effort over more elaborated work."

Two of Landseer's most popular pictures and engravings are the *Bolton Abbey in the Olden Time*, and *The Return from Hawking* (214 and 207), painted in 1834 and 1837 respectively. These, however, are by no means of his finest manner. Both betray excessive facility of the sort intended to secure the applause of the multitude, or more especially of the *beau monde*. *The Return from Hawking* is particularly open to this objection; the *Bolton Abbey*, though somewhat too dexterous and got-up, being, after all and indisputably, a very able performance. In the *Return from Hawking* we see strong symptoms of that fashionable influence which did much to attenuate and damage his style; paring away peculiarities, prettifying the young ladies, the children, and even the pet animals, of aristocrats, and stroking down his strength, as one polishes the glistening fur of a cat. This regrettable process got a great deal worse when Sir Edwin had to work for the Queen and Prince Albert. Whatever may be the cause of this degeneration, it is certain that most of the pictures turned out to their order are eyesores in executive respects, although of course, in some of them, the same cleverness of portrayal and of expression as in other works shines forth, and attests the hand of the master. Specimens of the defect we are adverting to are Nos. 173 and 258, both painted in 1842, and singularly dear, in the form of engravings, to the insatiable eye of loyalty. The former of these is *Windsor Castle in Modern Times—the Queen with the Prince Consort and the Princess Royal; dogs, dead game, &c.*; and the latter, *The Queen with the Princess Royal and the Prince of Wales*. But Landseer could go far lower even than these works, when frippery had to be painted for sovereign patronage. No. 211, *The Queen as Queen Philippa, and the Prince Consort as King Edward III.*, 1842, is truly deplorable. When it comes to the small canvas, No. 226, *The Queen in a Fancy Dress*, 1845, the knightly pencil is found to have descended to the style of a penny theatre; one would fain consign the gewgaw

to the fire, or to what most domestic privacy Windsor Castle or Buckingham Palace can provide for it. The big affair, No. 203, *The Queen Landing at Loch Muich*, is only a few shades better than these last two: the sorry stagey method of it may be probed in this gallery by comparing some of the heads of Scotch attendants in the picture with the broad sketches made from the same persons as preliminary studies. But enough of this. It was Landseer's misfortune to be employed by the Court; and the like favour becomes a cruelty to any artist who, not having an unusual degree of bluntness of character, feels that his patrons expect him to "prophecy smooth things, prophecy deceits," concerning them, in the language of art. Grimalkin pats the mouse with a lightsome but not a benevolent paw. Yet we may point to the *Eos*, 1841, the *Prince Consort's Favourite Greyhound* (323), as a proof that Landseer could paint a dog consummately well, even though the Prince Consort was its owner. Possibly, his Royal Highness's hat, which appears in the picture, may be a little flattered; but his Royal Highness himself is not included in the composition, and has, therefore, not affected it detrimentally.

One of Landseer's grandest and most operose works is the famous picture painted in 1838, entitled *There's Life in the Old Dog yet*. A subject of the animal life proper to our country, more full of drama and scenic magnificence, and of powerful appeal to the feelings, could hardly be devised. The two exceedingly forceful subjects of stag life and death, named *Night and Morning*, 1853 (Nos. 295 and 287), are remarkable for the strength and even brilliancy (rare with Landseer) of their colour and tone, not to speak of general handling, in which he always excelled for speed and deftness. This was one of the years when the rising "pre-Raphaelite" school of painters was compelling all sorts of old practitioners to work with greater stress of faculty and of study, or else to be left behind in the race of art; Landseer was doubtless not unconscious of this incentive when he painted the two pictures in question. Four of the specially interesting works in the collection are those numbered 181, 413, 419, and, above all, 434, showing as they do the high aptitude which he possessed for landscape-painting, of suggestive and poetic effect: these pictures are named *Hunter and Bloodhound*, *Landscap*, *Poachers*, and *Evening in the Highlands*. Other three may be pointed out as being masterpieces of a consummate kind, such as his reputation may be left to rest upon, fearless of the future:—*The Otter Hunt*, 1844; *The Random Shot*, 1848; and *The Sick Monkey*, 1870 (Nos. 191, 217, 190). As long as these works exist, Landseer must always rank as not only a talented and admirable, but truly a great, painter of animal life; a master of the vitality and motion, the expression and excitement, the comedy and tragedy, the pathos and beauty, of his subject-matter. We only select these three from a multitude, naming them, not as exceptions to the ordinary range of the painter's power, but as first-rate examples of it, companioned by many, absolutely rivalled by few, surpassed by none.

All London will be looking at the Landseer Exhibition, and feeling how vastly more there is to linger over and enjoy in it than we could speak of in detail in several pages of the ACADEMY. Here, therefore, we may be content to close, and leave aught else to the eyes of the exhibition-goers. They will not fail to look upon the works with that personal regard in which Landseer was deservedly enshrined by his countrymen, and with that sympathy in the joys, sorrows, and humours of brute life which his pictures are so especially qualified to quicken and intensify.

W. M. ROSSETTI.

THE *Pall Mall Gazette* states on the authority of an Italian paper, that Dr. Hillebrand will give during the spring a course of lectures in French at the Institute of Florence on *Faust*.

"JEAN DE THOMMERAY" AT THE THÉÂTRE FRANÇAIS.

M. EMILE AUGIER has broken his silence, though he has broken it but timidly, in concert with M. Jules Sandeau. The two have dramatised for the Théâtre Français a story which one of them (M. Jules Sandeau) contributed to the *Revue des Deux Mondes*. It was called in the magazine *Jean de Thommeray*, and it retains that name at the theatre. It is an unusual thing for M. Emile Augier to work with anyone else. Hitherto his efforts have been chiefly his own, and that will probably continue to be true of his successes. *Jean de Thommeray* was a thoughtful, descriptive novel, of the sort to which the readers of M. Sandeau are no strangers. But, as a play, it seems wanting in subject—lacking both briskness of incident and the struggle of passions. Its style is naturally too good to allow of its being a failure: and the end, if it does not crown the work, at all events redeems it. But certainly it is not a triumph. It will not live with the *Fils de Giboyer*, with *Les Effrontés*, and the rest.

Jean de Thommeray is a young Breton, who has had his earlier education at the family castle in Finistère, whither, when the piece opens, his soldier brothers are returning, escorted by the Breton peasants, marching *au son du biniou*. He is moved somewhat by the incident, one supposes, for they cry, "Vive la France!" and that is the key-note of the drama. Presently the young man goes to Paris, more or less under the patronage of the Baronne de Montlouis. He learns the worst side of Paris life, such love as he has for the Baronne not interfering with this. He is known at gaming-tables. He loses money. He proposes to put himself right by marriage with the daughter of a great financier, whose methods of business can only be made respectable by a family connection with the *grand monde*. But this is not carried out; and as incidentally Jean has established relations with Blanche de Montglars—a lady of the Bois—he loses yet more money and credit, and falls upon evil days. The Baronne dismisses him with the information that he is already forgotten. But her own constancy seems to be a matter of doubt.

Jean is ruined some weeks after the declaration of war with Prussia. Finding Paris invested, it is one of his first ideas to speculate in provisions. But for the son of a Breton noble perhaps a better fate may be in store. Walking quietly one night by the quay-side in Paris, he hears again the melancholy strain of Breton music. Here are the volunteers of Finistère; and his father is at their head. He moves towards them, and his father, affecting not to recognise him, says only—

"Comment vous nommez-vous?"
 "Je m'appelle Jean."
 "Qui êtes-vous?"
 "Un homme qui a mal vécu."
 "Que voulez-vous?"
 "Bien mourir."

So they give him a gun, and he marches off with the rest. . . . "Vive la France!"

The play has been considerably altered from the novel, and not, it is thought, by any means improved. The fine style prevents its being quite a failure; but even this last scene—so effective at the theatre—does not make it quite a success. The characters are not happy ones, and there is little opportunity for very exceptional acting. But the *ensemble* is generally good—as, indeed, it ought to be, when it is remembered that comparatively unimportant parts are played by such finished and admirable comedians as Got and Coquelin. Mounet-Sully represents Jean de Thommeray with scarcely the effect that was expected from him. Mdlle. Favart (whose approaching retirement from the stage has more than once been hinted at) is an adequate exponent of the character of the Baronne. Mdlle. Reichenberg plays the daughter of the financier, and Mdlle. Croizette plays "the Lady of the Bois," whose appearance at

the Théâtre Français is a questionable advantage. Maubant and Madame Guyon are considered very satisfactory representatives of the old Breton nobleman and his wife.

MR. GILBERT'S "CHARITY" AT THE HAYMARKET THEATRE.

IN one's literary maturity one may sometimes atone for the errors of one's literary youth. Maturity comes all at once in some cases. It has come to Mr. Gilbert with *Charity*.

A few years since, in *Randall's Thumb*, Mr. Gilbert, dealing with a modern story as distinct from a modern subject, produced a work which showed us several excellent scenes and several effective stage characters—such, perhaps, as he might have contributed to a drawing-room entertainment, ensuring thereby its liveliness, not its unity. Later, in *The Palace of Truth*, the satirical power which had been distributed over many an isolated sketch was concentrated on a leading idea. Afterwards, in *Pygmalion and Galatea*, a certain element of tenderness and poetry, which was not wholly Miss Robertson's, claimed recognition, and received it. Then, in *The Wicked World*, a train of thought, which had been previously presented, suffered from infelicitous illustration. And now, in *Charity*, the author, wisely returning to modern story, has done so apparently on the condition that he is not only to amuse—that he may teach not only incidentally. Crediting his audience with something of that capacity to bear the discussion of grave subjects at the theatre which is known to belong to the playgoers at the Gymnase and the Français, he has grappled with a difficult social theme, and has treated it with a fearless vigour and an unrestrained freedom. The effort is, at the same time, serious and bold; and the result of it is a work which has all our sympathy and much of our admiration.

To put before us in the strongest light the common social cruelty of a refusal to forget in a woman one error of youth, however amply atoned for, and the uncommon personal cruelty of an individual hypocrite's determination to benefit by this woman's exposure, may, perhaps, be said to be the aim of *Charity*. An extreme but still possible case is selected as representative; and this case—that of Mr. Gilbert's Mrs. Van Brugh, the now earnest and anxious helper of many a social outcast—is presented with all the ability of a writer who is something of a master of stage effect; with every aid of well-knit story, keen dramatic characterisation, and terse, sharp dialogue. Never before was Mr. Gilbert so fully "master of his means;" never before was the *possession* of the means—not to speak of the *command* of them—so apparent. And the result is a work of high interest, fine teaching, and strong emotion; a popular play which may be also a useful one—useful, perhaps, even by reason of its exaggerations; for a public without sensibility must be hit hard. That one supposes to be the reason for the extreme strength of colour which Mr. Gilbert has put into his picture. Though, no doubt, he agrees with Sir Peter Teazle that "we live in so wicked a world that the fewer we praise the better," he can hardly seriously believe in the existence of so stony a monster as the smug Mr. Smailey, who remorselessly hunts down his Mrs. Van Brugh: to do that would argue a profound and cynical distrust of humanity, almost as pitiable as the creed of Smailey himself. The figure is coloured for the stage, and the actual stage demands high colour—that is its excuse or justification. And, after all, it is perhaps not coloured much more highly than *Tartuffe*. Subtle and delicate analysis of evil is immensely rare—much rarer than one thinks—upon the stage; where the work must be rapid and the effect immediate. Perhaps, within living memory, only one supreme novelist has accomplished it. Balzac knew the whole of humanity, and exhibited it. He was not popular at the theatre.

If the portrait of Mr. Smailey were the only

highly coloured and seemingly improbable thing in Mr. Gilbert's *Charity*, one would assign its exaggeration to a wholly deliberate intention, formed on the conviction that the stage requires such colour. But one or two other points occur to us. When Mrs. Van Brugh has lost her reputation, she receives several despatches bearing on her change of circumstances. That from the popular photographer, who respectfully solicits her to sit for her likeness, is a witty hit—which no doubt the facts justify. More than this, it is even possible that the "wider sphere of usefulness" afforded by a country living might induce here and there a clergyman to accept at her hands a benefit which he would otherwise decline. But the respectful remonstrance of the almshouse-women and the school-children, drilled by their teacher, is a touch beyond truth, in which Mr. Gilbert, strongly possessed by his theme, has forgotten Talleyrand's maxim—quite as good for artists in literature as for artists in diplomacy—"Above all, no zeal!" The same zeal may possibly be traced in another matter. Mr. Gilbert has ignored the fact that there is occasionally some insincerity even in those who do not profess to be more religious than their neighbours. Any writer who was more exclusively an artist would have been somewhat more restrained. But Mr. Gilbert has not only presented a satire; he has launched an invective.

The ingenious construction of the earlier scenes—which are full of sharp turns and new situations—affords opportunity for much delicate acting; and the third act gives occasion to Miss Robertson (Mrs. Kendal) for the greatest display of power which she has yet enjoyed. That occasion is seized to the full. The author's outline is so filled up by the actress as to give every evidence of study—study so sympathetic, vivid, and personal that there are many points where interpretation stops and creation begins. No one could enter more fully than Miss Robertson does into the character Mr. Gilbert has sketched—a hearty, noble-minded, and impulsive woman, with sense and intellect keenly and finely alive, no longer idly lamenting over that one fault of her youth which is explained eloquently and touchingly enough by Mr. Gilbert, but which two lines in *The Blot on the 'Scutcheon* may here sufficiently summarise:—

"I was so young: I loved him so: I had
No mother: God forgot me; and I fell."

It would be unreasonable to say that each detail is accurately perceived and rendered. Here and there, in the quieter passages, a more entirely satisfactory reading of the part is conceivable. And once, at a critical moment, there is, or seems to be, some failure to realise the importance of that crisis: it is where the actress has to say to her friendly detective the commonplace words, "Mr. Fitz-Partington, pray explain yourself." In view of the circumstances, is it not a mistake to say those words, commonplace though they be, in so unmoved a fashion? And again, at the moment of greatest indignation against the man who will expose her, does not the actress become a little too deliberate—a little too obviously impressive? It may be so. If these are faults, it is well to point them out; but it is doubly well to remember that they are very insignificant in comparison with the great qualities of impulse and emotional power which Miss Robertson, in moments more distinctly pathetic, does so notably display. The sudden pause in the telling of the dreadful story, as she sits in Mr. Smailey's room, while that worthy maintains a terrible composure, as pitiless as if he were the very *bric-à-brac* around him, is one of these. And another moment as fine, the finest, perhaps, of the whole piece, certainly the most moving, is that in which, stung to desperation by the coldness of the threats, Mrs. Van Brugh calls frantically for her daughter, and pours out before the assembled circle the tale of her disgrace.

There is a good deal in the acting of the other characters that the playgoer would find it interesting to analyse with care. Here there can only be room for one or two general comments.

Mr. Howe plays Smailey with much intelligence and a commendable abstinence from the already familiar stage effects of honeyed voice and eyes raised constantly to heaven or the drawing-room ceiling. Mr. Kendal shows discretion in representing the younger Smailey as a not too obvious scoundrel. Indeed, he puts so much feeling into the last act, that his "releasing Eve from her engagement" is, as it should be, a surprise to the audience as well as to the persons of the drama. Mr. Teesdale's hand-shake of silent congratulation—hearty because the lover is his friend, and bitter because he is Eve's lover himself—is a significant detail, of which the significance is fully appreciated and given. But the same actor's subsequent threat of vengeance and righteous indignation has not quite the required earnestness and self-abandonment. Mr. Buckstone, as the ill-used private detective, is full of unctuous humour; Mr. Chippendale is a placid colonial bishop; and Mrs. Alfred Mellon, as Ruth Trudget, a tramp, who is very useful to the conduct of the fable, gives us a character-sketch with peculiar vigour and individuality. The gentle part of Eve, Mrs. Van Brugh's daughter, is played by Miss Amy Roselle with much grace, tenderness, and freshness. *Charity*, of course, is well worth seeing. But it is to be hoped that we have implied that too plainly all along to need to state it explicitly as we end.

FREDERICK WEDMORE.

SIGNOR GIULIO PERKIN.

HAYDN'S *Creation* was performed by the Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, on Thursday evening. As we write at the moment of going to press a detailed criticism would be impossible, were it not fortunately superfluous. A word of mention must, however, be given to the first appearance in London of a new singer rejoicing in the singularly hybrid appellation of Signor Giulio Perkin. The new candidate for public favour, though suffering under the disadvantages inseparable from a first appearance, and that too in the largest concert-hall in London, created a decidedly favourable impression. His voice is a genuine *basso profondo*, of at least two octaves in compass, reaching down to the lower D, and of good quality, particularly in the lower register; he pronounces his words with great distinctness, and sings with considerable taste. In the earlier part of the work, his intonation was occasionally a little at fault; but this may fairly be set down to nervousness, more especially as it disappeared later in the evening. It is to be hoped that he will guard against too great an indulgence in the singer's most common vice—the *tremolo*. If not led astray by bad example, he ought to have a good future before him, and prove a useful addition to the number of our bass singers. The other vocalists were Madame Sherrington, Mr. Cummings, and Mr. Raynham, all of whom acquitted themselves (it is needless to say) most satisfactorily; while the band and chorus left nothing to be desired in their performance of Haydn's familiar music. The recitatives, as at the recent production of Bach's *Christmas Oratorio*, were accompanied on the organ with admirable effect, and we heartily congratulate Mr. Barnby on the reform he has carried out in discarding, we trust for ever, the old-fashioned style of accompaniment.

EBENEZER PROUT.

THE PARTHENON SCULPTURES.

Baywater, Jan. 5, 1874.

The remnant of Philhellenes who still execrate Lord Elgin for having removed the sculptures of the Parthenon to London, will learn with regret that one of their familiar arguments has failed them, inasmuch as the air of Bloomsbury, however bad it may be in other respects, has just been proved to be infinitely less deleterious to sculpture than that of Athens. An opportunity of ascertaining this fact was lately presented on the occasion of making new casts from the slabs of the

frieze which still remain on the Parthenon, it being then found that the surface of the marble had become so thoroughly undermined by the weather that even the tender process of moulding with gelatine imperilled its scaling off. It is unnecessary to say that the sculptures carried away to Bloomsbury are in a very different condition from this. So far the elements alone are culpable for bringing about what *Gothi (et Scoti) non fecerunt*. But what is to be said of custodians who, fully aware of the universal homage paid to the works under their charge, permit them to be wantonly and maliciously defaced? A moment's comparison of the new casts as they stand in the British Museum side by side with the casts taken from the same marbles by Lord Elgin, will show the extent to which this species of Vandalism has been carried. It is no answer to such a charge to say that damage of this kind is less likely to have been done by natives than by foreign visitors actuated by the "chipping" passion, which is not unfrequently accompanied by a degree of cunning capable of baffling the most rigorous guardians, and let us add, of astonishing the otherwise worthy persons who succumb to it.

These remarks, sufficiently warranted by the state of things in Athens, are rendered the more justifiable at present, first by the increased care which is being taken of the Parthenon sculptures in the British Museum, and, secondly, by the revived interest in these noble monuments of art, which is implied by the publication within two years of two exhaustive books, one entirely and the other mostly devoted to the Parthenon. On the first point it is not enough to say that the whole frieze has been covered with glass, and thus effectually protected from the grimy atmosphere, though by this means withdrawn more than could be wished from the naked eye. Fragments which used to be seen in forlorn places, and casts obtained from fragments found in recent years on the Acropolis, have been adjusted to their places, so that the whole procession is now presented as far as possible in a continuous line. Meantime the question is raised again and again, what procession is it?

Two explanations have been offered—the time-honoured one in which the procession is identified with that in which, on the occasion of the Panathenaic festival, a splendid new robe for the ancient image of Athene was conveyed through the town spread like a sail on a mast; and, secondly, Büttcher's explanation, which leaves nothing to be desired except facts in the place of inferences to support it. According to him, we are to begin by believing that the Parthenon was simply a great treasure-house devoted exclusively to worldly affairs, and in no sense a religious building. But this is obviously too sweeping, because the object of the Greeks in storing the public treasures in a temple was undoubtedly to cover them with a certain odour of sanctity. Of course the sanctity in this case may have been merely theoretical, as the absence of all mention of a priesthood connected with the Parthenon would seem to imply. Next we are told that the vessels, dresses, and other gala objects enumerated among the treasures of the Parthenon in the lists which we possess, used to be lent out for public processions, and that it is precisely one of those occasions on which the temple authorities provided a procession with utensils and other articles for a sacrifice which Pheidias has chosen to represent on the frieze. The key to the entire composition is to be found in the frieze of the east front, which serves as a sort of title-page to the purposes of the building. The centre is occupied by a number of persons seated, long known as divinities, but now to be regarded as officials or distinguished visitors, male and female, disposed in two groups, between which on the left are two maidens receiving sacrificial objects, on the right an old man handing over a folded robe to a youth.

* Michaelis, *Der Parthenon*, Leipzig, 1871; and Petersen, *Die Kunst des Phidias*, Berlin, 1873.

Both objects are from the treasury of the Parthenon, and the scene constitutes the last act of the procession as far as that building is concerned. Clearly, however, these distinguished visitors are not here expressly to witness an every-day act of this kind. They have come to see the distribution of wreaths to the victors in the great Panathenaic games, a ceremony which is just over. Now it is not to be denied that to crown victorious athletes within the Parthenon, in presence of the majestic statue of the goddess holding out Victory in her right hand, would be an impressive ceremony. But at present this is only surmised to have taken place from an ingenious combination of two facts, of which the first is, that on certain Athenian stelæ occurs a representation apparently of the colossal statue in the Parthenon, holding out a wreath towards a mortal, and the second that in the inventories of the treasures in the Parthenon is mentioned an ivory table on which, it is assumed on the analogy of a similar table in the temple of Zeus at Olympia, the victors' wreaths were placed. However disposed one might be to accept this theory in general, there are several points of detail in which it is impossible to follow its author. One of these is his explanation of the seated figure on the east frieze, usually called Demeter from the torch which she holds, as a man holding the rods of his office; in fact, the central figure of the whole ceremony. The head of the figure is now wanting, but seems to have existed in Stuart's time, and to have been drawn by him as bearded. Still most people would rather question Stuart's accuracy than admit the breasts, dress, and attitude of that figure to be those of a man.

The palm for ingenuity belongs in this case to Bötticher. His opponents labour far behind, occupied rather in demolishing the fabric raised by him, than in producing conclusive arguments in favour of their theory, or even removing satisfactorily the obstacles to it. If the procession is, as they believe, that in which the new robe for the ancient image of the goddess was conveyed, some indication of the ceremony would naturally be expected. But such there is none unless we suppose, as used to be done, that the folded robe which the old man on the east frieze hands over to a youth in a manner which does not suggest any importance in the act, is really the robe which formed the central object of the procession. Nor is it easy to see how a procession which had for its goal the temple of Athene Polias, should form a fitting subject of decoration for the Parthenon. But the chief and perhaps the most vulnerable point in the popular theory is that which regards the seated figures on the east as deities towards whom the procession advances from either side provided with victims and all the apparatus for a sacrifice. Unfortunately the only absolute symbol of divinity which has been recognised among them—the wings of the boy called Eros—is not in a condition to be beyond question. Moreover the attitudes of some of them are scarcely godlike. But be they gods or mortals, it is evident that they are the central figures of the whole composition, and that in their presence a great sacrifice is to take place, but whether or not to celebrate the conclusion of the Panathenaic games remains as yet undetermined. In a subsequent letter I hope to deal with the interpretation of the pediment sculptures.

ALEXANDER S. MURRAY.

NOTES AND NEWS.

WITH regard to the dice inscribed with Etruscan numerals to which the Rev. Isaac Taylor appeals in his theory of deciphering the Etruscan language (see review of his paper in our last number), it should be stated that all Corssen's searching to discover them has hitherto been in vain, and that they are suspected to be in private possession somewhere in this country. It is highly important that they should be brought to light just at this moment, so that their genuineness may be tested.

STUDENTS of Greek art will be glad to learn that the Venus of Falerone is now placed in the Louvre, and that with it are exhibited several plaster casts of other variations of the celebrated Venus of Milo, that have been found in various collections. This statue was discovered, as some of our readers may remember, among the ruins of the ancient Faleria (now Falerone) in 1836. The left foot, which is wanting in the Milo Venus, is perfect in the Venus Falerone, and is placed on a helmet—a circumstance which M. Ravaisson considers as strongly in favour of the view that he had previously taken of the Venus of Milo—namely, that it originally formed part of a group representing the goddess disarming Mars. On this point, however, Parisian authorities disagree; M. Claudius Tarral asserting that in the original motive the Venus stood leaning upon a Term, and was accompanied by no figure whatever. The Venus Falerone is of life-size, and is executed in Parian marble.

Besides the Venus Falerone the Louvre has recently added to its collection of antiquities the sculptures and architectural remains brought by M. Rayet from Asia Minor, and presented to the Museum by MM. de Rothschild. These remains were discovered near the site of the ancient city of Miletus, and are supposed to have formed part of a temple dedicated to Apollo. There are fragments of a frieze, capitals of columns, mouldings, and winged figures in foliage, "that seem," writes a French critic, "as though they were executed yesterday, so well is the surface of the marble preserved, and so sharp are the ridges."

THE catalogues of the Louvre are increasing so rapidly in number and bulk, that it will soon be necessary for the visitor to the museum to take a portmanteau with him in order to bring them away. M. Barbet de Jouy has just added another to the already overwhelming supply, by publishing a second edition of the *Catalogue of Sculptures of the Middle Ages, Renaissance and Modern Times*. In this second edition, which includes the Campana collection, the matter has been found too much to compress into one volume, and the *Catalogue of Modern Sculpture* has been left for future publication.

A pleasing indication of the growth of artistic taste in this country may be seen in the fact that the Goldsmiths' Company offered in March last to give a series of annual prizes "with a view to the encouragement of technical education in the design and execution of works of art in the precious metals." These prizes were thrown open to general competition, but seven out of the nine, of the value of 210*l.*, were won by students who were now or had been formerly trained in the Government Schools of Art. Certainly no branch of artistic manufacture has more need of improvement in its "design and execution" than our modern goldsmith's work. Nothing can well be more tasteless than most of the jewellery and so-called "plate" of the present day. When we think of the lovely works of the goldsmith's craft in the fifteenth and sixteenth centuries, it is distressing to see dinner-tables groaning under such a hideous representation of modern taste and wealth as the conventional silver or plated épergne, and to behold directors of public companies and others rewarded for their honourable labours by receiving from their grateful admirers a monstrously ugly presentation piece of plate. A lesson in artistic fitness and beauty might be early given to the child by its godfather's gift of a mug at its christening; but the modern mug usually well deserves its fate of being bitten by the discerning teeth of its youthful possessor. How we should now prize the "six silver mugs" given by Philippe le Bon at the christening of the child of his *varlet*—the painter Jan van Eyck. But even in goldsmith's work a great improvement has recently taken place, and it is open to purchasers at many London shops to buy bracelets, earrings, and other ornaments of elegant and artistic design. Such ornaments, however, it

must be admitted, are mostly copied from ancient works of like kind.

WE are somewhat prone to abuse our Government for its mean economy in matters relating to art, but even Mr. Ayrton would scarcely venture to shut up part of the National Gallery for the sake of saving the wages of the attendants. Yet this is what has been done in art-loving France. English visitors to the Louvre have lately often been exasperated at finding the rooms containing the Dutch and Flemish pictures closed during three days in the week, but few of them have imagined that this was done merely to save the expense of twenty extra custodians who would be required if the rooms were kept constantly open to the public. It is now announced, however, that all the rooms of the Louvre will be open to the public as heretofore on every day of the week except Monday, the Commission des Beaux Arts having at last accorded the nomination of the necessary custodians.

THE Municipal Council of Fine Arts in Paris has recently appointed a commission of four of its members to organise a plan of artistic decoration for the parks, squares, boulevards, and streets of the city. Up to the present time the chief commissions given to artists since the war have been for religious and allegorical subjects for the churches to replace those destroyed during the siege; but it is now proposed that statues of all the great men of every epoch and every class who have made Paris illustrious shall be set up in her midst, and that on all the principal promenades groups of sculpture shall be placed representing the chief events in the history of Paris from the earliest times to the present day. The idea is one worthy of a great Republic. Let us hope that the great Republic will last long enough to carry it out.

THE Antwerp journals state that the celebrated *Descent from the Cross* by Rubens in Antwerp Cathedral and his *Elevation of the Cross* in the same place are both being slowly ruined by the effects of the damp and cold to which they are subjected in their present position. The Belgian artists are clamorous in demanding that they shall be removed to the Antwerp Museum, which is beyond doubt the proper place for them, but there is a difficulty of course with the church authorities, to whom the exhibition of the *Descent from the Cross* has long been a rich source of income.

THE Queen is the largest contributor to the Landseer exhibition now open at the Royal Academy. In her Majesty's collection are to be found some of the painter's best, as well as some of his worst works.

A NEW artistic society called "La Société des Amis des Arts" has recently been formed in Paris. *La Chronique* gives its programme as follows:—

"A private exhibition shall be opened at a chosen locality every year. The funds arising from subscriptions shall be devoted to the purchase of unpublished works of art or to stimulative rewards (*encouragements*).

"The works acquired by the society shall be distributed among the members by lot. The annual subscription shall be 50 francs, and the number of members unlimited.

"The *encouragements* shall consist of sending artists to study at Rome, Venice, or Amsterdam, according to their desire."

The committee of the society is thus composed:—

President: M. le Marquis de Montesquieu. *Vice-President*: M. le Marquis de Saint-Gènes. *Treasurer*: M. de Valleroud de la Fosse.

Members:

Le Baron Finot.	Le Comte Azmar de La
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M. Moreau.	Le Marquis de Varennes.
Le Marquis de Mun.	Le Baron Gustave de
Le Baron de Foucaucourt.	Rothschild.
Le Comte du Passage.	Le Comte de Vogüé.
	M. L. Martinet.

MR. STORY, the well-known American sculptor in Rome, has come forward in the December number of *Blackwood*, to make those uneasy who firmly believe that the Elgin Marbles are the work of Pheidias. But this belief has been long given up by archaeologists, if, indeed, it ever was seriously entertained. What they contend for is, that these sculptures reflect the style of Pheidias, under whose direction, Plutarch tells us, the sculptures of Athens were executed. It is left as a possibility that, with all his other engagements, Pheidias might still have found time even to model, say on a small scale, or at any rate to sketch, the designs for the sculptures of the temple in which one of his two greatest masterpieces was to stand. One thing is certain, that all the existing sculptures from Athens that can be assigned with certainty to the period of Perikles bear, in common with the Elgin Marbles, but one stamp, and that must be the stamp of the master-mind who then ruled the art of Athens. What harm is there, then, if, for ordinary purposes, we still speak of Pheidias as the sculptor of the Elgin Marbles, when we admit that what we say cannot be proved, but equally deny that the opposite can be maintained?

THE death is announced of Mr. William Telbin, the well-known scene-painter. He had been an invalid for some time, and had never recovered the depressing effect of his son's death, which occurred through an accident in the Alps by a fall of an avalanche, about six years ago. Mr. Telbin was in his sixty-first year.

HENRI-PETROS BLANCHARD, one of the best known and oldest designers for the French journal *L'Illustration*, died recently in Paris. He was born in 1805, and studied under Chasselat and Gros. In spite of his frequent journeys to all parts of the world, Blanchard was a constant exhibitor at the Salon. He received a third class medal in 1836, and was decorated with the cross of the Légion d'honneur in 1840. His death is a great loss to the *Illustration*.

M. DE CHENNEVIERES, Conservateur of the Luxembourg Museum, has been appointed president of the Administration des Beaux Arts, in place of M. Charles Blanc, who, after having rendered many services to art in his public capacity, now retires into private life,—"pour se consacrer désormais," *La Chronique* informs us, "à ses études favorites sur l'esthétique de l'Art."

THE *Gazette des Beaux Arts* for January contains—1. A long paper, the first of a series, by Paul Mantz, on English goldsmiths' work. The author does not profess any great learning on the subject, but gives us the benefit of his notes and critical observations made at the Manchester, South Kensington, and Paris Exhibitions. He deals in this first article with mediæval work only, and we have as illustrations the ring of Ethelwulf, preserved in the British Museum, and supposed to be the earliest English work of the kind extant; the so-called jewel of King Alfred, and the well-known coronation spoon of the regalia.—2. An admirable etching by Rajon of Rubens's celebrated *Chapeau de Paille*, now in the National Gallery. The etcher has caught the singular expression of the eyes of Mlle. Lunden, the lady of the hat, with great felicity; but how is an engraver to give any idea of the glorious carnations of Rubens, especially remarkable in this beautiful portrait? A history of the picture and its vicissitudes, by Alfred Michiels, accompanies the etching. It is the first time, strange to say, that this celebrated work has been engraved.—3. M. Champfleury finishes his interesting papers on satiric prints for and against the Reformation.—4. The Wilson Collection receives a final notice by M. Charles Tardieu. One of the etchings of the catalogue, Decamps' *Intérieur à Cour en Italie*, is given as an illustration.—5. The ceramic works of the Oriental exhibition at the Palais de l'Industrie are described by Albert Jacquemart.—6. A review of the first part of a series of lithographs lately published by M.

Lecomte, from the drawings of Géricault. Several examples of these spirited drawings are given.—7. The question of the statue of the child borne by a dolphin, said to be by Raphael, is discussed by J. Aquarone. The side taken is made apparent by the title of the article, "Prétendues découvertes de l'enfant sculpté par Raphael."—8. Pan and the Satyrs as treated by art, is the subject of an article by René Menard.—9. Hachette's magnificent publication of the Gospels, illustrated by a hundred and twenty-eight etchings from designs by Bida, is criticised. Besides the *Chapeau de Paille*, the number contains an effective and beautiful etching by Gustave Greux, from a painting by Lieve Verschuur, *A View on the Meuse at Dortrecht*.

THE theatrical week has not been a fertile one. The leading production—Mr. Gilbert's *Charity*—receives notice in another column. At the Vaudeville they have produced a new burlesque, by Mr. Reece. It is called *Ruy Blas Righted*, and occasion is taken to vindicate the claim of the stage to present political caricatures—a claim which, as most of our readers know, the Lord Chamberlain has more than once disputed. Messrs. James and Thorne are the chief supporters of the burlesque; in which Miss Kate Bishop, who is well known at the Court, has made her first appearance at this theatre. The burlesque is accounted a successful one.

MONSIEUR SARDOU's last piece—the *Merveilleuses* at the Variétés—is not to be reckoned among his successes. The caricature of the manners of the Directory has not taken with the public. Not even the acting of Madame Chaumont can give the piece a long life. Meanwhile, at the Vaudeville, *L'Oncle Sam* proceeds on its course. The weekly receipts exceed those known in days when Paris was outwardly more prosperous.

EVEN Paris has sometimes to lament over good days for the theatre, which are now passed. That at least is the tone that is taken when the revival of the elder Dumas's *Henri Trois* is the theme of conversation. The play itself, they say, has not aged so much as might have been expected; and the decorations at the Porte Saint Martin are new and costly—always a recommendation on that part of the Boulevard.

Tricoche et Cochelet—the favourite and laughable piece from the Palais Royal—has been played successfully during the past week, at the Holborn Theatre; Messieurs Didier and Schey sustaining the principal characters, as on the occasion of the first performance here.

THE keen observer and smart writer who, in the columns of the *Pall Mall Gazette*, is treating of "The Great World in France," took occasion on Wednesday to discuss the "Influence of the Theatre in Paris." He dwelt chiefly on the lighter aspects of the question, and described amusingly a visit paid by two *grandes dames* to the Foyer des Artistes—a high-class sort of drawing-room green-room—at the Théâtre Français. Incidentally he made what will be to many persons something of a revelation, in stating that the authority of the leading actress at the Français is so undisputed that the manager cannot, without her consent, strengthen his troop of actresses by the addition of popular favourites. The article allows us to infer, if it does not expressly state, that in this way actresses of the position of Mlle. Delaporte and Mlle. Desclée have been prevented from joining the company of the "House of Molière." "The Français," says the writer, "prefers recruiting its company from performers caught young at the Conservatoire, and trained by slow stages to the customs of the house." In the main this is no doubt correct; but it may be noted that from the company of one Paris theatre the Français is very apt to recruit itself. We mean the Odéon—the "second Théâtre Français," as it loves to call itself. Within the last twelve

months the Odéon has given to the Français some of the best of its own company; Mlle. Sarah Bernhardt and M. Pierre Berton having both crossed the Seine.

THE Monday Popular Concerts will be resumed, after the usual Christmas recess, on Monday next, when Dr. Hans van Billow will appear for the first time since his return from his recent visit to the Continent.

THE British Orchestral Society, which gave its first very successful series of concerts last year, has announced a second series, the first concert of which will take place at St. James's Hall, on the 22nd inst. Mr. Carrodus will be the leader, and Mr. G. Mount the conductor.

KING LUDWIG II., of Bavaria, has conferred upon Richard Wagner and Johannes Brahms the order of Maximilian for arts and sciences.

HERR POPPER, the violoncellist, and Madame Sophie Menter, the pianist, have been making a professional tour through Holland, with brilliant success.

CARL DRECHSLER, the celebrated performer on the violoncello, has recently died at Dresden.

THE *Tonhalle*, one of the Leipzig musical journals, ceased to exist at the end of last year.

A SERIES of articles is at present in course of publication in the *Neue Zeitschrift für Musik* on the late Henry Hugh Pierson's music to the second part of Goethe's *Faust*. The general tone of the criticism is very favourable; and the fact deserves record, as it is but seldom that any notice is taken by German writers of works by English composers.

THE Paris Correspondent of the *Pall Mall Gazette* says that M. Gounod's wrongs in England have awakened the interest of the French Society of Artists to such an extent that they mean to agitate in favour of a new international law of copyright.

POSTSCRIPT.

PUBLISHERS' ANNOUNCEMENTS.

(From the *Athenæum*.)

MESSRS. MACMILLAN will publish early in May, under the title of *The Russian Power*, a work from the pen of Mr. Ashton Wentworth Dilke, who has spent between two and three years in Russian Central Asia, the Caucasus, Siberia, and European Russia. The work, which will be illustrated by maps, and by ethnological and other plates, will be in part a book of travels, and in part a survey of the political position of Russia, especially in regard to the relations between the Russian and subject races.

MR. WILLIAM ROSSETTI is editing for the press a new edition of *The Poems of William Blake*. This collection of poems will be the first complete one. It will comprise some hitherto unpublished compositions.

A NEW work is being prepared by Capt. J. H. Lawrence-Archer, entitled *Monumental Inscriptions of the West Indies, from the Earliest Date, with Genealogical and Historical Annotations from Original, Local, and other Sources*.

THE third and concluding volume of Mr. Forster's *Life of Dickens* is advertised to appear at the end of this month.

THE Letters and Journals of Lord Macaulay are in the hands of Lady Holland and Mr. Trevelyan, with a view to publication.

PROF. GEIKIE is making rapid progress with the *Life of Sir Roderick Murchison*, and the work will, in all probability, be issued in the spring.

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LITERATURE.

Archibald Constable and his Literary Correspondents. A Memorial by his Son, Thomas Constable. 3 vols. (Edinburgh: Edmonston & Douglas.)

It is scarcely too much to say of Archibald Constable that he created the publishing trade of Scotland and revolutionized the business of publishing throughout Great Britain. Before his time the Edinburgh booksellers were spiritless, petty traders, little more than agents for the booksellers of the South, who published few works and only such as involved little risk, were quite content to let Scottish authors carry their manuscripts to London, and but rarely ventured so far as to become partners in the speculations of their Southern correspondents. The London publishers were still to a great extent a clique organised for purposes of business, living on familiar terms with one another, publishing works of importance in concert, and, through their good understanding with each other, having authors very much at their mercy. Constable brought to his business a combination of enterprise, intelligence, and liberality previously unexampled in the trade of bookselling. He created in Edinburgh a publishing establishment comparable for its extent with any in the kingdom, unequalled for the value and popularity of its publications. He gave the death-blow to the London monopoly. His prices, almost from the first, became a standard to which London publishers had to approximate. Such men as Murray and Longman were soon vieing with him in liberality as well as in enterprise, and monopoly gave way to keen competition. Men of letters, of course, found their advantage in the change, and if the multiplication of works of merit be a boon to the public, the public was still more benefited.

But Constable was also the pioneer of cheap literature, and that he was so is, after all, perhaps his best claim to remembrance. During the greater part of his career, new books of any mark or pretension were usually published in the quarto form, and for a very select class of readers. Towards the end of his life he conceived the idea of publishing good and cheap books for the million, and embodied it in his valuable *Miscellany*. This idea was quickly caught up by the trade, and Murray and Longman did far more in carrying it out than Constable was able to do. But probably it had never crossed a human brain except his own, when Constable, in introducing it to Sir Walter Scott and Lockhart, made them stare with a magniloquent prologue in which he set forth that, whether literary genius had done its best or not, "printing and book-selling, as instruments for enlightening and entertaining mankind, and of course for making money," were still "in mere infancy—

the trade in its cradle." Simple and easily appreciated as the idea was when explained, the man who first propounded it could scarcely be an ordinary person. And "the grand Napoleon of the realms of print"—so Scott dubbed the publisher on the occasion referred to—as described in this work and elsewhere, is undoubtedly a figure of high interest, and worthy to be handed down to posterity. It is not because he has hitherto wanted a *vates sacer* that this *Memorial* has been published; Lockhart, in his *Life of Scott*, has bestowed only too much pains upon him. The motive of this work has been to clear the great publisher's memory from stains cast upon it by alleged misrepresentations of Lockhart; and it may be said at once that the son of Archibald Constable has in a great measure succeeded in his pious labour. His work, though giving much biographical detail, does not profess to be a *Life*, nor does it give anything like a full record of his father's publishing career. Of the personal characteristics of Archibald Constable his son has very little to tell us; and probably anything he could have said must have failed to modify the impression of them already given by a master-hand. Lockhart's sketch of Constable as he appeared in his day of prosperity is so striking and life-like that the world will always be apt to accept it as a likeness.

Constable was a native of Carnbee in Fife-shire, and was born in 1774, the son of a farmer and land-steward, who had a local reputation for skill in his calling. After a parish-school education, he was sent, in his fourteenth year, to Edinburgh, to become an apprentice to the bookselling trade in the shop of Mr. Peter Hill. In an autobiographic fragment left by him he has told us that the choice of this trade was entirely his own, and also how his mind became fixed upon it. A bookseller's shop had been opened in the little town of Pittenwee, and the novel sight of its windows, "adorned with picture-books and halfpenny prints," filled the boys from the neighbouring parishes with wonder. Here was an occupation full of interest, and, as the new bookseller was "a braw-dressed man," it must be profitable—certainly it must be preferable to going to sea or following the plough, to do one or other of which was the lot of most boys like Archibald Constable. Archibald pressed his friends to try whether they could not make a bookseller of him, and, fortunately, they were able to indulge him. He served an apprenticeship of six years with Mr. Hill, and remained a year more in his employment. During those years he was unwearied in his efforts to acquire a knowledge of books; his opportunities, many of which he made for himself, were excellent, and at their close he appears to have been extremely well versed in bibliography. He now resolved to set up for himself as a dealer in old books; and, though he had no resources except his knowledge and the credit which he had gained with a few friends, and though, moreover, barely one and twenty, he also resolved to marry. The young lady on whom he had set his heart was a Miss Willison, the daughter of a well-to-do printer. That Mr. Willison, though he never formally assented to the

marriage, made no objection to it, and gave substantial help to the young couple, may be taken as showing that now, as at subsequent periods, Constable was making a great impression of capacity upon the people he came in contact with. He had been acquainted with his wife for less than a year before his marriage, but he tells us that he had been "desperately in love" with her for several years before, and he ascribes much of his subsequent success to the "feelings, anticipations, and honourable contrivances" which, in connection with his passion, filled his mind during this period. His hasty marriage—but, to be sure, people in middle life were in more haste to marry at the end of the last century than they are now—is the only premonition to be found in his early life of recklessness such as afterwards became habitual with him. His marriage over, he set himself most soberly to work to prepare for opening his old-book shop; and in a visit to London, and a journey which he afterwards made through some parts of Scotland—his resources consisting of a loan of 150*l.* and 300*l.* worth of books which he got from his father-in-law—he got together a stock which, if not large, was choice, and which was probably worth many times what it cost him. A catalogue which he forthwith published almost at once brought him into correspondence with all the book-hunters of Scotland. Indefatigable in searching for rare books of every sort, he especially laid himself out for collecting works relative to the history and literature of Scotland—of which no bookseller had previously made a speciality—and he found profit in his speciality, as men usually do. By and by, on the advice of Sir John Leslie, he laid in a stock of foreign scientific works, and this brought him a new *clientèle*, which was not restricted to Scotland. His retail trade was soon considerable, and it need not be said that it was very lucrative. At this stage of his career, he was attention itself, and whether a correspondent wanted a new book or a new wig, or a governess, or a supply of strawberries, his requisitions were promptly complied with.

Almost at his outset, he became, though in a very small way, a publisher; at first, a very cautious one, running no risks; then venturing upon small sums for editing. His courage rose with his capital and his opportunities; and in 1802, when he had been six or seven years in business, we find him Longman's partner in several undertakings—notably Scott's *Minstrelsy of the Scottish Border* and Bruce's *Travels*—and looked upon by the great London publisher as the rising man of the trade in the North. His selection to be the publisher of the *Edinburgh Review* in the same year was even a more unequivocal recognition of the position he had made for himself, and the *Review* greatly raised his position. The prices he paid for articles got him nearly as much *éclat* as their articles got for Brougham or Jeffrey. It was in connection with the *Edinburgh Review* that he first showed that liberality in payments which soon made him the hope of authors in the South as well as in the North, and secured to him for many years the first offer of nearly every literary work produced in Scotland. He strengthened his busi-

ness at the beginning of 1804 by taking a partner, who put some capital into it; and that this partner, Mr. Hunter, was an advocate, the eldest son of a Forfarshire laird, and the connection of some of the most respectable families of Scotland, to those who know what Scotland then was, shows, better than anything else could, the very high estimation in which by this time Constable was held.

The new copartnery went on successfully. The business was largely extended; and the firm was soon known for its unexampled liberality to authors—one instance of which, the payment to Scott of a thousand guineas for *Marmion*, made a vast impression upon authors, upon booksellers, and upon the public. Mr. Hunter was a little apt to quarrel with the correspondents and clients of the firm; for example, he seems to have been to blame for a rupture with Longman and Co., which produced consequences very injurious to his own house, and also for a rupture with Scott, which was unfortunate, possibly for both sides, and certainly for Scott; but he and his partner worked together very amicably. He threw himself heartily into the business, and was undoubtedly an able and energetic man, though unfortunately a trifle too much of the squire and a trifle too much of the lawyer. He was never so useful, however, or so much pleased to be of use, as when a London correspondent, like Longman or Murray, having come to Scotland, it became necessary to give him a Scottish welcome. Mr. Hunter was a *bon vivant*, and a man of taste; he equally understood a picture and a dinner; he had a considerable knowledge of books, old and new; being a Forfarshire man, he was a seasoned toper; being a man of wide connections, he had it in his power to show his visitors some aspects of Scottish life which otherwise might not have been accessible to them. To show them everything there was to be seen, to talk to them about everything that could be talked of, to make them eat the greatest possible variety of food, and drink the greatest possible variety of drinks, above all to carry them into his native county and introduce them to the high jinks of Brechin Castle—where his friend Mr. Maule, afterwards Lord Panmure, kept at this time a sort of Court of Misrule—seems to have been thorough enjoyment to him. But what was life to him was always almost death to them. Mr. Longman came barely alive out of one of these Forfarshire visits; and Mr. Murray did not fare much better. These hospitalities, dangerous as they were, were doubtless favourable to good business relations; but the strain of opposing interests is sure to be too much for mere civilities, and Constable and Co., while Mr. Hunter was a partner, had their quarrels or coolnesses with both the great London publishers. On quarrelling with Longman they betook themselves to Murray; and on a coolness with Murray arising, they established in London a branch of their own house, which seems to have lost them a good deal of money. Mr. Hunter retired from the firm in 1811, on succeeding to his father's estate, which was a very considerable one, meaning to devote himself to its improvement; but constant residence in Forfarshire proved too much

even for him. He soon fell into a low state of health, and, either tired of the country or feeling change essential for him, was making proposals for his re-entry into the publishing firm when he died suddenly in March 1812.

The profits of Constable and Company during the seven years of Mr. Hunter's partnership were estimated at 5,000*l.* a year. Mr. Hunter's interest in the firm was bought for 17,000*l.* by Mr. Cathcart, who, along with Mr. Robert Cadell, entered it in 1811. Unfortunately, Mr. Cathcart died about the end of 1812; and his capital was withdrawn from the firm, which could much less afford the loss of it than it could have done eighteen months before, at the retirement of Mr. Hunter. During this period Mr. Constable had made the heaviest investment he had yet ventured upon—he had bought the *Encyclopædia Britannica*, and had spent large sums in improving it and the Supplement to it, and in preparing them for publication. Henceforth, till 1826, the firm of Constable and Co. consisted of Mr. Constable and Mr. Cadell; and henceforth the firm was carrying on its large business with an extremely inadequate capital—adding greatly year by year to the extent of its transactions, and adding, it would seem, comparatively little to the cash basis upon which those transactions rested. Instead of more cash they used more accommodation bills. The booksellers of Edinburgh had always, we are told, settled their transactions with each other, not by cash, but by bills and notes, and habitually resorted to those instruments of credit when they had no corresponding dealings whatever. The bankers were accustomed to this mode of doing business, and let it go on. Mr. Constable was accustomed to it, and, relying on the large property possessed by his firm, it gave him no concern; Mr. Cadell, though much exercised by it in early years, especially when money was scarce, got accustomed to it too; and, indeed, they both had no choice but to go on with it or let a flourishing business go to ruin. To be sure, their numerous undertakings having generally been successful—and some of them, for example the earlier *Waverley Novels*, extremely profitable—economy in personal expenditure, moderate drafts upon profits, might have brought them right in time. But Constable had grown magnificent and expensive in his ways, and economy had become impossible to him. He believed himself rich, and lived like a man of wealth, regardless of the ruin which a collapse of credit might bring upon him.

The pecuniary condition of Constable's firm being as above described in 1812, in the following year there was a renewal of its relations, which had been for four years interrupted, with Walter Scott. Scott had been secretly a partner with his friends the Ballantynes in the printing business of James Ballantyne and Company, and in the publishing business of John Ballantyne and Company. The publishing business had been unlucky, and in 1813 the partners found themselves with a heavy stock of excellently printed books which would not sell, and liabilities also heavy, which they had no available means of meeting. To avoid ex-

posure, it became necessary to seek assistance, and Scott sought the assistance of Constable. So far as could be done, it was readily given. Constable seems to have helped the publishing house to get rid of some part of its stock, and he negotiated for Scott a loan of 4,000*l.* on the security of the Duke of Buccleugh. Their connection now became more friendly than it had been at any former period. Constable again became Scott's publisher, and nearly all Scott's subsequent works, poems, and novels, published up to 1826, were issued by Constable and Company. Acceptances by the publishers on behalf of Scott or of the Ballantynes were, towards the end of 1814, causing much anxiety to Mr. Cadell; but the wonderful success of the *Waverley Novels* put things right, and Mr. Cadell was by and by as anxious as his partner to retain the Scott connection. Scott's requirements of money, however, for the purchase of land and the building and furnishing of Abbotsford, were not satisfied even by the large amounts which the novels brought him; and a steady run of accommodation bills for the Ballantynes, on Scott's account, went to swell the liabilities of Constable's firm. With the lapse of time, the amount of those bills seems to have increased rather than diminished. In 1823 it was about 20,000*l.*, though, in addition to the profits of the original issue, Scott had received 22,500*l.* from Constable for the copyright of his novels, and had been paid by him 10,000*l.* more for novels of which not a line was written.

Scott, in truth, was quite as familiar with accommodation bills as Constable, treated them with equal unconcern, was equally ready to take his chance of the risks which such transactions involved for both of them. When the crash came, in 1826, the result of a financial crisis, they were involved in a common ruin. When it did come, too, there was a double set of accommodation bills running, and Sir Walter was therefore liable for twice the amount he had received upon the bills. Lockhart has stated that the duplicate bills were set afloat by Constable at the last moment in his frenzied efforts to save himself. But this is highly improbable; and, at any rate, it appears that Constable was at liberty to use the bills. A statement by Sir James Gibson-Craig, who knew more than anyone else of his affairs, shows that Constable, apparently a considerable time before his failure, had told Scott he must be free to make use of the duplicate bills—that Scott, in fact, must undergo for him the same risk that he was undergoing for Scott. This being so, it is useless to enquire very strictly when the bills were issued. Men who are partners in such transactions as had gone on for years between Scott and Constable should not expect each other to be very scrupulous as to using in their emergencies such documents when fairly at their disposal. It is well known that Scott, though for reasons of prudence he made Constable's partner, Cadell, his publisher, after the fall of the firm showed no lack of friendly feeling to Constable.

Constable did not long survive the ruin of his firm. He died in July 1827. He has been described by Lockhart as inflated with vanity, so that he believed himself half the author of the *Waverley Novels*—he certainly

had suggested some of them—haughty, crafty, despotic, and, in his later years, a crazed projector. But whatever his failings, there was a touch of something like greatness about him. He liked to publish the best books; to be paymaster to the best authors, and to pay them prices which would astonish the world. His busy head was always devising schemes. But though big schemes may have unduly attracted him, his sagacity is as well vouched for as his liberality. He seems to have been a capital judge of an author or of a book. "While I live," said Scott, "I shall regret the downfall of Constable's house, for never did there exist so intelligent or so liberal an establishment. They went too far when money was plenty, that is certain; yet if every author in Britain had taxed himself half a year's income, he should have kept up the house which first broke in upon the monopoly of the London trade, and made letters what they now are." The publisher's appearance matched his character. Scott once said he was "a grand-looking chiel," who reminded him of what Fielding said of Joseph Andrews—"That he had an air which, to those who had not seen many noblemen, would give an idea of nobility."

Of the correspondence given in these volumes, apart from some letters of Scott, there is not much that calls for notice. The business letters and the friendly little notes of literary men are very like those of ordinary persons, and to one or other of those categories belong most of the letters of literary men to Constable, which have here been published. There is a letter from the historian Niebuhr, but it is about the purchase of a library. There are several letters from Campbell, but they are all either about money or about work undertaken and making no progress. The letters from John Leyden are good friendly letters, but add nothing to our knowledge of a man who interests us through the impression he made upon his contemporaries; those of another Orientalist, Dr. Alexander Murray, are weary, weary reading. There are pleasant little notes—mostly about visits or sent with books—from Dugald Stewart and his wife; and many letters of William Godwin, one or two of which have some real interest. As might be expected, several of the great publisher's best correspondents are ladies; and there are letters of Anna Seward, Lydia White, Maria Edgeworth, and Amelia Opie, some bits of which would bear quotation. Perhaps the most curious of these is a letter of Mrs. Opie (whose letters Constable had a trick of not answering), in which she vindicates herself against the charge somebody had made against her, of having kissed Horne Tooke on his acquittal of high treason. Of all Constable's correspondents, however, his partner, Mr. Hunter—who, though not a man of letters, was a lively letter-writer—is decidedly our favourite. There is a ludicrous "next-morning" tone, half repentant, half boastful, about his faithful descriptions of Forfarshire festivities; and in his letters from London, where he saw as much of life as he could and duly reported all he saw, he shows a diverting knack of finding out resemblances between London celebrities and friends of his in the North. He was a

true provincial; but this book could better spare many bigger men—whose letters are full of nothing. Too many letters with no matter in them are, indeed, the weakness of these volumes. While a great portion of them can only be of interest to members of the Constable family, a considerable portion more cannot, so far as we can see, be of interest to any person whatever.

D. MACLENNAN.

Poems. By Robert Bridges. (London: Pickering, 1873.)

INQUIRING minds, which cannot rest without finding a good reason for everything, have been greatly puzzled in the attempt to discover a *raison d'être* for minor poetry. Perhaps the most plausible answer the optimist can give is to say that the minor poet is a useful index of the *wrong* directions in which the tides of verse may be setting, that he invariably follows an example *vitiis imitabile*, and so teaches his masters what to avoid. A profusion of anapestic music, a superabundance of kisses, a choice of remote subjects, make the note and burden of the minor singers of the day. Mr. Bridges' poems have the merit of escaping all these errors, but they have a higher value than that merely negative one—namely, a ring and a quality of their own. It could scarcely be gathered from his book that he has ever read Mr. Tennyson or Mr. Swinburne; and he sees things as clearly, speaks as simply, feels as truly, as if the modern demand for research and subtlety had never been heard. His teachers are of an elder and simpler time. Without copying, and without the use of affected quaintness and archaic words, he stirs old impressions of Spenser, of Herrick, or of Waller. To do this seems to be his conscious aim, and in his success lies the charm of his poetry, as far as so volatile a thing can be fixed at all. Faint memories are awakened, a music long silent is revived—a careless music, rough, and full of sudden breaks of melody and sweet surprises. With the old melody there is the old repose of healthy imagination; these lyrics are "plain, and dally with the innocence of love;" they show at once true feeling and reticence.

In securing these effects—purity, music, pathos—some of the songs fall a little into the manner of Heine, as, for instance, xxxiv. :—

"I found to-day out walking
The flower my love loves best;
What, when I stooped to pluck it,
Could dare my hand arrest?

Was it a snake lay curling
About the roots' thick crown?
Or did some hidden bramble
Tear my hand reaching down?

There was no snake uncurling,
And no thorn wounded me;
'Twas my heart checked me, sighing
She is beyond the sea."

The early freshness of Wyatt, the exploring passion of "And wilt thou leave me thus?" live again in xxxii. :—

"I will not let thee go.
Ends all our month-long love in this?
Can it be summed up so,
Quit in a single kiss?
I will not let thee go."

"I will not let thee go.
If thy words' breath could scare thy deeds
As the soft south can blow
And toss the feathered seeds,
Then might I let thee go."

"I will not let thee go.
The stars that crowd the summer skies
Have watched us so below
With all their million eyes,
I dare not let thee go."

"I will not let thee go.
I hold thee by too many hands:
Thou sayest farewell, and lo!
I have thee by the hands,
And will not let thee go."

Much in the same manner is xxx., where the thought is prettily handled, and a delicate motive is duly set forth in two exquisite verses. The conclusion of xix. is no less excellent, so light at once, and so adequate in its statement of the half-confusion, the memory, and regret of waking :—

"And I cannot tell
Rising, when the morn
Wrestles with the mist,
Whether she has sworn,
Whether we have kissed,
Whether all is well,—
Ah! I cannot tell."

The sonnets and rondeaux in Mr. Bridges' collection satisfy the technical rules of these kinds of verse, but the sonnets at least retain too much of the roughness of their earliest English originals, and the merit of a rondeau is a slight thing at best. One of them contains a pleasant fancy, a conceit born out of due time; it ought to have had birth in the brain of Crashaw. The venom of Love's shafts,

"that fresh he dips
In juice of plants that no bee sips,"
is rendered harmless,

"if a maiden with her lips
Suck from the wound the blood that drips."

A more weird and remarkable fancy is that of the sonnet numbered xiv., where the evening shadow of one making a sad journey from a joyous to a joyless place reminds the poet of

"how Odysseus saw
Tityos in Hades; bulk incredible,
Covering nine roads he lies."

Perhaps the best poem in the book is the "Elegy on a Lady, whom grief for the death of her Betrothed killed." This elegy nearly approaches to that success which a friend of Sainte-Beuve's was so eager to achieve. "Oh! rien s'ajouterait à cette richesse des âges, à ce trésor accumulé qui déjà comble la mesure." Mr. Bridges' *denier* is worthy of the Silver, if scarcely of the Golden Treasury. In this "epitaph to be an epithalamy," the solemn hymn turns to no sullen dirge; it is not Death, or Hades, that awaits the bride, as he awaited Clearesté, for whom Meleager sang; but the shade of the lover is to be the bridegroom. It is a pity to quote only a part, but one verse will serve to show the tone and character of the measure :

"Let the priests go before, arrayed in white,
And let the dark-stoled minstrels follow slow,
Next they that bear her, honoured on this night,
And then the maidens, in a double row,
Each singing soft and low,
And each on high a torch upstaying :
Unto her lover lead her forth with light,
With music, and with singing, and with praying."

A fancy that can be strange when it chooses, and has always a power of delicate surprise, simplicity, courtliness, feeling, music of no vulgar order,—these are Mr. Bridges' qualities. His defect is to exaggerate the antique roughness of his models. Properly used, this roughness gives just the tone he wants, the tone of one whose tastes turn back to times of fresher inspiration and less conscious effort. We think he is unsuccessful in a few pieces which aim at being humorous. "Robbers" and "Zopyrus" are not very fortunate efforts, and one must have been a musician and an Etonian to appreciate the "Epitaph on a Gentleman of the Chapel Royal," which is not very amusing to readers whose "education has been neglected." These are trifling blemishes. Mr. Bridges has produced a very charming volume of verses,—verses which actually give pleasure, and a peculiar kind of pleasure. That they will ever "reach the land of matters unforget," it would be rash to predict. But it is a hopeful sign that the poems written between the summers of 1872-73 are greatly in advance of the earlier productions. They are verses with a distinct artistic aim, and that both a novel and a simple one.

A. LANG.

The Black Book of the Admiralty, with an Appendix. Edited by Sir Travers Twiss, Q.C., D.C.L. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. Vol. I. 1871, Vol. II. 1873. (London: Longman & Co., and Trübner & Co.; Oxford: Parker & Co.; Cambridge: Macmillan & Co.; Edinburgh: A. C. Black; Dublin: A. Thom.)

THE Black Book of the Admiralty is now for the first time printed, which is somewhat surprising, considering the frequent reference made to it in juridical controversies and legal history; and Sir Travers Twiss has furnished it with a valuable critical introduction, and with an appendix containing documents not inferior in interest to the book itself. Thus much appears on the surface, but full justice cannot be done to what we here have before us, without entering, as to the nature and literary history of that famous book, into many details, which we trust will also possess an interest of their own.

The Black Book was intended as a kind of encyclopædia of all things pertaining to the office of admiral, whether with regard to his administrative functions, in which he is now represented by the Board of Admiralty, to his duties as an actual commander of the fleet at sea or in harbour, or to his judicial functions, in which, so far as they are not merged in those of the ordinary Courts of Common Law and Equity, he is now represented by the Court of Admiralty. Over all these branches the king in council was supreme, at least down to the beginning of the fifteenth century, and made ordinances not only concerning the administration and discipline of the fleet, but concerning the law which the admiral was to administer as a judge; for the distinction between

executive and legislative functions had not then been well developed, while a distinction between the powers that ruled on sea and land, now entirely obsolete, was regarded as fundamental. The law of the land was the province of Parliament, or, to speak more strictly, of the king in Parliament; there only could it be altered, and the Parliament also meddled freely with its administration, whenever it dared. But the law of the sea, as well criminal as civil, was the province of the king in council to ordain and alter, as well as to superintend its administration; and the early statutes passed on the subject by Parliament, as 13 Rich. II., c. 5, and 15 Rich. II., c. 3, were merely to secure that the exercise of the admiral's jurisdiction should really be limited to facts that happened at sea, or on large rivers below the lowest bridges on them, not at all to regulate the law or procedure of the Admiral's Court within those limits. The matter, then, of the Black Book either emanated originally from the king in council, or was adopted directly or indirectly by royal authority. A few of the ordinances contained in it are dated, and extend from one (part C, art. 17) on the manner of outlawing and banishing persons indicted before the admiral for trespass, which purports to have been "made at Ipswich, in the time of King Henry I., by the admirals of the north and west, and other lords thereat assisting," to one (part D, arts. 1-18) which embodies the answers given at Queenborough, in 1375, by certain sworn mariners to commissioners appointed to ascertain certain points as to mariners' wages and allowances, and the shares in prizes. Another (part D, art. 20) must be later still, since it ordains that the admiral make enquiry concerning all those who victual or refresh the king's enemies or the rebels of Wales, which, as Sir T. Twiss observes, refers to Owen Glendower's rebellion, when England was at war with France and Spain, and the French landed in Wales and joined the rebels at Tenby. But the great majority are not dated, nor do they often contain any formal words of establishment as ordinances, such as "we have caused to be ordained" (part B, preface before art. 1). No doubt, when they were written into a book for the admiral's use and guidance, such formal words were omitted, as the enacting words of Acts of Parliament would be omitted in turning them into chapters of a code; and, indeed, many of the articles may have first assumed the precise form in which we now see them, only in the process of being written into the book which was approved for the admiral's use.

The date at which this process of codification commenced can be fixed with some precision, for parts A and B, which, from the preface to part B already referred to, appear to have been written at one time, mention under-admirals, who, so far as is known, were first appointed in 1337; and while they provide for the increase of the admiral's pay in case of his being of any rank up to that of earl, they do not provide for the case of his being a duke, which first happened in 1351. Between these limits two very remarkable naval expeditions occurred, in 1338 and 1340, and Sir T.

Twiss conjectures that parts A and B were drawn up with a view to one of these. Naval administration and the discipline of the fleet are the main subjects of these parts, but part C deals with law, criminal and civil, as generally applicable to merchants, mariners, and others, within the competence of the admiral's court. M. Pardessus, who had not the advantage of being able to refer to the Black Book in print, believed that we had here the result of a consultation which Edward III., in 1338, directed to be had with the judges on the subject of the maritime laws; but Sir T. Twiss, from internal evidence, dates the compilation of part C between 1360 and 1369. Some of its matter, however, is of far older date, for it includes the famous laws of Oleron. Part D has already been referred to as coming down at least to the time of Glendower's rebellion. Its language, as well as that of all the preceding parts, is French, but it is followed by a Latin treatise on judicial procedure, which, from the illustrations used, and the repeated references to the statutes and customs of Bologna, appears to have been written by a civilian of that university, and is believed by Sir T. Twiss to have been adopted in the reign of Henry IV. as an improved procedure for the Court of Admiralty, the business of which is stated by Spelman to have been much increased under the Admiralty of the Earl of Somerset in that reign.

Sir Thomas Beaufort was admiral from 1408 to his death in 1426, and Sir T. Twiss considers that it was for his use that all the portions hitherto mentioned were written into a beautifully illuminated book, now preserved among the Cottonian MSS. in the British Museum, for they are followed in it by a number of documents in Latin relating to his Admiralty, which would have been of little interest to a successor; experts in palæography place it between 1420 and 1425. The book which was afterwards preserved in the registry of the Admiralty under the name of the Black Book appears to have been similarly designed for the use of the Duke of Exeter, since the documents relating to the Admiralty of Sir T. Beaufort are replaced in it by others, also in Latin, and relating to the Admiralty of the duke, down to his death in 1446; and it is remarkable that immediately before these documents there was inserted in the Black Book a set of articles on the judicial branch of the admiral's duties, selected from the French articles of the old parts, and translated into Latin by one Thomas Rowghton. In the reign of Henry VI. the use of French was rapidly giving way in England, but it seems that while English was taking its place in the proceedings of Parliament, Latin was the official successor in those of the Court of Admiralty. In the Bodleian Library, among Selden's MSS., is another book, described by that learned writer in his *Vindicie Maris Clausi*, which contains the parts A, B, C, and D, and the Latin treatise on Procedure, that are common to the Cottonian MS. and the Black Book, but no documents relating to any particular Admiralty, nor Rowghton's Latin articles; and from the last mentioned omission, and the fact of the French text of the parts A to D being less debased than in the Black Book,

Sir T. Twiss dates it as prior to the latter, while from the writing, and a more exact agreement with the Black Book in the matter of the parts B, C, and D, he dates it as later than the Cottonian MS. It would appear, then, that the Black Book was but the last of a series of similar books which were prepared from time to time with a noticeable care, shown by the minor variations, to bring each book down to its date as a body of actual law; and we would suggest that the Cottonian MS., though the first known, may not really have been the first of them, and that the work, though done officially in the registry of the Court of Admiralty, was not necessarily attended with any express sanction by the king in council for each of the minor variations from time to time introduced.

Of the contents of the Black Book it only remains to say that the documents relating to the Admiralty of the Duke of Exeter are followed by two of the reign of Edward IV., and these by three treatises on subjects belonging to the department of the High Constable and Earl Marshal, which were, no doubt, written into the already existing book of the Admiralty, owing to the fact that the eighth Duke of Norfolk, whose signature is appended to each of those treatises as well as to Rowgton's articles, held both the offices of High Admiral and Earl Marshal.

But the Black Book was lost apparently about the end of the last century, and has never yet been found; a copy of it, in writing of the last century, which Mr. Luders saw in 1808 at the Admiralty in Whitehall, was missing when Sir T. Twiss commenced his investigations, though it has since been discovered: the Cottonian MS. was first examined in modern times by Sir T. Twiss, though there is some evidence that Selden had seen it, and M. Pardessus had observed the notice of it in the catalogue; Selden's MS. was believed by Mr. Luders and M. Pardessus to be the lost Black Book itself; and nothing of all these three books had appeared in print, except Selden's quotations from his own MS., and some extracts from the Black Book made by writers in comparatively uncritical times. Sir T. Twiss has presented us with the complete text of the Black Book, from the eighteenth century Whitehall copy, recovered through the further search which his investigations provoked, accompanied by a collation of the Cottonian and Selden's MSS. throughout, and by the documents which are peculiar to the Cottonian MS.; and his labours have thus not only made us acquainted with a mass of curious and previously unpublished detail, but have for the first time made it possible to obtain a clear and connected view, resting on a certain foundation, of the general nature and growth of the Admiralty Law.

The learned editor's first volume further contains some appendices more or less closely connected with the Black Book, but the appendices contained in his second volume, and the introduction which he has prefixed to them, travel into a wider sphere, and are of an importance to demand a separate notice.

J. WESTLAKE.

A Whaling Cruise to Baffin's Bay and the Gulf of Boothia. By Commander A. H. Markham. (Sampson Low, Marston & Co.)

COMMANDER MARKHAM'S narrative is the latest addition to Arctic literature, and the first account that has been published of the successful application of steam to that very important branch of our national industry, the whale fishery. He gives a terse and graphic account of the various incidents in a whaler's cruise, from the first encounter with the ice off Cape Farewell when outward bound, to the final extrication from the Pack, when homeward bound with the largest cargo of whale oil that has ever been brought to Great Britain from Baffin's Bay. Towards the end of the cruise the lengthening nights, heavy gales of September, and the knowledge that, with a full ship, collision with ice might prove fatal, add much to the anxieties and cares of a whaler's life, knowing as he does that, in losing his ship, even if his life is saved, the money earned by hard work and perilous achievement will be lost to his wife and little ones, with whom he was looking forward to spend a happy and comfortable winter. Great indeed must be his relief when Cape Farewell is rounded, and the ship's head is turned fairly homeward, and, to use a nautical expression, "the girls at home have hold of the tow-rope."

Commander Markham shared with the crew the perils and labours attendant on whale fishing, which he describes as only an actor in such scenes can do. He narrowly escaped, on one occasion, from the blow of the tail of a dying whale, which stove the boat and gave him a taste of the pleasures of immersion into freezing water.

Although he had few opportunities of landing, the interests of science were not neglected, as will be seen from the note in the Appendix, by Dr. Hooker, on the botanical specimens he procured.

To those who look forward, however, to future Polar exploration, the most interesting portion of the narrative is the chapter containing particulars collected from the survivors of the *Polaris*, who were his shipmates for two months. For the credit of the American Admiralty it is to be hoped that its secretary was in no way responsible for the despatch of an expedition so thoroughly unfitted for the work it was expected to perform. The *Polaris* went from Cape Shackleton, up Smith Sound, to 82° 16' N., without encountering any difficulty, or, as Dr. Bessels expressed it, "without touching a piece of ice;" and Commander Markham gathered, from Mr. Chester and others of the crew, that, at their farthest point, there were no greater difficulties to encounter than are met with and overcome, every year, in Baffin's Bay. The people of the *Polaris* declared that, if such a steamer as the *Arctic* had been employed, with an experienced and resolute commander, a further advance to the north might have been made. The *Polaris* wintered at a point farther north than any winter quarters of previous Arctic expeditions, yet the average temperature was warmer than that experienced by Austin

off Griffith Island, by Parry at Melville Island, or even by Ross far to the south on the coast of Boothia. In the spring the *Polaris* was safely drifted out into Baffin's Bay, a further proof that the ice up Smith's Sound is constantly in motion, and that it is navigable at one time or other during the working season. Had a well-organised naval expedition reached Hall's farthest, more satisfactory results would have been obtained. It is evident that the *Polaris* certainly could have reached latitude 83° N., most probably 84° or 85° N., perhaps farther, and in that autumn and the following spring they might have discovered 4,000 miles of new coast, for every foot travelled would have been on land never previously visited by civilised beings. In 1852-53, in the *Resolute* and *Intrepid*, more than 8,000 miles were traversed by our English sledge-parties, and our journeys will be surpassed, as we surpassed our predecessors. That Smith's Sound is the portal to the unexplored Polar region, no unbiassed person can now doubt. Since Inglefield first visited it in 1852, Kane and Hayes, in wretched sailing vessels, have added considerably to our knowledge; and now we have the account of the *Polaris*. Steady progress has been made in that direction, and there has been no failure; while our knowledge of the Spitzbergen seas has increased but little in a century of far harder and more perilous work. Retreat from Smith's Sound is also a certainty, should the vessels be frozen in.

As an old Arctic sailor, I have derived much pleasure from the perusal of the *Whaling Cruise to Baffin's Bay*, reviving as it does reminiscences of nearly a quarter of a century ago, and of the happiest year and a half I ever spent at sea.

There will most assuredly be no lack of volunteers, as full of energy and determination as their predecessors, for the Arctic expedition which, sooner or later, will be sent out from this country. Amongst them will doubtless be Commander Markham, who has acquired, under the skilful guidance of the energetic Captain Adams, that experience in navigation amongst ice so essential to the command of an Arctic exploring ship, and the want of which cannot be supplied by any amount of energy and determination.

R. V. HAMILTON (Captain R.N.).

NEW EDITION OF JOINVILLE.

Jean Sire de Joinville, Histoire de S. Louis.

Texte original du XIV^e. Siècle, accompagné d'une Traduction en Français moderne par M. Natalis de Wailly, de l'Institut. (Paris: Firmin Didot, 1874.) 8vo.

THE Life of St. Louis by the Sire de Joinville, like the account of the Conquest of Constantinople by Ville-Hardouin, marks an epoch both in French literature and in the development of historical writing in the Middle Ages. Instead of history in the form of a chronicle written in the depths of a cloister, it is history recorded by a man who has seen and shared in the action. The narrative of Ville-Hardouin is more epic; one still feels in it the inspiration of the battle: that of Joinville is more familiar, like the reminiscences of a greybeard,

pleased to go back to the days when he shared the life of his master, St. Louis, and, even in his picture of the Crusade, dwelling by preference upon the virtues of the good king. M. N. de Wailly, who has devoted his whole life to the study of mediæval MSS., has expended all the treasures of his erudition upon the publication of these two memorials of the past; we have only to speak here of the splendid edition of Joinville which he has just brought out.

Joinville wrote the Life of Saint Louis at the request of the Queen, Jeanne de Navarre, wife of Philippe le Bel; it was not completed till after the death of that princess, and in 1309 he offered it to her eldest son Louis, afterwards Louis X., as at once an homage to the memory of the pious king, then newly numbered amongst the saints, and a model to be emulated by his successors. Certainly no nobler example could be set before those called to preside over the destiny of nations. The frank grace of the narrative itself makes it worthy in every way of its subject, and preserves all the interest and the charm that belong to the union of a great reign and an exquisite character.

M. N. de Wailly has aimed at meeting the wants of readers of every class, and has accordingly had a double task to perform: first to restore the text to the original language of Joinville, and then to reproduce it in modern French.

The text of Joinville was published for the first time in the fifteenth century, the style, as the editor, Pierre Antoine de Rieux, proclaimed, having been altered so as to make it "plus poli." In 1761 it was printed more faithfully after the MSS. by Capperonnier, and still more recently by Daunou in the great collection of the Historians of France. But the MS. which these editors had made the principal basis of their publication, was not, as they believed, the original manuscript of the work; and, though belonging to the middle of the fourteenth century, the copyist had already modified the language considerably. M. N. de Wailly has laboured first to rediscover Joinville's language in its purity, by studying the original charters of the author himself, and applies the rules thence deduced to the restoration of the text. Having re-established the original text, he proceeds to translate it into modern French, carefully preserving all the words and terms of speech that have not become obsolete; there are thus two parallel texts, one for the learned, and one for the ordinary reader, to whom the parallelism offers the opportunity of becoming learned if he pleases.

Besides the Preface, which contains a judicious and appreciative estimate of Joinville, and the Introduction, which records the vicissitudes to which the text of the author has been exposed, the book includes explanatory discussions of every point likely to arrest the attention of the reader, and furnishes simple and categorical answers to all the most interesting questions relating to mediæval history, which present themselves *à-propos* of every narrative of the period. We may instance the notes upon the monetary system of St. Louis; upon armour, offensive and defensive; upon the different articles of clothing of the age. The monetary

system which M. de Wailly has treated at length in the *Mémoires de l'Académie des Inscriptions et Belles Lettres*, and in the preface to the 21st volume of the "Historians of France," is here described in a few lucid pages. It was known already that the *livre parisien* stood to the *livre tournois* in the relation of 5 to 4; that is to say, very much in the relation of English gold and silver money to French. If the reader wishes to form an approximate idea of their respective value by a familiar comparison, he may say that the *livre tournois* is worth about 20 francs, and the *sou tournois* about one franc, taking the mean intrinsic value. As to the coins *parisiens*, the analogy with English money is much more complete, and we may say, without much inaccuracy, that the *livre* was equal to the pound sterling, the *sou* to the shilling, and the *denier* to the penny. The editor supplements his descriptions of the coins, arms, and dress by figures taken from MSS. and seals of the period, which is certainly the most efficacious way of making them known.

These figures are not the only illustrations of the book. M. de Wailly, assisted by the enlightened taste of his publisher, M. Firmin Didot, like himself a member of the Institute, has sought to make this edition a *chef-d'œuvre* of typography. The vignettes and ornaments with which it is embellished are anything but commonplace, whatever may be the limits to the distinction which an artist can hope to attain by work of this kind; they are not fancy designs, but vignettes taken from contemporary sources, and especially from MSS. devoted to the history of St. Louis, such as the oldest manuscript of Joinville, from whence we have the scene that serves as frontispiece to the volume—in all the wealth of colouring of the miniatures of the fourteenth century—representing Joinville in the act of offering his book to the Queen; or from one of the MSS. of the "Confessor of Queen Margaret," one of the other historians of St. Louis. We have thus a Joinville illustrated as he would have been by artists of his own date. To this must be added one thing which the age of St. Louis would have been unable to produce: a map representing Feudal France in the thirteenth century, and especially at the date of the Treaty of Abbeville (1259), which fixed by common consent the boundaries between the possessions of the King of France and the King of England, the greatest feudatory of the Crown. Such a map had not been made before with the same degree of accuracy, and it will be of use not merely in reading Joinville, but for the study of the general history of France and England at this period.

M. de Wailly has thus produced at once an excellent and a magnificent edition, earning a double title to the gratitude of his author, or at least of his reader.

H. WALLON.

Two Girls. By Frederick Wedmore. (King & Co.)

A Princess of Thule. Third Edition. By William Black. (Macmillan.)

In Coleridge's account of the three phases of the intellectual revolution of the age—the falling away of the professions from the

Church, of literature from the professions, and of the press from literature—"the press" meant chiefly the newspapers; but it is an open question whether journalism as a rule is further than novel-writing from the consciousness of literary aim or the observance of literary restrictions. The presence of an artistic intention in the two above-named works, which have nothing else in common, is enough to distinguish them not merely from the mass of vapid fiction produced in simple obedience to a commercial demand, but from the better class of realistic novels of society which often succeed in reproducing the outside of life with photographic accuracy, and a completeness that leaves no opening for criticism, except upon the general issue whether photography itself is an art or a manufacture. Neither Mr. Black nor Mr. Wedmore is content with representing the scenes and characters before him exactly as they appear in nature. There is selection and arrangement in both, though in the one case applied rather to images, in the other to ideas; Mr. Wedmore being more anxious to analyse and interpret his conceptions, Mr. Black to idealise and give form to his impressions. Both too are somewhat apt to fall back upon traditional assumptions and conventional artifices to fill in the canvas between the incidents that are really vividly conceived, and, in a somewhat tantalising manner, write with least originality just when originality, or the power of representing a character, a passion, or a situation from within, would have brought the work up to a high level in imaginative fiction.

The attraction of *Two Girls* is to be found chiefly in a certain freshness of subject and manner, due not so much to any striking originality of plan as to the selection of types of character that are real and familiar, but have not become hackneyed by too frequent literary treatment. The hero, Oscar Weltertree, is the representative of a class, but his adventures are not made the vehicle of any special theory or more direct moral than the unobtrusive reflection that the existence of such a class is a social fact worth perpending. At four-and-twenty he has left Oxford, carrying away a little desultory culture, but no pronounced beliefs or impulses; he has the prospect of a competence, and his most serious trouble is a blank uncertainty as to what he shall do with it or himself. "He looked forward to what seemed a wider life, with larger duties. It gratified him to think that his duties might be large; they would become pleasures then. As for him, there was something in his heart that made duty very hard when it was not pleasure too." He is somewhat inclined to reproach "God or Society," because they do not help him to the discovery of obligations or responsibilities towards themselves. "All that Society asks of me is that I shall have a well-made coat, and wear clean linen, and have a fair manner, and behave as a gentleman when her eyes are upon me;" and he has dim moral and æsthetic aspirations which are not to be contented by the prospect of a life spent in satisfying such moderate demands as these. Yet he is able, just because he has no strong convictions or wishes, to take his doubts and difficulties with leisurely resignation, in proof of which he proceeds

to spend his long vacation at "Montreuil, wrongly called *sur Mer*, which he had read about in Sterne." The description of his small travelling adventures has the same air of quiet realism, and just as much novelty as belongs to the perception that the taste for travelling in search of strong sensations is beginning to wear out, and that slow progress through dull country has a charm of its own, in the placid, disinterested contemplation of the embodied prose of another kind of everyday life than the traveller's own.

At Montreuil Welvertree finds an English resident who has a daughter. Mr. Aucott is perhaps the most successfully finished character in the book; and if he is slightly tedious in the exposition of his views, it can only be said that the writer intends him to be tedious, as well as intelligent, weak, and with a system of coherent prejudices, logically based on his own personal experience. A love marriage, which had turned out ill, and the loss of his fortune, had shattered his faith in things human and divine, while his natural irresolution, fortified by a long residence in France and an instinctive admiration for Napoleon III., had crystallised with age into a philosophy of practical scepticism, against which reasoning was powerless, but which, in virtue of its very unreasoning tenacity, was not without a kind of dignity, and remained unshaken, even by the prospect of impending death. The two articles of his creed which affect the story, are that artists and men of letters are professional firebrands, personally innocent, but addicted to practising against the peace of society, as guaranteed by the establishment of governments and churches; and that it is the duty of affectionate and prudent parents to arrange marriages of convenience for their children. He settles that Welvertree would be a suitable husband for his daughter Cecily, but Welvertree has more romantic notions on the subject, and moreover receives at the critical moment a letter from England to say that the bank in which he is a sleeping partner is in difficulties, and that its failure is probable. He returns home, and, as a ruined hero should, takes to writing for the press, remembering Cecily only as a girl he might have fallen in love with, if time and circumstances had permitted. The acquaintance is renewed when Mr. Aucott comes to London to consult a doctor, and arrange about another *parti*,—this time a docile young Frenchman, with whom everything would have gone smoothly, if Cecily had not in her turn raised the same romantic objections as Welvertree had done. The next move in the story takes Welvertree, as the correspondent of a newspaper, to Paris, where he meets the second of the "two girls," Irma Flaubert; a beautiful, unintellectual, and affectionate young actress, to whom he had been introduced in London. The idea of the situation, which is scarcely worked out with sufficient care to disguise the wild improbability of some incidents, is that Welvertree, in his desire for a duty that might be a pleasure too,—believing Cecily to be engaged, finding the drudgery of his profession intolerable, and seeing no way to any considerable success in life,—proposes to marry Irma, and to sacrifice his future to her happiness and security, while he disguises to himself the weakness of the

impulse to which he yields, by dwelling on its disinterested generosity. A journey to England, and a meeting with Cecily in the Luxembourg Gallery, break the spell; but a—quite impossible—attack of brain fever puts him in Irma's power, who nurses him devotedly, and then tries to persuade him that they are married already, only that he has forgotten the fact. He escapes to England in some alarm as to his sanity, and is of course ultimately united to Cecily, whose father has died meanwhile, and who has also opportunely inherited her mother's fortune. As to Irma: "She was a child of impulse, untrained, untaught. And what had abstract duty got to say to her?" With such characters, the petted playthings or the victims of society, it is circumstances that decide what impulses will be followed, and whether they lead to the Seine or to a less tragic goal. The criticism which this episode suggests is that the introduction of tragic elements merely as a part of the machinery of the plot, is apt to disarrange the proportions of the whole. It may be true to life, but it is hardly true to art to represent the character and future of a hero of romance as practically unaffected by a suicide of which he is the occasional cause, unless the intention were to represent him as exceptionally unimpressible, instead of, as we gather to have been the case here, impressionable to the point at which weakness begins. Ordinary novelists can introduce the most tragic incidents with impunity, because there is no danger of their exciting more than a languid curiosity as to what is to happen next; but Mr. Wedmore is not an ordinary novelist, and therefore we are disappointed at any failure in the imaginative consistency of his conceptions. His strength lies in the representation of character and dramatic little scenes, quiet but brightly coloured; and though the novel-reading public naturally cares little about artistic intention, we do not believe that his popularity would suffer if he were to pay it the compliment of believing that those merits will make themselves felt without the help of more startling incidents than follow spontaneously from his characters and the relations in which they display themselves.

Mr. Black's Sheila reminds us a little of Madeleine, the heroine of Mr. Wedmore's *A Snapt Gold Ring*, though the scenery is so different, and the motive so much more elaborately developed, that the coincidence would be unimportant even if not, as is probable, quite accidental. *A Princess of Thule* is a very pretty book, that leaves behind it a pleasant, dreamily provoking impression, like the curiosity excited by a painting of which we do not know the subject, or a riddle to which the answer is wanting. Perhaps the book would have been less pretty if it had been condemned to be quite satisfactory, as the difficulty of inventing a good riddle is materially lessened if the existence of an answer to it is left to the imagination of the ingenious. Sheila is a pretty riddle, but we are not quite sure whether Mr. Black has guessed the answer to it,—or even whether there is one to guess; and in any case he has not succeeded in revealing the answer to his readers. A Highland girl who looks poetry, talks prose,

and acts like the most delightful of spoilt children, is a puzzle to superficial observers, who cannot tell which aspect of her outer self corresponds most nearly to the way she thinks and feels; but we are given to understand that Sheila does not think, and what she feels is always veiled in a vague mystery of poetical silence that has the effect of discouraging all merely intelligible explanations of her history. Why she marries Lavender, why all the magic of her personal charms vanishes in London drawing-rooms, why she leaves her husband, why he had become indifferent to her, why her absence had the power of turning him into a great painter when her presence only made him flirt with and paint fans for another charming and incomprehensible young lady, or finally, why the reconciliation which ends the third volume should happen when it does rather than sooner or not at all—all these are points into which we must not inquire too closely if the illusion is to be kept up, without which our interest, even in a series of pretty pictures, is apt to flag. We feel inclined to ask, Has the writer ever known a Sheila? If not, his invention lacks realism, for she is rather a phantom creation; if he thinks he has, we are inclined to say, as Mr. Ingram does to his friend Lavender, that he has only half known her, or his descriptions would not have that air of being made from the outside which is fatal to their being felt as true. The fact seems to be that Mr. Black was anxious to create a character more original and poetical than the materials supplied by his knowledge of human nature could quite suggest; and that, instead of inventing the missing features and connecting links, he left the space for them blank, trusting that the omission would pass unnoticed, or be unconsciously supplied by the reader, or charitably accounted for as a deliberate representation of the truth that people may fail to understand the character of their nearest and dearest friends. Only as the story turns upon the result of such a misunderstanding between husband and wife, and as the author means the husband (who is certainly a foolish youth) to be altogether in the wrong, in the interests of poetical justice, the problem which he had to interpret ought not to have been represented so as to make it seem insoluble by wiser heads than his.

The author's descriptions have received so much well-deserved praise that he will require some strength of mind to resist the temptation to work this vein to exhaustion; for after all it is exhaustible, and the facility that at first looks like talent is liable to become mechanical, and finally degenerate into trick. He says of Lavender, looking out upon the Borra hills: "He could put down on paper the outlines of an every-day landscape, and give them a dash of brilliant colour to look well on a wall; but how to carry away, except in the memory, any impression of the strange lambent darkness, the tender hues, the loneliness, and the pathos of those northern twilights?" Mr. Black puts into words what many excellent water-colour artists put in grey and green and crimson,—the scene that arrests the eye and stays in the memory of any ordinary cultivated traveller; but the pleasure which the

sketch gives afterwards to those who recognise its subject, or are reminded by it of some similar scene that they can imagine reproduced in the same manner, is not to be confounded with the intrinsic merits of the sketch as a work of art; and it is only in some, not all, of the finished and graceful descriptions which abound in these volumes, that the author rises beyond literal to imaginative truth. Mr. Mackenzie, Sheila's father, the king of Borra, and Mrs. Lavender, an old aunt of the hero's who reads Marcus Aurelius devoutly as a preparation for death, and doctors herself murderously as a preservative against it, are amusing, and not by any means improbable in their eccentricities. The picture of life at the Lewis and the sketches of Highland character are excellent in their way; and, indeed, the readability of the book as a whole is scarcely affected by the inadequacy already referred to in the conception or execution of the central figure. It is ungrateful to complain because what is after all nearly or quite the best novel of the past year is not ideally perfect in design and form; but Mr. Black's merits are of a quality particularly intolerant of the companionship of imperfection. Greater artists have given us one or two perfect novels, but it is a serious blank in English literature that it has no perfect *Novellen*; perhaps he will some day take away that reproach.

EDITH SIMCOX.

Chess Problems. By James Pierce, M.A., and W. Timbrell Pierce. (London: Longmans, Green & Co.)

In the *Carmen ad Pisonem*, commonly attributed to Lucan, there is an interesting passage, which, as it is impossible that it could refer to chess, not at that time invented, shows that the Roman game of *Latrunculi* partook in a great measure of the nature of chess, and was not destitute of its more hidden mysteries. No collection of subtleties in the Roman game has survived, but that the game had subtleties these lines addressed to the Lord Lyttleton of the period clearly show:—

To si forte iuvat studiorum pondere fessum.
Non languere tamen, lusumque movere per artem,
Callidiora modo tabulâ variatur aperta (a)
Calcealus, et vitreo peraguntur milite bella,
Ut niveus nigros, nunc et niger adliget albos.
Sed tibi quis non terga dedit? quis te duce cessit.
Calcealus? aut quis non periturus perdidit hostem? (b)
Mille molis acies tua dimicant: ille petentem
Dum fugit, ipse rapit; (c) longo venit ille recessu,
Qui stetit in speculis: (d) hic se committere rixæ
Audet, et in prædam venientem decipit hostem. (e)
Ancipites subit ille moras, (f) similisque ligato
Obligat ipse duos: (g) hic ad maiora movetur,
Ut citus et fractâ prorumpat in agmina mandrâ,
Clausaque deiecto populetur mœnia vallo. (h)

At the present day it requires a chess player to appreciate the full force of the above lines. The chess player alone understands the combination of science and courage necessary to play "the open game" (a), the charm of the successful sacrifice (b), the strength of the move attacking, while necessarily defensive (c), the force of the check by discovery (d), the luring the enemy into false attack (e), the subtlety of the *coup de repos* (f), the strength of the check given by a piece interposed to ward off a check (g), and the culminating rapture when all the enemy's

defences are broken through and the final mate effected (h).

There is at the present moment no public character, whom like Calpurnius Piso his panegyrist might extol for his skill in the fashionable scientific game of the period, but chess is more generally studied, almost as a science, than at any previous time, and its votaries are to be found in all classes in this country. Mr. Blackburne, an English player, in the recent European contest for chess supremacy, was only defeated by, after making a tie with, Herr Steinitz, an Austrian certainly by birth, but a naturalised Englishman and an English player. Mr. Bird, a London player, came out fourth in the contest. Without any disparagement of our English representatives at the Vienna Tourney, there are probably at least twenty English players not perceptibly inferior to Messrs. Bird and Blackburne, while in the ranks of the second class, no country could produce so wide a phalanx of strong and steady players to whom those of the first class could with difficulty concede the pawn.

And in the rival branch of chess science, the construction of problems as opposed to actual play, England takes no less prominent a place. After the German Conrad Bayer, and the American Loyd, the Englishman Healey's name would recur the first to a chess-player's memory for skill in this branch of his art, and the book now under notice may be fairly placed beside any other collection of problems by a single author of any country.

In the art of problem composition far greater strides have been made during the last century than in play over the board. We believe that were Philidor now alive, with the knowledge of the openings acquired in his own time, he would be beaten at the pawn and move by Herr Steinitz, the acknowledged leading player of this day, though there are many *laudatores temporis acti*, who would be indignant at the idea that any man of any period could surpass Philidor, and doubtless his chess power was equal to that of Steinitz, although his knowledge was necessarily far inferior. Chess problems are out of the range of theory or knowledge, and their composition would appear to be a happy accident, yet here the advance is so striking that Philidor and his contemporaries would be startled by the difficulty and complexity of the productions of this day, while the few problems of their time are now left as examples of rudimentary skill that would hardly puzzle a beginner.

We are not, however, of opinion that difficulty constitutes the true art of the problem composer, and of the masters of the present day we assign the highest place to the American Loyd, in whose productions beauty both of idea and construction is generally remarkable. The most difficult problems yet made are by the German, Conrad Bayer; his worst specimens are without beauty altogether, and the difficulty is created by the multiplicity of the variations, to go through which, in some German compositions, life is too short. A mate is to be effected in five moves. The first move is almost impossible to discover, for it is the least probable one on the board, and leaves a dozen different moves to the defence. To

half these replies a totally different attack is necessary, and a problem of nominally five moves may require a hundred to be worked out in its solution. It has taken its author days of weary toil to elaborate, and if no flaw in any of its endless variations vitiates its soundness, the author may truly boast of its difficulty. One wishes with Dr. Johnson that it were impossible. The real chess-player who would take up with pleasure a natural position ten or twelve moves deep by Bolton or Bone, and solve the mystery with the application he would give to a difficult position in a chess game, must be prepared to devote hours of labour to the German monstrosity, with a feeling of astonishment from the beleaguered position of the Black king, not that he can be mated in so few moves, but that his fate can be so long protracted.

The Messrs. Pierce have, we regret to say, fallen sometimes into this fashionable folly. Problem 116 is a fair example of this style. It is nominally in three moves. The first move apparently removes the queen from the attacked king, and leaves Black a choice of 38 moves, of which it may be said that ten are not so bad for him as the rest. There is no point or ingenuity in one of the numerous variations; but in two more moves, somehow or other, the Black king is mated by the foes all around him. The problem may be difficult of solution, but it is without beauty or any element of surprise; it is in our opinion essentially bad style.

The early conception of a problem was a position, more or less natural in construction, where a lesser force by skilful combination mated the adversary, despite an apparently overpowering superiority. The greatest master of these simple stratagems we consider to be D'Orville, who almost exhausted the art of mating by skilful sacrifices, and introduced the more elegant *coup de repos*. In the present day no problem depends on a series of direct sacrifices; the first move is almost always a *coup de repos*, and the sacrifice occurs only incidentally in the after moves. We think D'Orville first made use of this charming subtlety, which has been carried out to perfection by his successors. None of them, however, unless it be the American Loyd, have surpassed D'Orville in beauty of construction; and the highest praise that can be awarded to any problem is to call it worthy of D'Orville. This praise can fairly be applied to several of the present collection. Problem 8 is in two moves and very simple, but in elegance of construction it would have satisfied the Belgian composer. Problem 14 has the same charm of character, and we should be inclined to rank it as the best two moves we remember. It begins, of course, with a *coup de repos*, leaving the Black king four squares open; whichever he takes he is mated by a different move of White's two knights. In construction this little problem is perfect.

It is to be regretted that composers capable of such elegance of construction as both these gentlemen, should have admitted into their collection an amorphous monster like No. 45, which, besides its hideousness and want of freshness in idea, is an impossible position. There are eight Black pawns on the board, and three on the queen's rook's file, where it

is needless to assert they could not have arrived in play. The board is crowded with needless pieces, and the problem has in short every fault which a good problem ought not to have.

We think it a pity that our authors have made their collection so large. We have not been able to examine even cursorily the whole of these three hundred problems, but we have pointed out two not worthy of the authors, and have detected three which must be called plagiarisms, so palpably are they old and well known ideas vamped up with the most meagre alterations. The Messrs. Pierce might have sent them to chess columns, when a problem was required by a friendly editor to order, but they should not have included them in their collected works. No. 58 is an old position of D'Orville's, altered, and we think spoilt, by a needless variation. No. 71 is almost a reproduction of a prize problem by Healey, and No. 199 is the idea of the celebrated and now worn out Indian problem, in no way concealed by a slight alteration of the pieces. We believe that if the Messrs. Pierce had weeded out their work rigorously, they might have produced from fifty to a hundred faultless positions, charming alike in conception and execution, that might be ranked amongst the gems of chess literature. The present collection is far from faultless, but will afford copious resources to the amateur who has a taste for these subtleties of chess.

JAMES INNES MINCHIN.

MR. MUNRO'S TRANSLATION OF GRAY'S ELEGY.

MR. H. A. J. MUNRO has just printed for private circulation a translation of *Gray's Elegy*, which is and will always remain the most interesting of all the Latin versions of that immortal poem. This would be true if for no other reason than that it is the workmanship of the first of living Latin scholars; but Prof. Munro, besides being the editor of *Lucretius* and *Aetna*, is also the author of some of the most beautiful among the translations in the *Sabrinæ Corolla* and *Arundines Cami*, and Englishmen who have long known these will find a curious satisfaction in comparing and contrasting them with the present work.

The author's own words suggest that Ovid has been the model followed. But though the pentameters always end in a dissyllable, which may perhaps be thought to constitute the main difference between Ovid and his predecessors, it would be very untrue to call these elegiacs Ovidian; at least they are not like the smooth faultlessness of the *Heroides*, the *Amores*, the *Ars Amatoria*, the *Fasti*, on the one hand; nor like the inviolated constructions and unimaginative diction of the *Tristia* and *Epistles from Pontus* on the other. They are at times somewhat Propertian; perhaps to this may be ascribed a mannerism which in the judgment of the present writer recurs unduly; the direct quotations of a word—

"Pipiet e tuguri stramine mater 'Ity,'
'Laudamus' retonans undat ubique sono.
Suspires 'cheu' praetereasque rogant.
Curaque 'mancipii res' ait 'iste mei'—"

and the non-avoidance of some rhythms which Ovid either excludes or uses very rarely, e.g.:

"Verrere festino pede rores perque supinos.
Cella quisque brevi cubat aeternoque sopore."

But in truth they have more of *Lucretius* both in language and, in a less degree, rhythm. This is perceptible not only in direct imitation of particular passages, e.g.:

"Iam iam non erit his rutilans focus igne, neque uxor
quae vesperinum sedula verset opus;

non reditum balbe current patris hiscere nati,
oculae escenso ferre cupita genu"—

the charm of which is entirely *Lucretian*; but even more in the sustained richness and rareness of the words, an excellence which at once removes this version from any comparison with the commonplace and undistinguishable mediocrity of most of the translations of the *Elegy*. It is not to be denied that in spite of this there are lines, and even passages, which fail to please or actually jar upon traditional *aesthetics*. Such is the elision at the end of a hexameter *omnium egenus*, and, still more, the obscure and, even to readers familiar with the *De Rerum Natura*, extravagantly difficult rendering of the lines,

"For who, to dumb forgetfulness a prey."

Quintilian, however, tells us that the Romans varied in their preference for Propertius or Gallus, and it is not impossible that Gallus, who we suspect was the greater poet of the two, may have written elegies resembling these in the occasional harshness, as well as the uniform imaginativeness, of their composition. Perhaps no finer specimen of the translation can be quoted than the last twelve lines, which are almost as affecting as the original; * as affecting no translation can ever be.

"Qui caput hic gremio terrae iuvenale reponit,
non res, non illist cognitus ullus honor:
aversata humiles non alma est Aonis ortus,
curaque 'mancipii res' ait 'iste mei.'
immensa huc bonitas, mens simplicitatis apertae
par meritis merces numine missa deist;
quod potuit, miseris lacrimam largitus, amicum,
quod voluit, coeli munere nactus erat,
desine virtutes recludere, desine culpas
e formidando sollicitare lare:
utraq; ibi pariter spe cum pavitante quiescunt,
qui pater, et deus est, hujus opera sinu."

R. ELLIS.

MISCELLANEOUS BOOKS.

The Friendship of Books and other Lectures. By the Rev. F. D. Maurice. Edited, with a Preface, by T. Hughes, M.P. (Macmillan & Co., 1874.) The unity of tone and spirit which this volume possesses, in a degree unusual in reprints, helps to explain the popularity of the school of which Mr. Maurice was the intellectual leader, and at the same time makes it intelligible that the popularity, though genuine and not unmerited, has been curiously short-lived. The Lectures are a favourable specimen of the popular side of the writer's doctrine. As a theologian and philosopher, his idea was to reconcile contradictory opinions by contemplating the points of agreement between the dissentients, and refusing, with amiable obstinacy, to take into account the difference of the roads by which they were reached, and the promise of further divergence after an accidental meeting. As a popular moralist, his idea was to persuade his hearers, who were generally "Christian young men," to take a serious view of their own life and its duties, by insisting on the common elements in the lives of the great and good and the small and indifferent. Shakespeare and Milton might be out of the reach even of their powers of admiration as poets, but they might learn to take an interest in them as men; and then they were to conclude that, since even Shakespeare and Milton were more interesting as men than as immortal authors, they themselves

* "Here rests his head upon the lap of earth
A youth to fortune and to fame unknown:
Fair science frowned not on his humble birth,
And melancholy marked him for her own.
Large was his bounty, and his soul sincere:
Heaven did a recompense as largely send:
He gave to misery all he had, a tear;
He gained from heaven, 'twas all he wished, a friend.
No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose),
The bosom of his father and his God."

had only to be manly enough to be extremely interesting and important members of society. In writing of modern civilisation, of newspapers, criticism, and the like, the same half-edifying, half-misleading process of levelling and confusing moral and intellectual distinctions is repeated, always with the purpose of helping the audience to feel, not that it ought to become more moral and intellectual than it was, but that it ought, as a religious duty, to discern and admire all its own actual moral and intellectual acquirements and tendencies. In some minds this encouraging doctrine fostered self-respect and independence, leading to the adoption of more definite opinions than Mr. Maurice's; on others, having lost the charm of novelty, it ceased to have any appreciable effect, for the impression that an ordinary life is full of wonder and deep meaning can only be kept alive by fresh suggestions: and Mr. Maurice's successors, since he had exhausted the advertisement column of the *Times* as a symbol of human brotherhood, and the police reports as a lesson in history and psychology, are too often reduced to the mere imitation of his mannerisms, the chief of which was a habit of asking rather trivial questions with an air of importance proportioned, not to the question, but to the gravity of the answer which he intended to give it. In other hands, the effect of this harmless rhetorical artifice is to remind us a little of Mr. Chadband.

Toilers and Spinsters, and other Essays. By Miss Thackeray. (London: Smith, Elder & Co., 1874.) The contents of this little volume are miscellaneous, but the papers that will be re-read with most interest (the readers of *Cornhill*, the *Pall Mall Gazette*, &c., will remember having seen most of them once before) are those which follow up the note struck in the first essay, "Toilers and Spinsters," written fifteen years ago. The literary criticisms on Miss Austen (if that is to be called criticism which is all unreserved, though not uncritical praise) and on Mrs. Riddell and other modern novelists, who harrow the feelings with tales of too unbroken gloom, like "A Country Sunday" and "Rome in the Holy Week," are bits of pleasant polished writing, with the gracefulness of style peculiar to the author; the abuses of croquet, the uses of five o'clock tea, and the impertinence of fashionable ladies who annex the harmless days of the week as their own peculiar possessions, are dilated upon with feeling and penetration. But it is in writing of little children, homeless or deaf or sick, or only poor and hungry, and of what men and women, and especially wise and good women, are doing and may do to make the present easy and the future hopeful to these most helpless and most irresistible pleaders for help, that Miss Thackeray writes her best, and certainly does no disservice to literature, by showing that it is possible to appeal to charitable impulses and to stir effectual sympathies without misrepresentation, exaggeration, or extravagance. The argumentative philanthropist with fixed ideas and remedies of universal application is likely, as we see every day, to do as much harm as good; but though no advocacy can turn merely ordinary well-meaning people into characters such as that described in a few sentences on page 188—one in which well-doing is an instinct, an impulse superseding or illuminating the slow and dubious inferences of reason—it is well that so able a pen should both state and illustrate the position that charitable agencies cannot work mechanically, and that the only benefits which do not demoralise the recipient are those which come half concealed in the moral atmosphere of personal relationship, influence, or kindness. Industrial schools, the "boarding out" of workhouse children, the Hospital for incurables, Newport Refuge, the Society for the Employment of Women, are amongst the subjects specially referred to; and though the author's literary tact forbids the clumsy insistence on particular applications which belongs to a charity sermon, her bright descriptions, with touches of suggestive remonstrance or criticism,

of playful fancy and earnest realism, will interest many in the good works of which she speaks, or in new undertakings of the same kind.

Business. By a Merchant. (Edinburgh: Edmonston & Douglas.) This is, perhaps, the oddest and quaintest book that has been published for many years past; a book so odd and quaint that it defies criticism. The author is evidently a man of very various reading, and apt at quotation; and he has strung together quotations without number on a thread of rambling talk, which, if it were less extravagant than it is, would be regarded as pedantic.

"Let the critic be indulgent," he says "for I assure him that Swift was my godfather when I was christened into the Church of Literature, which Sauerteig praises above every other Established Church; that Pope, with his *Dunciad*, made me swaddling clothes; that Byron's *Vision of Judgment* was the Apocalypse of my youth; that in my time I have had assignments with Candide and Zadig; that Rubelais has been my tutor far beyond the years of discretion; and that Montaigne is still my breviary."

Writing thus, in exaggeration of the style of Sir Thomas Browne and other quaint writers of two centuries ago, the "Merchant" discourses on "the excellency, object, and nature of business," on the faculties necessary to a due performance of its work, on its disadvantages and drawbacks, on its dignity as a school of virtue, on the grandeur of its "everlasting dominion and royal progress" in aid of civilisation, and other ramifications of the subject he has taken in hand. The reader who looks for such a treatise as Mr. Bagehot would write, will be woefully disappointed; anyone who tries to peruse the book at a sitting will find it as unsatisfactory as a dinner of sweetmeats; but whoever likes desultory reading and can understand the peculiar humours of the author, may read a section at a time with pleasure, and be sorry when he has read to the end.

Mike Howe; the Bushranger of Van Diemen's Land. By J. Bonwick. (King & Co. 1873.) This book would hardly come under notice in our columns, were it not that we were misguided first by the title and then by the short preface, into reading it, and we would wish to save our readers from a similar calamity. The preface informs us that "the tale may have some claim to be considered as a contribution to Colonial history." If this is the case, more than proverbially happy are those colonies which have no history to be contributed to by Mr. J. Bonwick. From beginning to end the book is commonplace and absurd in the extreme. Here is an example of the flowery and sentimental style of the author. Two lovers are in a grove and begin to talk as follows:—

"To tell the truth," says John, "though we needed no *twisp* of declaration, it was pleasant to recognise the *lilac* of love's real budding at last, and enjoy the *pink* of true affection, while looking for the *lime tree* of conjugal love." A merry laugh followed this speech from the gentleman, to be succeeded by some little tenderesses, which were so prolonged that the lady had to cry for quarter. She threw him a piece of *maiden hair* to remind him of the virtue of discretion.

A man named Lula dreams that a departed bad black fellow "might steal upon him in the sleep of night, gnaw into his side and depart exulting with the *kidney fat* of poor Lula."

No vision, however, could be worse than the reality of the work itself.

Distinguished Persons in Russian Society. Translated from the German by F. E. Bunnètt. (Smith & Elder, 1873.) Contains many anecdotes to the disadvantage of distinguished persons, and it is in the main instructive, since it adds to our stock of materials for proving with how little wisdom the world is governed. Clever, saucy, and often spiteful, it sets the grave and potent signiors of St. Petersburg in an unfavourable and, for the most part, ridiculous light; it is therefore likely to ingratiate itself with the large body of readers

who feel as if their own position were raised when a high reputation is debased. But for minds averse to gossip it possesses no great attraction. Its statements as to matters of fact are not always to be accepted without caution, or even suspicion, and to anything like scientific analysis of character it makes but small pretension; with serious studies of political men and minds, such as those by Mr. Richard Hutton for instance, it has little in common, but there are many points of resemblance between its by no means flattering portraits and the sketches of public men which appear in our existing satirical journals; while sometimes it recalls to mind the personalities which were wont to enliven some of those periodicals which are now, to the satisfaction of mankind, defunct.

The Charm and the Curse, by Charles Grant, published by Williams and Norgate, is a tale dramatised from those parts of the *Volsunga Saga* and the *Poetic Edda* which deal with the story of Brynhild and Sigurd. Despite certain prettinesses of style, and a tolerably smooth system of blank verse in the love-passages, the poem is almost worthless. The story has been altered in a very unjustifiable and strangely inartistic way; the grand myth of the fire-surrounded bower of Brynhild being, for instance, supplanted by a night-scene in a gallery, where everybody sobs and scuffles as if in a fourth-rate French novel. Without undue prudery, too, we may object to the grossness of one or two scenes, and erotic innuendoes are not in fashion since the days of Beaumont and Fletcher. To be vulgar over the *Edda* is indeed a triumph, beside which certain historical and literary inaccuracies seem too trifling to be dwelt upon.

Amongst the books received by us during the last quarter we find *A Record of my Artistic Life*, by J. B. Waring, published by Messrs. Triebner. Mr. Waring is principally known to the public by his connection with the International Exhibition of 1861, and as the Chief Commissioner of the Exhibition of Works of Art held at Leeds in 1868. In the present volume the author gives us such jottings from his diaries as are concerned with art and works of art, held together by intervening bits of autobiography. Mr. Waring seems to have been an industrious and persevering student, travelling much in Germany, Italy, and France. He has seen a great deal, and his comments on what he sees are usually sensible and just; but his description of the objects themselves is rarely sufficiently exact to be of much use for the purposes of study and reference.

School Life and Boyhood. By Percy Fitzgerald. (Cassell, Petter, & Galpin.) It is a common device of novelists who wish to republish their magazine novellettes, to write a framework to explain how they came to be told. Mr. Fitzgerald has invented a framework of about the same value, to explain how excerpts from *Tom Brown*, *Eric*, *Dumas' Autobiography*, and *Hugh Miller's Schools and Schoolmasters*, came to be read aloud: the result may be characterised as a fairly good pudding, to which Mr. Fitzgerald contributes the suet, and other writers the plums.

Schiller's Don Carlos in English Blank Verse. By Andrew Wood, M.D. (Edinburgh: Nimmo.) The writer of this new translation of *Don Carlos* has aimed chiefly at faithfulness, and expresses in his preface a fear that in too many instances he has "failed to steer clear of the tendency to revert to the German idiom." The fear is well founded, and there is not always even the excuse of literal accuracy for the awkwardness of the verse, which is apt to be bald when the original is simple, and stilted when the original is dignified; in both cases stiff and un-English.

Lyrics from a Country Lane. By J. I. Owen. (Simpkin, Marshall & Co.) Mr. Owen knows by this time that he will not be a poet, whatever he might have been: his verses have a good deal of music, and a good deal of manliness, and a little fancy, and a great deal of good neighbourly north

country feeling, which quite atone for occasional deficiencies of grammar and metre.

On Self-Culture. Intellectual, Physical, Moral; a vade mecum for Young Men and Students. By Professor Blackie. (Edmonston & Douglas.) A young man may propose to himself as the reward of his self culture, to be, to know, or to do; if he is content to make sure of the first, and let the others take their chance, he will find Professor Blackie not merely an useful but an adequate guide to a generous, eager, sensible life, which need not be the less rational for understanding very little of the world, or less useful for leaving little mark upon it. Some of the precepts might perhaps be cumbersome, like the recommendation to keep to Leibnitz for philosophy, and Cudworth for theology; others perhaps liable to break down in practice, almost treacherous, like this: "To have felt the thrill of a fervid humanity shoot through your veins at the touch of a Chalmers, a Macleod, a Bunsen is, to a young man of fine susceptibility, worth more than all the wisdom of the Greeks, all the learning of the Germans, and all the sagacity of the Scotch." But in spite of these incidental blemishes, the general tone of the book is admirably fitted to aid those who think *mens sana in corpore sano* the chief good. Those who cannot place themselves at the author's point of view, may still find his remarks on the subordinate place of books in education judicious, and relish the simple rightness of his appreciations of Napoleon and Byron.

EDITOR.

NOTES AND NEWS.

BERTHOLD AUERBACH'S forthcoming novel is to be called *Waldfried; a German Family History of the Present Time* (Eine deutsche Familiengeschichte aus der Gegenwart).

MR. HENRY HINCKES GIBBS'S new and privately printed book on the game of Ombre is just ready. The clever article in the last number of *Macmillan's Magazine* has well prepared the way for it. The writer of that article has given a very good study of Ombre as described by Pope in the *Rape of the Lock*. Mr. Gibbs has rather described the Ombre of the present day, illustrating it by Pope's description. The article written has given us a picture of the game which our ancestors played; Mr. Gibbs has produced a Manual by the help of which the descendants of those ancestors may play the present game, if they please. The article-writer had of course to limit his sketch to the requirements of a magazine essay. Mr. Gibbs, printing his own book, has said all he knows about the game, historically and otherwise. He likewise gives pictures of the leading cards, which differ from those in an ordinary pack. The modern game, as described by Mr. Gibbs, is more entertaining than that played by Belinda, having more variety and fun in it. The system of marking and paying, too, as given by Mr. Gibbs, and as now practised in Spain, is much better than that which was in vogue in the days of Pope. Mr. Gibbs's book is very tastefully printed by Messrs. Childs of Bungay.

It is proposed to commemorate the author of *Piers the Plowman*, by filling in with stained glass the fine east window of Clebury Mortimer church, at which place the poet is said to have been born. The window will be known henceforth as "The Poet's Window." It will not be difficult to find suitable subjects for it, as nothing can be fitter than to select scenes from the life of *Piers the Plowman*. When this has been done, perhaps students of English literature will learn at last that *Piers the Plowman* is not the name of an English author, nor yet of the dreamer of a vision, but merely the allegorical title under which William the dreamer represented our Saviour Jesus Christ. By the kindness of the Rev. E. G. Childe, Vicar of Kinlet and Clebury Mortimer, we are enabled to subjoin an extract from his

prospectus concerning "The Poet's Window." He says:—

"We think that the author of this *national* work should not be left without a memorial in the place which gave him birth; and that lovers of English literature will not be unwilling to lend a helping hand towards this object, the restoration of the parish church to what it was in the days of 'Long Will,' as the poet familiarly calls himself. A nave, and aisles of five bays, with a fine fourteenth-century roof, a tower and spire, and a chancel (the east window of which it is proposed to fill with stained glass, and to dedicate to the poet), will, when restored, form one of the finest churches in Shropshire, and be a worthy memorial. Cheques received and acknowledged by the Vicar of Clebury Mortimer, Kinlet, Bewdley."

MR. THOMAS SUTCLIFFE, of 8 Market Place, Manchester, will publish shortly *Memorials of Manchester Streets*, by Mr. Richard Wright Procter. The book will treat of the history of Manchester, literary, social, and political, in connection with the streets of the city—mostly ending in "gate," like the streets of York; and will contain many points of interest for the student of North-country life and character. It will include appendices by Messrs. Crossley and Croston; and illustrations of old buildings, and persons famous in old Manchester.

THE first part of the Palæographical Society's Fac-similes of Ancient Manuscripts, which has just been issued, contains thirteen autotype fac-similes of manuscripts ranging in date from 152 B.C. to 904 A.D., with copies in modern type and short descriptions, edited by Messrs. E. A. Bond and E. M. Thompson. The part contains thirteen autotypes from—1. Greek papyrus, B.C. 152; 2. Latin papyrus, Ravenna, A.D. 572; 3-6. Lindisfarne Gospels, about A.D. 700; 7. Canterbury Gospels, 8th century; 8, 9. Ecclesiastical Canons, 8th century; 10. Worcester Charter, A.D. 759; 11. Charter of Cænulf of Mercia, A.D. 812; 12. Charter of Offa of Mercia, A.D. 793-4; 13. Charter of Werfrith, Bishop of Worcester, A.D. 904. The most interesting plates are four taken from the Lindisfarne Gospels (*Brit. Mus., Nero, D. IV.*), a book which was written by Eadfrith, Bishop of Lindisfarne, and which both in handwriting and ornamentation is a very splendid specimen of early English art. The pages copied are the commencement of the fifth chapter of Matthew, showing the interlinear English translation and the marginal references; the first pages of the Gospels of Matthew and John, with beautiful initial letters, and a page wholly consisting of illumination. This wonderful design is an oblong figure, with a cross in the centre surrounded by tessellated panels of red, pink, yellow, and green, the ground being filled in with a pattern consisting of birds, whose long necks and legs are interlaced in the most intricate manner. In the notice which accompanies the first of these plates, No. III. in the Series, the manuscript is said to have been written "in honour of St. Cuthbert;" but as the general and more probable opinion is that it was written for St. Cuthbert, it would have been well if some reason had been given for the above assertion. At any rate, the date assigned, "about A.D. 700," is misleading, for that expression would imply that the manuscript might belong either to an earlier or later date, whereas it is extremely unlikely that Eadfrith could have spent his time in writing such a book after becoming Bishop of Lindisfarne in 698. The descriptions of the manuscripts are, on the whole, carefully and accurately done, but we notice that in the description of this manuscript it is stated that the large N is uniformly used, although in the page copied there are three instances of a small n, one being in the first line. Plate VII. is a copy of a page from a magnificent bible of the eighth century, which formerly belonged to the Monastery of St. Augustine, Canterbury. Though entirely devoid of ornament, it is a fine specimen of writing, and curious as showing the scribe's ignorance of Latin, for without re-

garding a word or two omitted, which may be merely accidental, several words are divided into two, in a way that would have been impossible if they had been familiar to the writer. The remaining plates consist of Greek and Latin papyrus, ecclesiastical canons of the eighth century, containing a version of the Catholic creed very similar to the Athanasian, and some early English charters. This first number will be heartily welcomed by all historical students and lovers of antiquity, from whom the society deserves every encouragement. As a help to the less learned of the Society's members, we think that a translation of the Greek and Anglo-Saxon texts should be given, a knowledge of Latin and French only being assumed. The second part of the autotypes for 1873 is nearly ready, and only waits for some plates from the most ancient MSS. in the National Library at Paris.

AMONG average students of Shakspeare, the impression prevails that the First Folio of 1623, printed seven years after his death, is the true and best basis for the text of all his plays, and that the Quartos should only be used for the purpose of collation. Yet an examination of the facts of the case does not warrant this conclusion, as it appears from the statements of the Cambridge editors, that the Quartos must form a better foundation than the Folio for at least these seven plays: *Much Ado About Nothing*, *Love's Labour's Lost*, *Midsummer Night's Dream*, *The Merchant of Venice*, First Part of *King Henry the Fourth*, *Romeo and Juliet*, and *Pericles*; while no satisfactory text of the following seven plays can be made from the Folio without considerable emendations from the Quartos: *Richard II.*, *Richard III.*, *Troilus and Cressida*, *Titus and Andronicus*, *Hamlet*, *King Lear*, and *Othello*. These results appear from an elaborate summary of the results arrived at by the Cambridge editors, which Mr. P. A. Daniel has drawn up for Mr. Furnivall, which will be most useful for all students to refer to, and in which he has italicised those additions which he recommends the New Shakspeare Society to print in parallel texts. Mr. Daniel has undertaken thus to edit *Romeo and Juliet* as the Society's first play, as the differences between its first two Quartos are thought to exhibit best Shakspeare's manner of work, how he altered and developed the first sketches of his plays.

M. A. DE MONTAIGLON, the colleague of M. Paul Meyer at the École des Chartes, is going to reprint the curious and quaint old fifteenth-century work *Les quinze Joies de Mariage*. He is very anxious to reprint with its old English translation, printed by Wynkyn de Worde, in 4to, in 1509, *The Fyftene Joyes of Maryage*, which is catalogued in Lowndes as an anonymous book under "Marriage," but under its translator, Henry Fielding, in Mr. Hazlitt's *Handbook to Popular Literature*, where it bears the † which shows that Mr. Hazlitt had examined the work himself. He gives its colophon, and says that it contains 143 leaves, but does not name the owner * of the copy he saw, as he usually does. Four leaves of this rare *Fyftene Joyes* are said to be in the Bodleian; but M. de Montaignon can hear of no complete copy of it. He will, therefore, feel greatly obliged to Mr. Hazlitt, or any other English collector or student, who can point out a complete copy of the book to him, and enable him to get a transcript of it.

THE new novel of Gustav Freitag, *Der Nest der Zaunkönige*, which has only been out a few weeks, has already appeared in a second edition. It forms the second part of the cycle issued under the name of *Die Ahnen*. The first part, *Ingo und Ingraban*, has already reached a fourth edition. The hero of the present tale is Immo, and the period sketched that of the Emperor Henry II. There is an excellent and penetrating review of *Ingo und Ingraban*, by Professor Scherer, in a recent number of the *Preussische Jahrbücher*.

* Mr. Christie Miller, of Britwell House, Burnham, Bucks.

Apropos of a selection of poetry called *Living Voices*, recently issued by Messrs. Strahan, which contains, amongst other things, a contribution of the Poet Laureate's published in the *Gem*, a literary annual for 1831, with emendations and biographical gossip, Mr. Tennyson writes to a correspondent:—

"I object to variorum readings. When the carpenter has made his table, why should we treasure the chips? and when poems have been rejected, why not let them be rejected? And as for biographical illustrations, &c., it seems to me that these had better wait till my death."

KARL BARTSCH, the well-known philologist, has just published, with Brockhaus, a volume of poems entitled *Wanderung und Heimkehr*, which is well spoken of.

DR. KRIEGER, the keeper of the Frankfort town-archives, is editing a collection of Goethe's letters belonging to the period between 1765 and 1768.

MR. BAYARD TAYLOR, the translator of *Faust*, is at present in Germany collecting materials for a joint biography of Goethe and Schiller.

AT the sale this week at Messrs. Puttick and Simpson's of rare Liturgical Tracts, a small quarto volume (says the *Daily News*) containing twenty-five curious Liturgical Tracts, issued during the reigns of Edward VI., Elizabeth, and James I., among which was included "Psalms and Hymns of Praier and Thanksgiving, made by William Barlowe, Bishop of Lincoln," privately printed, 1613, was sold for 72l.

THE last number of the *Indian Antiquary* gives a new and, it would seem, true etymology of "Calcutta." It was supposed to be derived from Kālī, the famous goddess, and kṛta, a burial-place. But kṛta in Kālī-kṛta, stands for the Sanskrit kṣetra, field, place; and the ancient Hindus called the place Kālī kṣetra. There is a place called Kālighāṭa, near Calcutta, i.e. the flight of stairs or bathing-place of Kālī, and it contains the celebrated temple of the goddess Kālī.

AN "English Reprint Society" is now in course of formation, with Dr. Charles Rogers as "Secretary and Editor of Publications." It is to begin work when two hundred members are enrolled, the subscription being a guinea a year, or ten guineas for life, with an entrance fee of half a guinea. A list of books proposed for reprinting has been issued, the earliest work being the *Syon Martiloge in Englyshe, after the vse of the Church of Salisbury*, 1526; and the latest, George Scott of Pitlochrie's *Model of the Government of the Province of East-New-Jersey in America*, 1685. We think it will be a mistake to reprint from faulty and poor black-letter texts, works like certain of those proposed, which exist in MSS. nearly two hundred years earlier, as for instance, *Rychard Rolle, Hermyte of Hampull, in his contemplacions of the Drede and Love of God, with other Dyverse Titles as it sheweth in his Table*, 4to Lond., by Wynkyn de Worde, 1560; or, *The Parlyament of Denyllles*: emprinted by W. de Worde, 4to, 1509, of which the Early English Text Society has printed a very good MS. of about 1430, in one of Mr. Furnivall's volumes: or, *Syr Eglamore of Artoys*, 4to, Lond., by John Walley, of which Mr. Halliwell's much more valuable edition in the *Thornton Romances* for the Camden Society can be had, with several other romances, for five shillings or less. It is also needless, surely, to reprint books like Harman's *Caveat*, which the Early English Text Society has continuously on sale, in both small paper and large. But with these exceptions, and the expression of a hope that Dr. C. Rogers may not edit all the Reprints—they are too many and too varied in subject for one man to do with full knowledge—we welcome the announcement of the "English Reprint Society," and wish it all success.

MR. WEATHERLY has reprinted from Colburn's *New Monthly* his translation from a German

version of *Peivash Parneh, the Sons of the Sun-God*, an episode of "an epic" discovered in Lapland. The mythology seems a good deal influenced by the Edda; the metre of the translation is an experiment, which consists of repeating something like the first two-thirds of an English hexameter six or eight times or oftener, and then interpolating something like the last third. If this had not the disadvantage of reminding us of Mr. Swinburne, with the rhymes left out, it would be on a par with Seneca's discovery that it was possible to write Sapphics, putting in Adonics at discretion; and with Claudian's, that the metre of the first two lines of an Alcaic stanza might be continued through an ode.

THE investigations on the famous book *Calila e Dimnah* (i.e. the fables of Bidpai, derived from the Panchatantra) are making considerable progress. Besides the Syriac translation of the Pahlavi text, found in a convent in the East (see *ACADEMY*, II., p. 387), and of which an edition is in preparation by Professors Hoffmann and Dr. Bickel, preceded by a preface of Professor Bensey, and the Syriac translation of the Arabic text, of which a specimen was lately published by Professor Wright, Signor Ignazio Guidi has just published the result of his researches on the Arabic translation, under the title *Studii nel Testo Arabo del libro di Calila e Dimnah*, Rome, Libreria Spithöver, 1873. Signor Guidi made use of two MSS. at Rome, and of a third in the Palatin Library at Florence, and he gives the description of the differences of composition in those MSS. A great number of chapters are translated, and in the notes he refers to the previous labours on the *Calila*, with which he is well acquainted. We cannot abstain from observing that more could have been done for the subject if the MSS. of the National Library in Paris (those, namely, which were acquired after De Sacy's publication of the Arabic text of *Calila*) and those of the Bodleian Library had been consulted. No doubt other libraries possess also a great number of Arabic MSS. of the book, which are completer than these of which De Sacy made use. But what can one scholar do to exhaust such a subject? Publications of this kind are generally undertaken by scholars of limited means, and we must therefore receive with gratitude every little note given to us from the treasures which are most accessible.

We are glad to welcome the appearance of a new German literary and scientific weekly, the *Jenener Literatur Zeitung*, to which many of the best men at the renowned University of Jena are contributing. The first two numbers contain four departments, corresponding to the old division of all knowledge into four Faculties—Theology, Law, Medicine, and Philosophy: the last including under it, the multifarious subject which we comprise under the Faculty of Arts. We would suggest the addition of a news sheet, and a recognition of the claims of fine art and of the literature of the imagination. The *Literarisches Centralblatt*, which has hitherto been the sole paper of the kind, has of late years very greatly diminished in value; its best writers have apparently left it, as the old custom of signing articles has been almost given up. We hope its new and decidedly formidable rival will stir it up into renewed life.

PROFESSOR IHNE has been appointed to the Chair of English Literature in the University of Heidelberg.

Two important publications will be issued from the Clarendon Press in a few days:—1. *The Icelandic-English Dictionary*, based on the MS. collections of the late Richard Cleasby, enlarged and completed by Gudbrand Vigfusson, M.A. With an Introduction and Life of Richard Cleasby by G. W. Pasent, D.C.L. The introduction amounts to 108 pages 4to; the Dictionary fills 780 pages. 2. The first volume of the *Constitutional History of England, in its Origin and Development*, by the Rev. Professor Stubbs.

THE two volumes of *A History of Greece*, by Mr. G. W. Cox, announced as nearly ready, by Messrs. Longman, will bring the narrative down to the close of the Peloponnesian war. We understand that Mr. Cox announces in his preface that he considers that the history before the formation of the confederacy of Delos calls for further scrutiny, and that he has "striven to do for traditional history what Dr. Ihne, with unflinching honesty and singleness of purpose, has already done for the traditional history of Rome." He has also endeavoured to bring out points in which he considers Grote's history unsatisfactory, such as the character of the Greek and Latin polity, the intolerance of ancient religion, carrying with it the idea of profanation if plebeians were admitted to patrician or eupatrid offices, and the notions of family, clan, tribe, polis or civitas. He also differs from both Grote and Thirlwall on the character of the evils with which Solon had to deal, and of the measures by which he met them. Something, too, has been attempted to be done to clear up the narratives of Marathon and Thermopylae, and to present the character of Themistokles in a fairer light. In the second volume Mr. Cox is more in accord with Grote, but he differs from him in his account of the careers of Kleon, Nikias, and Alkibiades, and of the condemnation of the generals after the battle of Arginoussei; and he attempts to trace the causes of the deterioration of the Athenians after the beginning of the Peloponnesian War.

EARLY last year the Chetham Society presented a memorial to the Chancellor of the Duchy of Lancaster, showing that in the Castle of Lancaster there was still remaining a large collection of valuable records of the County and Duchy of Lancaster, which could not be consulted without considerable difficulty; and that there was reason to believe that they were a charge from which the prothonotary and the officers who kept them would cheerfully be relieved, as the records could never be consulted but in their presence—a process which always necessitated a journey from Preston, where the courts are kept, to Lancaster; indeed the expenses and the fees which these journeys entailed were almost a bar to the use of the records at all, at any rate for historical purposes. The Society, therefore, prayed the Chancellor to lay the case before Her Majesty, who, from her known favour for the extension of literary enquiry, might be graciously pleased to command the removal of the records to the Public Record Office, and so render them as easy of access as the other records of the kingdom. It is worthy of note, too, that the Deputy Keeper of the Records, in his Annual Report for 1869, had already pointed out, in reference to the same records, that they were of considerable importance, and there was no doubt that their value would be considerably increased by an additional facility of access, such as would be afforded by their being kept under the charge of the Master of the Rolls. In consequence of these representations, Her Majesty graciously assented to the incorporation of them with the other Duchy records which she had already caused to be transferred from Lancaster Place to the Record Office; and in the autumn Sir Thomas Hardy proceeded to Lancaster with a small staff of assistants to examine the collection and to make arrangements for its being brought to London. A little before Christmas the entire series, with one exception, was safely lodged in Fetter Lane. When we add that the weight of the documents removed exceeded sixteen tons, and that many papers relate to the government of the Palatinate by John of Gaunt, some idea of their extent and value will be arrived at. All thanks are due to the Chetham Society for their exertions in this matter.

THE Hanseatic Historical Association met as usual in Whitsun-week, 1873, together with the

Local Historical Society of the Hartz country in the old city of Brunswick. Papers were read, and progress was reported. Some more of the towns which formerly belonged to the famous maritime league of the Hansa, several corporations, and a number of private gentlemen became members of the Society. The issue of its annual periodical, however, the *Hansische Geschichtsblätter*, had been unluckily delayed by a strike of the compositors at Leipzig; but the number which has been at length distributed to the members is a very copious one. It contains papers on the *Sigillum Civitatum Maritimarum* of 1370, which has been adopted likewise by the Society. The number includes a report on researches into the records of Danzig, Königsberg, Riga, and Revel for the purpose of collecting the Recesses (the parliamentary protocols) of the Hansa meetings in the fifteenth century, and of preparing a complete collection of the diplomatic letters and papers of the Hanseatic League. These investigations have lately been extended to Holland, and will reach England by and by. The next meeting of the Society is to take place at Bremen in Whitsun-week.

THE publications of a *Verein für Deutsche Literatur*, Berlin, 1874 (A. Hofmann & Co.), in good print and handsome binding, have commenced lately with a volume of *Lectures and Essays* by Heinrich von Sybel. Most of them have been printed before. We refer with pleasure to the lectures on the emancipation of women, on the doctrines of modern socialism and communism, and on Pope Boniface VIII.; the last especially, which has not been printed before, being full of contemporary interest. The liberal principles of the author are well known abroad. He did not hesitate to proclaim them in troubled times to French and English readers. We can now read in the German original the article on "New Germany and France," translated by other hands for the *Revue des deux Mondes* in 1866; and one on the "New German Empire," inserted in the *Fortnightly Review* for January 1871.

IN the second volume of Dr. Rogers' *Monuments and Monumental Inscriptions in Scotland* the author acknowledges having received considerable assistance "from papers on the graveyards of the north-eastern counties prepared by Mr. Jervise." Mr. Jervise, however, writes to the *Scotsman* on the 3rd of January that he had furnished some copies of inscriptions to the *Montrose Standard*, in which paper they appeared full of errors and misprints. He then explains that Dr. Rogers has simply reproduced these papers, blunders and all. He further charges Dr. Rogers with reprinting inscriptions from Monteith's *Theater of Mortality*, from the Glasgow edition of 1834; also without correction. Thus an inscription "He died a true believer" has been rendered by the Glasgow book and so reproduced by Dr. Rogers, "He died a bachelor."

NOTES OF TRAVEL.

By private advices dated 6th December, 1873, we learn that news had been received at the British Consulate at Zanzibar that Lieut. Cameron and the East Coast Livingstone Search Expedition were all well at Unyambe, at the end of September last. They had been hospitably received, and were living in the house of the Arab Governor. There were no tidings whatever of Dr. Livingstone since he had passed through Fipa on his way to Katanga. It appears that the war with Mirambo still continued, and there were rumours that 100 of the Sultan's soldiers had been killed, and that numbers were on their way back to Zanzibar, disheartened for want of food; the gunpowder in the settlement at Unyambe had also come to an end. Nothing was known by the native messenger who brought these tidings as to the plans or movements of Lieut. Cameron's expedition; and no private letters were received. We should consider

it not improbable that the Expedition might eventually work round to Uganda by Manyema and the Albert Nyanza.

WE understand that Lieutenant Parent, who accompanied the late Swedish expedition to the Arctic regions, will shortly publish the results of his experiences in the valuable Italian geographical journal, *The Cosmos*, the editor of which, Signor Guido Cora, was the Italian delegate at the late meeting of the British Association at Bradford.

THE *Times* of the 13th instant contains a full account of the death of Lieutenant Garnier. Mr. Garnier was the Royal Geographical Society's gold medallist in 1870, that honour having been awarded him for his expedition up the Cambogia into China, the results of which were published in a very handsome volume by the French Government.

MESSRS. MACMILLAN & Co. will shortly publish a work entitled *Telegraph and Travel*, by Sir F. J. Goldsmid, C.B., K.C.S.I. The work will principally deal with the history of the construction of the telegraph in Persia, and the laying down of the cable in the Persian Gulf, and will also contain a memoir of the late lamented Colonel Patrick Stewart, who was Sir Frederic Goldsmid's predecessor as Director-General of the Persian Telegraph. The book is, we believe, published under authority of the Secretary of State for India.

It is reported from various sources that the breakwater at Karachi is proving a great success, and is likely to benefit the harbour even to a greater degree than was anticipated. For some time its success seemed so doubtful that house property in Karachi sensibly depreciated in value, in consequence of the uncertainty that seemed to attend the future prosperity of the town. With its splendid harbour, however, accessible to ships of all tonnage, Karachi has now a brilliant future before it. We believe that the Karachi breakwater is one of the few public works of the same magnitude in India that have been finished under the originally estimated cost.

MADRAS is, we learn, also to have an enclosed harbour. The pier, erected some years ago, has proved a most costly and useless experiment. Is Madras of sufficient commercial or other importance nowadays to render it likely that the newly projected harbour will ever pay?

COLONEL GORDON, who is about to take Sir Samuel Baker's place in Central Africa, and prosecute the plans of the Viceroy of Egypt, is now in England making his final arrangements before departure.

WE draw attention to the small map which illustrates Mr. Markham's *History of Persia*, because it is the only one on which the northern frontier is properly delineated, on the side of Khurasan; and the only one which shows the central range of mountains, and those between Kirman and the Persian Gulf, with any approach to accuracy. The former delineation is specially important, as, on previous maps, the garrisoned post of Sarakhs, which has always been Persian, as well as Merv, are shown outside the Persian boundary.

At the time of his death on the Col du Géant last September, the Russian traveller M. Fedchenko was occupied in preparing for publication the results of his researches in Central Asia. This work, which will be completed for the press by his widow, will be of great scientific value. The geographical portion will be of much interest, but the zoological sections will be even more important. M. Fedchenko was in London in the autumn of 1872, and a principal object of his visit was to see the Hodgson collections of insects at the India Office. It will scarcely be credited that they were packed away in boxes so as

to be inaccessible, and that the eminent traveller was unable to obtain a sight of them. His map of Kokand and the Upper Syr Daria was published in *Ocean Highways* for August 1873, with an account of his travels by Mr. Robert Michell. His posthumous work, with illustrations now in course of preparation at Paris and Leipsic, will first appear in Russian, at St. Petersburg; but it is hoped that an English translation of at least the geographical portion will appear almost simultaneously in this country.

MR. HALE'S LECTURE ON SHAKESPEARE.

MR. J. W. HALE gave, last Saturday night, at the London Working Men's College, a very interesting lecture on "The Succession of Shakspeare's Plays." He of course treated as utter nonsense the old notion that Shakspeare was a kind of portent, a man who sprang at once to his full power. On the contrary, like all other men and writers, Shakspeare grew; he served his apprenticeship and learned his trade. The evidences of that growth and that apprenticeship-time are plain to every reader with a head. The tests Mr. Hales proposed were seven in number: those of 1. External Evidence; 2. Historical Allusions in the Plays; 3. Change of Metre; 4. Change of Language and Style; then development of dramatic art as shown in 5. Power of Characterisation, and 6. Dramatic Unity; 7. (the most important of all) Knowledge of Life. Under the first head Mr. Hales needed only to refer to Mr. Halliwell and other biographers of Shakspeare; to the entries in the Stationers' Registers; and to the notices in contemporary books of criticism, such as Meres's; diaries, such as Henslowe's, Forman's, Manningham's. Under the second, Mr. Hales reminded us first of the difference between the England of Elizabeth—when the time was animated by an intense national spirit, in the struggle against Spain, &c.—and the England of James I.'s inglorious reign. Therefore the plays that glowed with patriotism must be early,—those that, like *King John*, contained the Bastard's last words against the Papal power, the invasion of England, the allusion to the Duke of Westmoreland and others' intrigues with Alva; like *Richard II.*, act ii., s. 1, which had old Gaunt's speech, "This royal throne of kings," &c.; like *Henry V.*, which was a great paean to the glory of England; like *Henry VIII.*, which holds Cranmer's speech, &c. As to other allusions, see, secondly, the *Midsummer Night's Dream*, act iii., sc. 1; referring to the mermaid (Mary Queen of Scots); and the stars (the Duke of Westmoreland, etc.); *Macbeth*, act iv., sc. 1, referring to James I., and act iv., sc. 3, to his touching for the King's evil; *Lear's* British man; *Henry V.*, act v., chorus, referring to Essex in Ireland in March—August 1599; *Comedy of Errors*, referring to the French civil war of 1501-2; *Winter's Tale*, act i., l. 359, referring to the assassination of Henry IV. of France in 1610, &c. Thirdly, as to Metre, Mr. Hales said strongly that metrical form was not an accident, but an essential clothing of a poet's mind. There was a certain irresistible fitness between the body and soul of poetry; and therefore, as a poet's mind developed, his metrical form altered. When Shakspeare joined the stage, there was a battle of the Muses, Rhyme and Blank Verse. England took Blank Verse, France took Rhyme. If rhymes abounded in any of Shakspeare's plays, these plays were certainly early, as *Love's Labour's Lost*, *Comedy of Errors*, *Two Gentlemen of Verona*, *Midsummer Night's Dream*, *Romeo and Juliet*. In Blank Verse, the lines of the early plays were more self-contained and less continuous than the later plays, as Mr. Furnivall and others had shown. The other metrical changes in Shakspeare's line, as the use of the redundant syllable, &c., Mr. Fleay would prove. On the fourth head of Language and Style, Mr. Hales noticed first Shakspeare's early faults: 1. His over-use of classical allusions (as in Mar-

lowe) in *Love's Labour's Lost*, the *Two Gentlemen of Verona*, *Merchant of Venice*, &c. 2. His superabundance of Puns and Conceits, as in *Love's Labour's Lost* and the *Two Gentlemen of Verona*, for which Dr. Johnson rightly criticised him. This latter disappears almost in some plays: *Macbeth* has none of it. Shakspeare grew in good literary taste and judgment. 3. Bombast and Rant. Of these, though Shakspeare ridiculed them in *Pistol* (*II. Henry IV.*), he cannot be acquitted altogether in *Richard III.*, parts of *Henry VI.* (if his), &c. Yet he soon grew out of it; compare his Sonnets, Northumberland on the news of Hotspur's death, Hamlet in the burial scene, with Laertes. Yet 4. Contrast Shakspeare's comparative plainness of style in his early plays, with the involution of his later ones, as *Hamlet* with *Macbeth*, in which latter he seemed to put on words—as Beethoven on music—a burden of meaning too heavy for them to bear. Fifthly, as to Characterisation, note the great change in Shakspeare (as in Chaucer) from the feebleness of his early plays like *Romeo and Juliet* (in which the poetic element overpowers the dramatic) *Love's Labour's Lost* (in which no one lives), the *Two Gentlemen of Verona* (of which Launce is the only character) *Richard III.* (again with only one character, though that its leading one, drawn with terrific force); *Midsummer Night's Dream* (a dramatic poem, not a drama, &c.). Then turn to his riper works, rife with life, like *Henry IV.*, *Henry V.*, and every one of his later plays, every figure in them lives, and is known to you. Creative power is specially Shakspeare's own. Sixthly, Dramatic Unity, the harmony of every part in one whole, which is the dramatist's highest merit. Look at early plays, like *Love's Labour's Lost* and *Midsummer Night's Dream*: they have hardly any oneness of view, or concentration; nothing to give a unity of interest in the midst of their confusion. Contrast them with later plays like *Hamlet*, like *Lear*, which, though each double-plotted, yet are each one a whole, the two plots in each working together, and expounding one another. Seventhly, Knowledge of Life; Wisdom. Do not forget the deep moral sense in Shakspeare's wit and humour. True, that in his early plays he seems to sport with them; but see, even in *Love's Labour's Lost*, how Rosaline shows Berowne the true worth of his wit, and sends him for a year to the realities of a hospital to cure him of his trifling. Shakspeare soon discovers life to be serious, and puts before us, with intense feeling, the consequences of the breach of moral laws; he realises the moral conditions of life. Taine does egregious injustice to Shakspeare in this. See what profound pathos there is in Falstaff's last scene and death. Shakspeare never preaches, but works out his sermons in life. The sense of responsibility grew with his growth; he is the Poet of Conscience. In *Hamlet*, *Macbeth*, &c. he dealt with all the great questions of life, and vindicated the Creator's order of the world. To him the world was a school, and all men and women scholars in it. His infinite docility of spirit led him to learn from all, to gather always fresh stores of knowledge. Through the wrastlings of *Hamlet* and *Macbeth* he passes to the serenity of the *Tempest*. Take as his epitaph his own song in *Cymbeline* (act iv. sc. 2):—

"Feare no more the heate o' th' Sun
Nor the furious Winters rages!
Thou thy worldly task hast don,
Home art goun, and taen thy wages. . ."
Feare no more the frowne o' th' Great!
Thou art past the Tirants strooke,
Care no more to cloath and eate,
To thee the Reede is as the Oake.
Feare no more the Lightning flash,
Nor th' all-dreaded Thunderstoake!
Feare not Slander, Censure rash!
Thou hast finish'd Joy and mone."

After the lecture, Mr. Furnivall said a few words of thanks to Mr. Hales, and of the future work of the New Shakspeare Society; and Mr

Fleay enlarged on the Metrical Texts he had worked, and to which Mr. Hales had alluded. Mr. Hales lectures again to-night at the Working Men's College, 45 Great Ormond Street, w.c., at 8.30 P.M., on a play from each of the three decades of Shakspeare's poetic life—I. 1585-95; II. 1595-1605; III. 1605-1615.

SELECTED BOOKS.

General Literature and Art.

- CHEFS d'œuvre des auteurs français avant La Fontaine. 1050-1650. Avec une introduction, etc., par Ch. Lomandre. Paris: Charpentier. 3 fr. 50 c.
- DODSLEY'S Old English Plays. Edited by W. Carew Hazlitt. Vol. I. Reeves & Turner. 10s. 6d.
- FANFANI, P. Studi ed osservazioni sopra il testo delle opere di Dante. Firenze: tip. Cooperativa. L. 3.
- FICHTER, J. C. Popular Works. New Edition. With a Memoir of William Smith, L.L.D. Trübner.
- GILLRAY, James, the Caricaturist, The Works of. Edited by Thos. Wright. Chatto & Windus. 81s. 6d.
- LOBB, S. A Modern Version of Milton's Areopagitica: with Notes, Appendix, and Tables. Calcutta and London: Thacker. 10s.
- MAIN, A. Life and Conversations of Dr. Samuel Johnson. With a Preface by G. H. Lewes. Chapman & Hall. 10s. 6d.
- MENNIS, Sir John, &c. Musarum Deliciae; or, The Muses' Recreation; with Restor'd; Wit's Recreations. New Edition. Chatto & Windus. 21s.
- SIMPSON, W. Meeting the Sun; a Journey all round the World. Longmans. 24s.
- TROLLOPE, A. Phineas Redux. Chapman & Hall. 24s.
- WHITTON, H. P. Bygone Days in Devon and Cornwall. Bentley. 7s. 6d.

Philology.

- BOCKENMUELLER, F. Versils Georgica nach Plan und Motiven erklärt. By 4. Stendel: Stade. 3 Thl.
- GOEJE, M. J. de. Catalogus codicum orientalium bibliothecae academicae Lugduno-Batavae. Vol. V. Leiden: Brill. 2 Thl. 17 Ngr.
- HAGBN, C. Dichtungen in alemannischer Mundart aus Vorarlberg. 2. Sammlung. Innsbruck: Wagner. 1½ Thl.

Physical Science.

- ATCHERLEY, R. T. Adulterations of Food, with short Processes for their Detection. Isbister. 2s. 6d.
- BOLZMANN, L. Experimental-Untersuchung über die elektrostatische Fernwirkung dielektrischer Körper. Wien: Gerolds Sohn. 4 Thl.
- GEIKIE, J. The Great Ice Age, and its relation to the Antiquity of Man. Isbister. 18s.
- LAUBE, G. C. Geologische Beobachtungen gesammelt während der Reise auf der "Hansa," und gelegentlich des Aufenthaltes in Süd-Grönland. Wien: Gerolds Sohn. 26 Ngr.
- LINDLEY, John, and Thomas MOORE. The Treasury of Botany; a Popular Dictionary of the Vegetable Kingdom. New and Revised Edition. Longmans. 12s.
- MCLANT, E. Opuscules entomologiques, 13^e et 14^e cahiers. Paris: Deyrolle fils.
- PERRY, M. Die Anthropologie als die Wissenschaft von dem körperlichen und geistigen Wesen d. Menschen. 2. Bd. Leipzig: Winter. 3 Thl.
- PETZOLDT, A. Turkestan. Leipzig: Schlicke. 14 Thl.
- SCHMICK, J. H. Das Flutphänomen und sein Zusammenhang mit den ständigen Schwankungen des Seespiegels. Heft 1. Leipzig: Scholtze. 2 Thl. 20 Sgr.
- UEBERWEGER, F. History of Philosophy from Thales to the present time. Vol. II. Translated by Noah Porter. Hodder & Stoughton. 21s.
- WIENER, J. Die Rohstoffe des Pflanzenreiches. Heft 1. Leipzig: Engelmann. 5 Thl.

History.

- CHRONIQUES de Saint-Martial de Limoges: publiées d'après les MSS. originaux pour la Société de l'Histoire de France, par H. Duplès-Aigier. Paris: Renouard. 9 fr.
- ELLIOT, Sir H. The History of India, as told by its own Historians. The Muhammadan Period. Edited, &c., by Professor J. Dowson. Vol. V. Trübner. 21s.
- MINTO, Lady. The Life and Letters of Gilbert Elliot, first Earl of Minto. Longmans. 31s. 6d.
- STUMPF, K. F. Die Reichskanzler vornehmlich d. X., XI., and XII. Jahrh. 3. B. 4. Abth. Innsbruck: Wagner. 26½ Ngr.
- ZELLER, J. Les Tribunaux et les Révolutions en Italie. Paris: Didier. 3 fr. 50 c.

PARIS LETTER.

4 Place Wagram, Paris, Jan. 14, 1874.

M. de Loménie's reception at the Academy was one of the most conventional ceremonials that have taken place at the Palais Mazarin since Sainte-Beuve was admitted to immortality in spite of his *Vendredi gras*. In its nakedness an Academical programme is anything but exhilarating; and this time it was strictly and primly carried out, without a digression, without an "incident." M. de Loménie's *fautail* is surrounded by respectable but somewhat depressing traditions. Of its eleven occupants, the last two alone were purely and simply men of letters; the rest being *abbés*, phy-

sicians, cardinals, dilettanti, advocates, &c.—the ordinary academical rank and file. And M. de Loménie apparently forgot his two immediate predecessors, and fell contentedly into line with Jacques Mairan and the advocate Target. His panegyric on Mérimée was singularly colourless and moderate. The polished and amusing *cours* at the Collège de France had led his hearers to expect something more acute and incisive—elegance if not eloquence. They were disappointed. Scarcely veiling his antipathy to Mérimée, the Academician elect spoke of his predecessor in the tone of a censor and a pedagogue. His panegyric was a lesson; he forgot his subject, and occupied himself in deducing moral truths from Mérimée's life and writings for the instruction of regenerated France—held up the portrait of the shrewd satirist not as an example, but as a warning. Nearly all the Academicians present had known Mérimée. They had heard the brilliant and vigorous *discours de réception*, in which, by a few strokes of the pen, he portrayed Nodier, his friend and predecessor, saying in reference to the *conteur's* difficulties with the Government: "Nodier, quand il croyait fuir les gendarmes, courait après les papillons." There are no such flashes in M. de Loménie's oration. He described superficially in a series of commonplace the bitterest hater of commonplace of modern France; only relieving the monotony of the sermon by rhetorical regrets for the Restoration, and compliments to the Academicians who had supported his candidature. Jules Sandeau welcomed the new comer—if the *discours de bienvenue*, with which the Academy is wont to salute a new immortal, can be called a welcome. M. Sandeau fully maintained the sound tradition that requires something between a kiss and a castigation as a response to the recipient's address. He did not spare M. de Loménie; his very style was a rebuke of the former frigid flood of classic periods—light, sparkling, and facile. The lines of the portrait which M. de Loménie had blurred, reappeared harmonious and distinct. Still the *séance* was scarcely successful. There were few political allusions. M. de Loménie had consecrated an eulogistic paragraph to the ex-President; but M. Thiers was absent, and the flattery fell tamely. The Academician elect was introduced by the Marquis de Noailles and M. Guizot, who received with imperturbable tranquillity a public ovation and a long oratorical compliment.

The next reception, that of M. Saint-René Taillandier, will take place on the 22nd of this month. M. Désiré Nisard will answer the *discours de réception*. Another candidate has presented himself for election on the 29th. Dr. Froissac is the fourteenth claimant.

One of the fourteen, M. Taine, has just begun his lectures at the Ecole des Beaux Arts. His course comprises *l'Esthétique et l'Histoire de l'Art*; and the subject for this year is the history of ancient sculpture. The lectures are only open to male students.

Victor Hugo is revising the English proofs of *Quatre-Vingt-Treize*—a somewhat difficult task, considering that the poet's knowledge of English is purely theoretical. The novel forms three volumes octavo, and will be published by Michel Lévy on February 15. M. Hugo has once again wedded history and romance: his chief characters are Marat, Danton, Robespierre, St. Just, Théroigne de Méricourt. I believe that the author has

founded his study of Robespierre's character on Mr. Lewes' biography.

La Fille de Madame Angot does not seem at first sight a promising basis for an essay on literary history. But it yields in the *Chronique Musicale* a clever critical study of "Le Réalisme dans l'Opéra Comique au XVIII^{ème} Siècle." M. Charles Barthélemy has discovered the origin of the *genre poissard*, the fish-fag school of art of which Vadé was the primitive master. Vadé, the market-porter, is the undoubted ancestor of Theresa and the Père Duchesne—a foul-mouthed, forcible satirist, who etched vivid portraits of the aristocracy with a pickaxe. M. Barthélemy cites Fréron's opinion of the school—since "school" it has become. "Burlesque paints nothing: the Poissard paints nature—base, if you will, in the sight of certain dignified philosophers, but pleasant and amusing, whatever the exquisites may say. Vadé is the Teniers of literature." This is an unexpected ecclesiastical apology for the European echo of "Fort en gueule."

A novel congress has just met in Paris—a congress of provincial editors. In view of the coming press legislation, they are about to elect a committee which shall confer with the Commissions Parlementaires in the interests of departmental journalism. The two most burning questions are those of the stamp duty, and the project that orders that newspapers shall be distributed through the post alone, and not in bales as heretofore. This is a crusade against the Government; but another purely professional war is preparing. Theatrical managers have been in the habit of announcing by letter to the critics of the different Parisian newspapers the changes in their companies and programmes, the amount of their receipts, the hours of their rehearsals. *Paris Journal* points out that this is simply a system of gratuitous advertising, for the manifest disadvantages of which the free list offers no compensation. It demands the suppression of the free list as far as the critics are concerned, and announces that the Press will pay for its stalls if the managers will pay for their notices. This is merely the commercial view of the question. Several journals are beginning to examine its artistic bearings, asserting that the species of *camaraderie* established between the theatrical and literary worlds frequently results in insipid and partial criticism. And they add with some reason that there are few managers living who do not estimate at one private box the value of a critic's conscience. This delicate conscience is to be guarded. A league is being formed with the object of upholding the dignity of the press against the pretensions and encroachments of theatrical directors. But the innovation may possibly prove anything but profitable to the adherent journals: the directors hint that they will withdraw all advertisements and found an organ of their own.

Such a special organ would by no means startle the Parisian public. In the list of the forty new newspapers that have appeared in Paris during the past year, there are representatives of every taste and industry, from the "art" of the *coiffeur* to the poetry of the future. *The Mercure Galant* is the fourteenth attempt to revive the famous ancient fashionable gazette. It professes to form "a league of good breeding in order to counteract the bad taste and villanous tone that dominate in modern society." *La Férie Illustrée* is one of those periodicals which can only exist in Paris:

a weekly collection of fairy tales, romances, *contes fantastiques*, and *chroniques diaboliques*, professedly intended for children, but full of the equivocal double meanings of an Offenbachian operetta. The *Brocanteur* is also highly Parisian, being the organ of the *bric-à-brac* trade—a *spécialité* as curious as that of the *Clairon*, which supports the interests of regimental bands. The *Bas Bleu* is frank in title. It is a monthly "moniteur des productions artistiques et littéraires des femmes," and proclaims in two epigraphs that "All women are equal before Talent—all women are equal before Art."

EVELYN JERROLD.

CORRESPONDENCE.

THE ETRUSCAN DICE.

Peak House, Ventnor, Jan. 12.

In your last issue you notice the disappearance of the pair of dice which are believed to contain the key to the Etruscan language, and you suggest a doubt as to their genuineness. The account of their discovery at Toscanella will be found in the *Bullettino dell' Istituto di Corrispondenza Archeologica*, for 1848, pp. 60, 74. Had the "find" occurred at any other time than in 1848, the year of revolutions, the dice would doubtless now be in the Gregorian Museum at Rome, since, under the convention concluded with the discoverer, Signor Campanari, they would have been liable to be claimed by the Papal Government, and, considering their supreme philological importance, and the interest the discovery excited at the time, they would undoubtedly have been so claimed.

It is most unfortunate that they should have disappeared, but their record has been so remarkably confirmed that there can be hardly any question as to their genuineness. The reasons for this conclusion I will briefly set forth. In 1848, when the discovery was made and published, there existed not even a suspicion as to the nature of the Etruscan digits. There was nothing which could guide a forger, and the six words selected must have been a pure invention on his part. Now three of the six digits on the dice are *zal*, *ki*, and *mach*. In 1850, two years after the publication of the dice, an Etruscan tomb was opened at Viterbo, which proved to be the burying-place of the Alethnas family. In that tomb were found two sarcophagi, bearing inscriptions, which recorded the number of children born to the deceased persons. The numerals used for this purpose are two of the numerals on the dice. In one case the record is that there were *klenar zal*, or "three children;" in the other that there were *klenar ki*, or "two children." The word *zal* has never been met with except on the dice, and on this sarcophagus, where its position shows that it is a numeral. Now, if the dice are a forgery, the forger must either have possessed a clairvoyant prescience of the contents of the then unopened tomb at Viterbo, or by an incredible chance he must have lighted upon two words which subsequent research has proved to be numerals. But this is not all. Three years later, five years after the publication of the dice, another tomb was opened, also at Viterbo, in which was found a sarcophagus which gives an independent corroboration of another of the digits on the dice—namely, *mach*, "one." This word occurs in the statement of the age of the deceased.

Other confirmations of the record of the dice will be found in my forthcoming book. As this will be published in a few days, it is perhaps unnecessary to adduce them here. Meanwhile I am bold to affirm that the theory of the forgery of the dice is, from a philological point of view, absolutely untenable. The character of Signor Campanari, the discoverer, makes it also extremely improbable. Nothing is known of him which would justify the imputation of a fraudulent intent, and his papers on Etruscan subjects prove him to be destitute of the philological acumen

which such an ingenious forgery would demand. He, if any man, must be the forger. Both morally and intellectually I believe him to be incapable of doing it.

The record in the Alethnas tomb at Viterbo is almost as valuable as the record on the dice. The word *klenar* gives us the plural, formed according to the Mongolic law, of the well-known Etruscan word *klan*, "son," which is identical with the Turkic *oglan*, "son." It gives also an instance of the harmonic permutation of vowels, so characteristic of the Altaic languages. Moreover it affords an answer to Prof. Max Müller's remarks on the Etruscan numerals. Following as usual the Aryan analogies, he thinks that *ki* denotes "five." I maintain that it means "two," herein following the analogy of the Ostiak *ki*, "two," and the Turkic *iki*, "two." Now the sarcophagus which contains the record of the *klenar ki* goes on separately to enumerate by name two children, and it also states their ages. It tells us that the father died at the age of lxvii., and his "two children," the *klenar ki*, at the ages respectively of xxviii. years and vi. years. The wife's name is also given, but her age is not recorded. On Prof. Max Müller's theory there should have been seven names in this record, but there are only four, two of which are those of the parents. If *ki* can once be proved to mean "two," the Aryan theory of the Etruscan numerals falls hopelessly to the ground. The Alethnas tomb is not the only evidence, or even the strongest to this effect.

ISAAC TAYLOR.

THOMAS CHAUCER.

3 St. George's Square, Jan. 14.

In Mr. W. Macray's review of Mr. Marshall's *Early History of Woodstock Manor* in your last number, p. 25, col. 2, he quotes Mr. Marshall as saying that Woodstock was "the supposed dwelling-place of Chaucer's son." In the *Athenæum* review of the same book last week, the reviewer quotes the spurious *Testament of Love* to prove that the poet Geoffrey Chaucer was born in London. Will you allow me to say, on the first point, that there is as yet no evidence that Thomas Chaucer was Geoffrey's son; and on the second, that while the *Testament of Love* is plainly not by Geoffrey Chaucer, whom it praises highly—some admirer of his having written it—Chaucer's birth in London is no doubt a fact, because his father, John Chaucer, vintner, lived in London before and after his son Geoffrey was born; and in 1380 Geoffrey re-leased all his estate in his late father's house in Thames Street, London, to Henry Herbury, who then had possession of it.

F. J. FURNIVALL.

OLIVER CROMWELL'S FIRST PARLIAMENTARY SPEECH.

London, December 31, 1873.

Everybody has heard of Cromwell's first speech, delivered in the session of 1629, and how he protested against Dr. Alabaster preaching flat Popery at Paul's Cross, and against Bishop Neile for supporting the Doctor in so doing. Probably everybody, too, who has read the speech, has imagined that the sermon had just been delivered, and that Cromwell was testifying against some recent outbreak of the Laudian spirit.

Here, however, is a fuller account of Cromwell's speech, derived from notes taken down in a kind of shorthand by Edward Nicholas (State Papers, Domestic, Charles I., vol. 135). Sheffield, it may be premised, had just been speaking against the Bishop, when Cromwell rose.

"Mr. Cromwell saith that one Doctor Alabaster did, at the Spital, preach in a sermon tenets of Popery; and Beard being heard to repeat the same, the now Bishop of Winton—then Bishop of Lincoln—had sent for Dr. Beard, and did charge him, as his diocesan, not to preach any doctrine contrary to that which Alabaster had delivered; and when Dr. Beard did, by the advice of Bishop Felton, preach against Dr. Alabaster's sermon and person, Dr. Neile, now Bishop of Winton, did reprehend him the said Beard for it."

As Neile was translated from Lincoln to Durham in 1617, the affair was at least twelve years old. It does not follow that Cromwell heard of it at the time when it happened, but it shows how carefully he had been noting the acts of the clergy; and, at all events, the words are worth preserving, as probably the most authentic record we shall have of the first public utterance of such a man.

SAMUEL R. GARDINER.

THE NAME "PALAMON" IN CHAUCER'S "KNIGHT'S TALE."

1 Oppidan's Road, Jan. 14.

That the ultimate original of the *Knight's Tale* is a Greek story, there can be little question. The whole poem is marked by Greek features, though seen for the most part through an atmosphere of romance. One may easily believe that Boccaccio's authority was one of those scholars who, already in the fourteenth century, began to leave the sinking Constantinople, and find a welcome in the country destined to be the nurse of the Renaissance.

Evidently the names *Palamon* and *Arcite* are corruptions of old Greek names. The Middle Ages gave strange shapes to many a well-known classical form; see, for instance, the catalogue of worthies in Chaucer's *House of Fame*. It was no violent exercise of this licence that converted *Archytas* (Ἀρχύτας) into *Arcite*. The name *Palamon* is the more interesting because it may be shown to be significant of the person who bears it. It is a modification in form and accent of the Greek *Palaemon* (Παλαίμων)—a name borne by several celebrated ancients. Spenser, it may be noted in passing, living at a time when scholarship was beginning to pay more attention to accuracy, more correctly writes *Palémon* (see *Colin Clouts Come Home Again*, line 396). If we look at the radical force of this name, we shall see its appropriateness in the *Teseide*, and the Canterbury Tale founded on the *Teseide*. It means properly "the wrestler," and in this sense is applied to Hercules by Lycophron of Alexandria. It is in fact equivalent to *παλαιστής*. But *παλαιστής* is used metaphorically to denote a "suitor;" and what I suggest is, that this is also the meaning of *παλαίμων* as borne by the "servant" of the Lady Emily.

Palamon is emphatically the lover—the lover pure and simple. He is "all for love." Arcite is the protégé of Mars; but Palamon of Venus. See his prayer to his goddess:

"Fairest of faire, O lady myn Venus,

Allas! I ne have no langage for to telle
Theffectes ne the tormentz of myn helle.

Consider all this, & rew upon my sore
As wisly as I schal for evermore
Enforce my might thi trewe servant to be.

I kepe nat of armes for to yelpen,
Ne not I aske to morn to have victorie,
Ne renoun in this caas, ne veyne glorie
Of pris of armes, blowyng up & down;
But I wolde have ful possessioun
Of Emelye, & dye in thi servise;
Fynd thou the maner how, & in what wyse.
I recche nat but it may better be,
To have victorie of him, or he of me.
So that I have my lady in myn armes."

For him, as for King Pharamond, "love is enough."

For *παλαιστής* itself, see *Æsch. Agam.* 1206, where *Kassandra* says of *Apollo*:

ἀλλ' ἦν παλαιστής κίπρ' ἱμοὶ πνέων χάριν.

Compare *As You Like It*, I. iii.:

"*Celia*. Come, come, *wrestle* with thy affections.

"*Rosalind*. O, they take the part of a better *wrestler* than myself.

"*Celia*. O, a good wish upon you! You will try in time, in despite of a fall."

Where the double intention of "wrestler" is to

be noted. If one may speak of "Adam Cupid," Cupid the archer,

"that shot so trim,
When King Cophetua loved the beggar-maid,"
why not of Cupid the wrestler?

J. W. HALES.

NEW SHAKSPEARE SOCIETY.

January 12, 1874.

I am very glad to see from your columns that, with the new year, we are to have a New Shakespeare Society. I heartily wish it all possible success. I was Director of the Old Society for more than a dozen years; and we printed above forty volumes, more or less illustrative of the works, character, and times of the greatest Poet that ever lived. There is yet much to be done, and I trust that the New Society will do it, or a part of it. I am now too far advanced in life (eighty-five) to be able to do more than to give it my best wishes.

I have not seen its Prospectus beyond what I find extracted from it in your pages; and, among other points, I perceive that it is meant to reprint the Ballad on the Death of Queen Elizabeth, in which Shakespeare, Jonson, and Greene are called upon to lament in verse that event. Without troubling Mr. Christie Miller, the New Society may find every word of it, from the title to the imprint, in the *Life of Shakespeare* which I compiled sixteen years ago for my third edition of the Works of our Poet. I may add that the Ballad was not "imprinted for Thomas Purfoote the younger," as stated in your columns, but for T. P., i.e. Thomas Paviour, who was concerned in some of the spurious editions of Shakespeare's Plays.

In reference to another publication on the death of Elizabeth, about to be reprinted by the New Shakespeare Society, Henry Chettle's *England's Mourning Garment*, which you describe as anonymous and without date, it may be worth while to state that Chettle placed his name at the end of it, and that, in figures on the title-page, it bears the date of 1603, just after the Queen's death. There were at least two impressions of it.

The same author's *Kindhart's Dreame* you state "must have appeared about 1600:" it has no date on the title-page, but internal evidence shows that it was printed in 1593. It was reprinted about twenty years ago by the Percy Society.

The same article in the ACADEMY of January 3, by a clear mistake, fixes the date of Greene's *Groatworth of Wit* as 1596; there certainly was such a re-impression of the popular tract, but it originally came out in 1592, just about the date when we may suppose that Shakespeare was first attracting notice as a dramatist.

I have taken these particulars from your abstract of the Prospectus of the director of the New Society, and there may possibly be some mistakes as to figures, for which he is not responsible.

J. PAYNE COLLIER.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 17, 3 p.m. Saturday Popular and Crystal Palace Concerts.
" Royal Institution. First of four Lectures by Professor Croom Robertson "On Kant."
8.30 p.m. Working Men's Club. Mr. Hales "On Shakespeare." II.
" First night of *Ought We to Visit Her* at the Royal Theatre.
MONDAY, Jan. 19, 3 p.m. Royal Asiatic. Mr. Rhys Davids "On Sri-giri King of Ceylon," and "On Sinhalese MSS.," Mr. Howarth "On the Origins of the Mongols."
8 p.m. Monday Popular Concert.
8.30 p.m. Royal United Service Institution, Whitehall Yard, Capt. Shortland, R.N., "On Economy of Coal."
TUESDAY, Jan. 20, 7.45 p.m. Statistical.
8 p.m. Civil Engineers; Pathological; Anthropological (Anniversary).
8.30 p.m. Zoological.
WEDNESDAY, Jan. 21, 1 p.m. Horticultural.
7 p.m. London Institution. Second Musical Lecture by Dr. Ella.
" Meteorological (Anniversary)."
8 p.m. Society of Arts. Mr. Ferdinand Praeger "On Wagner and German Music."

WEDNESDAY, Jan. 21, 1 p.m. London Ballad Concert, St. James's Hall.

THURSDAY, Jan. 22, 4 p.m. Geological.
6 p.m. Zoological.
6 p.m. Royal Society Club.
8 p.m. Royal Albert Hall Choral Society.
Hymn of Praise and Sublet Mater.
" British Orchestral Society, St. James's Hall.
8.30 p.m. Antiquaries; Royal.
7.30 p.m. Exeter Hall: Sacred Harmonic Society. Crotch's Oratorio, *Palestine.*

FRIDAY, Jan. 23, Professor Sylvester on "Recent Discoveries in Mechanical Conversion of Motion."
8 p.m. Royal Institution.
" Society of Arts. Dr. Campbell "On Indian Teas."
" Wagner Concert, St. James's Hall.
" Quekett Club.

SCIENCE.

THE ORIGIN OF MAN AND OF CIVILISATION.

Man and Apes: an Exposition of Structural Resemblances and Differences bearing upon Questions of Affinity and Origin. By St. George Mivart, F.R.S., V.P.Z.S. (London: Hardwicke, 1873.)

On the Origin of Savage Life: Opening Address read before the Literary and Philosophical Society of Liverpool, October 6th, 1873. By Albert J. Mott, President.

MR. MIVART'S work consists of a short, clear, and popular description of the various groups of apes, monkeys, and lemurs, with a somewhat detailed account of the various points, both of external and internal anatomy, in which they agree with, or differ from, the human organisation. The author is so well known for his careful study of the anatomy of many of these animals, that the general reader cannot have a more trustworthy guide to the facts of this somewhat complex but very important subject. The most interesting part of the work is that in which the general results are summed up, and conclusions drawn. It is shown that most of the anatomical peculiarities of the human body are to be found reproduced, more or less closely, in the apes; but that while the larger proportion of these are to be met with among the higher or anthropoid forms, a considerable number only occur in the lower, and some in the very lowest, groups. Even among the highest, there is a most perplexing conflict of evidence as to which species most nearly approaches man; each in turn presenting human and non-human characters in an almost equal degree. On carefully weighing these, however, the conclusion is arrived at with some confidence that the gorilla, so far from being the most human, is the least so of the anthropoid apes; and that this high position must be given to the orang, chiefly on account of the greater complexity and more human character of its brain, although in some important features of its skeleton it diverges more from man than does any of its immediate allies.

The widely scattered points of affinity between man and the apes are well indicated in the following passage:—

"If man and the orang are diverging descendants of a creature with certain cerebral characters, then that remote ancestor must also have had the wrist of the chimpanzee, the voice of a long-armed ape, the blade-bone of the gorilla, the chin of the siamang, the skull-dome of an American ape, the ischium of a slender loris, the whiskers and

beard of a saki, the liver and stomach of the gibbons, and the number of other characters before detailed, in which the various several forms of higher or lower primates respectively approximate to man."

Mr. Mivart argues that such a creature would be an *homunculus*, and that to suppose the existence of such a creature is begging the question, and is as difficult to conceive as the existence of man himself; and he goes on to argue that all these cross affinities cannot be accounted for on the theory of "natural selection." However this may be, it seems very clear that these deep-seated and divergent relations and differences do plainly indicate that the common ancestor of man and the higher apes must have originated at a very remote epoch, far earlier in fact than that of the common ancestor of the existing anthropoids. This throws us back indefinitely into the past, and renders it quite unnecessary, on grounds of zoological probability, to place any limits to the possible antiquity of man—a point of some importance when we come to discuss Mr. Mott's paper.

The copious illustrations of the various species of apes and of their anatomical peculiarities add greatly to the value of this little work, and render it a valuable book of reference for all who take an interest in the discussion as to the origin and antiquity of our race.

The "Address," which forms the second heading of this article, is one which deserves more attention than it is likely to receive; and we trust that the author will develop it more fully and bring it more prominently before the public. It is quite refreshing to meet with an author, who, while opposing the greatest scientific authorities of the day, can hold his ground with so much tenacity, and discuss his subject with so much skill and in so philosophical a spirit as effectually to resuscitate a theory which it was thought had been finally disposed of. Mr. Mott here challenges the doctrine, almost universally held by modern anthropologists, that we have positive evidence of a time when the whole earth was in a state of barbarism, and that all existing civilisation has been developed out of that pre-existing savagery. He maintains; on the contrary, that

"Our most distant glimpses are still of a world peopled as now with men both civilised and savage," and that the facts known to us

"Give us at present no information as to any previous state of human existence, or concerning the origin or first appearance of men."

The main facts to which he appeals in support of his views are those furnished by the sculptured remains on Easter Island, and the prehistoric mounds (with their contents) on the North American continent. In the case of Easter Island, he argues against the possibility of these remains having been produced by the indigenes of so small an island without constant and regular communication with some much larger country; because, if the population were very small, it could not possibly have effected works so gigantic; if larger (the island not being as big as Jersey), the struggle for existence must have become too severe, for labour and thought and skill to be expended on them. But regular communication with a larger population implies

the power of navigating a wide expanse of ocean, and therefore a high civilisation. All this is argued with a force and completeness which cannot be given in a mere outline; and the author considers that it demonstrates the former existence, either in the Pacific islands or on the continent of South America, of a race far more civilised than any of which we have direct knowledge.

In the case of North America the evidence is perhaps stronger, and must be given a little more fully. The great mounds which are scattered all over the continent, and which are of unknown antiquity, furnish two kinds of evidence that they were the production of a civilised race. In the first place, they contain numerous works of art, chiefly sculptured pipe-bowls; but these are of so high an order, and so very far superior to the works of all the existing Indian races, that they are alone proofs of a considerable degree of civilisation. In the second place—and this seems much the most important point—the mounds themselves are often in exact geometrical forms, although of enormous size. One is an exact square, though enclosing an area of twenty-seven acres; another an exact circle, containing forty acres; others are octagons and ovals. These have been carefully surveyed, and no error of figure can be found in them. Few who have not tried know how difficult a thing it is to lay down anything like an exact square on a moderately large scale; and when the sides are over a thousand feet long, as in some of the mounds, it cannot be done without accurate measures and instruments, and a considerable knowledge of geometrical rules. This implies a culture altogether different from that of any existing savages, or even of any people not highly civilised; and, as Mr. Mott well remarks, the desire to make these figures true, far beyond any limit of inaccuracy that on such a scale could be detected by the eye, is a stronger proof of habitual skill and of high mental culture than even the power to arrive at such accuracy. Yet in spite of this most unanswerable evidence of civilisation, our archaeologists have come to the conclusion that these mound-builders were savages of a somewhat higher type than those which still inhabit the American continent—but yet savages. They found this conclusion mainly on the absence of certain works of art, which they consider civilised people would necessarily have produced. But our author argues that

“We often entirely misread the past by supposing that the outward signs of civilisation must always be the same, and must be such as are found among ourselves.”

This is a pregnant remark, and furnishes an answer to some of the most powerful arguments of the opposite school. It has been held, for instance, to be almost a certainty that the stone age of Europe was one of universal savagery, because, if civilised races had then existed, they must, it is said, have left records of their existence in more or less artistic pottery, if in nothing else. But this argument implies that before pottery was invented or metals discovered, civilised man could not have existed. Surely this is illogical. Civilisation is a state of mental progress, and may have manifested itself in

various ways at various stages of the earth's history. As our author well says:

“Nations who leave behind them the thoughts of Confucius or Zoroaster, the language of the Vedas, the buildings of Egypt, or the sculptures of Nineveh, have been our equals in all human qualities and powers; and to think of them as our inferiors, because under different circumstances they used their time and their talents in different ways, is to set the work above the workman, and to make civilisation an inventory of goods and chattels, and not a standard measure of the human mind.”

The knowledge of mathematics, of astronomy, and of mechanics, implied by the minute accuracy of the proportions, levels, angles and orientation of the Great Pyramid, is so marvellous, that Professor Piazzi Smyth believes that its builder must have been supernaturally inspired. Mr. Mott, on the other hand, takes it as a proof that at that remote epoch the Egyptians were already a highly civilised people; and he argues that it is a very significant fact that in so many cases existing low or savage races can be proved to have been preceded at the very dawn of history by races which possessed all the essential attributes of civilisation. A number of collateral issues are equally well argued by Mr. Mott in his very thoughtful “Address;” and, although we may not be prepared to accept all his conclusions, we must admit that he has shown good reason for rejecting the belief that we can trace back the history of the world to a period when all then existing races were savages, or that we have any record of the steps by which civilisation first arose.

It is a good thing even for old and thoroughly well-founded beliefs to be occasionally called in question: that those which are newer and less firmly established should be so attacked, is essential to the cause of truth; and, whatever may be their opinions as to the force of Mr. Mott's arguments, all his readers must admit that he has shown consummate ability in his exposition of views opposed to those of almost the whole scientific world.

ALFRED R. WALLACE.

GERMAN GRAMMARS OF ENGLISH.

Koch: Englische Grammatik. (Wigand, Cassel. 1865-8.)

Mätzner: Englische Grammatik. I. Theil. 2^{te} Aufl. (Weidmann, Berlin. 1873.)

THAT the historical method of studying philology should have been applied to English is nothing very remarkable; it is, indeed, rather to be wondered at that the turn of English should have come so late, but it is a strange phenomenon that the scientific study of English should, till within the last few years, have been entirely engrossed by Germans. It is not enough to say that the two works before us are incomparably the best English grammars that have ever been produced; they are, rather, the *only* English grammars that exist,—that is, if we understand by grammar anything more than an empirical introduction to the abstruse technicalities of the *Eton Latin Grammar*. It is true that we have now an historical grammar of our own—*The Outlines of English Accidence*, by Dr. Richard Morris;

but in point of fulness, accuracy, and method, this work will not stand any comparison with its German rivals.

The two works of Koch and Mätzner, different as they are in plan and execution, yet agree in exhibiting in a striking manner the best qualities of German philological work—laborious accuracy and thoroughness. These cardinal virtues of the philologist are unfortunately still rare in many branches of linguistic research as pursued in England, and are rarest of all in that department of philology which is concerned with the historical development of the English language. In spite of the great and praiseworthy energy now displayed in organising societies and printing texts from the MSS., the standard of work is still lamentably low, or rather there is no standard at all. Many students of English really seem to regard the history of their native language as a playground where ignorance and incompetence may disport themselves at will. A man who would shrink from the responsibility of preparing a school edition of a third-rate Latin poet thinks nothing of offering himself to the committee of one of our societies as editor of an unpublished English text bristling with all kind of difficulties, his own knowledge of the subject being nothing, or next to nothing.

And yet the study of English—the most complex in origin and highly-developed of all languages—postulates an exceptionally wide and systematic preparatory training. No language, for instance, affords so clear a proof of the necessity of uniformly applying the simple principle that before theorising on the origin of words or on the connection of two words in different languages, these words must be traced back to their oldest ascertainable forms. This principle is so self-evident that when thus broadly stated it sounds like a truism; and yet we see that a popular etymological dictionary, every page of which violates this fundamental principle of etymology, has not only found a publisher, but has actually reached a second edition! It is the consistent application of this simple principle which constitutes the main strength of German philology; which, in short, allows it to take rank as a science.

A one-sided application of the historical method is, however, almost as injurious to true philology as the superficiality of the English school. The historical method is apt to degenerate into *antiquarianism*. By antiquarianism we understand an admiration for what is old, simply because it is old, often accompanied by a corresponding contempt for the new. Now this is the besetting sin of modern German philology, and, as a natural consequence, of scientific philology generally. The first and most obvious result of this philological antiquarianism is the neglect of living languages. One has only to glance through such a work as Grimm's *Deutsche Grammatik* to see how cursory and superficial is the treatment of the modern as distinguished from the old Teutonic languages. In the short comparative grammar of Heyne (*Laut- und Flexionslehre*) the modern languages are omitted altogether!

This one-sidedness reacts injuriously on the study of the dead languages themselves.

The antiquarian philologist, having the written symbols constantly before his eyes, gradually comes to abstract them entirely from the sounds they stand for, and at last regards them as *the* language: any attempt to discover the real language represented by these symbols is looked on by him with supreme contempt, as a mere question of "pronunciation." Thus, if asked what a word is, such a philologist will probably have to confess that he has never considered the question; and, if the Socratic method is rigorously applied to him, will end with defining a word as "a group of type-marks separated from other groups by spacing." If a spoken sentence from some African language is submitted to him with a request to point out the word-divisions, he will ask to see the sentence written down; and then, if told that the language has no alphabet and has never been committed to writing, will have to confess that he is utterly ignorant of the real nature of a word. Other grammatical terms, such as "inflection," are used by philologists in the same unintelligent way, and the result is that the real relations of languages, especially of ancient to modern languages, have been utterly misunderstood.

English, especially, has suffered from this one-sidedness. After studying English from the purely antiquarian point of view, and observing the gradual loss of the old forms till nothing is left but such wrecks as the *s* of the third person singular of the verb, the philologist is apt to re-echo without hesitation such statements as that "English has no inflections," or that "English has no grammar, properly so called." If, on the other hand, he begins by ridding himself of all antiquarian prejudices, and sets to work to write down the living language exactly as he hears it, writing only one word where he hears only one, and disregarding the traditions of the printing-office, he will come to the conclusion that "English is a language of great inflexional complexity," that it is a "symmetrically developed agglutinative language," and will finally refuse to consider it an Aryan language at all and insist on classifying it with the Turanian languages.

We thus see that the claims of German philology to the title of science are but partially established. It is, at most, an empirical and one-sided science, and will remain so until the imperative necessity of a thorough training in the observation of living languages as the only sound foundation for the study of the old, is generally recognised. Now that phonetics, which are in fact the science of linguistic observation, have begun to be studied seriously, both in England and—although to a less extent—in Germany, we may hope in time to see a really scientific structure raised on the broad basis of an impartial study of ancient and modern languages.

These reflections were mainly suggested by reading over the chapters on Phonology in the books under review. Koch and Mätzner are both, as might be expected, quite ignorant of phonetics. Neither seems to have taken the trouble to make himself acquainted with the results of modern investigations. For example, Koch—and Mätzner agrees with him substantially—describes the English *w* thus: "*es ist vocalisch ein, und geht in einem von*

den Lippen eigenthümlich gestalteten Hauch über = uw." They both entirely confuse sound and symbol, and the resulting confusion of ideas is simply chaotic. Thus, they first classify the sounds according to their formation as guttural, dental, &c., then treat of their history and correspondence with the Anglo-Saxon, and then in a separate chapter give an account of their pronunciation! To talk of the pronunciation of a guttural or dental is about as unmeaning as it would be to talk about the colour of a colour. They accordingly indicate the "pronunciation" of these chameleon elements—we do not know whether to call them sounds or letters—by a most appalling array of diacritics. The result is that not only are the actual facts muddled and obscured, but also that both writers seem entirely to lose sight of the consideration that the ultimate object of a scientific phonology is not merely to heap together facts, but rather to ascertain the laws they are governed by.

What do we mean, when we say that such a word as *one* is pronounced *wun*? Simply that the present spelling represents not the English words of the 19th century, but the corresponding words of the 16th: the words have changed, but the symbols have been retained unaltered, to the great detriment of all interests, both practical and scientific. The only basis for an intelligible history of English sounds is to write the words of each period, as they were sounded at the time, on a uniform system, in which the Roman letters would be applied consistently according to their present continental values, which they also had in English up to the 17th century. Thus, to take a few typical examples, we would write (the turned *e* = the un-Roman vowel in *bul* *bird*):

XTH CENTURY	XVTH CENTURY	XIXTH CENTURY
nan	oon	wan
kniht	kniht	nait
niht	niht	nait
dæg	dai	deo

If we take this view of philology, it is clear that the work of such men as Koch and Mätzner can only be regarded as one-sided and imperfect collections of material. It is from this point of view that we now propose to criticise their labours.

Measured solely by the antiquarian standard, both works deserve high praise. The full command of the chief stages of the language, the mass of examples from the most varied sources, the minute accuracy of detail which pervades every department, would be very remarkable in an Englishman; and considering that they are entirely the work of foreigners, who have probably had to contend with great external difficulties, they appear simply astounding.

Even the bare enumeration of the contents of the two works would far exceed our limits: a brief mention of their more prominent features must suffice.

In the phonology and inflections the very full details of the Semi-Saxon and Middle-English forms given by Koch deserve special notice. Mätzner is much less full in this respect, confining himself more to the two extremes. Both writers have also made some

use of the phonetic treatises of the 17th century, so admirably worked up by Mr. Ellis, but without appreciating their real value. They both give lists of words spelt alike, but differing in meaning. Koch even goes so far as to register "homonyms," such as *Abel, able*. This is weak. Of more value is Mätzner's list of double forms, such as *morrow, morn*; *waggon, wain*; *cattle, chattel*. Full and interesting details on the genders in modern English are given in both works. The treatment of composition and derivation is full, but of little interest on the whole, most of the details belonging really to much earlier stages of language. Both Koch and Mätzner, as might be expected, fail to distinguish between living and dead derivative elements. Such derivatives as in "*mis-calculate*," "*Egyptology*," are genuinely English, because they are still freely employed, and with full consciousness, to form new words; but it is surely carrying antiquarianism too far to talk, as Koch does, of *stone* as "a derivative formation with the suffix *a*," when this *a* is lost even in Gothic—in fact, everywhere but in the runes of the Golden Horn. Koch has also a volume on Syntax (the second edition of Mätzner's Syntax has not yet appeared), which forms not the least valuable portion of his work. He rightly starts from the principle that syntactical investigations must be based, not on *à priori* logical abstractions, but on a study of the grammatical forms. Here, again, we cannot but admire the thoroughness and fulness of the work: each construction is illustrated by a mass of well-chosen examples from each period.

One important consideration remains, before we close this lengthy review—one which has probably suggested itself already to many of our readers:—is not the enterprise far too vast to be accomplished satisfactorily by a single individual? This question must, we think, be answered affirmatively, even from the purely antiquarian point of view. The task is too great even for half-a-dozen of the hardest workers that ever lived. What is wanted is full special investigations of special departments (pronunciation, inflection, &c.), or of single periods or writers. We consider that the real foundations of historical English grammar are being laid, not by the comprehensive grammars of Koch and Mätzner, but by such work as Child's *Memoirs on Chaucer and Gower*, Ellis's *English Pronunciation*, Abbott's *Shakespearean Grammar*, and Murray's *Scotch Dialects*, all of them classical examples of sound, accurate, laborious investigation in their respective departments. Mätzner himself has shown how much concentration within a comparatively narrow field raises the value of philological work in his *Altenglische Sprachproben*—a book which has done as much to raise the standard of Early English philology as Wackernagel's *Leesebuch* has that of Old German.

H. SWEET.

LECTURES OF THE WEEK.

SIR WILLIAM THOMSON ON TERRESTRIAL ELECTRICITY.

At the meeting of the Institution of Telegraph Engineers on Wednesday, the 14th instant, Sir

William Thomson, the new president, gave an inaugural address. After mentioning the very prosperous and satisfactory condition of the society, he said that the subject on which they were engaged exhibited in an eminent degree the action and reaction of theory and practice. It was unnecessary to mention the services of electrical theory to the telegraph; and he would only briefly refer to the great advantages which science had gained by improved instruments and more accurate means of measurement, made necessary by the practical importance of telegraphy. The object of the address was to direct attention to one particular point in which the practical engineer might in future do great service to scientific knowledge; namely, the subject of Terrestrial Electricity. This name is used to include all electric phenomena connected with the earth, whether static or dynamic; two such phenomena are Terrestrial Magnetism and Atmospheric Electricity. It is known that the earth is a variable magnet; that is to say, if the distribution of magnetism be expressed by a series of spherical harmonics, the first term corresponds to a uniform distribution, and the axis of this revolves about the earth's axis of figure in about 1,000 years. Hence the variation of the magnetic north, and of the dip (discovered by Robert Norman, an instrument maker). Our experience of accurate measurements extends over rather more than a quarter of this period. Of this variation there is as yet no explanation known; the only suggestion having any plausibility being that of Halley, that the earth's nucleus is a free magnet revolving with a period somewhat different from that of the crust. We do not even know whether the earth is a permanent magnet or an electro-magnet. On all these questions we must await further data from the practical telegraphist. Besides this variation of long period, the earth's magnetic field has a diurnal variation, and is disturbed by magnetic storms. Observation has distinctly made out a connection between these latter and the aurora; which (there is every reason to believe) consists of electric currents passing through the upper and rarer regions of the atmosphere analogous to those which can be produced in so-called "vacuum tubes." In underground currents the telegraphist meets with a troublesome difficulty, which may, however, be made use of by theory. Are we to seek the cause of these in the auroral currents of the upper regions of the atmosphere, or in those internal changes which modify terrestrial magnetism?

For the solution of these questions it is most important that observations should be made with an electrometer at each end of every telegraph wire. If this be used with a condenser there will be no interference with the work of the telegraph, and observations may go on even while messages are being delivered, the pause between two words being quite sufficient to enable the practised observer to judge what the indication would be if the wire were at rest. If an electrometer be not available, a galvanometer of very large resistance may be used.

We know of no direct connection between atmospheric electricity and earth-currents, but the telegraph forms a link. Submarine lines sometimes, and air-lines always, are disturbed by thunderstorms. In England, France, and Italy the surface of the earth is found negatively electrified in fair weather. Piazzi Smyth found positive electrification on the Peak of Teneriffe, but this observation is not to be relied on; the doubt is an important one, and should be cleared up.

The common statement is that the air is positively electrified. This is based on observations which only prove the negative electrification of the earth's surface. There is, however, evidence that the lower strata of the air are negatively electrified. This is found by experiments on air brought into a room by the window on a fine day. There is also great probability that the upper strata of the air are positively electrified.

Observations for the settlement of these questions should be made at all telegraph stations. By assisting in this work, the society might do very considerable service to science.

ROYAL INSTITUTION.—FRIDAY EVENING LECTURES.

YESTERDAY evening Professor Tyndall gave a popular account of a series of observations and experiments which he had undertaken on behalf of the authorities of Trinity House, under the title of the "Acoustic Transparency and Opacity of the Atmosphere." It is a well-known fact that the opacity of the air to light, produced, e.g., by fog or snow-storm, does not interfere with its "transparency" (there is perhaps no better word) to sound. The lecturer regarded opacity to sound in the atmosphere, observed under certain circumstances, as due to a want of homogeneity, which he attributed to the presence of a varying quantity of aqueous vapour in different portions of it. At the meeting of the Royal Society on Wednesday last, when the subject was discussed, unfortunately, in the absence of Professor Tyndall, Professor Stokes and Sir W. Thomson preferred to refer the heterogeneity of the air to differences of temperature for the most part, this cause being more competent to produce the observed effect. Professor Stokes also described some theoretical deductions of his in respect of the effect of a wind in the transmission of sound, showing how if the wind is travelling in the same direction as the sound, it curves the wave-front forwards, weakening the effect in the direction of propagation, but leaving a perfectly clear sound to proceed in the transverse direction. Besides the great theoretical interest attaching to the subject, it is, of course, of great practical importance in connection with the use of fog signals at sea.

MR. ELLIS ON A PHYSICAL THEORY OF ASPIRATION.

At the meeting of the Philological Society last night (Jan. 16), the President, Mr. Alexander J. Ellis, read the following paper:—

"Aspiration is a term vaguely applied to various modes of utterance not involving the voice proper, and generally as vaguely symbolised by *h*. An explanation of its phenomena is important philologically, to determine the meaning of the Sanscrit letters, of the Greek alphabet, of Grimm's law, and numerous derivative changes. The utmost confusion prevails concerning it among older grammarians, and even the most recent and esteemed phonologists. Without criticising these, an attempt is here made to determine what actual physical phenomena are involved, and to refer these briefly to the old symbols. My indispensable new (paleotypic) symbols inclosed in () are explained as they arise. For modern native pronunciation of Sanscrit I am indebted to the personal audition of two highly educated Bengalese gentlemen, Messrs. Gupta and Mookerjee. My knowledge of the opinions of the native commentators is derived wholly from Professor W. D. Whitney's translation of and commentary on the *Atharva-Veda Prātiśākhya*. Fuller details will appear in Part IV. of my *Early English Pronunciation*, where the investigation was rendered necessary by Professor Whitney's theory of the English *wh*."

"So far as speech sounds are concerned, man is a self-modifiable and self-working wind instrument, with bellows (lungs), tube (windpipe), containing a valve (glottis), in a closable box (larynx), terminating in two expansions, one tolerably fixed but full of obstructions (nose), the other (mouth) greatly variable by an internal plug (tongue), and constrictable orifices at either end (arches of palate, mouth); and these expansions may be used separately or jointly, by means of a valve (uvula)."

"When the mouth is full of air, independently of respiration, its movable parts may be *smacked*,

producing *clicks* (*ʈh*), of which *t't*, *c'ck*, are English. When the air in the mouth is confined by closing with lips or tongue, uvula and larynx, it may be constricted, by raising the larynx like a piston, producing *implosions* (*ʈh*), dull thuds, varying in effect with the shape of air inclosed. Of these (*t't*) occurs in Yorkshire at *t' door*, two (*t't*, *p*) in Saxony, and these, with the third (*k*), probably in the North American Indian languages."

"Respiration is a bellows-action where the air is drawn in (inspired) and expelled (expired) through the same orifice (glottis). This bellows-action may be feeble (*h*), or strong (*h*), or variable, continuously or in jerks (*h*). Sounds arise when sufficiently rapid and extensive undulations of air are produced, by contraction of passages, or obstructions, or internal resonance."

"In *inspiration*, the glottis is wide open, the breath may enter through the mouth (*i*) or nose (*i*), and gives rise to chirps (*p'i*), false aspirate (*h'i*), which may be sometimes heard when Frenchmen essay English, gasps, sobas, snores, &c."

"In *expiration*, the glottis may be wide open, producing *flatus* (*h*); or the vocal chords, which form its edges, may be *nearily* in contact, leaving a chink, so that there is a great escape of air through it, while the edges vibrate, producing sonorous waves, the result being *whisper* (*h*); or the vocal chords may be perfectly in contact, opening by the bellows-action, and closing by their own elasticity alternately, and thus giving a regular succession of *puffs*, the result being *voice* (*h*). Before reaching the outer air these (*h*, *h*, *h*) are *differentiated* by passing through the larynx box, the pharynx, the nose or mouth, which present obstructions, roughnesses, vibrating membranes, or muscular organs, &c., and form various changeable resonance chambers, the air in each having its own musical pitch and being capable of very variously modifying the original action, producing the hisses, buzzes, murmurs, vowels, and glides of actual speech."

"*Glottids* are the marks that point out the management of the glottis, which a good speaker has under thorough control. The *clear glottid* (*h*) indicates that the edges of the vocal chords are brought exactly into the proper position for voice (*h*) at the moment that breath is expired to set them in action, giving a clean edge to the sound; it is the singer's 'shock of the glottis,' the true French *h aspiré*. The *clear jerk* (*h*) shows that the breath is jerked suddenly, but not violently, at the beginning of the vowel sound, so that it begins louder than it continues; it is the proper singer's *h*, and the one I habitually use myself, and it is the Sanscrit *h* as now pronounced at Benares; in Bengal this jerk is constantly omitted, as in many parts of England. Whether or not this is the Arabic and Hebrew initial gentle *ha*, *he*, I cannot say. The *check* (*h*) shows that the vocal chords are so tense and firmly brought together that they form an airtight closure, requiring considerable condensation of the air in the chest to break it open, so that the vowel commences *staccato*; it is the Arabic *hamza*, Hebrew *aleph*, and is very frequent in ordinary German conversation. The *explosion* (*h*) ensues when the tightness of (*h*) causes the breath to break through with such violence that the regular puffs for voice (*h*) cannot be immediately formed, giving (*h* + *h*), heard in nervous, exaggerated, ill-placed aspirates as *my h-eye*; and in stammering, cough, &c."

"For the *gradual glottid* (*h*), the glottis is wide open, as for *flatus* (*h*), when the breath begins to issue, and then contracts with more or less rapidity to the stage of *whisper* (*h*), over which it passes rapidly to the voice, so that (*h*) represents (*h* + *h* + *h*) with short (*h*), and (*h* + *h*) the same with very perceptible (*h*), the *differentiation being throughout the same as for the final sound*. Thus (*h*) = flated gradual glottid + vowel, indicates a perceptible *flatus* through the vowel position preceding the vowel. But (*ha*) = *flatus* + glide + vowel, shows merely *flatus* through any indeter-

minate position while the tongue is assuming the vowel position. When the flatus is gentle, either may be the Greek *spiritus lenis*. When jerked (π'ha) is the theoretically, and, I think, (π'ha) the practically used aspirate for Germans and such English as do not say (π.α), and was probably the Greek *spiritus asper*. This may be the Arabic and Hebrew gentle initial *ha, he*. In Japanese I seemed to hear (π'ha, π'he, π'ho), but an anterior (π'hi π'hu) seem to have further developed to (k'hi phu), where (k'j) is German *ch* in *mädchen*, and (ph) is *toothless* (f)."

"All the above glottids may be final; (a,) ends clear and sudden; (a,π) with a jerk, giving a remarkable feeling of want of finish in Benares Sanscrit; (a;) is scarcely different; (aπ) or rather (aπh) = vowel + whisper + flatus through the same position, is Sanscrit *visarjaniya*; it is heard constantly in Danish and Icelandic after final (i, u) sounds, developing almost into (k'j, ph) or (wh) respectively; after (a) in Benares Sanscrit, the position is slightly narrowed to make the sound more audible, and in dictation even (s) is used thus (aπs). It may be the Arabic and Hebrew final gentle *ha, he*, when audible."

"The above are actions of the *elastic* glottis, the following are due to the *cartilaginous* glottis, or clink between the folds of mucous membrane covering the arytenoid cartilages, as results from Czerniak's laryngoscopic observations (*Vienna Acad. S. B. Math. Cl.*, 29th April, 1853, p. 576). The wheeze (h) is flatus driven through this cartilaginous glottis, in an unbroken stream, and (gh) the same when interrupted and fluttered by mucus; either, for they seem not to be distinguished, forms the Arabic *hha*, Hebrew *heth*, often confused with (kh) by Europeans. The bleat (g) arises when the breath, forced through this glottis, which is greatly compressed, breaks up into puffs, forming a species of harsh voice, which may precede the true vowel (ga), the bleat ceasing as the true voice begins, or continue through it (ga), and may, like a sheep's bleat, be nasalised (ga). These forms of bleat answer every condition laid down by the native commentator for the ancient Sanscrit *h*; moreover, (g) is considered to be in Arabic a harsher form of the check (j), which is closely related to the jerk (π), the Benares Sanscrit *h*; and again (g) was even by the Alexandrine Greeks confused with Greek γ, then, probably, as now, a species of Arabic *ghain* (like one form of the Dutch *g*), which Professor Whitney thought to bear some relation to the commentators' descriptions. The croak (r) or Danish and low German *r*, is merely a very mild (g), and, like it, capable of sounding throughout a vowel (observed by Donders), and is also often confused with the uvular (r) of France, Germany, and Northumberland. This croak in a very mild form is supposed to exist in Shields, and in a very coarse form in Wiltshire."

"A hiss is flatus through a narrow passage or against a sharp edge, as (s, f); and a buzz is hiss mixed with voice caused by driving voice through a hiss position, as (z, v). The glottid actions apply to them; German *sich's!* is (π'ziis) or (sziis); English *seize* is (siizh) or (siizs), the German form being unnatural to English mouths. According to Professor Whitney, English *wheat*, *hue* are (π'whiit π'huu), where (π) is the German *j*; that is (whiit π'huu), and I have heard the first from Americans. I believe that (whiit π'huu) are as natural English sounds as (siit suu), and that Professor Whitney's are as unnatural as (π'ziit π'huu). Of course (wiit juu) are still more easy, and are generally used by Southern Englishmen. The effects of medical (π) are important. In English, *since* *sins* (sins sinzh) I believe the (n) is the same; Mr. Melville Bell has (sinzha) for *since*; I have heard an Indian say (sinzh) with very brief (z) for *since*. All this and much more is observable in Benares Sanscrit."

"Mutes (k, t, p) are absolutely silent positions. In producing their speech effects, national habits differ. English, French, Italians say (p, a), the

clear glottid being formed while the mute position is held, and, voice being simultaneous with the relaxation of mute position, a *gliding* voice sound is heard before the fixed vowel. In German and Danish, the glottis being open when the mute position is changed, the vowel is preceded by more or less distinct flatus, as (p, a, p'ha, p'ha), and in the last case the flatus develops through the lingering of the organs near the mute position, into a hiss (p + ph + a), which may be further developed, as in *pfaden*. In Sanscrit *p* we have the first effect, in Sn. *ph* the second. The hiss is even generated for all the Sn. mutes, *k, c, t, p*. This is named *jihvāmūtiya* and *upadhmaniya* for the first and last, but being isolated only for the three intermediate, appears alphabetically for them alone, as *ç, sh, s*, originally (jh, sh, s); but even in Benares the first and second are now pronounced alike as (sh), and in Bengal all three have become (sh). *Par parenthèse*, in Benares Sanscrit *c* is the mute corresponding to (ç, t), and is a real mute (kj), not English *ch-at*, which Sn. *ch* = (kjπh) or nearly (kjπh) more closely resembles; but theoretically the 'aspirated cerebral' (tπh), developing (tsh), gives the exact English sound, this, however, I did not hear distinctly; 'cerebral' *t* is English 'coronal' *t* = (t), *t* is French 'dental' *t* = (t). This dental (t) occurs in Cumberland and Yorkshire, and Ireland before (r), more or less followed by (h)."

"The sonants (*g, d, b*) are smothered voice-sounds formed without relaxing the mute positions (but cannot be continued after the air in the mouth becomes much condensed). In English and Sanscrit this smothered voice lasts just long enough to be recognized, and then the mute position, being broken, the glide to the vowel is made, the same as for (p), thus (ba). But if there is the same lingering near the mute position as produced the hisses (ph), &c., in the former case, in this latter case a buzz results, the (k, kf, t, t, p) positions thus producing (gh, j, zh); (z), or (dh) and (bh), of which (zh, z) may both occur from (t) and are never found in Greek, while (gh, dh, bh) are modern Greek γ, δ, β, and (j, bh) are the only sounds developed in Sanscrit, although it is doubtful whether they were developed by this means, and *y, v*, may have been anciently always vowels, as they still are after consonants, although *r* is dental in Benares, and = (b) in Bengal. Now it is evident that the voice in (b) may be true voice, as (ba), or may be bleated as (ga); or the bleat not being perceptible till after relaxation of mute position, as (bga), which corresponds to all conditions of the old Sanscrit 'sonant aspirate'; or may be jerked out as (bna), which corresponds to the Benares pronunciation of the same, and may often be heard from Irishmen. In this case we have not a lengthened sonant and then a jerked flatus ('b + πh + a'), as Germans pronounce Sanscrit; this was entirely repudiated by both Mr. Gupta and Mr. Mookerjee, who, each of his own accord, mentioned the pronunciation to me to warn me against it. No trace of flatus occurs after the sonants in (bna), but there is a momentary energising of the following vowel. In Chinese, as pronounced by Dr. Wang Fun, a Cantonese graduate of Edinburgh, after (tsh, ts) there is often a similar jerked emission, as (tshna, tsna) very perceptible, where the (πh) would be almost unintelligible. Thus the justification of simple forms for *ph, bh*, &c., in Sanscrit is complete; the essential difference between 'aspirated' surds and 'aspirated' sonants is evident, and the 'sonant' classification of *h* by natives is explained."

NOTES AND NEWS.

THE Trades Guild of Learning will issue, on Monday, a statement drawn up by the Council, describing the nature and objects of the Guild. This movement is not an attempt of the upper and middle classes to educate the people, but a spontaneous endeavour of some leading workmen to organise the education of their fellows:—

"So far from looking to or leaning on Government for the industrial elevation of the working people, this Guild is founded to stimulate and organise public enterprise independent of the State."

It is desired that workmen should be educated—(1) in the sciences underlying their respective industries, and (2) in various branches of the higher education:—

"Our mission is to give the interest and dignity of science to all industry—for the many workers, not the few theorists alone."

The Guild has placed itself in communication, with a view to united action, with the "missionary system" of the University of Cambridge, now so successfully started in many manufacturing towns, which owes its conception and formation to Mr. James Stuart, of Trinity College; with many of the leading trades' unions, whose organisation admits of being applied to educational purposes; and with the City Companies, which have recently appointed an Education Committee to consider the means of promoting technical education in the various industries of the metropolis. A memorial has been also addressed to the London School Board, to the effect—(1) that the simple elements of science, especially the elements of mechanics, should be taught more systematically in our elementary schools; and (2) that the schools should be provided with proper rooms and appliances for the teaching of mechanical drawing. The Guild will endeavour to form local boards, consisting mainly of workmen, who will be responsible for the preliminary formation of classes, and the collection of the funds necessary in order to obtain University teaching.

M. VAN DER WYCK, Professor of Philosophy in the University of Groningen, has, in a *brochure* of sixty pages, reprinted the article on "Mill" which originally appeared in *De Gids*. The main contentions of the Dutch philosopher are: that "Mill's theory of the use of syllogisms is one-sided," and that the "concluding from the particular to the particular need not by any means be the type of all argument." Further on, the Professor lays down the rule that "the theory of Mill does not hold good in those cases where not only the minor is a synthetic proposition, but where the major also might be termed an independent truth, an indisputable law." Mill's theory is false, "whenever from the untruth of the conclusion there would follow only the untruth of the minor, never that of the major." Finally, the proposition of Mill, that "the conclusion is not an inference drawn from the major, but an inference drawn according to the major," is rejected as not universal. "It holds good only for many syllogisms."

THE history of the collection of models of ruled surfaces recently placed in the South Kensington Museum, and believed to be the finest of its kind in existence, is rather curious. Some officers of the Science and Art Department at South Kensington had recommended the formation of a collection of models similar to those which had been found so useful in the Conservatoire des Arts et Métiers, and in the Ecole Polytechnique in Paris. An order was consequently given, some twelve years ago, to a M. Fabre de Lagrange, who had constructed some of them, to make a set for the Educational Museum at South Kensington. It appears that for some years M. Fabre obtained better employment. At any rate the order was not executed, and was considered as lapsed. During the siege of Paris, however, employment being scarce, M. Fabre set about the execution of the almost forgotten order, and carried it out successfully amidst many risks and privations—trials through which he lost both his wife and his mother. The models themselves narrowly escaped destruction by the bursting of a shell in the next room. At the end of the second siege, when Paris was again pretty open, he wrote to South Kensington to ask whether he might consider the order as still outstanding, and, under the

circumstances, it was very wisely as well as considerably decided to make the purchase. The preparation of the catalogue was entrusted to Mr. C. W. Merrifield, F.R.S., and contains a running commentary on the models, as well as an appendix on the mathematical classification of ruled surfaces. Every one interested in solid geometry should certainly visit this collection of models.

AN instrument for observing the altitude of the sun has recently been found under a stone near the harbour of Valentia, county Kerry, Ireland. When discovered it was enclosed in a case, which on being touched fell to pieces. The graduations were very carefully and accurately made, but there was no maker's name or date. The instrument was of a most primitive kind, being intended to be suspended from the observer's thumb while he made the observation, and no such instruments have been used for the last two hundred and fifty years or more. Two ships of the Spanish Armada are known to have been wrecked near Valentia, and it may have belonged to one of them; or perhaps it was stolen from some merchant vessel and concealed where it was found.

It is generally believed that the only instrument that the Government has sanctioned for the observation of the transit of Venus in India is a photo-heliograph. This is not so; the whole of the instruments recommended by Colonel Strange and Dr. De la Rue having been ordered. They are now approaching completion, and the observatory will be thoroughly equipped with first-class instruments. The site is not chosen, but it will probably not be far from Peshawur.

MR. MARTIN, in a letter to Mr. Lassell published in the *Astronomical Society's Notices*, has pointed out the favourable chances that observers may have during the present apparition of *Uranus* of contributing something towards the decisive settlement of the question respecting the existence of Sir William Herschel's additional satellites of the *Georgium Sidus*. The geocentric place of *Uranus* in the heavens is now only some twenty seconds south of that in which it appeared in 1790 at a three-days' later date, so that the planet in its retrograde course passed on Thursday night (Jan. 15), and will pass on the night of February 6 the same stars which it passed on the evenings of January 18 and February 9, in 1790. Some of these stars were then supposed to be additional satellites. It seems certainly desirable that the opportunity for recovering these little stars, and also for ascertaining the effect of the neighbourhood of the planet upon their visibility, should not be allowed to slip away unused. It will be remembered that Sir W. Herschel announced the discovery of six satellites to *Uranus*, two only of which, viz., the second and fourth, have been confirmed by subsequent observations. Two inner satellites revolving within the first of Sir W. Herschel's have been observed by Mr. Lassell (who named them *Ariel* and *Umbriel*) at Malta, to which place he transferred his large reflector on account of the great clearness of the atmosphere there, and by others. The existence of four of Sir W. Herschel's satellites is therefore very uncertain, and it is to these that Mr. Martin refers.

A DISCUSSION took place at the last meeting of the Royal Astronomical Society on some suggested changes of position of stars noticed by Mr. Prince, who had detected considerable discrepancies in the relative places of certain stars from those depicted in the late Admiral Smyth's well-known work, the *Celestial Cycle*. It was stated by Mr. Lassell, Captain Noble, and others, that the drawings in this valuable work, so much used by the amateur astronomer, were not at all to be relied on; in fact, that they were only intended to give a good idea of what was represented, and, not being the results of accurate measurement, could not afford evidence of change of position. This only applied to the drawings, not to the places given in the text of the work. Mr. Lassell mentioned a

drawing of his own of one of the groups in question, made in 1856, which agreed with Mr. Prince's recent sketch, and not with that in the *Celestial Cycle*.

THE second part of the *Flora of British India*, which is being prepared at Kew, under the supervision of Dr. Hooker, is ready for publication. This important undertaking is likely to occupy the attention of the botanists engaged upon it for some years to come. It involves the critical examination and description of the whole of the flowering plants of our Indian possessions, numbering some thirteen to fourteen thousand distinct species. The new instalment continues the Polygalaceae, and proceeds as far as the Geraniaceae.

No. 147 of the *Proceedings of the Royal Society* contains Professor Burdon Sanderson's note on the Electrical Phenomena exhibited by Venus's Fly-trap (*Dionea*). The blade of the leaf is found to possess a current proceeding from base to apex, but what is very remarkable is that the stalk contains one which proceeds in the opposite direction. The result of snipping off successive portions of the stalk is to increase the effect upon a galvanometer of the current in the blade. When the blade is irritated, the blade-current appears to be diminished, at first momentarily (but afterwards to be slightly augmented); correspondingly the stalk-current appears to be intensified.

THE January number of the *Quarterly Journal of Microscopical Science* contains, in a condensed form, a translation of the important memoir by Le Monnier and Van Tieghem, on the Mucorini or Moulds of which the species appearing on flour paste or bread may be taken as a type. By an ingenious method of cultivation, which the authors have been the first to devise and practise, many errors of observation arising from the confusion with one another of kinds really distinct, has been avoided. A flood of new light has been thrown on the life history of these microscopic plants, which is all the more striking owing to the simultaneous clearing away of many points which were anomalous, especially in the work of Brefeld, Klein, and some other observers in Germany. The whole history of a large green mould, originally supposed by Agardh from its colour to be an alga, has been carefully worked out. The development of the zygospore is most singular, and quite unique in its details. This species is very rare, but has principally been met with in oil-mills; the authors, however, obtained it in Paris on cochineal-dye.

Some other moulds are remarkable for being able to pursue indifferently an autonomous or parasitic mode of life.

THE *Medical Record* reports that the Geographical Society of Italy has received from Alexandria, with the news of the death of the explorer Miani, two living individuals of the Akka or Tikku-Tikki, whom he had bought of the King Munza and forwarded. These individuals, of whom one is eighteen years old and forty inches in height, and the other sixteen and thirty-one inches high, are regarded by Miani as belonging to the race of dwarfs described by Herodotus, and recently discovered and described by Schweinfurth. They are potbellied, very long and thin-limbed, and knock-kneed, with spherical and prognathous crania, copper skins and crisp hair.

MR. MORTIMER COLLINS' novel *Transmigration* (which we shall shortly notice in its artistic aspect) is of some interest to the psychologist, as showing how the progress of a rational science of mind will in time render impossible the wild conceptions which were easy enough to our ignorant forefathers. The hero lives an ordinary earthly life of the last generation (a little sensational, but the effect of this is reduced by the archaism), then dies, passes a few probationary hours, magnified into years, in the planet Mars, and returns to earth as a new-born child, to pass a second life with all the memory of his previous

one preserved. The educated reader who knows that memory is always associated with permanent connections of different portions of brain substance, experiences a sort of shudder at this terrible incongruity; the more so as the infant is represented as actually able to speak, but obliged to conceal his powers for fear that his secret may be found out or he may be confined as uncanny. One is rather reminded of the baby who on seeing his father kiss the nursemaid by mistake for himself, said: "Oh, you old rascal, won't I tell ma when I can speak!" There the impossibility is part of the joke; here it is not perceived by the writer, who by his very unconsciousness forces it on the reader's attention.

DR. ACLAND is editing, with the aid of Mr. Carey, the resident physician of Guy's Hospital, the manuscript catalogues of Pathology, by the eminent Dutch physician, Professor Schroeder van der Kolk. The volume is paid for by a grant of the Radcliffe Trustees, and is already in the press.

AT Cambridge a Modelling Society has been formed, under the presidency of Professor Cayley, from which a great deal of useful work may be expected. The desire for physical realisation of abstract ideas which gives rise to this branch of industry is characteristic of the present stage of the exact sciences, being exemplified by the conceptions of Faraday, followed up by Clerk Maxwell in electricity, and by the increasing use of graphical methods of representation and calculation in all branches of physics. The most important step recently made in this direction is the classification of all possible shapes of surfaces of the third order, by Professor Klein, of Erlangen. This was made possible by the actual construction of models of certain special forms, the number of which has been considerably increased by the beautiful method of Professor Henrici.

M. GARNIER, the French explorer, has been assassinated by Chinese rebels at Tonquin. The news was sent by Admiral Dupré to Admiral de la Roncière, and by him communicated to the French Geographical Society.

THE Meeting of the International Congress of Orientalists in London has now been fixed for the 14th to the 19th of September. It promises to be a great success, as it ought to be, if England is really the greatest Oriental empire in the world. We trust that every facility will be given to native scholars in India to be present at the Congress. Their expenses might well be paid by the Government, and several of them might give useful evidence to the Indian Committee, now appointed by Parliament. It is a pity that the building of the Indian Museum should have been so long delayed, so that our guests will have to go up in a loft in order to view the finest existing collection of Oriental works of art, antiquities, and manuscripts that exists in the world. At all events, they may now be told that these treasures will not permanently remain under these *piombi*, but that in a few years they will be exhibited in a Museum not unworthy of them and of our Indian Empire.

M. ADOLPHE PICTET is preparing a new and revised edition of his *Origines Indo-Européennes*.

AT the last meeting of the Société Asiatique, M. Garrez explained why the restoration of the Stele, containing the inscription of King Mesha, had been so long delayed. The reason is that some fragments of the stone are still kept back in England, or, at all events, did not reach M. Clermont Gaméan before his departure for the East.

M. Oppert mentioned at the same meeting that there was among the antiquities brought back by Mr. Smith from Koyundjik, a brick of the time of the Arsacidae, which contained a double date, and is of great importance for the chronology of the Parthian kingdom.

MEETINGS OF THE WEEK.

GEOGRAPHICAL (*Monday*).

DESPATCHES were read from Mr. Forsyth to the Royal Geographical Society on the progress of the Yarkand and Kashgar mission. He described the Karakorum route, which he preferred as easier than any other. Mr. Forsyth had himself arrived at Yarkand in November, and expected in less than a fortnight to continue his journey to the capital of Atalik Ghazee, and afterwards to Aksu. Sir Henry Rawlinson observed that if this expectation should be realised, this would be the first instance on record of Europeans who had made the journey to Aksu from Kashgar. Professor Leone Levi then read his paper on Paraguay. Nearly thirty new Fellows were elected.

THE ASSOCIATION FOR THE IMPROVEMENT OF GEOMETRICAL TEACHING (*Annual Meeting, Tuesday*).

The object of the association is to produce a syllabus on which text-books may be modelled, which shall be more suited for elementary instruction than Euclid's *Elements*. The meeting in question was mainly occupied with the acceptance of the new part (Book V.) of the syllabus, treating of Proportion and Application.

ANTHROPOLOGICAL INSTITUTE (*Tuesday*).

A PAPER, by Mr. S. E. Peal, was read "On the Nagas and Neighbouring Tribes." The tract of country occupied by the Nagas lies mainly between lat. 25° N. to 27° 30' N. and long. 93° 30' E. to 96° E. It is bounded on the east by the country of the Tsingpos, a distinct race showing strongly-marked differences in language, physique, and customs; on the north, by Assam; and on the west are various other tribes; while to the south the boundary is undefined. The inhabitants of the tract, although all termed Nagas, are divided and subdivided to so great an extent, that few parts of the world can present such a minute segregation of innumerable and independent tribes. —Mr. C. B. Clarke contributed a paper "On the Stone Monuments of the Khasi Hills."

NUMISMATIC (*Thursday*).

THE whole time was occupied by the reading of parts of a very important paper, by Mr. Barclay V. Head, on the coins of Syracuse. The arrangement of the copper coins was entirely novel, and such as, if established, to prove that in Sicily copper was never from the earliest times used except as money of account. Strong numismatic reasons were urged for supposing that the successive reductions of the weight of the Sicilian litra were merely expedients for the relief of debtors. A most plausible theory was started to account for the introduction of an electrum coinage in the place of pure gold; Mr. Head supposing that the electrum coins were passed as gold, all debtors thus saving to the extent of the proportion of silver contained in the electrum. Finally, Mr. Head was able to form into a series those very interesting Sicilian coins inscribed *Συρακυσίων*, and to show the probability that they were all issued at one period by the Sicilian cities in alliance with Timoleon. It is noteworthy that Diodorus speaks of the *συνπαξία* of Timoleon.

LINNEAN (*Thursday*).

A PAPER by Mr. Gwyn Jeffreys was read on some species of Japanese marine shells and fishes which inhabit also the North Atlantic. The mollusca noticed by the author were preserved by Capt. St. John in H.M.S. *Sylvia*, during 1871 and 1872, on the coasts of North Japan. His dredgings varied between 100 and 300 fathoms. After passing in review the works of naturalists who had described the marine shells of Japan, and especially the "Mollusca Japonica" by Dr. Lischke, with reference to those species which are common to Japan and Europe, Mr. Jeffreys proposed to record from Capt. St. John's dredgings thirty-nine species, and to give the range of depth for each of them as he had obtained

it in the *Porcupine* expedition of 1869 and 1870. He then offered an explanation of the occurrence of the same species in the Atlantic and Pacific oceans, by suggesting that it was probably owing to involuntary transport by tides and currents, and not to voluntary migration. Very little is known about the direction and force of deep-sea currents; but high northern species might be transported on the one side to Japan and on the other to Europe by a bifurcation of the great Arctic current, which has been traced as far south as the Straits of Gibraltar in the course of the *Porcupine* expeditions. The entry of northern species into the Mediterranean may be accounted for by the former existence of a wide channel, or rather an open sea, between the lower part of the Bay of Biscay and the Gulf of Lyons, which has been satisfactorily proved on geological grounds to have been formed since the tertiary epoch. A list of the mollusca referred to by the paper was given, with critical remarks, as well as a list of twenty-two species of fish which Dr. Günther communicated as common to the Japanese seas and the North Atlantic and Mediterranean.

FINE ART.

An Art Tour to Northern Capitals of Europe.

By J. Beavington Atkinson. (Macmillan and Co.)

MR. ATKINSON deserves the thanks of all art-students for collecting into a definite form the stray notes and impressions of his visit to Scandinavia and Russia. He is within the mark in saying that the territory has scarcely become beaten ground. The natural beauties of the North grow yearly more familiar to Englishmen, but the art treasures of the great Baltic cities remain practically unknown to us. In the first place, there is a certain reluctance in the critical conscience trained in richer schools to enter at all into sympathy with the rough Northern art. —Mr. Atkinson himself is not able to divest his thought of a certain scorn of his self-chosen theme; and, in the second place, it must be confessed that there is something cold and uninviting in the art itself, something limited and meagre in its very spirit, and indeed, setting aside sculpture and poetry, in which the Danes at least have achieved brilliant successes, the absolute executive attainment of the Northern peoples in the fine arts has not been at all striking. Nevertheless there is enough to be known to make Mr. Atkinson's generally accurate and judicious essays a welcome novelty; and reminding the student that æsthetic instruction is to be found even in the failure and weakness of nations, we cordially recommend the notes of this Art Tour to all travellers intending to visit Denmark or Russia.

The chapters of the book are of necessity desultory. They do not pretend to any special connection. In the first, after dealing in a rather superficial way with the archaeological and historical collections which have justly earned for Copenhagen the title of "the city of museums," the author gives a sketch of the Danish school of painting. It had the misfortune to be founded by a man imbued with all the worst traditions of the last century. The once-famous Niels Abildgaard was a frigid theorist, ignorant of nature, and inspired by the most futile art. His whole soul was steeped in a semi-classic affectation. The Danish critics consider his colour to be the result of the study of Titian; to myself, it suggests rather the ignorant imitation of

dirty specimens of Nicolas Poussin. At the same time I must enter a protest against Mr. Atkinson's sweeping condemnation of this old-fashioned, affected master. In some of his pictures at Kristiansborg the tone is very harmonious and even: an amber sunlight, cleverly imitative of Claude, floods the whole canvas effectively, but the general result, in spite of the technical respectability, is decidedly uninteresting. In a better age Abildgaard would have painted better; in his palmiest days he was an excellent draughtsman. There is a work of his, a *Philoctetes*, grotesquely designed in the nude, that distinctly prophesies of Thorwaldsen in his earlier, more grandiose style. And Mr. Atkinson has not mentioned—a cruel omission—that Abildgaard was the principal master of the great sculptor.

Abildgaard's greatest pupil in painting was Eckersberg, a painter for whom Danes profess an enthusiastic admiration, but whose works at first sight have exceedingly little to recommend them to a foreigner. Though the pupil of Abildgaard, and, worse still, of David, he worked in a direction diametrically opposed to those pseudo-classical masters. In spite of his dulness, his opacity, his want of the sense of beauty, he in reality created Danish painting, and the questionable qualities just enumerated have clung by the school ever since. The admirable Danish critic, Julius Lange, has judiciously said, "It is of far more importance for our art to know how Eckersberg painted than what he painted;" and his method was one that in a country where Nature offered more tempting scenes to an artistic eye could scarcely have failed to succeed. He drew the young painters of his day into the open air, and bade them, instead of drawing vast cartoons of Love, aided by the Muses, subduing Ignorance, paint with extreme care shore and meadow and the quiet peasant-life. A group of youths obeyed his injunctions with scrupulous fidelity; and not possessing between them all so much imagination as the poorest of our own pre-Raphaelites possessed, they copied the dreary outlines of Danish scenery and the blunt features of Danish boors with the cold accuracy of photographers. The works of these men Mr. Atkinson reviews with care and attention, losing his temper a little over some of them—a sin which all who have gazed at the great blank canvases of Sonne, or the tame portraits of Constantin Hansen, will be inclined to think venial.

Mr. Atkinson tells us that when he was in Copenhagen his introductions were chiefly to artists of the anti-national party. This is a misfortune; had it been otherwise, he would scarcely have learned that such a party existed, and he would have avoided the mention of totally worthless painters. To criticise severely the productions of such persons as Simonsen and the Gertners is to break butterflies upon the wheel; and the space occupied with these persons, unknown even in Copenhagen to all but an absurd clique, might well have been filled with a notice of those men among the younger Danes whose works are worthy of general recognition. Marstrand, who died last summer, was a painter of great skill and power. Absolutely without the higher qualities of imagination, he was a genre-painter of ex-

ceptional technical skill, a humourist, and a good colourist. He is the one exception to the prevailing dirtiness of Danish colour. The author dismisses him in a few lines, in which he makes no reference to those larger works, such as the frescoes in Roeskilde Cathedral, by which Mastrand best sustained his reputation. Among the genre-painters Exner stands highest; he has the gift of masculine and tender humanity, and a sort of genre-imagination that passes for something sublime in Copenhagen. But the greatest of all the younger Danish masters, beyond question, is Carl Bloch, a painter of whom Mr. Atkinson speaks under the misnomer E. Block, whose "Samson" he justly praises, but whose charming works in the Royal Chapel at Frederiksborg he does not appear to have seen. To close these animadversions on the Danish painters, surely the author is misinformed in stating that J. W. Gertner is reputed to be a first-class portrait-painter in Denmark and Sweden. Lange does not even mention him.

The chapter on Thorwaldsen is genial and interesting, but adds little that is new to our critical estimate of the great sculptor. The author allows a personal bias in favour of Gibson to stand in the way of his full appreciation of those large masculine qualities that set Thorwaldsen high above all modern sculptors, even above that gracious genius whom Mr. Atkinson delights to honour. But there is a more serious want than this bias implies. A work on the art of Scandinavia is indeed imperfect that does not deal with the Danish school of sculpture that followed Thorwaldsen. There is, to be sure, a short word of commendation here for Jerichau; but of Bissen, beside whom Jerichau is nothing, not a word. Bissen is perhaps the most genuinely Scandinavian of all Northern artists. In his earlier years he followed Thorwaldsen dutifully, though not to the detriment of his own individuality. But when the master died, Bissen became for Denmark what Thorwaldsen had been for all Europe, the recognised monumental artist. A new development took place in his genius, and he abandoned classicism for Danish realism. His share in the monument of victory at Fredericia marks the change. The groups here of soldiers and peasants, strong and solid, Danish to the core, rough and realistic in their stormy jubilee of victory, are full of Scandinavian sentiment and of vigorous originality. There is nothing finikin or weak about any work of Bissen's; he is a man of whom Denmark is justly proud, and we are sorry to miss a tribute of honour to his name in these pages.

From Copenhagen Mr. Atkinson went north to Christiania, and the chapter on the art of this capital is one of the best in the book. Very excellent indeed is the criticism on the landscape school of Norway, the pictures of the men trained at Düsseldorf—men who delight in the grandiose features of their own woods and waterfalls—Dahl, Gude, Morten Müller, and the rest. From these painters one must not expect a delicate idyll of rich colour such as Alfred Hunt can give us, or sea-pieces executed with the poetical imaginativeness of Henry Moore; but they have a just eye for the large proportions of mountain scenery, for the balance of form,

and a peculiar felicity in composition. Mr. Atkinson truly says that all the best landscapes of Northern Europe are produced by Norwegians.

From Christiania the author travelled overland to Stockholm. Swedish art is in an unsatisfactory condition,—without individuality, without distinct preference for any type or any school. As in literature, so in art, Sweden has never succeeded in stamping her own local colour distinctly on her productions. Mr. Atkinson reviews the works he found at Stockholm and Upsala—the monuments of architecture, painting, and sculpture—with patient care and discrimination; but it is no fault of his, if, in spite of his painstaking study, the reader fails to find the recital interesting. The subject, indeed, is radically tedious.

From Stockholm Mr. Atkinson proceeded to Finland. Here, where so much has been done in literature, where so many of the Swedish poets have been born—amongst others, Runeberg, the greatest of all—here art seems scarcely to have developed in the slightest degree. It is a little startling, consequently, to read that the walls of Abo Cathedral, the outpost of Gothic architecture, are decorated with frescoes by a Finnish painter. The name of this artist was Ekman. With this singular exception, painters in Finland appear to be as rare as snakes in Iceland. We remember in the 1872 Exhibition at Copenhagen vainly endeavouring to discover a single work contributed by a Finnish artist. From Finland the author proceeded to St. Petersburg, and the rest of the volume is occupied with the semi-barbaric art of Russia.

Before closing, it may be well to quote some truly excellent remarks in which Mr. Atkinson sums up the prospects of art in the North:—

"Before bidding adieu to Scandinavia, I asked myself whether these countries admit of any very marked development in the future. It is true that they have advanced and are still advancing, and yet scarcely in the same ratio as other nations. Neither do these Northern races seem to possess the germs of growing civilisation; they are truthful and honest, pleasant and peace-loving, but with some marked exceptions their minds are stagnant and their lives stationary. It is said, as I can well believe, that these people are inert save when moved by powerful passion, and indolent except when actuated by some strong exceptional motive. The recent art revivals which I have passed under review, are chiefly worthy of observation from the anomalous circumstances under which they have arisen. Viewed from the point of the abstract, the ideal and the absolute, the modern developments in Scandinavia are commonplace. But as manifestations of race, climate, and nationality, their value can scarcely be overrated."

A more generous acknowledgment of the intellectual vigour of Denmark, and a little more illustrative matter from the literature of the three countries, is all that is wanted to make this book thoroughly valuable of its kind. Denmark possesses a school of very delicate and original music, on which an interesting chapter might have been added; but, after all, the labour of critics must have a boundary somewhere, and we are thankful enough for what has been done so carefully.

EDMUND W. GOSSE.

Concerto for Piano and Orchestra. By Joachim Raff. Op. 185. Full Score. (Leipzig: C. F. W. Siegel.)

THE first (and as yet only) performance of this recently-published work in this country, at the Wagner Society's first concert of the present season, was briefly noted in the ACADEMY of Dec. 1. It was impossible at that time to pronounce a final opinion on a composition of such extent and importance, especially as one's judgment would naturally be somewhat influenced by such a superb rendering of the solo part as that given by Dr. von Bülow. To form a really just estimate of any new work at a single hearing, without previous opportunity of studying the music, is in nine cases out of ten impracticable—unless, indeed, the piece should be so bad that there can be no doubt on the subject. An inadequate performance may so transfigure a masterpiece that its beauties can no longer be recognised; and, on the other hand, very indifferent trash may, if served up with sufficiently piquant sauce, acquire an adventitious relish which calls away the attention of the hearer from its inherent defects. There was, after all, a certain amount of sense in the French musical critic of whom Berlioz (I think it is) in one of his amusing sketches tells us, who would on principle never attend any concert about which he had to write, "lest he should be biassed in his judgment of the music by the excellencies or shortcomings of the performance!"

A careful perusal of the score of Raff's concerto more than confirms the favourable opinion of it expressed on the occasion of its performance. It would be very interesting to trace the gradual development of the pianoforte concerto, from the time of Bach, through Mozart, Dussek, and Hummel, to Beethoven, Weber, Mendelssohn, and Schumann, till we find its newest metamorphosis in the rhapsodical concertos of Liszt. The present work does not belong exactly to any of the above schools. Perhaps it may be best defined as an amalgamation, and at the same time an expansion, of the Beethoven and Schumann form of the concerto, with somewhat more leaning toward the latter. It is written in the customary form as regards outline, but with considerable freedom of detail in the treatment of this form. It is impossible to enter fully into this point without more technicality than would be interesting, even if intelligible, to many of our non-professional readers; it must suffice to say that Raff introduces such an abundance of subject-matter as at first to give the impression of want of definite form. This feeling, however, soon vanishes on closer acquaintance with the work; and it is only just to the composer to say that the concerto does not now, as it did after hearing the performance, seem to us to suffer from diffuseness.

It is no small thing, in these days, when nine-tenths of those who write music would seem to draw their water from other men's wells, to be able to credit this work with being original in its ideas from the first bar to the last; and this praise can honestly be given. The ideas, too, are not only new—they are thoroughly interesting, and often of

great beauty. The noblest ideas, however, are not enough by themselves to form a masterpiece; like brilliants, they need to be properly "set," that their full value may be seen; and here, too, Herr Raff has not been found wanting. His thematical and contrapuntal treatment of his themes is admirable, and his treatment of the orchestra is most effective. It is true that in places it overpowers the piano altogether, as, for instance, on pp. 6, 7, and 34, 35 of the first movement, where the soloist plays almost in dumb show. But this is evidently intentional, and is simply the further carrying out of ideas suggested by Schumann in his concerto; and these are only exceptional passages. In most cases piano and orchestra blend harmoniously, instead of striving each for the mastery; and some of the combinations, especially in the slow movement, are most charming.

Of the three movements of which the concerto consists, the opening *allegro* is the most remarkable for its ingenuity of construction. The subjects are bold and full of character; and great is the skill with which two are sometimes worked together. A remarkable example of this is seen on p. 44, where the flute and oboe play the first subject, while the second, a totally distinct one, is given to the piano.

The slow movement, *Andante quasi Larghetto*, is simply exquisite. Most graceful melodies, set off by tasteful orchestration, and ornamented with the most delicate "filagree work" for the piano, combine to form a whole which is of its kind perfect. The finale, again, in striking contrast, overflows with exuberant vitality. The only word which will adequately describe it, is the colloquial "jolly." The music seems to tear and dash along without leaving an instant for reflection, and the whole movement is a worthy conclusion to one of the very best works which Joachim Raff has as yet produced.

EBENEZER PROUT.

Two Centuries of Ceramic Art in Bristol. Being the Manufacture of the True Porcelain by Richard Champion, &c. By Hugh Owen, F.S.A. (Bell and Daldy, 1873.)

THE great epoch in the ceramic history of European nations has been the discovery of the materials for making hard-paste porcelain. The unusual weight of Böttcher's wig made known the kaolin of Aue and led to the production of hard porcelain at Meissen, and the use of the kaolin of St. Yreix by Madame Darnet as a substitute for soap revealed the sought-for element to Sèvres. But the discovery in England was not due to an accidental cause: William Cookworthy only found it after long and laborious research, and his discovery of the felspathic rock at St. Austell's in Cornwall was the foundation of the manufacture of hard porcelain in England.

He immediately took out a patent and set up a manufactory at Plymouth; but two years after he removed it to Bristol, and placed it under the management of Richard Champion, merchant and potter, who was established at Castle Green. Champion subsequently purchased Cookworthy's whole interest in the patent, and carried on the

manufacture till 1781. The two establishments had consequently a duration of only thirteen years, which accounts for the rarity of their products.

Champion had great difficulties to contend with. When he applied, in 1775, for an extension of his patent, the whole of the Staffordshire potters, with Wedgwood at their head, arrayed themselves in opposition against him, and petitioned Parliament against its renewal. Champion was most zealously defended by Mr. Edmund Burke, who used his personal influence in his favour. The "China Bill" passed the Commons most triumphantly, but was materially altered in the House of Lords, where his opponents were too strong for him; still, though sorely crippled in his finances by the struggle, Champion was not, as Wedgwood stated, "demolished." He continued his works with unabated energy until 1781, when he sold his patent rights, and on the 3rd of November left Bristol finally.

In 1782 the Rockingham Administration made Burke Paymaster-general, and he immediately gave a fresh proof of his friendship for Champion by giving him the office of Deputy Paymaster-general, in which post he assisted Burke in the sweeping reforms he made in the national expenditure. With the change of ministry he lost his office, and then Champion carried out his long-planned scheme of emigrating to America, and sailed in 1784 to Charleston, with which place he had been formerly connected as a merchant, and determined vigorously to begin anew the business of life. He settled at Camden, a place about a hundred and fifty miles from Charleston—afterwards at a farm about eight miles distant from Camden, called Rocky Branch, where he and his sons carried on the regular occupation of planters. "Men of energy and talent soon find a position in a new country, and Champion, who had received his letters of naturalisation soon after his arrival, was appointed Master in Equity for the district." His love of politics remained unabated, and he took an active part in the petition of the colonists for justice from England, and would probably have been elected to a seat in the Assembly of one of the newly emancipated States, when his home suddenly became desolate by the death of his wife, and the energy that had supported him under his commercial and political struggles seems to have deserted him. Within a year of her death Champion sank from mental depression. Like the Pilgrim Fathers of old, he lies in no consecrated ground; a brick enclosure surrounds his last resting-place, which is planted with the sweet-scented syringa, a native of Carolina. In this obscure spot repose his remains; but the name of Champion will be ever preserved with those of the other great potters of Europe as having been "the one who, when Cookworthy the inventor gave up the undertaking, supported the making of hard porcelain with his time, his labour, and his fortune, and improved it from a very imperfect to an almost perfect manufacture."

Mr. Hugh Owen's book is mainly occupied with the biography of Champion and his correspondence, which he appears to have in his possession. What relates to Plymouth and Bristol porcelain takes up the rest.

The first Plymouth porcelain was generally decorated with blackish-blue designs in the Oriental style; coloured pieces are of less frequent occurrence. Indeed Mr. Owen expresses a doubt whether the fine vases with the Plymouth mark (of the planet Jupiter), in the possession of Mr. Joseph Fry, were the production of that locality. They are exactly similar to others which are undoubtedly Bristol, and if Plymouth was able to produce pieces so faultless as these, how could Champion lay claim to having brought the manufacture, as he states, from an imperfect to a perfect state? He inclines to the belief that the old Plymouth mark was retained during the first years of the Bristol manufactory, when under the firm, till 1773, of Cookworthy and Co., and that it was not till Champion had the manufactory alone that the blue cross was adopted. The other theory is that these vases, which were made at Bristol, were preserved as heirlooms in the Cookworthy family, to keep up the remembrance of the discovery of hard porcelain, and that Cookworthy retained on them the original Plymouth mark in order to indicate the manufacture rather than the manufactory.

As Cookworthy adopted the Oriental style of decoration, so did Champion that of Dresden and Sèvres, and he fixed sometimes the Meissen mark to his pieces.

His copies of Dresden figures were remarkable for their diminutive size. Being moulded on the Dresden models, the hard paste would shrink in the furnace and thereby reduce their proportions.

The figures made and modelled at Bristol are remarkably graceful and spirited. The Seasons, Elements, and the Four Quarters of the Globe are among the most esteemed, and fine examples of some of these groups were exhibited last year in the rooms of the Burlington Club. There were also some of Mr. Fry's unrivalled series of vases, of which it would be impossible to give an adequate idea by description. Some are painted with exotic buds, others in *camaiieu* exquisitely pencilled; in short, the vases were the great speciality of the Bristol works, exhibiting the perfection of the paste and the skill of the artists. On some are wreaths of flowers beautifully modelled in relief, an art in which the Bristol artists excelled, as also shown forth in the highly-prized plaques with bouquets of flowers, of the greatest delicacy and beauty.

But it is the tea-services of Bristol porcelain to which public attention has been lately turned, in consequence of the fabulous prices they have fetched. A teapot was sold for 210*l.*, a milk jug for 125*l.*, and a cup and saucer for 70*l.*, all forming part of a set the joint gift of Champion and his wife to their friend Mr. Burke, which had all in quality of paste, excellence of workmanship, and beauty of decoration to render it a perfect specimen of the manufacture.

Mr. Owen furnishes us with some new marks of the Bristol porcelain, and his spirited and delicate delineations of Bristol tea-services, vases, figures, &c., with which the volume is profusely illustrated, do the highest credit to his pencil. He has given the fullest development to the history of hard-paste porcelain in England.

F. BURY PALLISER.

GAIETY THEATRE.—"THE BATTLE OF LIFE."

THERE is a story that one of our great water-colour painters, who scarcely ever signed his works, answered quite simply, when he was asked why he kept back his signature, that they were "signed all over." It was a true answer, coming from Peter De Wint, and in the main it would have been a true one had it come from Charles Dickens. But the unwritten signature, which speaks in the work itself, may be of different kinds. Now one may recognise it by the presence in the work of the great qualities of the master, and now by the presence only of his mannerisms, and sometimes by the presence of small peculiar traits of thought or style which can hardly be called mannerisms, but which certainly are not to be confused with the great qualities. It is these slight peculiar traits which cause us to read Dickens's signature upon *The Battle of Life*.

For in truth *The Battle of Life* is worthy of a master's play-hours: not of his serious work-time. It does not matter that the story is slight, but it does matter that it is improbable, and that the act of self-renunciation, which is its chief point, does not command our sympathy as much as it is supposed to do. And then again, the characters, with perhaps two exceptions, are not of the kind that remain upon the memory. The work adds little indeed to the great gallery of strongly-outlined portraits, the production of which will be one out of many a just claim of Dickens's to be remembered for all generations. So that on the whole it is clearly a book or work which might have been spared—where indeed so little could be spared. And one wonders at certain moments how altogether to account for it. Does it add its jot of confirmation to the interesting theory that in the early middle-life of great imaginative men there comes a dozing-time during which the work done has neither the impulsiveness of youth nor the richness of maturity? Or are we to associate it at all with those sighs after the stimulating life of London—the familiar sights and noise of the friendly streets—which escaped from Dickens very often in the comparative solitude of that self-imposed exile in the villa at Lausanne? Anyhow the story was either the product of playtime, or the product of weariness.

It is full of little touches—the "signature" we spoke of—which are characteristic of the author. This "battle of life" is fought out on the spot where long ago was fought a battle between two great armies. That is a coincidence he loves. And then there is his never-tiring reverence for anniversaries: there is the welcome little sermon, preached perhaps by implication, on geniality; the reading of the gospel of jollity; the country dance; the feasting; the admission of the humble to the fellowship of the rich. And, as a last instance, there is the recourse in moments of perplexity to the comforting aid of some slight material thing. It occurs to one of the lawyers that a timely pinch of snuff will enable him to bear up under the burden of astounding news; and the "Will you oblige me with a pinch of snuff, Mr. Craggs?" recalls the "Gravy; more gravy, Pip;" of *Great Expectations*.

Mr. Dickens the younger has done his best for his father's work. That best is as satisfactory as the circumstances of the case permit; and the result is a piece which will probably have as long a run as Mr. Hollingshead, the manager of the theatre, cares to give it. He caters, it must be remembered to his credit, more for London audiences than for a continuous stream of country visitors, and attracts his public by frequent change of performance. And those of us who have never read the story may do much worse than see it acted at the Gaiety. Other works of Dickens make more interesting dramas, but this one, being small to begin with, can be brought upon the stage in its complete form; and that is, so far, an advantage. The first act is decidedly a weak one. It hardly rouses curiosity. The

second and third are much better, but the serious interest is never very strong; and as the book owes what vitality it has to Ben Britain and Clemency Newcombe, so does the play owe its vitality to the representatives of those characters—Mr. Toole and Miss Farren. But in the first and second acts even Mr. Toole is not highly amusing. Not, indeed, that he lets opportunities slip. His placid self-satisfied acceptance of his own superiority to his wife is good; and his repartees, across the tea-table at which he is so thoroughly at rest, are delivered with excellent effect. Miss Farren's performance of Clemency Newcombe is indisputably clever. With all her rapidity and significance of gesture,—much more French than English,—there is a quaintness about her, and a quite old-world sharpness more easily perceived than described. With cap and kerchief, and a cotton gown of India-shawl pattern,—with watchful interest in all the doings of the house,—with devoted attachment to the family and a humble opinion of herself,—Miss Farren's Clemency has a certain pleasant reality about her, as of one who was indeed familiar with the English kitchens, orchards, and poultry yards of the days of George II. The remaining characters are somewhat shadowy, and not very much is done by the actors to make them substantial.

FREDERICK WEDMORE.

MONDAY POPULAR CONCERTS.

THESE concerts, which had been suspended during Christmas time, were resumed last Monday evening at St. James's Hall, when a programme was provided which, though not containing any absolute novelties, introduced in the case of three out of the four instrumental works performed pieces which had been but seldom heard at these concerts. Following the plan generally adopted, the performance commenced with a string quartett,—the one selected on this occasion being that by Schumann in A major, Op. 44, No. 3. It is a somewhat singular thing that only on one occasion should Schumann have tried his hand at the composition of the string quartett, the three works of this class which alone we possess from his pen having been all composed at about the same time in 1842; and it is the more surprising that he should not have been encouraged by his first attempt to further ventures in the same direction, seeing that the three quartetts in question rank indisputably among his most characteristic and successful works. On whatever class of composition he essayed, Schumann was sure to imprint the seal of his own individuality; and these works occupy a niche of their own in the quartett gallery. Cast in the Beethoven mould as regards form, they are yet perfectly original in idea and treatment, and may perhaps be said to bear a similar relation to Beethoven's quartetts to that which the "Rhenish" symphony bears to the C minor. Of the three the one in A major is the most dreamy and imaginative. The opening *allegro* is constructed on a theme full of, one might say, almost passionate yearning, and of such delicate structure as to remind us of the remark of Von Lenz with reference to one of Beethoven's quartett movements, that to do it justice "the players ought to read in one another's eyes, rather than in their parts." Such music as this must inevitably suffer from performance in such a large space as St. James's Hall; and the nearer the execution approaches the required delicacy, the greater will be the loss. The second movement, a set of free variations, which replaces the usual *scherzo*, is far less interesting than the rest of the work; but the following *adagio molto* is most exquisite, and full of the composer's own warmth and tenderness. The vigorous finale is on the whole the most remarkable portion of the work, noticeable alike for the rhythmical boldness of the constantly recurring principal subject and for the variety in unity by which the composer avoids the slightest feeling of monotony. The quartett was played to perfection

by Messrs. Straus (one of the safest and most reliable players of classical music now before the public), L. Ries, Zerbini, and Piatti; and though, for reasons mentioned above, its effect was less than some of the more "orchestral" quartetts—such, for instance, as those of Mendelssohn—it was very warmly received.

The pianist of the evening was Dr. Hans von Bülow, who reappeared here for the first time since his recent visit to the Continent. He selected for his solo Beethoven's *Fifteen Variations and Fugue*, Op. 35. The work is so well known to pianists that it will suffice to remind them that the theme is the one so frequently used by Beethoven, first as one of a set of *Six Contredanses*, then in the finale to the *Prometheus* music, afterwards in these variations, and lastly in the finale to the *Eroica* symphony. An analysis of the various transformations which the simple dance tune undergoes would be full of interest; it would, however, not only lead us too far, but require music type to make it fully intelligible. Mention may, however, be made of the close resemblance between the fugue and the finale of the symphony, especially in the introduction near the close of the original theme as an *andante*. It is so very rare to find Beethoven repeating himself, or using the same ideas twice, that where, as in this place, he has plainly done so designedly, it is but natural to infer that he attached especial value to the music. Whether Dr. Bülow had not recovered from the fatigue of his recent journey, we are unable to say; but he certainly did not seem to us "in good form" in this piece. We make this avowal the more candidly, because we have the highest possible admiration for his wonderful talents, and therefore have no fear of being ranked among his disparagers. But no man can always play alike; and the more nervous and sensitive an artist's organisation, the more likely he is to be affected by the state of his head, or his stomach, or of our uncertain climate. Any disappointment, however, that we may have felt in the variations was more than compensated by the Doctor's superb performance, with Signor Piatti, of Beethoven's Sonata in D, Op. 102, No. 2, which came next on the programme. This great work is very seldom heard in public—it had, indeed, been only once previously given at these concerts—chiefly, we think, because of its great difficulty. It belongs to what is known as Beethoven's "third style," being one of the works written in the later years of his life, after he had become entirely deaf. It is only since the "higher development" of pianoforte playing by Liszt and his disciples, that these later works of Beethoven have become accessible to pianists; and even now (so great are the difficulties they present) it is but few who can render them full justice. The performance of the sonata on this occasion was a thing to be remembered by all who were present. The wonderful pathos of the slow movement, and the intricacies of the final fugue, were alike brought out with a point, clearness, and expression which were unsurpassable. By the way, it is not a little curious, remembering how eminently adapted the violoncello is, as Beethoven has himself frequently shown, for expressive *cantabile* passages, that in this one sonata alone of the five which he wrote for the two instruments, do we find anything like a developed slow movement. The concluding instrumental piece was Mendelssohn's Trio in C minor, which was played on this occasion for the twenty-second time at these concerts, and is too well known to need a word of remark. The vocalist on Monday was our prince of baritones, Mr. Santley, of whom any praise would be wholly superfluous.

Next Monday Dr. Bülow and Madame Norman-Néruda are announced to appear, and an interesting novelty of the concert will be a performance of a piano trio by that excellent musician, the late Bernhard Molique.

EBENEZER PROUT.

THE PARTHENON SCULPTURES.

Dayswater, Jan. 14, 1874.

My previous letter sought to state the conflicting opinions which have been expressed by high authorities with regard to the interpretation of the frieze of the Parthenon; and I now propose to do the same for the sculptures of the pediments, referring, as before, for details to the recent works of Michaelis and Petersen. In this instance the variety of opinion is greater, because of the greater difficulty of either refuting or maintaining satisfactorily any one theory in the present mutilated condition of the marbles, and in the absence of the central key-giving groups. In the eastern or front pediment was represented, as we gather from Pausanias, the birth of Athene; and to assist in reconstructing the original composition we have left us the following figures, beginning on the left:—The familiarly known Theseus, two seated females, Iris in the attitude of conveying tidings, a torso of Victory, and the group of three females commonly known as the Fates, the whole scene being shut in on either extreme by Helios and Selene, the former rising out of the ocean, his steeds dashing the water from their manes, and the latter driving away over the horizon. Obviously the first step must be to discover the locality in which the sculptor assumed the birth of Athene to have taken place. But while there is no doubt of his having located the happy event in Olympus, and in presence of its startled dwellers, there arises a difference of opinion when we are asked to decide whether he restricted the entire scene to Olympus, with only such indication of its importance to mankind as was conveyed, for example, by the attitude of Iris, or whether, with a view of marking the significance of the event to the world, and to Athens in particular, he introduced such legendary representatives of Attica as might be supposed to have been contemporaries of Athene in this sense. Face to face with the marbles is the Museum; the latter theory commends itself highly by reason of the indifference to the central event shown by the figures at the ends, which is most readily explained by their being not yet informed of the news which Iris brings to them on earth. On the other hand, we have in Pausanias the description of a composition by Pheidias on the base of the statue of Zeus at Olympia, in which is rendered the birth of another goddess, Aphrodite, in presence of the deities of Olympus, whose names and manner of grouping are given in detail. In this case, also, the scene is bounded on either hand by Helios and Selene. But there is this difference between the two compositions, that while from the necessary conditions of the pediment the figures in it increase in personal importance towards the centre, the conditions of design upon a base nearly on a level with the eye led Pheidias to group his figures so that they should increase in personal importance towards each extreme. If, then, the assemblage of Olympians at the birth of Aphrodite be accepted as a model for that at the birth of Athene, the order of their grouping must at least be inverted, not to say changed, in several other respects. Still this would be gained by accepting the analogy, that there would be no place in the composition for terrestrial beings, and upon this turns the main question. At the same time it is not to be overlooked that though all the persons present at the birth of Aphrodite were divine, that event nevertheless took place on earth, or, as we should say, rather on the sea, so that the gods who were represented as looking on must have been conceived by the artist as doing so from the height of Olympus. Here is proof of such a double locality in one composition by Pheidias as is contended for in the eastern pediment. But there is also another circumstance in which it is possible to find an indication of this double locality of earth and heaven. We refer to the fact of both works being bounded by the sun on the one hand and the moon on the other; the former, in the case of the Parthenon sculptures at least, rising from the waves, the latter de-

scending into them, while the space between readily suggests itself as the vault of heaven, which is traversed by these bodies. It does not, however, follow from assuming a union of heaven and earth in the subject of the eastern pediment, that the earth was represented other than merely as a sphere of divine operations. Still less can we infer that a particular portion of earth, Attica, was represented on the occasion. As has been hinted, this inference would never have been made but for the indifference towards the central event betrayed by the figures on the extremes of the composition. It is certainly not easy to account for indifference on the part of any one of the Olympians on that day; but if it were impossible, it would perhaps still be better to leave it a mystery than to assume the composition to have been rudely broken up into two parts, the one representing the gods of Olympus amazed at the newly-born goddess, the other representing Attica as yet unconscious of the birth of a deity to protect it. It is better to conceive Iris as starting to bear the tidings to the indefinite but practically very comprehensible "all whom it may concern," than to conceive her as just arriving in Attica with them, for this reason, that we cannot annihilate space and time as she did, and therefore could not look on the whole scene as other than reproducing two events separated from each other in time as well as place. Both the recent authorities agree in restricting the whole scene to Olympus, though they differ in a few of the details; and since Petersen of the two has given the subject a more exhaustive examination, I will here state his result as regards the remaining figures. The well-known Theseus becomes Dionysos; next to him we have Demeter and Kore, then Iris; beyond her Victory, and in place of the three Fates we have Dione and Aphrodite reclining in the lap of Peitho. Perhaps in no instance ought the change of name to be more gratefully received than that in which the most graceful of reclining figures becomes Aphrodite.

With regard to the western pediment we learn from Pausanias that it represented the contest between Athene and Poseidon for divine supremacy over Attica, and we have the drawings made of it by Carrey before that fatal bombardment by the Venetians made havoc of its charms. But what with the injury done even before then, and what with the looseness of the drawing, there remains considerable difficulty in discovering the artist's design, and consequently in determining the names of the existing figures. According to tradition, the question was whether the brackish spring which Poseidon struck out with his trident on the olive-tree which Athene caused to grow was the greater gift. The decision was for Athene; but by whom and under what circumstances it was given, is not clear. In one report Kekrops was the umpire, and for this it has been resolved to identify the figures on the side of the goddess towards the end as that hero and his family, not, however, to assert that they are there in the position of judges; the argument being that they represent the common sense of the district to which appeal was made by the contending deities. The astonishment of the two figures on the extreme left next to the reclining river-god, Kephissos, represents the astonishment of the natives of Athens when the Olive suddenly appeared on the Acropolis. A grave doubt raised by this theory is whether the family of Kekrops, however intimately connected with Athene, could properly balance the divinities who occupy the corresponding places on the right side of the pediment, and who are supposed to be present in support of Poseidon's claim. Assuming that they could not, we must find divine beings for whom the appearance of these figures would not be unsuitable, and in doing so it should be borne in mind that there is another report, according to which the contest was decided by the twelve gods. Michaelis suggests Asklepios and Hygieia for Kekrops and his daughter, Demeter, Kore, and the boy Iacchos for

the next group. But then it is impossible to conceive Hygieia clinging to her father in fear and amazement, as is here the case, and perhaps the strongly human feeling in the attitude of this group ought alone to reconcile us to adopt the names of Kekrops and his daughter for it. The next group, as a matter of course, would be the other members of his family. The centre was occupied by Athene and Poseidon, the former striding to the left towards a chariot which was being reined in by Victory, the god also striding towards his chariot on the right, but looking back. Recent authorities assume the contest to be over, and the contending parties to be preparing to leave the scene. But this would imply a breaking up of the other groups also, for which there is no indication. And yet the two principal deities are certainly in the act of departing from the scene before us. We must, therefore, find a point of time in the dispute at which Athene and Poseidon can be regarded as hastening away from an assembly before which the matter of dispute was laid, and with which its decision was to rest. Suppose then the entire scene to be in Olympus, and the moment seized by the artist that in which the rival deities started to perform the miracles on the strength of which they rested their final claim. How the difficulty of explaining the various figures, among whom females prevail, as Olympians, could be overcome, we cannot well see. But perhaps it would not be greater than that which all the other theories have encountered.

A. S. MURRAY.

NOTES AND NEWS.

DR. FRIEDLÄNDER, keeper of the Berlin collection of coins, has published in the *Archäologische Zeitung* (Neue Folge, Bd. VI.) a short but interesting notice of General Fox's collection of Greek coins, lately acquired by him for the Berlin Museum. He states that by the purchase of this splendid series the Berlin collection begins to rival those of London and Paris, and leaves all others behind. How far his prediction that the English and French collections will never be surpassed is likely to be verified depends upon public spirit,—a quality in which the French Assembly has not shown itself wanting, by its recent purchase for a large sum of M. de Sauley's great collection of Gaulish coins.

Dr. Friedländer speaks of the extent—11,500 coins, 330 in gold and more than 4,000 in silver—select character, and good condition of the Fox collection, the work of nearly fifty years' judicious and liberal purchasing, with the aid of the best numismatists of the time. He specifies some of the rarest and most curious coins, to a few of which we may call fresh attention.

The silver coin of Metapontum inscribed ΛΞΕΛΟΙΟ ΑΕΘΑΟΝ is in the very first rank of coins with agonistic types. Epigraphically that of Gortys in Crete with the inscription ΓΟΡΤΥΝΟΣ ΤΟ ΠΑΙΜΑ, unique (at least in a legible state)—is no less important. Dr. Friedländer decides on good grounds against the old reading ΣΑΙΜΑ for *σῆμα*, but hesitates between Π and Φ for its contested initial letter. Among coins of the finest art he rightly singles out the silver piece of Clazomenæ, by Theodotos, the one signed coin of Asiatic Greece; observing that he had quite recently seen the only other two examples of this splendid work, Wigan's in the British Museum, and the Duc de Luynes' in the Bibliothèque Nationale, and that the Fox specimen, which comes from that choicest of cabinets, M. Dupré's, is the finest. Among the regal coins Dr. Friedländer accepts as true the great gold pieces of the kings of Syria, and certainly one of the four in the Fox collection seems beyond all suspicion. Among the Greek imperial examples he equally accepts the famous and much-disputed coin of Apamea in Phrygia, with the type of the ark with Noah and his wife and the inscription ΝΩΕ.

It is satisfactory to learn that from 300 to 400 of the finest of these coins will shortly be exhibited.

CONCERNING the objects excavated by Dr. Schliemann, Mr. Murray of the British Museum writes to us:—

"As to the owl-headed figures which Dr. Schliemann identifies as *Glaukopis Athene* and relies on to prove his site, it apparently defies everyone else to find anything in them but excessively rude attempts to produce a human figure. Most of them are in clay, and the process of making them seems to have been to form the wet clay into a ball for the head, then to take one side of the ball between the finger and thumb and press it flat so as to form the nose; and with this feature strongly expressed like a beak, and two circles drawn for the eyes, the head was complete, and not unlike that of a bird, though intended for human. Such figures in clay and even in marble are not rarely found in the Greek islands, and though usually assigned to very primitive times may equally well be rude work of a late period."

MR. FRITH, R.A., has received the diploma of the Royal Swedish Academy of Fine Arts. The Academies of Vienna and Antwerp have before bestowed upon him the same honour. "Such a recognition," says the *Times*, "of the claims of English art at the hands of foreigners is most unusual." It has, perhaps, been unusual, but English art is becoming more and more known and appreciated on the Continent every day.

THE unveiling of the Holborn Viaduct statue to the late Prince Consort took place on January 10. It represents the Prince on horseback in the dress of a Field-Marshal, and in the act of returning a salute. The pedestal on which it stands is of polished granite, composed of stones weighing from two to ten tons each. On the sides of the pedestal are two bas-reliefs representing the Prince laying the first stone of the Royal Exchange, and Britannia distributing awards to the successful competitors at the Exhibition of 1851. Mr. Charles Bacon of Sloane Street is the sculptor of this ambitious work. It has been cast in bronze by Messrs. Young and Co. of Pimlico, and the granite work has been executed by Mr. D. D. Fenning. The statue is a gift to the Corporation of the City of London from a gentleman who does not desire that his name should be known.

WE learn from the *Times* that the new Law Courts at Winchester are now "virtually completed," as well as the old Gothic hall of Winchester Castle, which has been restored according to a design furnished by Mr. Thomas Henry Wyatt, who is also the architect of the new Law Courts. The Public Works Committee contemplate filling the windows of the old hall with painted glass, and at a meeting at which Lord Eversley presided they asked the assistance of the magistrates of the county in this undertaking, it not being "a kind of work which they would be justified in throwing upon the county rates." The windows are estimated to cost 100 guineas each, and one is already promised by the Earl of Carnarvon and Sir William Heathcote. It is proposed that they should illustrate the history of Hampshire from the earliest times, by displaying the names, arms, and deeds of its most noteworthy men, thus forming so many "pages of county history that all well-informed persons would be able to understand easily." The question of the windows was not decided at the meeting, but Lord Henry Scott said he hoped with the permission of the Court to bring it forward again next sessions.

In the *Times* of January 7, there appeared a detailed and laudatory account of a School of Art Needlework, founded in 1872, and now flourishing at 31 Sloane Street, under the presidency of the Princess Christian:—

"The purpose of the school," we are told, "is twofold: to revive a beautiful and useful art which has long been practically lost to us, and to provide what may be termed private employment for gentlewomen in reduced circumstances."

A praiseworthy aim the latter, it must be acknowledged; and many persons will no doubt be glad to find that in these days, when so many women are asserting their claims to severe intellectual labour, there should still be a few content to practise the time-honoured and "essentially feminine" art of needlework. Still, in spite of an attempted revival by High-Church ladies—who like to arrange their work, as well as their faith, according to mediæval patterns—it seems tolerably clear that the age for doing elaborate work with the needle has passed away. In olden times, when the baron's lady sat in her hall, surrounded by her maidens, working endless pieces of tapestry, her worsteds, no doubt, formed bright threads in her somewhat colourless existence; but amidst the stir and excitement of modern life few persons, we imagine, except perhaps those "gentlewomen in reduced circumstances" who allow their gentility to preclude them from more healthful employment, find needle-embroidery a profitable occupation. "The needle," as Jean Paul says, "has worn out more hearts than it has fingers;" but, besides this evil, it is a question whether, in most cases, the work that it accomplishes is not better done by machinery. In "wool-work," as tapestry is now called, the woven pattern is almost invariably more artistic than the one worked by hand.

A SOMEWHAT important question in matters of art has recently been adjudicated in France.

In the year 1837 a painting by Eugène Delacroix, representing St. Sebastian, was bought for a small sum by the Administration of that time, and presented to the Commune of Nantua for its church. Some time after, when Delacroix's powers as an artist were beginning to be recognised, a merchant saw the picture in the church, and offered to buy it for 25,000 francs; the church authorities at once struck the bargain, and the picture was sold by them to the merchant, M. Brame, who sold it again for 30,000 francs to some one, who sold it for 35,000 francs, the value of the work (it is one of Delacroix's *chefs-d'œuvre*) increasing at every sale with the reputation of the artist. But now the question has arisen as to whether the church authorities had any right to sell a work which did not belong to them, but to the Commune. The Municipal Council of Nantua declared that they had not, and accordingly brought an action against M. Brame for the recovery of the picture. M. Brame, upon whom the sins of the church seem to be visited, gained the day in the first instance, but the Court of Appeal at Lyons, before which the matter was finally brought, has reversed the former judgment, and has decided that works of art given by the Government to buildings are public property and cannot consequently be alienated.

A PORTRAIT of M. Botta, the learned French Consul who made the earliest of the discoveries at Nineveh, has been placed in the Assyrian room of the Louvre. The portrait is the work of M. de Champmartin, who has presented it to the nation.

THE spirit of iconoclasm has been strongly excited during the past week by the enquiry held by the Bishop of Exeter as to the legality of erecting a sculptured reredos in an English Protestant church. The reredos that provoked this especial outbreak was designed by Sir Gilbert Scott in that anomalous style known as "modern decorative," or sometimes as "Scott's decorative." It is profusely ornamented with gilt, marble, and precious stones, and represents in bas-relief the three subjects of the Transfiguration, the Ascension, and the Day of Pentecost. Whether the images of these sculptures come within the class forbidden in the English Church is the subject of the ecclesiastical dispute; but besides awakening the wrath of Churchmen, the offending reredos has likewise been the subject of much recriminative discussion among artistic authorities, some of whom warmly defend Sir Gilbert Scott's inventions, whilst others characterise his

style as "bastard Gothic." Altogether the restoration of Exeter Cathedral seems to have given rise to so much bitter feeling that perhaps it would have been wiser to have let the old structure fall into peaceful and picturesque decay, or, at all events, to have attempted no more than its simple preservation.

JOSEF ANTON KOCH, "old Koch" as the Germans familiarly call him, is the subject of an interesting article by Carl von Lützow in the *Zeitschrift für bildende Kunst*. Lützow deals chiefly with Koch's *Jugendzeit*, describing the early life and some of the early works of the master before he went to Italy in 1795. At this time, when he was twenty-seven years of age, he is described by Kestner as "a sturdy young fellow from the Tyrolean mountains," who was so excited by the world of art which Italy revealed to him that he could not contain himself in the galleries, and gave "such extravagant leaps of joy" that the custodians with justifiable precaution turned him out and would not admit him again until he had pledged himself to more moderate expressions of delight. An excellent portrait of the genial old master engraved on steel by E. Forberg, from a drawing by Wittmer, and a small engraving from an early pencil drawing of Koch's, representing himself between Art and Fashion—the latter an absurd made-up figure who holds the artist by a long chain fastened round his ankle, while he looks sorrowfully towards the classical beauty of Art—illustrate the article.

The other articles in the number are of less importance. The translation of Ivan Lermolieff's *Galleries of Rome* is continued. The Vienna Exhibition, of which every one is tired, still claims considerable space in its now retrospective review by Jacob Falke, and under the heading of "Art-literature," there are notices of several works on architecture.

L'Eau-forte en 1874 is the title of a collection of thirty etchings by thirty different artists of the Modern French School, edited by M. A. Cadart. The etchings have no connection of subject, each artist having followed his own particular bent. We have river scenes, forest scenes, street scenes, war scenes, domestic and sentimental scenes in charming variety. For instance, Jules Hereau contributes a clever study of a snowy season in a town called "La Station des Omnibus." "Death" sits to A. Legros in the branches of a pear-tree, illustrating the legend of "Le Bonhomme Misère." Several artists represent passages in the late war. Lançon draws an "Old Lion," and Edmond Morin "A Shower on the Boulevards." In the introduction to the volume M. Ch. Burtz gives a slight sketch of the history of etching and of its renaissance and development in France within the last half-century. It is an art we are willing to admit well suited to the French genius, but it is not "tout français, par l'esprit, la spontanéité et la couleur," as a French critic declares. There are several admirable German etchers, and there have been few more skilful etchers in any country than George Cruikshank.

PROFESSOR CONZE, of Vienna, has this year chosen as the subject of his *Uebungsblätter*, presently to appear, a class of painted vases bearing the signature of Euphronios, who stands in the theory put forward by Brunn (*Probleme in der Geschichte der Vasenmalerei*) as suspected of being, not a fresh original painter, but a late imitator of a style that had ceased to exist. It is understood that Brunn's theory will be put to a severe test, and perhaps most people will be glad if Euphronios in particular is vindicated. The British Museum possesses one specimen of his skill which will be engraved in the forthcoming work.

MR. TOM TAYLOR has read a new piece to the company of the Olympic Theatre. We hear that the scene of it is laid chiefly in Kensington to-

wards the end of the seventeenth century, and that a well-known historical incident suggested the play. The three principal parts, which are accounted unusually strong, will be represented by Mr. Henry Neville, Miss Ada Cavendish, and Miss Emily Fowler. But, as the *School for Intrigue* continues to be deservedly successful, several weeks will probably pass before the production of Mr. Taylor's work.

The Battle of Life at the Gaiety is criticised elsewhere. Here we may add a note recording the present week's production at that theatre—Mr. Byron's extravaganza of *Guy Fawkes*, supported by Mr. Toole, Miss Loseby, Miss Farren, and others—and we may draw attention to the extraordinary strength of the cast at the performance of *John Bull* announced for this afternoon, when Messrs. Phelps, Vezin, Toole, and Montague will appear on the stage together.

Le Reveillon and *Une Corneille qui Abat des Noirs* have been played at the Holborn Theatre during the week.

On Wednesday there was revived at the Théâtre Français Octave Feuillet's well-known two-act comedy, *Péril en la Demeure*; the principal parts being played by Madame Arnould-Plessy, Madlle. Sarah Bernhardt, Messieurs Febvre and Pierre Berton.

Jean de Thommeray has been already withdrawn from regular performance at the Français, — a theatre, it should be remembered, which can never endure the semi-success which is enough to enable a play to run for twenty, thirty, or even forty nights in London. At the Français, a piece must either fail or succeed: the decision of the first-night audience is not itself final, but the audiences of the first week generally decide the question. A success, however, may be one of two kinds, popular or literary. Certain works not greatly esteemed by the literary world, such as *Les Ouvriers* of M. Eugène Manuel, for instance, have held the stage for several months. No doubt *Jean de Thommeray* will continue to be occasionally performed.

By the death of Beauvallet, the French stage sustained a loss which it had good reason to expect, for the tragedian was full of years: all his old promise had long ago become performance, and there was nothing further which he seemed likely to give us. But two other losses must be differently spoken of, for Berton and Madlle. Desclée were in the prime of their powers when they were struck down. Madlle. Desclée's malady—a long and painful one—leaves, it is said, but faint hope of her ever returning to the stage. Berton's illness, both physical and mental, confines him to his bed in a lunatic asylum, where his life is at the present moment despaired of. The *Figaro* publishes respecting him an anecdote which appears to us almost too painful for the columns of a public print; but Paris likes to know everything of its favourites, and the *Figaro* generally satisfies it. M. Berton will be remembered by many of our readers as having played the chief character in Sardou's *Rabagas*, at the St. James's Theatre, a year or two ago. He never joined the company of the Théâtre Français, though it is believed that he was asked to do so. His son, Pierre Berton, the author of *Didier*, and of the better known *Les Jurons de Cadillac*, is now a member of that company. Berton's reason for remaining outside of it may have been that he felt himself best fitted for serious comedy and *drame*. So it is that at Paris he was seen chiefly at the Vaudeville and the Odéon. For some years he was at St. Petersburg, where there is a French theatre probably second only to the Théâtre Français itself.

THE Saturday concerts at the Crystal Palace are resumed this afternoon, when Madame Patey and Mr. Sims Reeves are announced to appear.

The symphony will be Schubert's great "No. 9" in C; and an interesting novelty will be the production of the late H. H. Pierson's overture to *As You Like It*.

THERE seems at length to be a reasonable probability of the production of Wagner's *Lohengrin* in the coming spring. Mr. Carl Rosa promises it with his English opera company, and we learn on good authority that the music is already being studied by the chorus singers. It is also said that Madame Nilsson is studying the part of Elsa. If this latter statement be correct, it would seem to point to a performance of the work by Mr. Mapleson's company.

DR. FRANZ HÜFFER's new book, entitled *The Music of the Future*, has just been published by Messrs. Chapman and Hall. We hope shortly to notice it in our columns.

THE *Musikalisches Wochenblatt* states that it is intended to apply the larger part of the money bequeathed by the late Duke of Brunswick to the city of Geneva to the erection of a new theatre, which is to cost 1,600,000 francs.

THE young pianist Fräulein Emma Brandes, whom some of our readers will remember to have heard in London two seasons ago, is about to be married to Professor Engelmann of Utrecht, and will, it is said, retire from the profession.

FRANZ LISZT, who now so seldom appears in public as a pianist, was announced to perform at a concert for a benevolent object last Sunday at Vienna. The pieces selected were his own arrangement of Schubert's *Fantasia*, Op. 15, for piano and orchestra, and his *Hungarian Rhapsody*.

THE *Pall Mall Gazette* states that M. Halanzier is completing his arrangements for the re-opening of the Opéra at the Salle Ventadour. The first performance is announced for Monday next, when *Don Giovanni* will be given. Owing to the destruction of the scenery and dresses in the recent fire, the *répertoire* will for the time be somewhat limited; but it will be possible still to mount the following operas:—*Masaniello*, *Robert le Diable*, *Les Huguenots*, *Il Trovatore*, *Hamlet*, and *La Favorita*, and three ballets. The Assembly has voted by 503 to 42 a sum of 609,258 fr. to enable the director to open the house, and a second sum of 300,000 fr. for the cost of scenery, stage accessories, and new instruments for the orchestra.

CONSIDERABLE interest will attach to the performance of Dr. Crotch's *Oratorio Palestine* by the Sacred Harmonic Society, on Friday, the 23rd inst., as the work, which was originally produced and received with great favour in 1812, has not been heard in London for nearly fifty years. The words were selected by Dr. Crotch himself from a Prize Poem by Reginald Heber.

It is reported that an original score of Mozart's greatest opera, *Don Giovanni*, has been discovered among the archives of the opera-house at Prague, that it is written in Mozart's own hand, and fills four volumes, and that the manuscript has been bought by the Vienna Museum for 3,000 florins. The report, however, needs confirmation; for, on the authority of Köchel, Mozart's autograph is in the possession of Madame Viardot-Garcia. Possibly the copy referred to may really be in the handwriting of Mozart's amanuensis, Süßmayr, which is known to have borne a remarkably close resemblance to that of the master himself.

CASES of passionate friendship between sovereigns and musicians have existed at all times and in all countries. The following story of the Chalif Yezid II., the son of Abd el Melik, was translated from Arabic by the late Caussin de Perceval, and has just been published by M. Deffrémery in the *Journal Asiatique*:—

"Yezid said to Mabel: 'I shall tell you openly what I think of you. If I am wrong, tell me so; I give you full liberty. I find in your music a grave

and solid style, which Ibn Surāj does not possess. But the songs of Ibn Surāj seem to me softer and lighter.'

"Mabel replied: 'Prince of believers, that is exactly the opinion which Ibn Surāj and I myself entertain of our compositions. But is my music therefore inferior?'

"The Chalif replied: 'It is not for me to decide on your merit; all I say is, that I prefer the music which gives me more pleasure, more *entrain*.'

"Mabel said: 'Ibn Surāj cultivates a high and graceful style, my own style is massive and grand. turn to the west, he to the east, and we shall never meet.'

"But," said the Chalif, 'could you not produce something like Ibn Surāj?'

"I will," replied Mabel; and he at once proceeded to compose and sing a quick jovial song.

"Bravo, bravo!" cried the Chalif; 'sing again.' Mabel sang again. The Chalif asked for the song a third time. When Mabel sang, he called in all the ladies of the harem, and began to dance round the room, followed by the ladies, till he fell down, and all the ladies fell over him. When the keepers of the harem came to carry off the ladies, the Chalif was left fainting."

INTELLIGENCE has just reached the *Pall Mall Gazette* of the death of Jan de Graan, a young Dutch violinist, a pupil of Joachim, and known from his earliest days at Amsterdam as one of the most promising artists in Europe. On his *début* in London at the Musical Union, in 1870, he at once created a favourable impression, evincing a rare degree of musical intelligence and considerable executive power. During his visit to London he was the guest of Professor Ella, the director of the Musical Union, and won the esteem of many of our local professors and amateurs. After a lingering illness in Italy he died last week, at the Hague, of consumption, at the age of twenty-one.

POSTSCRIPT.

THE first portion of Mr. J. Orchard (Halliwell) Phillips's new *Life of Shakspeare* has gone to press. This book will contain the documents which throw so much fresh light on Shakspeare's connection with the theatres in which he was before supposed to have been a shareholder, when in fact he was not. We hear that the MSS. are from the collection of the late Sir Thomas Phillips, of Middlehill, who so religiously excluded his son-in-law Mr. Halliwell (as well as all Roman Catholics) from access to his collection of MSS. But if the mountain will not come to Mahomet, Mahomet can go to the mountain; and so, if our information is correct, the process has been in this case reversed: the Shakspeare documents, or at any rate faithful transcripts of them, have found their way from the inaccessible mountain of Middlehill to the prophet of Brompton,—the man who, by his lifelong devotion to the details of Shakspeare's life and works, has more right to memorials of them than any other man in the world. By him they will be given to the public, for the clearing up of important facts relating to our great poet's life.

THE *Pall Mall Gazette* states that Herr Schleich, the German landscape painter, has just died at Munich of cholera.

HANS MAKART's *Catarina Cornaro*, a picture which attracted considerable attention at the late Vienna Exhibition, will shortly be on view in England.

THE *Athenæum* states that Dr. Lonsdale, the author of the *Cumberland Worthies*, is preparing a *Life of John Dalton*, the chemist, and founder of the Atomic Theory, who was a native of Cumberland. From members of the Society of Friends Dr. Lonsdale has got many valuable letters, and he has, for several years back, tried to gather what he could of Dalton's early history from those who knew him very intimately.

SATURDAY, JANUARY 24, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

LITERATURE.

Life of the Right Honourable Spencer Perceval. Including his Correspondence with numerous Distinguished Persons. By his Grandson, Spencer Walpole. In Two Vols. (London: Hurst & Blackett.)

RIGHTLY to appreciate a biography of this description we must be intimately acquainted with that long and wearisome labyrinth of ministerial intrigues which makes the end of George the Third's reign so much resemble the beginning. A brief sketch of the state of parties at the date of Mr. Pitt's death may help our readers, perhaps, to gauge the justice of our criticisms on Mr. Walpole's book, but we can hardly hope to make them interesting to any but that class of political students to whom no kind of literature ought to be unwelcome which throws light upon the mysteries of party.

When Mr. Pitt retired from the King's service in March, 1801, it was not supposed that Mr. Addington, who succeeded him, would ever develop into a rival. But a little brief authority had its usual effect upon a person of common-place abilities. In a very little time he began to assert his independence. His personal popularity aided in the work of self-deception. And the result was a growing breach between himself and his former leader, which was greatly widened by the injudicious sallies of Pitt's young protégé, Mr. Canning. The seeds were sown at this time of a lasting enmity between Canning and the new Prime Minister, afterwards better known as Lord Sidmouth, of which it is hardly too much to say that it is the key to more than half the political complications of the next twenty years. At length when ten years afterwards it became absolutely necessary that Pitt should return to office, Addington retired in dudgeon, and refused to join the new Administration, under the impression that between Pitt and Canning, and one or two others, he had been a very ill-used man. The bulk of the Tory party resumed their allegiance to Mr. Pitt, though they still continued to cherish a lurking regard for Mr. Addington, who was not quite so far above themselves or their own prejudices as the superb son of Chatham. But a small section of them continued to regard him as their leader, and only supported the Ministry as far as he permitted them to do so. Thus at Mr. Pitt's death two years afterwards, the Tory party stood as follows. First there was the section which had never ceased to look up to Mr. Pitt as the real head of the party, and had only tolerated Addington as a necessary stop-gap. Secondly came those who, though thoroughly loyal to the great Minister, and aware of his intellectual superiority, preferred nevertheless the domestic policy of Addington, as much as they preferred the man. Thirdly came the small band of downright Addingtonians, who

looked upon their chief as a statesman of the first rank. After Mr. Pitt's death the two last named sections again became one party, greatly outnumbering the small remnant—the remnant who had not bowed the knee to bigotry, and were called “the friends of Mr. Pitt.” Of a party thus constituted the natural leader was evidently no other than Lord Sidmouth. But he lost credit with his followers by joining the Whig Ministry of 1806, though he did it at the King's desire. And his positive determination not to sit in the same Cabinet with Canning alienated some of those Tories who were not prepared to sacrifice the public welfare to personal antipathies, however much they privately endorsed them. As Sidmouth was impossible, and as the bulk of the party would only have followed Mr. Canning with extreme reluctance, a neutral Minister was pitched upon in the first instance; and the Treasury was committed to the Duke of Portland, the head of one of those families who felt that all they owed to the English Revolution was now imperilled by the French. This being settled, the next question that arose was, who should lead the House of Commons. Two men only had any pretensions to the post. One was Mr. Canning, the other was the subject of these volumes, the Right Hon. Spencer Perceval.

Mr. Perceval, the second son of Lord Egremont, was born in 1762, educated at Eton and Cambridge, married early a Miss Maryon Wilson, of Charlton, in Kent, became the father of a large family, and settled down for some years as a hard-working Chancery barrister. He obtained a seat in Parliament, through the interest of his mother's family, in 1796, where he speedily distinguished himself as a debater of peculiar talent, and, in 1801, Addington was thought to have been extremely lucky in securing him as solicitor-general. He soon afterwards became attorney-general, and served under Mr. Pitt in his second administration. He belonged to that middle-class of Tories whom we have already described, whose reason made them follow one statesman though their sympathies lay rather with another; and who, after the death of the former, preferred the *entourage* of Mr. Addington to the more brilliant *entourage* of Mr. Pitt. In point of abilities there could, of course, be no question between Mr. Canning and Mr. Perceval. In Parliamentary rank Canning was greatly the superior. But he and his were regarded with jealousy and suspicion by the majority of the country gentlemen, who did not relish his pleasantries, and who, now that Mr. Pitt was removed, saw no reason for condoning them. The King was of the same opinion, and Mr. Perceval became chancellor of the exchequer and leader of the House of Commons, while the services of Mr. Canning were secured by the bribe of the Foreign Office. It is at this point that the really onerous part of Mr. Walpole's task commences. With a view to subsequent transactions in which his grandfather was involved, Mr. Walpole may have thought it necessary to paint the share which Canning took in previous ones, though Mr. Perceval was but distantly connected with them. The vindication of Perceval from many of the charges

under which his political reputation has long been staggering, depends to some extent on shaking the credibility of Canning. In fact the fame of the one has to be established at the expense of the other. And we cannot, therefore, blame Mr. Walpole for introducing at considerable length the episode of Canning and Lord Castlereagh, since if all can be proved which has been laid to the charge of Mr. Canning in this memorable transaction, his appearance in the witness-box on any subsequent occasion need alarm no one. But Perceval himself took personally but a very small share in the discussions which followed the discovery of what is called Canning's intrigue; and in the mysterious miscarriage of the arrangements with which it was connected none whatever. We shall content ourselves, therefore, with observing that we have found nothing in these volumes to shake our belief in that version of the story which is, on the whole, favourable to Canning. It was observed at the time that both Canning and Castlereagh were Irishmen. *Manent vestigia ruris*, said Lord Wellesley. By which it was meant that nobody but Irishmen would have thought it necessary to burn powder over the business. Neither, therefore, shall we. Castlereagh had a right to feel aggrieved; but Canning was not the real offender. Canning had a right to feel aggrieved; but he could not challenge the real culprit, for the best of all reasons that to this day he is unknown. The fault lay between the poor old Duke of Portland and Lord Camden, and there it seems destined to remain. For the benefit of those who wish to enquire any further, we will merely add that the best account of the whole matter is to be found in the *Annual Register* for 1809, which may be compared with another very good one in Lord Colchester's *Diary*, vol. ii. p. 220.

Our readers must always bear in mind that Mr. Walpole's *Life of Perceval* is less a biography than an *apologia*, and that it, therefore, of necessity dwells mainly on those public incidents on which the waves of controversy still continue to beat like the breakers on a distant shore. The main object of the volume seems to be to clear the memory of the statesman from the aspersions cast upon it by Napier, Lord Wellesley, and others who make him answerable for all that want of energy in the conduct of the Peninsular War, of which in its earlier stages Wellington so bitterly complained. Canning laid the blame on Lord Castlereagh, and when afterwards by Canning's importunity Lord Wellesley was installed at the Foreign Office, he laid the blame on Mr. Perceval. Canning and Wellesley were the two firebrands who gave the Cabinet no peace. And as they were personal friends they have generally been looked upon as one in their criticism of Ministerial policy. Mr. Walpole would naturally feel that in damaging the credit of Canning he was damaging the credit of Wellesley; and that if the one was proved wrong about Castlereagh the public would more readily believe that the other might be wrong about Perceval. This, perhaps, is a sufficient explanation of the otherwise disproportionate tenacity with which Mr. Walpole dogs the steps of Mr. Canning, for the purpose of convicting him of bad faith and double dealing. Except on this hypothesis

we hardly see the advantage of devoting so much space to these now antiquated scandals. Were it proved to demonstration that Canning was the greatest rogue unhung, that would not prove that Wellington had a siege train at Badajos, or that the transports on which his safety depended were not ordered home from the Tagus. Mr. Walpole, of course, has a great deal more to say in defence of Mr. Perceval's policy than simply that Canning was a knave. But he dwells too much upon the point, and too little on broader considerations which are far more relevant to the issue.

The harassing affair of Lord Castlereagh, combined perhaps with some consciousness that he himself was not wholly guiltless in the matter, fairly killed the Duke of Portland. And then recurred the same difficulty about finding a leader which had arisen on the dismissal of Lord Grenville. But the same reasons which made Perceval leader of the House of Commons at the death of Pitt, made him First Minister of the Crown at the death of Portland. No third man was to be found. Sidmouth was disqualified; and after Sidmouth, Perceval represented most prominently that more numerous section of the Tories which now succeeded in stamping its impress on the party, and in converting what had been a mere temporary deflection from its original principles into the main road. At this point—at the conclusion, that is, of the struggle between Pitt's people and Addington's people by the complete defeat of Mr. Canning—the Tory party finally turned away from the footsteps of its second founder and wandered on till it lost itself in the barren desert which lies behind the first Reform Bill. To regain the long disused road, and retrace the half-hidden footprints of the great Tory hero, is the aspiration of some among us at the present day. Nor is it of necessity impracticable. But whether it is realised or not, the accession of Mr. Perceval to the office of Prime Minister must ever possess this peculiar interest in our history, that it marks the point of departure from which the new Toryism, falsely called the old, of the Regency and George the Fourth, started on its own course, proclaimed its own watchwords, and issued its own coinage. One disciple of Mr. Pitt, indeed, joined the Perceval administration—Lord Wellesley. But he found it impossible to get on with them. And though doubtless there were faults on both sides, it is easy to see what was virtually the position of his lordship. Invited and solicited to co-operate with men who were palpably his inferiors in abilities, in experience, and in accomplishments, he joined them only to find himself an object of jealousy and suspicion, and to be snubbed on every possible occasion. Lord Wellesley was too proud and too exacting, and should have thought less of himself and more of his country than he did. But this does not acquit the Ministry, if all said against them is correct, of unwillingness to profit by his counsels, and do justice to his eminent abilities. At this time Lord Liverpool was Secretary at War, and Lord Wellesley, citing for all he said the authority of his brother, was constantly urging him to more extended operations in the Peninsula. According to Lord Wellesley himself, Lord

Liverpool was inclined to listen to him, but was always overruled by Perceval, who said that the thing was impossible. At the same period (1810-11) we find the Duke of Wellington's despatches teeming with complaints and remonstrances against the short-sighted parsimony with which the war was conducted, and the general indifference with which his suggestions were received. As a set off to this, Mr. Walpole produces a letter written by the Duke himself many years afterwards, in which he states that the "King's servants" gave him all the assistance in their power, and pays a high compliment to Mr. Perceval in particular. On this conflicting evidence we can only remark, in the language of Mr. Justice Stareleigh, that if we believe the Duke's letter we shall acquit Mr. Perceval, and that if we believe the Duke's Despatches—why, we shan't. The two, at all events, flatly contradict each other, and it is almost impossible to say now which of them represents his real opinion.

We willingly admit, however, that any man of whom the Duke of Wellington could be brought to say that no "more honest, zealous or able minister ever served the King," stands up before posterity with a certificate to character in his hand, which must at least silence detraction if it does not convince reason. And Mr. Walpole in turn has done good service to history by pointing out the many really valuable qualities which Perceval possessed, and which justified the devotion with which he was regarded by his party. It is always satisfactory to know, for the credit of mankind in general, that those whom it has honoured with its confidence have not been entirely unworthy of it. And whoever rescues a man eminent in his generation from unmerited ridicule becomes a public benefactor. To this praise Mr. Walpole is undeniably entitled. If he cannot prove him to have been a sagacious and far-sighted statesman, he says enough, at all events, to make the jokes of Sydney Smith look very small. And he has shown himself anxious to be impartial by the unfavourable criticism which he bestows on other parts of Mr. Perceval's policy. Indeed, we think he almost goes too far in regretting Mr. Perceval's loyalty to all existing abuses. Abuses, to be sure, possess no intrinsic merit, but they are sometimes like the crust of port wine, and require to be handled very tenderly. Such a time was that quarter of a century during which we were fighting with the principles of the French Revolution. And to say that a man was no "Reformer" when the enemy was thundering at the gates is only to say that he is not such a fool as to try to do two things at once. The worst of it was that the habit of mind, insensibly acquired by the Tory party during this period, clung to them after it was past, and disabled them from judging on its merits any project of Reform whatever.

The general conclusion then on the result of Mr. Walpole's labours seems to be as follows. On the question of the Peninsular War, he has not, we think, upset the verdict which the majority of competent judges have pronounced on the policy of Perceval. The Duke of Wellington's letter may either

express his more mature opinions on the subject, after reflection and enquiries had convinced him that his strictures were unfounded; or it may only express that milder and more sluggish view of past offences which most of us are apt to take when time has robbed them of their sting, and distance has confused their outline. That Mr. Perceval should have the benefit of the doubt is only fair, and to that extent we will allow that the biographer has bettered his position, though, as it is perhaps needless to repeat, the letter is not now published for the first time. With regard to the rivalry between Perceval and Canning, we hope Mr. Walpole will not be angry with us for saying that we think he doth protest too much. Perceval was never accused of attempting to injure Mr. Canning, and as Canning, if he tried, wholly failed to injure Mr. Perceval, less than he has said upon the subject would have served his purpose better. On all other points we are happy to feel justified in saying that he has written very well, and that he has presented us with a picture of his grandfather which, as it is a more flattering, so we believe it to be a more lifelike portrait than those painted by contemporary artists. He shows him bold, prompt, and eloquent, with that practical eloquence which, except for the very highest occasions, is the most effective. With a small fortune and a numerous family, he shows him capable of refusing emoluments which worthier men than himself would have seized without compunction. And, by dint of these and other good qualities, he shows him rising every day in the estimation of both Parliament and the public, up to the very moment of his tragic end, when friend and foe alike combined to do honour to his memory. Since the Reform Bill of 1832 there has been no room in the House of Commons for ministers of Perceval's calibre. But scarce a session passes in which his honesty, courage, and common sense, combined with the rare debating faculty which is said to have distinguished him, would not be found of priceless value.

T. E. KEBBEL.

Les Dernières Années de Lord Byron. Par l'auteur de *Robert Emmet*. (Paris: Michel Lévy frères.)

FEMININE authorship appears to have taken possession of Byron's private life. The mystery that marred it, the shameful imputations that surrounded it, were, some ten years ago, nearly forgotten by all save the ladies with the microscope and scalpel. This select category continued to probe and examine, and the results of their labours have appeared from time to time in the shape of pamphlets with a purpose—*pro* Byron or *contra*. But for the greater part of the literary world, even of that small world that still, like Walter Scott, considers *Hours of Illness* "very promising," the question of Byron's private sins and sorrows had become an old-world chapter of the Calamities of Authors, when an imprudent American novelist thought fit to vindicate a lady whom nobody had attacked, at the expense of a man whose wrong-doing was forgiven and forgotten. Since that renewal of the *Morning Chronicle*

scandals concerning Lord Byron's domestic circumstances, there has been a redundancy of femineity in the treatment of all facts and fables relating to the monstrous offshoot of well-bred society before whose coffin noble houses closed their shutters in scorn, and the base peasantry doffed their hats in salutation. After Lady Wentworth there has been the Marquise de Boissy—Countess Guiccioli—Georges Sand, and more recently Madame d'Haussonville. The authoress of *Robert Emmet* has, indeed, made Byroniana her *spécialité* in literature. She has confessedly devoted many years to the study of Mme. de Staël's friend and rival—perhaps because he was Mme. de Staël's friend; and her opportunities of study have been many and favourable. Commanding, it is asserted, some exceptional sources of information, she had purposed writing a complete and minute biography of Lord Byron, which should have united the two sketches already published—*La Jeunesse de Lord Byron* and *Les Dernières Années*. The first of these two contributions to literary history was chiefly remarkable for a lyric declamatory style, that suggested a composite of *Consuelo* and *Corinne*. It contained nothing new in the way of fact and anecdote, and betrayed a wearisome tendency to elaborate theological disquisitions and moral examples of the folly of infidelity, and the comfort of implicit belief. The second memoir is more ambitious, and, albeit manifesting the same unfortunate tendencies, claims a certain amount of serious attention and excites not a little interest. It deals with the most imperfectly known epoch of Byron's life—that of his stay at Geneva and the last months in Italy, before the expedition to Greece. Mrs. Shelley has produced the best recital as yet of Byron's life in Switzerland; but Mme. d'Haussonville does not go over the same ground. Her history of the Swiss residence occupies two-thirds of the volume, and that history is chiefly a chronicle of the relations existing between "Corinne and Lara." Concerning these *dernières années* the authoress has an undoubted right to speak with some authority. She was the friend of Mme. de Staël; she has lived at Coppet and ransacked its treasures—the literary relics of the dead Châtelaine—relics which it is marvellous to remember have not yet been given to the world in a complete and connected form. Moreover, Mme. d'Haussonville was acquainted with Mr. Hobhouse, and counted Miss Mercier—Comtesse de Flahaut—among her intimates. We may therefore accept the story of the friendship between Byron and Mme. de Staël as substantially true, albeit a discursive and somewhat confused style has rendered the authoress's citations of authorities regrettably vague and fitful.

The chief object of the talented and refined but somewhat meddlesome circle at Coppet appears to have been the reconciliation of Lord and Lady Byron. Mme. de Staël (as he mentions in his journal) was in the irksome habit of cross-questioning her guest concerning the origin of the separation. Byron was polite and grateful, writes the authoress of *Les Dernières Années*, but perfectly impenetrable—saying laughingly to Poillidori: "Je pardonne à ses terribles

bonnes intentions." Mme. de Staël corresponded with members of Lady Byron's circle in London and endeavoured to enlist them in a general crusade against the "separators," as she vaguely denominated the persons of whom Byron complained most bitterly. She also sent him news of his wife, and Byron's answer to a missive containing some such intelligence is one of the most interesting features of the present volume. It was discovered by the Comtesse d'Haussonville in the archives of Coppet, and is dated

"Diolati, August 24, 1816.

"DEAR MADAME,—It was my intention to address you at some length, but my subject has too many thoughts for words. The intelligence which you mentioned came upon me unexpectedly, as my correspondents in England are forbidden by me to name or allude to any branch of that family except my daughter. To say that I am merely sorry to hear of Lady B.'s illness is to say nothing; but she herself has deprived me of the right to say more. The separation may have been my fault; but it was her choice. I tried all means to prevent, and would do as much and more to end it. A word would do so, but it does not rest with me to pronounce it. You asked me, if I thought Lady B. was attached to me? To this I can only answer that I love her. I am utterly unable to add one word more upon the subject; and if I were to add ten thousand, they would only come to the same conclusion, and be as unavailing as sincere. I cannot conclude without thanking you once more for your kind disposition towards me on this—as on other—occasions, and by begging you to believe me ever and faithfully your obliged and affectionate servant,

"BYRON.

"To the Baroness de Staël-Holstein."

With regard to Lady Byron, Mme. d'Haussonville professes the most rigid impartiality. Her bitterest words are those which describe Lady Byron as "une Anglaise froide et impassible qui s'enferme dans la stricte légalité." Indeed her history is as impartial as such a chronicle of passionate recriminations, springing from an unknown source, could possibly be. Beside Byron's "Fare thee well" she places his wife's verses as demonstrative of a kindly disposition and a noble mind. The poem is said to have been communicated to the authoress by a friend of Lady Byron's—probably Miss Mercier, who has contributed several anecdotes to *Les Dernières Années*. It should be quoted *in extenso*, for its authenticity can scarcely be doubted considering the facilities Mme. d'Haussonville has had for the collection of such unpublished documents.

"A Character.

"O marvel not that she who once could love
So keenly, now should gaze with steadfast eyes
E'en on the withering of her last, last ties.
That strength was wrought by teaching from above.
Each moment of such calmness does but prove
Long years of silent martyrdom survived
Till faith has at its earthly goal arrived,
And hope and fear no passion thro' can move.
Her life was spring and winter! Summer flowers
She ne'er had looked on save in early dreams,
And fancy's world with all its living streams,
That wandered wide through mystic glens and
bowers.
In frozen stillness dwells the crystal bright,
Showing where once the fountain gushed to light."

The rest of *Les Dernières Années* is devoted to needless enquiries as to Byron's catholicism or infidelity; and we feel that the authoress would forgive the poet anything save that

one sin of infidelity. The residence in Italy is lightly passed over without a mention of the Countess Guiccioli's name; and the story of Byron's last days at Missolonghi is entirely similar to the best authenticated accounts.

EVELYN JERROLD.

Vergniaud: Manuscrits, Lettres, etc. Par C. Vatel. (Paris: J. B. Dumoulin.)

For the student trying to separate the members of the brilliant Girondin group from one another, and to make, at least of the more prominent among them, distinct personalities, Vergniaud is one of the first to come out into tolerably clear outline. He had all the political faults of his party; its want of foresight, its indefiniteness of aim, its incoherent purpose, its failure in energy. But the first of Vergniaud's speeches that one reads—that of the 13th of March, or that of the 10th of April, '93, for instance—reveals in him the greatest orator of the most eloquent set of men known to history. He has not all the reckless impetuosity of Isnard, nor the fiery passion of Lanjuinais, nor the declamation of Brissot. Nor, to go beyond the ranks of his own party, has he either the plausible moralising eloquence of Robespierre, or the pregnant might of Danton. Yet a speech from him was more redoubtable in the Convention, as it is more irresistibly attractive to us, than any other oratory of that most oratorical day. He was the greatest master of true spoken eloquence, as distinguished from literary or bookish eloquence; he had the rare secret of the cadences of spoken prose, which are so different from those of written prose. Robespierre's sentences, fine as they often are, still have the turns, the proportion, the balance, proper to literary composition. Vergniaud has always the ring of the human voice in his words. Then, under the smooth and brilliant outer form, we see the muscle and sinew of a strong athlete. His style abounds with ornament, but the decoration, to borrow the language of architecture, is subordinate to the construction. There is, under occasional floridness of surface, a Demosthenic grip and firmness. Add to this that he has the gifts of directness, penetration, arrangement; of a fine imagination along with a fine sense of measure and proportion; above all, of a noble and disinterested character, constantly suffusing his intellectual faculties with a certain quality of elevation and generosity. Vergniaud would perhaps have been a less interesting figure if he had been greater as a revolutionary statesman. The indolence of which he was accused, his fondness for playing with his friend's children when he ought to have been thinking of a policy and guiding his party, even this is not ungraceful. Unfortunately for him the crisis demanded not eloquence nor grace nor even virtue, so much as coherent energetic action in face of the energetic action of the insurrectionary Commune of Paris. If the Girondins could only have brought themselves to accept the alliance of Danton while that alliance was still open to them—that is, before Lasource's ill-judged attack on him, April 1, 1793—there would have been no insurrection of May 31, and France would have been spared many

ills, including the loss within a dozen months of the truest lovers of freedom and most disinterested men alike of Mountain and Gironde—a loss that left all swept and garnished for the advent of Napoleon. A Vergniaud and a Danton in the Council of Five Hundred, or in the Legislative Body of the Year VIII., would have made a difference. However, it is useless to wonder how some things would have gone, if other things had gone different. When a nation is committed to an achievement as profoundly beyond its powers as the effective transformation of its government was beyond the power of Frenchmen in 1792-3, it is of little use to speculate on the mere superficial occasions which from time to time demonstrated the impotence of the chiefs, even the great Danton included, and the want of sense and steadfastness in the people, not excepting the people of Paris, of whom so much has been said and sung then and since in the highest pitch of lyric extravagance. "How much intelligence in individuals," wrote Barnave in 1792, "how much courage in the mass, but how little real character and calm force!" This was even more true of the Convention than of the Constituent Assembly in which Barnave had sat; it was as true of Vergniaud as of the most brilliant and most obscure among his friends and his enemies. But he is none the less interesting a figure on that account, for those who are touched by what men are as well as by what they do.

M. Vatel, who is known as the writer of an elaborate book on Charlotte Corday and her relations with the Girondins, has not made a very valuable contribution to our knowledge of Vergniaud. But it seems to be a point of honour now to make the discovery of the most trivial document a pretext for opening afresh the widest historical questions, and publishing a large book. One never wishes to speak disparagingly of anybody who takes pains to settle once for all a single point in the personal history of an eminent man, and M. Vatel is a much more laudable person than the author of a book about Anacharsis Clootz, which, though in two volumes, has neither a date nor one precisely stated fact. M. Vatel is not a mere rhapsodist, nor, again, is he one of the swarm of paradoxical writers who think it proof positive of originality and historical insight to dress up some ruffian of the Hôtel de Ville as a statesman and a saint. But he certainly does care about some extremely small things. His reason for giving to the world the two considerable-sized volumes before us, was the discovery in the National Archives of the rough notes prepared by Vergniaud for his defence before the revolutionary tribunal. The notes are the mere frame and skeleton of a defence, filling no more than fifteen of the seven hundred pages of the book. This strikes one as making the edifice slightly out of proportion to the foundation. And one hardly sees how these notes, even with the justificatory pieces which M. Vatel has carefully and meritoriously added to them, really help to set anything connected with Vergniaud or his trial in a new light. Whether you side with Jacobin or Girondin, or take no side at all, it is at any rate pretty well understood now

what each party aimed at, and would have said for itself against the rival party. And Vergniaud neither had nor sought to have any distinction from those with whom he acted. His proposed defence was never delivered, as everyone knows, because Robespierre, now rapidly becoming supreme in the purged Convention, drew up and passed the decree empowering injuries who found themselves sufficiently injured to stop the trial without hearing more of the defence. This decree was passed on the 8th Brumaire; the next day the jurymen in the case of the Girondins declared themselves sufficiently instructed, and the Jacobin leaders were saved from the risk they might have run if Vergniaud and the others had been allowed to defend themselves. The notes which M. Vatel has found and printed for us only show, that Vergniaud's intended points were naturally points in a defence before a legal tribunal accustomed to the precise interpretation of words and the careful measurement of evidence. Of course the revolutionary tribunal was not of this kind, and the Girondins, if they had obtained a hearing, would only have been acquitted by an appeal to the sympathy or passion of their hearers, and not by a mere argumentative defence. Vergniaud's notes have this element of interest: they show, what might have been supposed on other grounds, that his greater speeches were not of the nature of improvisations, but rested on a carefully prepared foundation of logic and fact.

These notes, however, are only M. Vatel's excuse for going into the whole of Vergniaud's life. He gives us an engraving of the house at Limoges in which Vergniaud was born, and takes a good deal of trouble to settle the spelling of his name, which appears variously as Vergniaux, Vergnault, Vergniaulx, and Verniot. Even the official register of his baptism gives it as Verniau. M. Vatel, at much pains, sought the register of the marriage of the orator's father and mother, which he gives us in its integrity, and which settles the orthography in favour of the accepted form. Then we have the catalogue of Vergniaud's library, just as Dr. Robinet has been at the pains to transcribe for us the catalogue of Danton's library. Vergniaud had exactly the sort of books which a Bordeaux advocate, with a turn for gallantry in his leisure hours, might have been expected to have—a good law library; a novel or two and some song-books of the period, more or less licentious; a few classics, and some history. English literature only contributes Ferguson's *Essay on Civil Society*. Of the French destructive philosophers of the century, not one. Then M. Vatel prints a large number of Vergniaud's letters, but they were mostly known before, and tell us little more about him than the list of his books does, except that he was painfully short of money, until the assistance of a brother-in-law enabled him to qualify himself for practice at the Bordeaux bar; here he soon won success, in spite of the indolence of temperament which M. Vatel, in a very feeble way, tries to disprove. It is no new thing for the oratorical temperament to be associated with indolence. Danton, for instance, when his outbursts of energy were spent, used to sink into long periods of something

almost like stupor; and in our own day, it is no secret that the "fiery Rupert of debate," was one of the most indolent of men, while the most eloquent of living English political orators has proved one of the most inactive of officials. Vergniaud's letters are mostly scraps written in a hurry, with the familiar excuse that the post is just starting, and that he will say more next week. They do, however, give us a graphic notion of the scandalous disorders and delays in the administration of justice on the eve of the Revolution, arising from the perpetual conflict between the Parlement, or local tribunal, and the central authorities at Versailles. Four times in ten years the Parlement of Bordeaux suspended the administration of justice on trivial pretexts of outraged authority, and its chiefs seemed to have spent half their time on the road to Versailles. Those who ignorantly suppose that the eighteenth century in France was an epoch of despotism, will be surprised to find a provincial body addressing Louis XV. thus:—

"SIRE,—Ce n'est point sur des *serfs* que vous regnez, mais sur des *francs*; c'est sur des hommes qui trouvent dans leur dénomination même le titre sacré d'une liberté légitime. Ce n'est point sur la force qu'est fondée votre puissance, c'est sur l'amour et sur les lois," &c. (Vatel, i. 211.)

This was not in 1791, mark, but in 1771. Several passages in Vergniaud's letters show the prevalence among the people around him—that is, among the professional people and bourgeois—of that spirit of fretful and jealous insubordination which is much more hurtful to a nation than any particular government can be. (See, for instance, vol. i. p. 117.) The disputes of which he tells the tale, between the Parlement of Bordeaux and the Government, illustrate the truth of Tocqueville's observation, that such quarrels were nearly always on the ground of politics, and not of administration. It was, as he says, the legislative power, usually in its bearings on taxation, for which the two adversaries fought—a power to which the central Government and the local judiciary had each of them as precisely little claim as the other.

Of course Vergniaud's prominence began with the meeting of the Legislative Assembly in the autumn of 1791. A year after that the monarchy had fallen by a *coup d'état* of the Faubourgs (Aug. 10, 1792); the same process which, a few months later, purged the Convention of its Girondin members (May 31—June 2, 1793). It is curious that Vergniaud, writing to his brother on September 16, 1793, says not a word about the memorable massacres in the prisons. He does say, however, that he has been "*si tourmenté, si accablé, si malade*," ever since the beginning of the month, and that the exhaustion of his moral forces makes him wish he could honourably retire from public life. He declares that he would retire if he did think he might be of use in resisting "some scoundrels whose projects I know, or at least suspect." In this resistance he proved the weaker, and the "scoundrels" cut off his head thirteen months afterwards.

M. Vatel raises the ordinary points of discussion connected with Girondin history. Were Vergniaud and the Girondins respon-

sible for the Tenth of August? Was the insurrection of the Thirty-first of May to be vindicated on the same principles as that of the Tenth of August? Could the Girondins have kept their majority in the Convention in spite of the Paris mob, if they had been more courageous? Why did not Vergniaud answer Robespierre's tremendous apostrophe, "Oui, je vais conclure, mais contre vous," &c.? Why did Vergniaud condone the insurrection by his motion that the sections had deserved well of the country? M. Vatel discusses these and the rest, but without any novelty of suggestion.

J. MORLEY.

Wonders of the Yellowstone Region in the Rocky Mountains. Edited by James Richardson. (London: Blackie & Son.)

A GLANCE at a map of North America, even of the most modern date, will show in the line of the Rocky Mountains and between the 44th and 46th parallels of latitude a blank space indicative of an unknown region. It is the point where three of the great rivers of North America, the Missouri, the Columbia, and the Colorado, take their rise, and lies close by the track of the pioneers, Lewis and Clarke, who traversed the continent from east to west, and traced far towards their sources most of the chief branches of the two former rivers. They omitted, however, to follow up one important tributary, the Yellowstone, and thus just missed the discovery of one of the most remarkable regions in the Western continent. The head waters of the Yellowstone, too, are but a short distance to the north of the emigrant road to the Great Salt Lake, and to California. At first sight, therefore, it seems strange that the existence of a country abounding in natural phenomena of the most striking kind, as this has proved to do, should not have become known, and have long ago attracted the footsteps of some of the numerous enterprising travellers of the Far West. And yet it remained unvisited and apparently unheard of until within the last few years.

The fact that this curious region escaped discovery so long is to be explained, no doubt, by the peculiarity of its situation and surroundings. The basin, in which the head waters of the Yellowstone take their rise, lies 6,000 feet above the sea, buried in the recesses of the Rocky Mountains, hidden from view, and shut in on every side by huge mountain barriers of from 8,000 to 10,000 feet in height. Some of these are absolutely impassable; others to be penetrated only by obscure and difficult passes. On the north the Gallatin Range; on the east the Snowy Range; on the west the main chain of the Rocky Mountains; on the south the Wind River Mountains, a snow-clad barrier which no white man has ever crossed. And thus begirt with natural ramparts, this valley of marvels remained hidden from the eye of man until gold was discovered in the neighbouring territory of Montana, and the irrepressible "prospector" found his way there, and returned with strange stories of burning prairies, of hot spouting springs, of great lakes, and a valley in which whatever entered it was instantly

turned to stone. Rabbits and sage-hens, even Indians, were standing about there like statuary among thickets of petrified sage-brush, whose stony branches bore precious gems — diamonds and rubies, sapphires and emeralds by thousands, as large as walnuts.

These and similar reports, which became rife in the mining districts, induced Col. Reynolds, of the U.S. Engineers, to make an attempt to reach the scene of all these wonders. Endeavouring, however, to enter by the south, he encountered the invincible Wind River range of mountains, and found his way barred by a vertical wall of basalt, rising to a height of 5,000 feet, and without visible pass or cañon. The head waters of the Yellowstone lay immediately beyond, but the traveller was compelled to turn aside and attempt to enter by the west. Here, however, the deep snows, still unmelted in June, baffled all the efforts of the party, and Colonel Reynolds was compelled to return unsuccessful. This was in 1859, and no further attempt to explore the head waters of the Yellowstone appears to have been made until ten years later, when, in 1869, a small party succeeded in reaching the Yellowstone Lake. In the following year an expedition was despatched from Montana under General Washburn, the Surveyor-General; and in 1871 General Sheridan, commanding on the Missouri, despatched another expedition, organised with all the scientific completeness which the United States Government never fails to give to such enterprises, under the direction of Col. Barlow, of the Engineers, and Dr. Hayden, the Government geologist. The reports published by the officers of these expeditions have furnished the material from which Mr. Richardson has compiled his book. He has succeeded in producing a very readable volume—too much, perhaps, in the style of a guide-book, and garnished with descriptions of scenery somewhat overstocked with superlatives. These passages are chiefly quotations from the original accounts, and their authors may be pardoned for declaring, amid the excitement of the new and wonderful scenes which burst upon them, that each was of its kind the grandest and most marvellous in the world. The volume is illustrated by two good maps and numerous wood engravings of less merit.

Each of the later expeditions, profiting by the unfortunate experience of Col. Reynolds, sought a passage through the encircling mountains on the northern side, up the valley of the Yellowstone itself. This route led them sometimes down into deep and precipitous cañons, sometimes up the steep sides of lofty mountains, and through trackless forests beset with fallen timber; but they succeeded in forcing an entrance into the central basin, and found their toil and enterprise amply rewarded by the plenty of a land abounding with fish and game, by scenery of great beauty and grandeur, and by the discovery of wonderful natural phenomena, which bore out in rare degree the travellers' tales which had led them there. There were the geysers with hot springs and mud fountains innumerable, the great lake, petrifications (limited, however, to trees and butterflies), and even the precious stones,

although neither rubies nor diamonds nor emeralds.

The whole district was carefully explored, surveyed, and mapped out by the scientific members of the expedition. One of the most unique scenes upon which they came was on Gardiner's River, a tributary of the Yellowstone; a group of hot springs in active operation interspersed with stagnant lakes occupying the craters of extinct volcanoes, and covering an area of several square miles. These are situated on a mountain-side, which, for nearly a mile, is covered with white incrustations resembling a frozen cascade. Small streams, flowing down this snowy field, run in channels lined some with varied tints of red, some of yellow, some of green, brilliant as the brightest aniline dyes, and forming an exquisite combination of vivid colouring and most delicate hues. The waters run down this richly-painted slope step by step into a succession of some hundreds of natural basins of all sizes and depths, with margins beautifully sculptured and scalloped, ornamented with exquisite bead work, and beset with stalactites from the dripping of the lime-impregnated water.

The Yellowstone bursts through the mountain chains which encircle its sources by a succession of profound chasms or cañons of from 800 to 3,000 feet in depth. In some of these are mighty walls and pillars of basalt like those of Pingal's Cave and the Giant's Causeway; in others gigantic columns of volcanic breccia, some resembling towers, some spires of churches, while others "shoot up lithe and slender as the minarets of a mosque." At two points where walls of hard basalt cross the chasm, and have resisted erosion, the river dashes over precipices of 140 feet and 300 feet each, in magnificent cataracts.

The Grand Cañon, described as without a parallel in the world, evidently falls far short, in size and grandeur, of the Great Cañon of the Colorado, a chasm whose vertical sides are in places above a mile in depth, where the darkness is that of night, so that the stars can be seen at noon, and inaccessible except at one or two points for the 300 miles for which this mighty gorge extends. From the summit of Mount Washbourne, which rises to a height of 10,575 feet, the loftiest of the northern peaks, the explorers had a magnificent bird's-eye view of the whole basin of the Yellowstone, and caught the first glimpse of a phenomenon, afterwards a familiar sight to them, a great column of steam, rising from the dense woods to the height of several hundred feet, in regular successive puffs, and with a roaring sound as of a high pressure locomotive, audible at a great distance. In the further landscape, scattered over the vast expanse of the basin, were others so numerous that the atmosphere was here and there obscured by smoke, and the scene reminded the spectators of the coal and iron districts of the Alleghanies with all the furnaces in active operation.

The Yellowstone Basin is nearly circular in form, from 50 to 75 miles in diameter, about 2,000 feet below the great ranges which form its outer rim, and Dr. Hayden thus describes its geological features:—

"The entire basin of the Yellowstone is volcanic. I am not prepared to pronounce it a crater, with

a lake occupying the inner portion, while the mountains that surround the basin are the ruins of the great crater, but at a period not very remote in the geological past this whole country was the scene of wonderful volcanic activity. I regard the hot springs so abundant all over the valley as the last stages of this grand scene. . . . The true volcanic action has ceased, but the safety valves are the thousands of hot springs."

Hot springs of all kinds are found along the Yellowstone river, and on the shores of Yellowstone Lake; but the true geyser region lies in the western portion of the basin, on the Firehole River, a stream flowing into the Madison, another tributary of the Missouri.

The members of the expedition of 1871 were hurrying along the Firehole under the belief that they had quite exhausted the wonders of the country, and anxious only to reach the settlements of the Madison Valley, when they were startled by the sight of an immense column of clear water projected into the air, at no great distance from them, to a height of 125 feet—then another geyser, which they supposed to be merely an extinct crater, suddenly filled and shot up a stream to the height of 219 feet; and further on still others of varying size and power. The two chief of them, the Grand Geyser and the Giant Geyser, are of unparalleled size and grandeur, as far outstripping those of Iceland as the hot springs and mud pools do in number and extent those of New Zealand. Take, for example, the Grand Geyser, which was observed in eruption three times in one afternoon, and is described thus:—

"A well in the strata from 20 to 25 feet in diameter, and when quiet having a visible depth of 100 feet. When an eruption is about to occur the basin gradually fills with boiling water to within a few feet of the surface, when suddenly, with heavy concussions, immense clouds of steam rise to the height of 500 feet, and the whole great body of water, 20 by 25 feet, ascends in one gigantic column to the height of 90 feet; from the apex of this column five great jets shoot up, radiating slightly from each other to the unparalleled altitude of 250 feet from the ground. The earth trembles under the descending deluge from this vast fountain; a thousand hissing sounds are heard in the air; rainbows encircle the summits of the jets with a halo of glory. The falling water plows up and bears away the shelly strata, and a seething flood pours down the slope into the river. It is the grandest, most majestic, most terrible fountain in the world."

The latter portion of Mr. Richardson's volume is occupied by an account of the adventures of Mr. Everts, one of the first exploring party, who became separated from the rest of the company, and lost in the wilds for a period of thirty-seven days. The narrative is written by Mr. Everts himself, who, although destitute of food, provisions, blankets, guns or matches, and his only food the root of a kind of thistle, eventually succeeded in escaping after undergoing terrible sufferings. He tells the story of his wanderings with a circumstantial simplicity which carries with it a strong impression of truth and reality.

Shortly after the discovery of this wonderful country of the Yellowstone, an Act was passed by the American Congress reserving an area of 55 by 65 miles as a National Park, for the benefit and enjoyment of the people, not to be alienated, sold, or built upon for ever. The Great Park lies

indeed at a distance of 2,275 miles from New York. But the Northern Pacific Railway, now in course of construction, will pass close by it; and in course of a few years no doubt the hot springs of the Yellowstone will be as much frequented as the waters of Saratoga.

W. B. CHEADLE.

Poems. By William Cullen Bryant. (London: H. S. King & Co., 1873.)

OF all the poets of the United States there is no one who obtained the fame and position of a classic earlier, or has kept them longer, than William Cullen Bryant. It is fifty years and more since his performances first obtained English recognition in the *Retrospective Review*, and during the whole of that time he has held no undefined place in English esteem. One of the surest if not the most dignified points of vantage has long been his,—a position in those school-room and drawing-room anthologies, whence more people than would care to confess it derive their chief acquaintance with general poetry. The appearance of a new English edition, arranged by the author and containing poems which cover as to their dates of production the whole period above mentioned, gives us a good opportunity of considering, with something more than the languid interest which is too commonly the portion of poems neither ancient nor modern, what Bryant's real poetical merits and position may be.

It will perhaps take a little time, but should not take more than a little, for poetical students fresh from the poetry of to-day to adjust themselves properly to the study of such poems as these. Instead of a style "bourré par l'idée à en craquer," and subjects fetched from all heaven and earth, they will find a singularly simple and straightforward fashion of verse, dealing mainly with one theme and satisfied with that. With the mechanism of his art the poet apparently troubles himself very little, or conceals his efforts very cunningly. There is scarcely a new or unusual metrical effect throughout the book; the language is as little studied as the versification; and the subjects, however various, are generally treated in such a manner as to come very much under one head. But it would be a very great mistake to suppose that these poems, because they lack certain characteristics more or less effective, are either monotonous or trivial. It is a very common error to confound a genuine love of poetry with a mere feeling of gratification at seeing thoughts and feelings which happen to be congenial to us, expressed in a manner which happens to be attractive. It is this latter which makes so many men at five-and-twenty unable to take any pleasure in Cowper or Wordsworth, and so many others at five-and-forty indignant at praise bestowed on Mr. Swinburne and Charles Baudelaire. And perhaps there is no hope of acquiring a perfectly flexible poetical judgment, so long as men confine themselves to the study of one school at a time, at the period when their taste for poetry is at its crudest. It is just then that foils and contrasts should be sought and studied, in order to prevent

the artistic error of supposing that because two styles are different and one is good, therefore the other must necessarily be bad. It would hardly be possible to find a better foil to the poetry of this age than the volume before us—a volume written by a living poet, and therefore of more value for the purpose than almost any product of other times. Used in this way, the book produces very much the same effect as a study of Constable's *Valley Farm* would produce upon one who had just been contemplating Mr. Dante Rossetti's *Hesterna Rosa*, but in a greater degree. For Bryant is a *paysagiste*, or else nothing. All his poems are fashioned to this rule, to display as best may be possible the kindly aspect and influence of everyday nature. In his verse there are no ethical problems, no studies of metaphysics, no displays of passion exceptional or otherwise. His own words in a passage taken almost at random (p. 227) express his creed precisely:

"It is sweet
To linger here, among the fitting birds,
And leaping squirrels, wandering brooks and winds
That shake the leaves, and scatter as they pass
A fragrance from the cedars, thickly set
With pale-blue berries."

And to this creed he is unvaryingly faithful throughout his work. From his earliest poems, the "Waterfowl," the oddly named "Thanatopsis," and the rest, to those of only a year or two ago, he observes his worship of nature with no diminished zeal and no diminished power. Very rarely has any writer preserved such an even level of merit throughout his poems, the absence of any particularly absorbing theme being compensated by the steady attention which he pays to his one subject. Not that there are no exceptions: once or twice a determination to be jocular has seized the poet, as in the "Mosquito" and "Rhode Island Coal,"—verses which may be dismissed with Théophile Gautier's gentle reminder, "Il est permis d'avoir quelquefois de l'esprit, pour prouver aux sots qu'on pourrait être leur égal; mais cela n'est pas nécessaire." The American civil war also, not unnaturally, is noticed in a few pieces, but all such subjects are in a very small minority. It is in such lines as the following (old and often-quoted ones, but pretty enough to deserve reproduction) that the author really delights and really excels. The subject is a morning mist:—

"Look, how by morning rivulet,
It lingers as it upward creeps,
And clings to fern and copsewood set
Along the green and dewy steeps:
Clings to the flowery kalmia, clings
To precipices fringed with grass,
Dark maples where the wood-thrush sings,
And bowers of fragrant sassafras."

Like some other American poets, Mr. Bryant is particularly happy in translation. Many of his performances in this kind—notably the lines on p. 170,

"Stay, rivulet, nor haste to leave,"—

are of singular merit, and, like Longfellow's, are almost better than his originals; a not unusual occurrence with poets of the second rank, though rare—perhaps the solitary exception is Shelley—with those of the first. Altogether there are not many of his countrymen who can be placed above him. Walt Whitman and Edgar Poe, indeed, are poets

of a very different and far higher order, yet the work of neither has the uniform excellence of Bryant, who has had the rare wisdom or good fortune to try nothing beyond his strength, and to produce no single example of slovenly work. He is certainly not a poet for a man of one book, but by a man of many books and of catholic poetical taste he is by no means to be passed over.

A considerable portion of this volume, containing poems written during the last ten or twelve years, will presumably be new to most English readers. Some of these poems, the political ones already alluded to, are of merely local interest, but others are fully up to the standard of the earlier works in execution. Three of them, "Sella," a translation of the fifth book of the *Odyssey*, and "The Little People of the Snow," are of some length. The first and last are graceful enough *Mährchen*; of the translation it can only be said, as of most Homeric translations, that it is strongly suggestive of Tommy Merton's verdict, in *Sandford and Merton*, on the apple-juice, "It is very sweet and pleasant; but not cider." But the translator who shall give to his version the fermentation necessary to make it Homer, is not likely to appear this year or the next. The two last poems in the book, and therefore, according to the principle of its arrangement, the two last written, are among the most satisfactory, and quotations from each will give a perfect idea of the simple and unpretentious excellence of Bryant's style. The first is entitled "Among the Trees."

"Ye have no history. I cannot know
Who, when the hill-side trees were hewn away,
Haply two centuries since, bade spare this oak,
Leaning to shade with his irregular arms,
Low-bent and long, the fount that from his roots
Slips through a bed of cresses toward the bay:
I know not who, but thank him that he left
The tree to flourish where the acorn fell.
And join these later days to that far time
While yet the Indian hunter drew the bow
In the dim woods, and the white woodman first
Opened these fields to sunshine, turned the soil,
And strewed the wheat. An unremembered Past
Broods like a presence, 'mid the long gray boughs
Of this old tree, which has outlived so long
The flitting generations of mankind."

The other, "May Evening," well deserves quotation at length, but a cento must suffice:—

"O'er the pale blossoms of the saffron
And o'er the spice-bush spray,
Among the opening buds, thy breathings pass,
And come embalmed away.

Yet there is sadness in thy soft caress,
Wind of the blooming year!
The gentle presence that was wont to bless
Thy coming, is not here.

Go, then; and yet I bid thee not repair,
Thy gathered sweets to shed,
Where pine and willow in the evening air
Sigh o'er the buried dead.

Pass on to homes where cheerful voices sound,
And cheerful looks are cast,
And where thou wakest in thine airy round
No sorrow of the past.

And whisper everywhere that Earth renews
Her beautiful array
Amid the darkness and the gathering dews
For the return of day."

This is quiet enough, and no doubt sadly insufficient on the good old "stimulant" theory; but it seems to us that we could

make room on our shelves for a good deal more of it.

To conclude, the get-up of this volume suggests certain reflections. It is eminently "handsomely" got-up. Blue-and-gold covers, red lines round the pages (which lines were well exchanged for a somewhat bolder type), and twenty-four illustrations of the usual kind—which can, it would be imagined, afford artistic satisfaction to no mortal—constitute its attractions. Is it hopeless to look forward to some change in the clothing of (at least) books of poetry and *belles lettres* in England? Surely if a French publisher can send out at the price of three or four francs volumes printed in large type of artistic pattern, on paper pleasant to the eye and touch for qualities other than mere glossiness, embellished with good initial letters, head and tail pieces and the like, and not unfrequently with an admirable etching or two, something of the kind might be at any rate attempted among us. If any enterprising member of the trade would condescend to follow in the footsteps of M. Poulet-Malassis, M. Lemerre, and others of their line, he would take away a serious reproach from English book-dealing, and earn the eternal, and probably not unsubstantial, gratitude of English book-lovers.

GEORGE SAINTSBURY.

Nancy. By Rhoda Broughton. (London: Bentley & Sons.)

Lucius Davoren. By the Author of *Lady Audley's Secret*. (Maxwell & Co.)

The Master of Greylands. By Mrs. Henry Wood. (Bentley & Sons.)

The Good Old Times. By Harrison Ainsworth. (Tinsley Brothers.)

IN *Nancy*, though it is less successful as a novel than *Goodbye, Sweetheart*, we seem to see rather more clearly than even there what is the kind of power to be looked for from the writer. The slender strain of vigorous, if not very refined originality observable even in her earliest works, written under the influence of the Ouida and Guy Livingstone school, is becoming more definitely apparent; the conventional melodramatic element in her last book was tempered by broadly comic touches, and in *Nancy* the comedy becomes so prominent that we are even spared the infliction of a hero of the familiar type, with iron will, mesmeric countenance, and antecedents of mysterious blackness. The misfortune is, that the supply of even moderately readable novels is so scanty, that any promise of originality in a new writer is welcomed with uncritical eagerness, which seldom allows the promise to ripen into performance. To take the most hopeful view of Miss Broughton's talent, we should say that, if taken care of, it might develop into something standing in the same relation to the highest form of humour as that in which Charlotte Brontë's works stand to the highest kind of tragic fiction. The comedy of situation or incident, which throws no imaginative light upon the paradoxes of human consciousness, has a legitimate place in literature answering to the poetry or romance in which sentiment is the substitute or representative of passion; but it is in danger of degenerating into burlesque or

vulgar farce unless the writer has some literary conscience, ambition, and a natural or acquired correctness of taste. *Nancy* would be a better book if it did not suggest an occasion for asking that very delicate question, What is coarseness, or vulgarity, in a novel? Coarseness, essential commonness of thought or feeling, is independent of social or literary accessories; a book written in the purest English may be coarse, and a reproduction of the dialect of costermongers refined. Neither *Vanity Fair* nor *Oliver Twist* is coarse, but one might have been so as easily as the other. We will not go so far as to say that *Nancy* is coarse, but it is certainly not free from the more superficial fault that consists in transferring the feelings or language of one class, age, sex or character to persons of a different class, to whom they are inappropriate, which we conceive to be the most general mark of vulgarity. To begin at the beginning, we are introduced to a noisy school-room full of boys and girls, who are making toffee. Their conversation appears sufficiently lively and lifelike until we compute that their ages vary from twelve to twenty-one; then the toffee appears inappropriate, except as a symbol of a delayed or neglected education. Again, one of the boys is popularly called "the brat," as the heroine explains, "because he is such a brat," which seems conclusive till we gather that this youth, who amuses himself by pinching his sisters during family prayers, is an undergraduate. In the character of the heroine at least there ought to have been no suspicion of vulgarity, for she is introduced to us as a nice tomboy (though, as with the rest of the family, there is a mistake of two or three years in her age), and a tomboy, by the nature of the case, is never unladylike, seldom even ungentelemanly, but has simply the virtues and the vices of other boys. The inappropriate expressions and ideas attributed to her, which give the unfortunate impression that the writer does not know whether her characters are well-bred or not, are partly the result of the autobiographical form; for the touches of broadly realistic description which Miss Broughton cannot resist, and which are inoffensive in the pages of a novelist, are liable to sound coarsely inappropriate when a girl of nineteen is supposed to be speaking in her own character. The story is simple, one of the writer's merits being to dispense with the help of sensational incident. *Nancy*, one of a large family, marries a General Tempest, old enough to be her father, whom she likes in an outspoken childish way. His proposals are freely discussed in the school-room, and her confusion and gradual disgust at "the boys'" heartless insensibility to the gravity of the emergency are very comically set forth. On her wedding journey she meets and snubs, with innocent heedlessness, a Mr. Musgrave, who, for no further reason, falls in love and supposes his passion returned. In the remainder of the book, which turns upon the cross action of unfounded jealousy on both sides, the character of the heroine is still further vulgarised, because it is a part of the story that the jealousy is entirely unfounded, while the *Nancy* of the first volume, a combination of tomboy and *ingénue*—unless her natural innocence had been corrupted by society, or novels, of a low tone—would not

have had the ideas needed to give point to Mr. Musgrave's malicious insinuations. Since she cannot understand him when he is making love to herself, she certainly would not have understood his suggestions that her husband was doing the like to some one else. Miss Broughton could have made as amusing a novel out of a desperate misunderstanding lasting for a month about a trifle, in which case she would have escaped some inconsistencies and would have had opportunities for displaying quite as much jocular cynicism as her present powers of insight and observation will warrant. It is a transparent blunder to suppose that incidents in fiction are exciting because their counterparts in real life are so; the interest depends upon the extent to which the reader is enabled to enter into the situation, and happily for their peace of mind most people are quite incapable of realising to themselves how it would feel to be murdered, or robbed, or divorced, or revenged, or conspired against, or doomed to any of the other trying destinies of which they read the tale complacently. Miss Broughton might still excite the liveliest sensations of the season even though she were to renounce slang, and to learn from Miss Austen the useful art of knowing where to begin and where to leave off. Of course Miss Austen's unerring eye and delicate touch are not to be borrowed, but she is an especially profitable model for a writer who overlooks the importance of realising exactly what degree of social refinement she means to represent her characters as possessing.

Miss Braddon is another victim to the diseased appetite of the class that would rather read half-a-dozen bad novels than one good one. How excellent a story-teller was spoilt when she took to writing against time, may be gathered from the first numbers of her innumerable serials, which are almost always entertaining and promise a quite Dumas-like variety and vivacity. Unfortunately the most active invention must flag sometimes, —to imagination Miss Braddon makes no pretence,—and the dutiful reader has to wade through long passages of mechanical detail, only sustained by the hope, which, we are bound to say, is seldom disappointed, of coming again in time upon something interesting. In work of this kind, success is only a question of the degree to which the curiosity can be kept awake; and in *Lucius Davoren*, though Miss Braddon has educated her public to such a point of acuteness that she can no longer hope to conceal from them for many pages who is who, and what is going to happen to him or her, the lesser question how it is to happen, and by what steps everybody's identity will be made clear to themselves and their nearest relations, is involved in quite sufficiently ingenious obscurity to make, as things go, a decidedly readable romance—of unreal life. It is in the mechanical arrangement of the unrealities that we feel the want of more careful workmanship to supply the place of the natural verve of the author of *Monte Christo* and *Les Trois Mousquetaires*. The ravelling and unravelling of the plot makes a variety of false starts, and is delayed by episodes which fill a magazine number well enough, but look as if the writer had forgotten to invent a

reason for inventing them. It is a fixed idea with this school that a hero who has not got a crime to detect, a mystery to fathom, a villain to track, an injury to revenge, or a conspiracy to baffle, is not worth wasting ink upon: the triumph of art is to combine all five qualifications; and the way in which Lucius Davoren is differentiated from other heroes equally well endowed, is that all the threads of the intrigue of which he is supposed to hold one end, meet again at the opposite end, after losing their way in Canada and taking a trip to France and South America, so that the ends of poetical justice are satisfied with the execution of a single victim. Miss Braddon hardly takes a sufficiently serious view of the detective business. Like Robert Audley, Lucius is apt to contract suspicions for which he has not been provided with motives, and, a more unpardonable crime, to be obtuse to the significance of circumstantial evidence that the merest tyro of the circulating library could interpret for him. The story is to this effect: Lucius had a sister who ran away from home with a man of whom nothing was known except that he played the organ like a demon; with this clue he proposes to discover the man and avenge his sister. He travels, and is snowed up with a small party in a Canadian forest and in danger of starving. A man joins them who plays the violin like a demon, and Lucius is prepared to recognise his brother-in-law, till the latter assures him he has never been in England. Whether or no, Lucius shoots the musician for having murdered a faithful Indian. Then he comes home and buys an East London practice, and falls in love with a young lady, who will not marry him till he has found her lost father, who is also a musician, and once went to South America. Of course the two musicians are the same person, and the question whether Lucius shot the violinist dead becomes doubly important, because on the one hand it would be inconvenient for him to have killed the father of his betrothed, while on the other hand his friend and Canadian fellow-traveller, Geoffrey Hossack, has fallen in love with the rediscovered sister, so that to have killed his brother-in-law would be an advantage. With the reckless disregard of economy that is the besetting sin of sensational writers the difficulty is got out of twice over, for the musician in the first place was not Lucille's father, and in the second place was not killed, but enlivens the last half of the book with a little burglary and poisoning,—the latter rather too much in the manner of the poisoning in *Monte Christo*,—and does not die till the third volume, when everybody is ready to be made happy by his last speech and confession. In the interests of morality and religion we object to making villains die on the stage at such devout length. Otherwise the book is calculated to give a great many people a fair amount of harmless amusement, unless, indeed, it be a harm to gratify, though without stimulating, the taste for narratives of melodramatic incident. The episode of Geoffrey Hossack's courtship is original and rather pretty.

With the progress of civilisation we conceive fresh developments of diabolical malice. To fill the cup of the calamities of a modern Job, he would have to hear the history of

his woes related by Mrs. Henry Wood: the most patient of men might curse his day under such a trial. We do not so much complain that in the *Master of Greylands* dignified gentlemen defraud the revenue and their near relations with unaccountable impunity for imperceptible inducements; we do not complain that two or three young men seem to have no object in life except to get themselves shot by accident, under circumstances so ambiguous as to bequeath a fund of insoluble problems to their surviving friends; we do not even complain that while the light of the natural detective reason is thus artificially turned to darkness, the unerring guidance of dreams and omens, of broken china and ragged button-holes, is lavishly supplied to everyone who is not likely to be the better for it. But when startling crimes, awe-inspiring visions, and incidents enough to thrill every heart not hardened at Mudie's are to be had for the inventing, we do complain that our expectant nerves should be disconcerted by detailed descriptions of prosaic doings and most prosaic sayings that are ominous of nothing; placid maundering genealogies relating to accessory personages, too insignificant even to have a ghost in their family; or—once for a variety—an elaborate recipe for making pea-soup. It is the combination of platitude and sensation that makes books like the *Master of Greylands* so peculiarly irritating; but even if the two elements could be separated, or some excuse made for their juxtaposition, there is something about Mrs. Wood's platitudes which makes them flatter even than those of the majority of novelists who, having heard that art ought to be true to nature, give appallingly true representations of all they know about nature—namely, how people get up in the morning, put on their clothes, dine, breakfast, and talk about dress and cookery. Now we have nothing to say against realism; other things being equal,—that is, given the lack of original power common to most novelists,—on the whole we prefer those works which aim only at giving a recognisable picture of ordinary life, either to those which indulge in the most unrestrained flights of imagination which the inherent feebleness of that faculty will allow, or to those in which, by a strained interpretation, the possible is made to stand for the real. The reason that Mrs. Wood is not, in her matter-of-fact moods, any more of a realist than Mr. Charles Reade is not the material untruth of her representation. No doubt pea-soup is sometimes talked about in Sisterhoods just as people are sometimes shipwrecked or become insane under very remarkable circumstances; but Mrs. Wood generalises in the wrong place,—in her characters instead of in her incidents. Mr. Charles Reade is quite capable, if he happened to have views upon the subject, of giving a recipe for pea-soup in a novel, but then it would be pea-soup in the abstract, considered in relation to the wants or destinies of humanity; but the Grey Sisters of Greylands' Rest have no reason for discussing pea-soup rather than any other subject, culinary or devotional, and they do not discuss it in such a manner as to convince the imagination of the concrete fact that they really did discuss it on the particular occasion recorded, only of the self-evident proposition

that a sisterhood—any sisterhood—may be the scene of a trivial—any trivial—conversation. As to the incidents: a simple youth turns up to claim an inheritance that he has no reason for supposing to belong to him, though it does; he disappears; his wife comes in search of him, and—a reminiscence of *East Lynne*—takes a situation as governess with the uncle whom she suspects of being accessory to his death. Her attempts at detection are unsuccessful,—firstly, because the uncle has not murdered anybody; secondly, because she is too much afraid of ghosts to visit the place where her husband was murdered, though not by his uncle; and, thirdly, because even if she had visited the place, she would have found no signs or traces of what had happened there. A younger brother of the heir then appears on the scene, with somewhat unwarrantable abruptness, for the rules of the game do not allow the novelist to complicate matters by the cheap device of springing a new character upon the reader at the critical moment, unless its previous existence was veiled in a mystery essential to the plot. However, this second heir when he arrives does nothing to solve the mystery of his brother's fate, except fall in love with his uncle's wife's step-daughter; and the book ends with a confession, instead of a discovery. For the benefit of the curious we should add that we have not told nearly all the story; there is such a great deal of it, that it is really strange that it should never even by accident contrive to be exciting.

In Mr. Harrison Ainsworth's last book, we have an uncle with a strong family likeness to the Master of Greylands, a type as venerable as the babes in the wood, but then "in the good old times" such types flourish by a prescriptive right, and only call up uncritical reminiscences of the days when G. P. R. James had a lofty view of the moral functions of historical romance. But from one point of view, Manchester in 1745 is too modern to fulfil the promise of the title. *Waverley* itself is rather a trial to ingenuous youth, which can by no means understand a hero of romance who half turns, and half does not turn, his coat; while Atherton Legh, the hero of the *Good Old Times*, has not even a coat to turn, but improvises a faint preference for the young Pretender to oblige a young lady, whose own political principles are not too decided to allow of her promising the Duke of Cumberland to be a good Hanoverian if her cousin's share in the insurrection is pardoned. There are two or three pairs of true lovers of different ranks, the ladies being distinguishable, as is usual in such cases, mainly by the colour of their hair and eyes; the young men by the more or less solemnity with which their execution is narrated. Hero number one succeeds to his treacherous uncle's estates, marries his cousin, and lives happily ever afterwards. Of hero number two we have at least the melancholy satisfaction of hearing the last: "As his lifeless body was cut down and placed upon the block to be mutilated, and the executioner flung his faithful heart, which happily had ceased beating, into the flames . . ." There is something plaintive in that *happily*, as if the writer were making a virtue of necessity, but would gladly have told us if he could what the heart felt

when it was being burnt, or what the head thought when it was stuck upon Temple Bar. The best that can be said of the book is, that the topography and antiquities of Manchester have been got up with some care.

Messrs. Bentley deserve much praise and gratitude for one prudent and humane innovation: their novels are sold cut. This is humane in the case of a good book, prudent in the case of an indifferent one; for though there are works in three volumes which not even a self-acting machinery for turning over the leaves could lure the reviewer to the end of, there are others trembling upon the brink of the unreadable which might hope just not to pass the brink if there were no material impediment to their leaves being turned over *very* fast.

EDITH SIMCOX.

Diamonds and Precious Stones: A popular account of Gems. From the French of Louis Dieulafoy, Professor of Physics, Doctor of Sciences. Illustrated by 126 Engravings on Wood. (London: Blackie & Son, Paternoster Buildings, Glasgow, and Edinburgh. 1874.)

WHEN we would trace back to its origin the passion for stones as personal ornaments, we naturally picture to ourselves our barbarian ancestors wandering by brooks or on mountain sides, and having their attention arrested by some little fragment of green stone, or by the fiery glow of sparkling red particles of mineral, to which the water of the torrent lent an artificial lustre.

But the step from collecting such rare and pretty objects to that of finding out how to shape and polish, and bore them for stringing into a necklace or anklet, is perhaps a greater advance in civilisation than even that by which modern arts have learnt to cut and polish the ruby and diamond.

Even to this day the hereditary art by which the Hindoo has known time out of mind how to bore, not merely the agate and garnet pebble, but the diamond itself, is, as regards this last stone, one which the modern diamond worker is unable to imitate.

And certainly if we wished to point to some universal taste or fashion that should serve to illustrate, by the forms in which it has been gratified among different peoples, the civilisation that they had reached, about the last that we should select would be the taste for personal adornment with precious stones. Look, for instance, at the courtly dame conspicuous in and envied for her *parure* of so many thousand pounds' worth of diamonds, displayed entirely without artistic beauty, and so arranged as simply to dazzle with their broken lights; and compare her with the Greek lady of the antique time, with her earrings and necklace of pendant gold, light as gossamer, yet pressed into forms and covered with tracery in which Greek art still breathes: and see with what tasteful handling the accessory of coloured stone is introduced; as, for instance, in the twined gold and garnet of the Woodhouse band in the British Museum.

Who does not feel that the Greek lady had the higher view of what is befitting, that she wore an ornament in which, whatever

there is of the barbarous inseparable from its character, was redeemed by a beauty belonging to art, and independent of mere vulgar money-value? And the same may be said of the goldsmith's art, which is an inheritance of the Hindoo from times beyond the reach of history. Rajahs and Sultans might emulate each other in collecting huge diamonds and getting them polished and faceted, but even by them such exceptional stones were rather valued as rare specimens and costly curiosities representing wealth and power (sometimes of a talismanic kind) than as objects of beauty.

The jewellery of the Hindoo people has always consisted of simple goldsmith's work, truly artistic in its forms, even though wanting in the finest finish, and has often been made the vehicle, either for exquisitely rich and harmonious colour in enamel, or in the precious stones which the enamel imitated. It was generally the colour which gave to the precious stone its charm for the eye, alike of Hindoo and of ancient Greek; the diamond being merely introduced by the former as a foil, so to say, to its brightly-coloured companions, and being like them merely rounded and polished on its surface without any attempt at facetting. Facetting, in fact, though an ancient Indian art, was only applied to the vast diamonds that found their way into the treasuries of great Rajahs, or might be used to adorn a peacock throne.

No doubt improvements in cutting and polishing hard stones by the aid of which the unapproachable lustre of the diamond was first made available for ornament, has led to the modern European fashion of employing the diamond for the purposes of jewellery only in this form; and it is in this form certainly that it is best adapted for these purposes. But the sapphire, the ruby and the spinel, the emerald and the peridot, the chrysoberyl and the topaz do not need to be faceted to exhibit in perfection their one great attribute of lovely colour; the flash and glare of the facettes only detract from this, while a well-made imitation in paste rivals them at once in lustre and in dispersive energy.

The history of precious stones as ornaments is, however, mixed up with that of another function which they have discharged from time immemorial as the fancied vehicles of talismanic powers.

Half the engraved gems of antiquity were amulets. Bacchanalian subjects are found engraved on amethysts, for the reveller who wore them deemed that his potations would thus be robbed of their sting; and every stone had its supposed virtue, prophylactic or curative, in some one or other of the ills of life, or as coming to the aid of its possessor in attaining his desires.

There are not many people in our generation, however, who would care to learn with what fantastic attributes the caprice and the credulity of superstitious minds in other times may have invested the various precious and other stones that were worn on the person. On the other hand, a good book describing the stones themselves, their history, the localities whence they come, and giving some account of the commerce in them, would be welcome to a considerable number of readers.

Several books have appeared in English during the last quarter of a century that have dealt with the subject in one or other of its aspects.

Jackson's little volume on *Minerals and their Uses* (Parker & Son, 1849) was the first, and in some respects the best of them, its form being that of a series of readable letters, in which much good material was agreeably put together.

Mr. King's well-known volumes were the next contribution to our literature on "Precious and Decorative Stones." They are entitled *The Natural History of Gems and Decorative Stones*, and *The Natural History of Precious Stones and the Precious Metals* (Bell & Daldy, 1867): but why Mr. King gave them the title of a natural history is not easy to understand. They contain, as everything the distinguished Senior Fellow of Trinity writes must contain, a great amount of erudition and much novel matter, but it is where they deal with the subject on its classical and antiquarian side that Mr. King is most at home, and the mineralogist is repeatedly reminded that Mr. King is distinguished as a classical rather than a scientific authority. It is, in fact, as the author of the work on *Antique Gems* (Murray, 1860), and as the resuscitator by its means of the taste for collecting the intaglios and cameos of antiquity, that Mr. King fills a conspicuous place among contemporary authors.

A very amusing book by Madame de Barrera, entitled *Gems and Jewels* (Bentley, 1860), appeared in the same year with Mr. King's first work. The mineralogical portion of the work is worthless, and inaccuracies in the historical, or rather anecdotal, part of it are abundant enough; yet the way in which anecdote and allusion are strung, or rather clustered, together in its pages may remind one of some of the gorgeous dresses which its authoress describes in and before the days of "Great Elizabeth."

In 1865 Mr. Harry Emmanuel, the well-known jeweller, brought out a little volume on *Diamonds and Precious Stones* (Hotten, Piccadilly) that deserves recognition on account of the general, though very far from universal, accuracy of the accounts it gave of the stones employed in jewellery, as well as for some curious matter regarding the Hebrew terms for the stones alluded to in the Old Testament, contributed by a learned rabbi, Mr. Loewe.

The book the title of which heads this article, purposes to cover much the same ground as that of Mr. Emmanuel. As the Persian historian commences his history with the formation of the world, so M. Dieulafait gives in some sixteen pages a sketch of the science of geology, and his book is rather disfigured than adorned by several plates, the bearing of which on his subject is sometimes hardly to be recognised. The opal, for instance, is illustrated by a picture of the Icelandic geysers, which, of the various ways in which opal may be formed in nature, illustrates that which is assuredly about the least probable as a source of the "noble" opal employed in jewellery.

A lizard figured in a mass of "amber," page 205, is far more probably imprisoned in a piece of the recent fossil copal from the Zanzibar district.

On the other hand, the work, viewed as a quite popular treatise on the subject, will meet the requirements of readers who only want a little tolerably correct information about diamonds and precious stones. The portions dealing with diamonds, their occurrence, their history, the attempts to form them, and the imitations of them, are the most interesting and best parts of the little volume. The extraordinary demand for this most precious product of nature may be illustrated by one or two facts. A one-carat brilliant of fine water and correct in form was sold at Venice in 1606 for 21*l.* 13*s.* 4*d.*, and such a one was valued in Jeffries' time—he wrote about 1754—at 8*l.* The subsequent discovery and development of the Brazilian mines had lowered this value very considerably, and the value of 6*l.* put on such stones in 1791 by the French Commission appointed to value the crown jewels is stated by Mr. Emmanuel to have been a higher value than they had been worth before the uncertainties of the period had enhanced the prices of all portable forms of wealth. After the peace the price fell to 4*l.* or 5*l.*, till on the eve of the discoveries in South Africa, it had again risen to from 18*l.* to 24*l.* And yet during the last half century tons of diamonds must have reached Europe from Brazil, the average supply for the ten years previous to 1865 having been above 800 troy pounds per annum. The effect of the Brazilian discoveries must have been very similar to that we are now witnessing as the result of those in South Africa. The smaller diamonds of fine water suffered less in value than the larger stones.

Thus in Jeffries' time a five-carat stone was worth 450*l.*, while the one-carat stone was worth but 8*l.*; but Mr. Emmanuel states their relative values in 1860 to have been 320*l.* and 18*l.* Few jewellers would like to give the former sum now for a five-carat stone of any degree of perfection, whereas the perfect one-carat stone has not fallen at all in proportion to those of larger dimensions.

The fact is, that a very large proportion of the stones from South Africa are a little "off colour," being slightly yellow in their tint; and the proportion of large to small African stones is very much greater than is the case with the mines of Brazil. The externally yellow-tinted stones of Brazil and India generally prove to be perfectly colourless in their interior; whereas a yellow-tinted African stone is yellow throughout. Some of the larger and deeper-coloured of these yellow stones are, however, extremely beautiful, and form jewels of the utmost splendour. The mode of occurrence of the diamonds in South Africa would seem to be remarkable. They are found in the *débris* of one or more now much altered rocks that once appear to have filled the throats of certain volcanoes, the lavas and whole upper portions of which have been borne bodily away by the devastating influences of geological denudation. How they got there—whether brought up from the inner depths of the earth's crust or formed from hydrocarbonous vapours from the surrounding rocks traversed by this volcanic pipe, or whether they have in some other way been found ready formed in some lower stratum

and been mechanically brought up to the surface with the molten rock driven through the volcanic throat, none at this moment can say, though one or other of these explanations seems forced on us. No doubt, when the geological and mineralogical features of the curious "pans" or hollows in the ground (somewhat reminding one of the Kessels in the Eifel) in which they occur have been more closely studied, new localities will be found in the basins of the Vaal and Orange rivers, and the trade in diamonds will have yet to undergo violent fluctuations.

M. Dieulafait has recounted with a Frenchman's interest in the subject, and with something of his sanguine interpretation of the results, the efforts made in Paris to form the diamond, and the success of M. Deville in forming elementary boron and silicon; these are, as it were, the next thing to the formation of the diamond itself. We have not space to enter here on this subject, nor on the curious optical enquiry as to the best form in which any particular diamond should be cut. It is a pity that no record has been preserved of Ralph Potter and the other great English diamond-cutters in the early part of this century, who were the best the world has seen.

We may conclude by noticing that the carat, the unit of weight for diamonds, is the karruba or carob bean, and was an ancient weight in the Mussulman world. It was estimated at four barleycorns, each of which weighed six mustard seeds. Another corn divided it by three, and perhaps is the wheat grain represented by our troy grain. The old French ounce, the sixteenth part of the pound, was equal to 144 carats, and to 576 Paris grains, or 472.15 troy grains, the Paris grain corresponding to the carat grain, and the French carat being 3.28 troy grains. The English carat of 151½ to the troy ounce weighs 3.168 troy grains.

N. STORY-MASKELYNE.

MISCELLANEOUS LITERATURE.

The Amateur's Greenhouse and Conservatory. By Shirley Hibberd. (Groombridge.)

THE colloquial but business-like tone of this convenient little manual distinctly recommends it. There are few things in which there is more charlatanism than gardening, but Mr. Shirley Hibberd writes about what he is practically familiar with, and he will be found a very trustworthy guide by anyone who is anxious to set up a greenhouse. This is not a thing to be lightly undertaken. A great number of those who buy this book will probably attempt personally to carry its precepts into effect, and some of them, no doubt, who possess perseverance as well as leisure, will succeed, and will reap a double pleasure in success. But plants, like tame animals, must be looked after continuously, and nine months' labour spent on a greenhouse is worse than wasted if it is to be followed by three months' casual attention from some deputy of the possessor. To manage a greenhouse successfully is an exacting occupation; but it is one which an immense number of persons are prepared to undertake without a moment's hesitation. These people will buy Mr. Hibberd's book, and he is so far wise in his generation that he does not discourage them. But there are not wanting indications of his opinion that any results worth talking about will not be attained without a good deal of expense, and an amount of toil which will make a transition to the employment of a gardener an easy one if the attempt is to be permanently continued.

Any person, however, who takes an interest in a garden, even without actively intervening in its management, will find Mr. Hibberd's information very useful. No class of skilled workpeople are more apt to tyrannize on the ground of technical knowledge than the subordinate grades of gardeners, and probably none are less justified in doing so except by the more profound ignorance of their employers. Mr. Hibberd's instructions will be found to afford a sound basis for the exercise of very salutary criticism.

Those who wish for personal amusement in conservatory gardening without being wholly tied to it, should try their hands at the cultivation of succulents, or of hardy and Alpine plants. The former can be managed with very little heat, and the latter require, of course, none. In fact, it may be thought surprising at first sight that they should be grown under glass at all. But an immense number of tolerably common plants are wonderfully improved by being grown in pots, and they are brought more under observation than when grown out of doors. Alpines, too, in this way, can usually be made more of than in the best contrived rockery, and they are not liable to be swamped by rain. The chapters on these two classes of plants might have been advantageously somewhat fuller.

Mr. Hibberd mentions—and it is a good instance of the practical character of what he says—that he found the water secreted by pitcher plants to vary with the amount supplied to their roots. This is confirmed by other observations, but he is less correct in stating that the cellular tissue of the pitcher is destitute of spiral vessels, which really abound in it; while, on the other hand, the stomata, which he attributes to the secreting surface, are not to be discovered; but this is only a kind of digression. There are a good many passable woodcuts and some coloured illustrations which are less laudable, and have probably done duty elsewhere.

Bibliotheca Cornubiensis. A Catalogue of the Writings, both Manuscript and Printed, of Cornishmen, and of Works relating to the County of Cornwall, with Biographical Memoranda and copious Literary References. By George Clement Boase and William Prideaux Courtney. Vol. I., A to O. Pp. xii-417. Imp. 8vo. London: (Longman, Green, Reader, & Dyer.) The task which the learned compilers of this valuable book have taken upon themselves is no light one. It is not only the formation of a catalogue of all works which treat of the County of Cornwall, but also of all works written by natives of Cornwall, members of Cornish families and persons resident in the county; and the design embraces not merely books of permanent interest, but also pamphlets, sermons, political tracts, literary and scientific papers, reports of societies, dramas, music, songs, maps, manuscripts, &c.; and further brief biographical particulars of the several authors are given under their names.

The want of such a work has long been felt, and a few years ago the Council of the Royal Institution of Cornwall projected a catalogue of all books, pamphlets, &c., relating to the county, and, having printed preparatory lists, invited the co-operation of all who were interested in the subject. The scheme made, however, little progress, and was finally abandoned when the present compilers commenced their labours.

It is difficult to speak too highly of the perseverance and research displayed by Messrs. Boase and Courtney in the prosecution of their work. They modestly say in their preface that the volume now presented to the reader "makes no pretension to the title of a complete Bibliography of the County" to which it relates. Necessarily many scarce and obscure tracts and pamphlets remain undiscovered; nevertheless, a glance at their well-filled pages is sufficient to show how diligently they have endeavoured to make their work exhaustive. It may, indeed, be doubted whether the introduction, as in some

instances, of mere ordinary deeds for conveyance of land is not rather beyond the scope of a work of this nature, and, moreover, we conceive that the names of some persons who have not contributed anything to the literature of the county—e.g., the brothers Lightfoot, the murderers of Mr. Norway—had better have been omitted. These, however, are errors, if errors they are, on the right side. The work is a very valuable one, not only to natives of Cornwall and those who take an interest in Cornish literature, but to the public generally.

Letters from Jamaica. (Edinburgh: Edmonston & Douglas.) This is an excellent little book. In its 174 pages the author manages to give his reader a succinct and clear account of what life in Jamaica really is; and enables him, moreover, to gain a distinct impression of the sort of existence which is passed by the negroes. Our author has plenty of humour, and the irresistibly comical side of the negro character has been done full justice to. Some of the negro love-letters are very funny, and the account given at page 97 of planter's legislation between negro litigants is delightful. The Appendix of Proverbs is also most useful in giving an insight into the negro character. It is strange how the same ideas find vent in different languages and modes of expression all over the world. Here is the negro version of the proverb concerning the wind and the shorn lamb: "When cow no hab tail, Goramighty brush fly;" and this is another good one: "Cockroach eber so drunk, him no walk past fowl-yard."

The Ashantees, their Country, History, &c., by A. C. Beaton. (London: James Blackwood & Co.) This is another of the cheap publications that have been brought into existence by the war with Ashantee; and notwithstanding the very sensational picture on the cover, it has really much that, told in a brief, pleasant way, is well worth the reading. It supplies a very general want for easily attainable information about the savage kingdom which is giving us so much trouble. It would have been better if the worthless portraits had been omitted.

Tales of My Dragoman. By W. Amati-White. (London: John Hodges, 46 Bedford Street.) These tales, loosely put together, hardly enable us to judge how far the author is qualified for the pursuit of literature, which, as he tells us in the preface, he considers the noblest occupation in life. They possess that similarity to one another characteristic of all Oriental tales, and the author seems to have caught with sufficient accuracy the trick of investing them with an Oriental halo and colour. We doubt, however, whether they will ever be preferred to the *Arabian Nights*. The small blue volume in which they make their appearance is by far too insignificant to be attractive.

The Bells of Botterville Tower. By F. G. Lee. (Parker.) The matter of this book, at least of the principal poem, is a legend of desecrated bells and a family wrecked and blasted by sacrilege, and would have been more interesting thirty years ago than now. The manner is a compound of Tennyson and the Church Times.

Maud Vivian and other Poems. By Walter Rew. (Moxon.) "The strange and quite unaccountable fact"—we quote from the preface—"in the economy of Nature, that she expends ecstatic impulse too uncontrollable to be deemed fictitious in the production of indifferent verse, must do duty as this author's excuse for coming before the public." Mr. Rew is probably right in thinking that with luck and leisure, and a better furnished imagination, he might have been a poet. *Maud Vivian* is a five-act play; it shows some gleams of sense and humour, though the author's notions of the sublime are coarse. It is to be hoped upon the whole that he may outlive his "ecstatic impulse," though it is a phenomenon which deserves more attention than it is likely to get.

The Child's History of Jerusalem. By F. R. Conder. (Isbister & Co.) Children who learn

history from Mr. Conder will have a good deal to unlearn, as that the Persia of Cyrus was the same country as the Elam of Chedorlaomer, that Christianity was first preached at Rome by St. Paul in the third year of Nero, that the monks of the Thebaid were under generals who lived at Rome, though this is only implied; all which is a pity, as if anybody could teach him to be accurate, Mr. Conder would be a pleasant and skilful compiler.

EDITOR.

NOTES AND NEWS.

AN offer was recently made by a lady to the Library of the Oxford Union Society of the whole collection of books made by the late Mrs. M. A. Schimmelpenninck, while writing the *Memoirs of the Port Royal*. It consists of about 800 volumes of Port Royalist Histories, Commentaries, Memoirs, and Devotional Treatises. In case these were accepted a similar offer was made at the same time by another lady, of bequeathing a large collection of engraved portraits, &c., illustrative of the history of the Port Royal. It was considered, perhaps wisely, by the Union Society, that their library, being merely a lending library of current literature, was not a fit place for such a special collection. The offer was, therefore, declined. But, as Oxford still possesses a Professor of Ecclesiastical History, is there no other library to be found there that can make room for these collections, and so prevent their dispersion?

THE Paper Survey of the Abbey of St. Mary's Winchester, at the time of the Reformation coupled with Ducange, have enabled Mr. Furnivall to clear away all the difficulties connected with Chaucer's Prioress, her Nun-Chaplain, and three Priests that worried Tyrwhitt, and have troubled all Chaucer-critics since him.* The first of these difficulties was how a nun could be a chaplain, because (as was assumed) a chaplain must be a priest, and that a woman could not be. This trouble disappeared on a glance at Ducange, whose quotations show that the *capellanus* was originally the guardian of the *capa* or *capella* of St. Martin—the cloak that he cut in two to give half to a beggar in the cold—that the word afterwards meant "secretary, amanuensis," in which sense it was freely used in French romances; and that later only did it signify what we understand by a "chaplain," a priest, which is its fifth meaning in Ducange. 2. Why did Chaucer, in describing the head of a holy house of nuns supposed to be wholly devoted to the service of God, talk only of her graceful deportment, pretty ways, her sentimentalism, her effort to imitate court style, and be "estatelich of manere?" Because, as the Paper Survey of the Abbey of St. Mary's Winchester† shows, the prioress was, in fact, the "finishing governess" of the time to a bevy of to-be fashionable girls, "chylidren of lordys, knyghttes, and gentylmen brought up in the sayd monastery," whose most important accomplishments were correct deportment and pleasing manners. 3. Why had Chaucer's prioress three priests with her, when only one, "the Nonnes Preest," told a "Canterbury Tale,"—and one of the best, too, that of the "Cock and Fox?" Because, as St. Mary's Abbey had five priests to look after its six-and-twenty nuns and six-and-twenty young ladies, no doubt the prioress's priory had five priests too, three of whom might well be spared to go a-pilgrimage with their prioress. And as, of the five St. Mary's priests, only one was *Magister*, the Confessor, the other four but "Sirs" (*Domini*), subordinates, the prioress's "Magister" would be especially "the Nonnes Preest," and tell his "Tale" accordingly. Thus, Chaucer is right in

* See Mr. Furnivall's "Temporary Preface to my Six-Text Edition of the *Canterbury Tales* for the Chaucer Society," p. 92.

† This is printed in Dugdale's *Monasticon*, ed. Ellis, Bandinel, &c.

all points, and his critics all wrong—a most welcome result. The fact that, in A.D. 1537, the five priests of St. Mary's, Winchester, were all called "Chapeleyns" (as like priests may have been called earlier), does not militate against Chaucer's use of the word in its earlier and well-established sense of "secretary" in the French romances that he studied.

MR. WILLIAM A. WHEELER, the assistant superintendent of the Boston Public Library, in the United States, and who is favourably known by his labours on *Webster's Dictionary*, *The Dictionary of Noted Names in Fiction*, &c., has been cataloguing the most complete Shakspeare Library in the States—that of 2,000 volumes—formerly belonging to Mr. Thomas P. Barton, and lately bought by the Boston Library. In the course of this work he has made up his mind to compile "A Cyclopaedia of Shakspearean Literature, designed to elucidate the Biography of the Poet, the Antiquities, Geography, Topography, Political and Natural History, and Bibliography of his Works, and the Lives and Writings of his Editors, Translators, Commentators, and Critics." He hopes to secure the help of the best English Shakspeareans in his undertaking.

MR. HENRY ADAMS is to be the new editor of the *North American Review*, which was founded above sixty years ago, and still thrives.

DR. RICHARD WÜLCKER of Leipzig will edit for the Early English Text Society next year the *Legend of Nicodemus*, with a full account of the different forms the legend takes in the different literatures of Europe.

THE Marquis of Lothian's *Blickling Homilies*, Anglo-Saxon of the 10th century, which the Rev. Dr. Richard Morris is editing for the Early English Text Society, and of which Part I. is just ready, is one of the few dated Anglo-Saxon MSS. in existence. The writer has been dwelling on the evils abroad in his time, "lamentation and weeping on all sides; mourning everywhere, and breach of peace; everywhere evil and slaughter" (*Hom. X.*, pp. 114-15); has been saying that the world's end on Doomsday must needs come soon, only the advent of "the accursed stranger Antichrist" has yet to take place (*Hom. XI.*, pp. 116-17); and then, he goes on, the world must come to an end in this present age, of which "the greatest portion has already elapsed, even nine hundred and seventy-one years (*nigon hund wintra & lxxi*) in this [very] year" (pp. 118-119, l. 2). Dates of this kind are very seldom found in MSS., and are proportionately valued when they do occur. Dr. Richard Morris and Mr. Sweet agree, we believe, in thinking that the MS. was copied once, if not more times, and that this date of A.D. 971 is that of the last copier's transcript. Some of the forms in the text seem older than those in the Alfredian Anglo-Saxon version of St. Gregory's *Regula Pastoralis* that Mr. Sweet edited, from the two best MSS., for the Early English Text Society.

THE Rev. J. Rawson Lumby has also in the press, for the Early English Text Society, two short Anglo-Saxon poems, *Be Domes Dage*, a paraphrase of Bede's *De Die Judicii*, and *Lár*, an Exhortation, how to attain "that blowende rice" or "blooming realm" of heaven.

PROFESSOR SEELEY asks whether the history of the degradation in England of chivalry, in the sense of the profession of knights or fighting gentlemen, before a standing army existed, has yet been worked out? Contrasting Chaucer's knight, the valiant warrior and perfect gentleman, with the knight as seen in Shakspeare's plays, the so-called gentleman whose profession is arms—Sir John Falstaff, Sir Andrew Aguecheek, Sir Toby Belch—what a change is seen! The knight seems to be a needy swaggerer, whose occupation's gone, or nearly so; who lives on the rich men he can get to feed him, and whose followers support themselves by open robbery. The esquire seems

to be of more estate and importance than the knight, instead of being his attendant.

THE strictness with which the right of censure is exercised against the press in the Austrian dominions may be judged by the fact that the day's issue of one paper alone, the *Politik*, published at Prague, was stopped sixty-nine times in the course of last year.

WE learn from Rome that, in obedience to the wishes of Cardinal Antonelli, Father Theiner has declined the post of Chief Librarian to the Order of the Oratorians.

THE Minister of Instruction at the Porte has succeeded in establishing a large public library at Constantinople, the Council of State having at length advanced the necessary funds; and active steps are now being taken to collect and catalogue printed books, which are one of the modern innovations in Turkey, and are only beginning to supersede the ancient use of MSS. The heads of the various schools, monasteries, and mosques are being called upon to furnish complete lists of the MSS. in their possession; and, as some of these institutions are known to contain extensive and choice collections, we may hope to obtain access to some remains of real importance. It is intended to appropriate the ground-floor of the building to a Museum of Antiquities.

A NEW paper, for the special use of subalterns and first-year volunteers in the Prussian army, has been started at Berlin, under the title of *Unterofficier-Zeitung*. Its object is to acquaint the young officer with the name and character of all inventions, works, and theories bearing upon his profession, which are exciting the interest of military men abroad or at home. Politics are excluded, but other subjects which may tend to promote the cultivation of the middle classes, from which the German soldiers are chiefly drawn, are freely discussed.

WE understand that an authorised translation of Auerbach's forthcoming novel *Waldfried*, will be published by Messrs. Sampson Low.

A GERMAN translation by Dr. Höne of Professor Max Müller's Westminster Lecture on Missions, and Dean Stanley's Sermon, is advertised by K. Trübner, Strassburg.

PROFESSOR BOEHMER has resigned the co-direction of the Seminary for Modern Languages at Strassburg University, which he held with Professor Bernhard ten Brink, thus leaving the sole direction in Professor ten Brink's hands. Professor Böhrner still continues his Professorship of the Romance languages.

WE hear that Professor A. W. Ward's work on English Dramatic Literature will not be ready for some months, though he hopes to bring it out this year.

PROFESSOR J. R. SEELEY's work on the great German statesman Stein will probably not be ready till next year.

FREILIGRATH, Geibel, and Höfer have issued an address to German authors in which they point out the fact that no copyright treaty exists yet between Germany and the Netherlands, and that in consequence the reprint of German works, especially of those treating of the fine arts, is daily increasing. Heine has lately, and Geibel and Freiligrath only recently, been reprinted in Holland. German novelists and dramatic authors, likewise, have been for years translated into Dutch, unasked and unrewarded. German authors are now called upon to co-operate with their legitimate publishers in demanding a treaty between Holland and the Empire for the protection of literary property. The authors of the address request German literary men in all parts of the world to combine with them in presenting a petition to this effect to the next German Reichstag, and to address themselves, not later than the end of this month, to F. Freiligrath, Stuttgart.—*Cologne Gazette*.

It is to be regretted that more energy is not shown in improving the National library in the British Museum. It not unfrequently happens that an important book is not to be found at all in the library, and works issued in parts are sometimes left incomplete; when an organised inspection of foreign sale-catalogues would generally supply the deficiencies.

MR. HALES's edition of Milton's *Areopagitica* for the Clarendon Press Series is far advanced at press.

TEN more volumes of transcripts from the Archives of Venice reached England last week, and were deposited in the Public Record Office. Two contain English translations of letters from Alvise Contarini, ambassador at the court of Charles I., to the Doge and Senate, between October 1627 and September 1628, and are in continuation of letters from the same ambassador, which have been previously transcribed. Two other volumes relate to the descent into Italy of the forces of the "Grand Alliance," stipulated at the Hague on September 7, 1701, between the Emperor Leopold, King William, and the Dutch, against France and Spain. Altogether sixty-three volumes of these Venetian transcripts are now available for the consultation of historical students, and as they have reference to almost every event of importance in English history during the last three or four centuries, they should be included in the researches of every future historian of our country. In addition to the collection of further transcripts, Mr. Rawdon Brown is preparing for press the continuation of his printed calendar of the most important State papers preserved at Venice.

WE understand that the Fourth Report of the Royal Commission on Historical Manuscripts will be ready for publication early next month, and that it will exceed in interest and in bulk all its predecessors.

MR. HEFORTH DIXON seems to have a curious notion of historical evidence. He has been endeavouring to show in *Notes and Queries*, contrary to the opinion entertained by some of our best modern investigators, that Anne Boleyn was the eldest daughter of her father, Sir Thomas Boleyn, Earl of Ormond. She had, as is well known, a sister named Mary, who was the mother of Henry Carey, Lord Hunsdon, and it is the opinion of Mr. Brewer and others who have examined the subject, that Mary Boleyn was several years older than Anne. Mr. Dixon maintains the contrary; but in support of his theory cites only two pieces of evidence, of which the first really tells most powerfully against it. In 1597, George Carey, second Lord Hunsdon, petitioned to be restored to the Earldom of Ormond, on the express ground that he was descended from the eldest daughter, Mary, while the reigning queen, Elizabeth, was descended from the younger daughter, Anne. This would surely have been a very great piece of presumption if the facts had been the other way. But Mr. Dixon conceives that Lord Hunsdon did not know his own pedigree; and that the Queen, who refused to make him Earl of Ormond, caused him to know it better. The evidence on which he relies in this case is an epitaph, composed certainly not less than thirty-two years after Lord Hunsdon's death, on his daughter Elizabeth, Lady Berkeley, who died in 1635. In this epitaph, most assuredly, Lady Berkeley's ancestry is traced back to Mary Boleyn, who is called the younger sister; but Mr. Dixon does not tell us why he thinks the authority of the epitaph superior to that of the petition. If so, it is, we suppose, to be presumed that the son or other survivor of Lady Berkeley who put up her gravestone knew more about her father's pedigree than he himself did.

M. LECOY DE LA MARCHE, who has for some time past been engaged in completing his researches on King René in the Archives of Italy

and Marseilles, published a formal report of his mission in the *Official Journal* of October 31 and November 1 last; a summary of which is given in this month's *Polybiblion*. The Report enumerates the documents discovered relating to King René, and gives interesting details with regard to various Italian libraries. M. Lecoy de la Marche's mission detained him longest at Naples. The creation of the Archives of that city is due to the founder of the House of Anjou, Charles I., brother of St. Louis. The registries of the chancery gradually accumulated, and in the end a very valuable collection was formed and installed at the Zecca. Though a considerable number of these precious registers disappeared in the troubles of later times, 378 are still left; and happily the lost volumes are in some degree replaced by notes taken in the seventeenth century by Charles de Lellis, which are now in the possession of a learned Neapolitan, Minieri Riccio. The inventory of these registers was published between 1824 and 1845. The Neapolitan archives also contain seventy portfolios of documents, of which only a few are classified. The registers only go back to 1423, and the other documents to 1476, so that this library gives but little information about King René.

The House of Aragon, at its accession, opened a new library under the name of Archives della regia camera; the letters and accounts of these princes date from 1432—before the year of their accession. The Spanish viceroys opened a new collection in 1540, at Castel Capuano, part of which was destroyed by fire in an insurrection in 1701. In 1782 Charles III. formally constituted a single establishment for the preservation of State papers, titles to landed property, and registers of mortgages. In 1802 and 1812 these Archives received their present organisation into four sections, political, administrative, financial, legal, from the French Government. In 1855, they were transported to the Monastery of San Severino, where a school of palaeography, a library, &c., were formed. Recent events have brought to San Severino the archives taken from the monasteries by the Italian Government.

The National and Brancacciana libraries at Naples also contain interesting memoirs, chronicles, &c., bearing on the history of France.

M. Lecoy de la Marche also explored the Archives of Montcassin, Venice, Florence, Milan, Genoa, and Marseilles, and copied or analysed 695 documents in all. Among these we may mention the regulations of the Council of the Genoese Republic for the solemn reception of King René; instructions given to the Papal envoys at the French court, attesting the help given by the Papacy to the cause of King René; a will of King René, dated June 27, 1453; an ordinance of King René against certain games, and the blasphemies, quarrels, and homicides which result from them; various documents bearing on the relations between King René and the town of Florence; *Gaspary Pelegrini historia Alphonsi primi Aragonii, Neapolitis Regis*; and a MS. *De Arte Illuminandi*.

THE first volume of Professor Stubbs' *Constitutional History of England*, which is to appear shortly, from the Clarendon Press, will contain the history as far as the Great Charter.

MR. JAMES BURGESS, editor of the *Indian Antiquary*, and author of several works on the antiquities of Western India, has been appointed by Government to take charge of the Archaeological Survey of the Bombay Presidency.

SOCIETY OF ARTS.—The Swiney Prize, consisting of a silver goblet, value 100*l.*, containing gold coin to the same amount, was awarded, on the 20th inst., to the Right Hon. Sir Robert J. Phillimore, D.C.L., one of Her Majesty's Most Honourable Privy Council, and Judge of the High Court of Admiralty, for his work entitled *Commentaries on International Law*. The prize is given under a bequest of the late Dr. Swiney, and is awarded every fifth anniversary of his death to the author of the best published treatise on Jurisprudence.

NOTES OF TRAVEL.

A CORRESPONDENT of the *Pall Mall Gazette* of the 16th inst., gives a description gathered from eye-witnesses, of the audience ceremony at Pekin, which fully justifies Mr. Duffield Jones's refutation in the *ACADEMY*, based on his personal knowledge of Mr. Wade, of the absurd story quoted by an evening contemporary. The *Pall Mall's* correspondent observes, and the observation is fully borne out by the long report of the ceremony which he subjoins, that "the whole proceedings were dignified and formal, and the Prince of Kung's conduct showed a marked courtesy and anxiety to avoid offence."

A QUESTION possessing great ethnological interest is at present engaging the attention of the Russian Government, and may very possibly prove of sufficient weight to interfere with the realisation of the scheme which, as is well known, the Emperor has at heart for bringing his subjects under one general law of compulsory military service. Politically, nothing seems more simple than that the Czar of All the Russias should make it obligatory upon his people to learn how to use arms in defence of their country; but, considered from an ethnological point of view, the suggestion offers enormous and apparently insurmountable difficulties.

The unsettled or wandering tribes of Russia are divided officially into the "Brodjatschije" or roaming, and the "Kotschuschschije" or semi-nomadic. The former of these include in Siberia the Ostjaks, Samojedes and Tunguses, and in European Russia only the Woguls. These tribes wander about in single families, having no fixed settlements, and live by hunting. The latter on the contrary live in tribes or communities, each division of which occupies a fixed area, within whose limits they yearly, at certain times, make nomadic migrations to certain points on the steppes, mountain sides, or river banks, which they frequent with such unvarying regularity that anyone acquainted with the tribal order of migration knows where each family will be found at any given season. The slightest deviation from the prescribed course requires to be settled by definite agreement with neighbouring families, and is in most cases a source of sanguinary feuds. The numbers and condition of these tribes are accurately known to the Russian Government through the system of representation which they have established among them for the election of the district bailiffs (Wolostnoi Starshina), who serve as middle-men between the Government and the subjugated tribes. There would be no difficulty, therefore, in instituting a system of recruiting among these nomadic people, who have from ancient times been subject to military service, and some of whom under the generic name of Bashiks, or as "Cossacks," are known in the history of modern European warfare. The practical difficulties that stand in the way of general compulsory military service are nevertheless very considerable. In the first place, Russia pledged herself on the surrender of the Kirghis, the true Siberian races, that they should be for ever exempt from compulsory service, in lieu of which they were to pay a fixed tax in skins, or an equivalent in money. This exemption was granted on the ground—a purely ethnological one—that such service was incompatible with their habitual mode of life. And it is obvious, that if this exemption is abrogated, and military service strictly enforced, there must soon be an end of nomadism, whether in families or tribes. It is precisely on the exertions of the able-bodied men that the lives of the remaining members of the community are dependent. Remove the young and the strong from the hunting, fishing, and grazing grounds, from which all derive their scanty sustenance, and the family or tribe must be speedily exterminated. The chances are, moreover, that the wild nomad, who has never slept beneath a roof, would when shut up in barracks speedily fall a victim to the effects of nostalgia or pulmonary disease—both so

fatal to half-wild races—if he did not rather brave all risks of punishment and seek to return to the savage freedom of the steppes. Finally, would it ever be possible to make soldiers of such physically deteriorated races as the Kargasses, Woguls, Kottes, Jenisee-Ostjaks, and others like them? Would it be conceivable that men of such degenerate *physique* could survive even the most moderately enforced military discipline? What then is to be the end of this new scheme of Russian mobilisation? Are nomad life and the tribes who have followed it in all known ages to be together crushed under the heel of Imperial despotism? or is Russia going to recast the lives and destinies of races whose peculiar characteristics have hitherto seemed to be indelibly impressed upon the stock from whence they have sprung?

WE understand that the Dundee Chamber of Commerce, through their member, Sir John Ogilvy, have sent in a memorial to the Prime Minister, representing the importance of Arctic exploration, and urging the Government to despatch an expedition this year. The question is of vital importance to the welfare of Dundee, and indirectly to that of the whole seafaring population of Scotland. The Chamber represents that it is most important that the unknown seas and coasts to the north of Greenland should be explored, and that the extent to which they are frequented by oil-producing animals should be investigated and ascertained.

The memorial further advocates an expedition for general scientific purposes, and for the service it would be to the maritime interests of Great Britain, in stimulating enterprise, and giving employment to the intelligent seamen experienced in ice navigation.

THE question of the Arctic Expedition still seems to hang fire. It appears that Mr. Gladstone has up to the present given no answer as to whether he will receive the deputations from the learned societies, who are desirous of urging this matter upon the attention of Government. If the matter be delayed much longer, it will be too late in the season to think of despatching an expedition this year. But we have the best authority for stating that such an expedition will be despatched, if not this year, then the next; and if not under Government authority, by private enterprise and from private funds.

DR. KIRK, the Consul-General at Zanzibar, arrived in London last Sunday. Dr. Kirk will, it is anticipated, be present at the next meeting of the Royal Geographical Society, on Monday, the 20th inst., when an interesting paper will be read by Lieut. Baker, R.N., describing the experiences and results of Sir Samuel Baker's late expedition. One of the most exciting experiences of the expedition was the getting through the Bahar-el-Giraffe, on the Nile. In connection with this subject we may state that an influential attempt will be made to have Lieut. Baker placed on the active list of the Royal Navy staff, from which he has had to retire under the operation of regulations which were brought into force almost immediately prior to his departure.

COLONEL GORDON, R.E., left London for Cairo on the 21st inst. We believe that Colonel Gordon will be accompanied on his mission by a staff of four Europeans only, the majority of whom served with Sir Samuel Baker. No commissioned officer either of the army or navy will accompany Colonel Gordon.

WE hear that, on the 30th instant, a meeting will be held at the Society of Arts, under the presidency of Sir Bartle Frere, at which a large number of leading commercial men are expected to be present, and which will take into consideration the whole question of how best to develop commerce on the East Coast of Africa. The rapidly increasing steam communication on that coast renders this step a highly desirable one.

WE understand that, with regard to the much-

vexed question of the proper method of spelling Indian names, the following rules have been definitively sanctioned by the Secretary for India, and are to be strictly followed in all future official correspondence:—

“I. Short *a*, as in the second syllable of *tartan*, is to be uniformly expressed by *a*.

“Long *a*, as in the first syllable of *tartan*, is to be expressed by *ā*, but the diacritical mark may be omitted when it is not essential to pronunciation.

“Soft *u*, as in *rural* (corresponding to the double *oo* sound in *foot*), is to be uniformly expressed by *u*.

“Long or short *i*, as in *police*, *ravine* (corresponding to the double *ee* sound in *creek*), is to be uniformly expressed by *i*.

“The sound of *i*, as in *ride*, is to be expressed by the diphthong *ai*.

“The sound of *au*, *ou*, or *ow*, as in *cowl*, *cloud*, &c., is to be uniformly expressed by the diphthong *au*.

“II. All names which have acquired an absolute fixity of spelling, from historical or popular usage, such as *Calcutta*, *Bombay*, *Madras*, &c., are to be left untouched; excepting that when such words end in *nagar*, *nagore*, *nuggur*, &c., the termination *nagar* is to be uniformly used; and when they end in *pur*, *pore*, or *poor*, the termination *pur* is to be uniformly adhered to.

“III. When any difficulty occurs, the *Guide to the Orthography of Indian Proper Names*, as drawn up by the Director-General of Statistics to the Government of India, or his supplementary List of Indian Geographical Names, is to be consulted.”

FROM St. Petersburg we learn that public attention is much given to the consideration of railway communication between Russia and Siberia, as well as to the question of a Central Asian railway.

At the last meeting of the Society for the Development of Russian Industry and Commerce, it was unanimously resolved that the line to Siberia should go by way of Kazan to Ekaterinburg, and that public interests demanded a speedy commencement of the undertaking. Colonel Gluchowski, under whose instructions the first caravan from Khiva to Kazan was recently equipped and started, was present, and took occasion to enlarge on the commercial importance of the Khivan Khanate.

The concession for a railway from Orenburg and Posen to Ekaterinburg is the first step towards the realisation of a system of Asiatic railways. The line will start from Batraki and run along the right bank of the Volga past Samara to Orenburg. The work will be set on foot within six months, and will probably take three years to complete.

THE Secretary of the Russian Legation at Pekin has issued a letter from Capt. Prjevolzky (who has been travelling for eighteen months in Thibet), dated Dyn-Joan-In, June 17, 1873, which makes useful additions to those previously received:—

“Three, or rather four races, the Chinese, Tanguts, Mongols, and Dalds, inhabit the countries I have visited, namely Han-Su, Khu-khu-Noor, and Tsaidam; northern Thibet is uninhabited. The Chinese are found only in Han-Su, and do not differ in character or costume from their compatriots of Pekin. With the Chinese in Han-Su, and there only, in the neighbourhood of Si-Nin, is a separate race, that of the Dalds, as distinct from the Mongols as from the Tanguts and Chinese. In type they approximate rather to the Mongol than to the Chinese; their language, according to the natives, is a mixture of the two. They practise agriculture, and live in houses (*funz*) like those of the Chinese. I have seen these people only on the route, and have not been able to study them closely.

“The Mongols, who are in small numbers in Han-Su, but fairly sprinkled over Khu-khu-Noor and Tsaidam, belong to the Eleut family. In type and character they are the ugliest branches of their race. Physically they approximate to the Tanguts, with whom they always prefer to mix. The pure Mongol type is here modified and deformed in a most remarkable manner. The expression is stupid, the eyes soulless, like a sheep's; the character sober and melancholy. They have no energy nor desires, and show a brutal indifference to all but their food.

“The *Vane* of Khu-khu-Noor, speaking to me of

his subordinates (subjects), compared them to beasts. ‘Put them on four legs,’ he said, ‘and you will have real cows.’

“The Tanguts, who are numerous in Han-Su, Khu-khu-Noor, and part of Tsaidam, remind one by their type of our gipsies, to whom in character they bear a still closer resemblance. Rough as the Mongol is when compared with the European, he is a civilised man to the Tangut. His habitation (*surtā*) is a palace to that of the Tangut, in which you find a heap of filth up to your knees and leaves thrown on the ground for a bed. One may say without exaggeration that a marmot's hole is ten times more comfortable than a Tangut's hut. The marmot has at least a soft warm bed, while the Tangut's tent, made of a thin trellis-work, protects him neither against the rains nor against the cold of winter.

“The chief characteristic of the Tanguts is their love of thieving and deceit. In this respect they beat the Chinese, and are to them what these are to the Mongols. A population of this race, the Khara-Tanguts, who live principally in Khu-khu-Noor, live by brigandage, and keep the country in constant alarm. The Mongols are the objects of the attacks of the Khara-Tanguts, who not only steal their beasts, but kill the inhabitants or carry them into slavery.

“The Mongols of Khu-khu-Noor, vile by nature, have not so far been able to defend themselves by arms against these aggressors, because by the established law of the Tanguts a Mongol who kills a Tangut pays his family an enormous fine of 1,000 *lanas*. If the killer is poor, all his tribe pays for him. If the fine is refused, the Tanguts unite in hundreds and seize it by open plunder. The local authorities pretend not to see, being corrupted by the brigands.

“As to ourselves (the Russians), the Tanguts have conducted themselves in the most respectful manner, knowing very well that we should pay no fine and fight on the slightest provocation. The brigands have entirely ceased to sack the districts where we are found, so that the Mongols are exceedingly glad of our presence. On my way to Thibet I left at Tsaidam a sack of corn which I did not want; the Mongols received this deposit, and said that it would preserve the whole of Tsaidam. In fact no brigand dare show himself the whole winter, for fear of stealing some object left by the Russians, the Mongols having carefully spread a report that we had left many things in their keeping. Moreover, the chiefs of Mongol tribes came often to beg me to order the restitution of cattle stolen from them by the Khara-Tanguts.

“Mongols even came to ask my benediction and permission to pray for me, as there was a widespread rumour that I was a ‘great saint.’”

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- BAER, W. Der Vorgeschiehtliche Mensch. Hrg. v. H. Schaffhausen und F. von Hellwald. 2. Abth. Leipzig: Spamer. 14 Thl.
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 TAYLOR, C. The Geometry of Conics. Second Edition. Bell & Co. 3s. 6d.

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CORRESPONDENCE.

MR. HERBERT SPENCER'S SOCIOLOGICAL TABLES.

Athenæum Club, Jan. 17, 1874.

Your number for January 10 contains a review of the *Descriptive Sociology*, &c., in which there occurs a sentence indicating the character of the work, and proceeding to say that, “when one considers the high reputation Mr. Spencer has acquired by his sociological theories, it acquires a peculiar interest, as it will serve to show the nature and value of the material which he has used for constructing or testing his speculations.”

This passage tacitly asserts that, in framing the sociological theories known to be held by me, I have used the materials contained in the tables and classified extracts reviewed. Now, no one of the sociological theories referred to is based upon, or elaborated from, the materials already published, or other like materials in course of printing or preparation. The first sentence of the preface, which the reviewer himself quotes, is to the effect that the materials in question have been, and are being, collected and organized “in preparation for the *Principles of Sociology*”; and if, not previously knowing it, he had taken the trouble to inquire, he would have found that no part of that work has yet appeared. Materials which I am

about to use as bases for conclusions to be hereafter set forth, he represents as bases for conclusions already known as mine.

HERBERT SPENCER.

Jan. 17, 1874.

It concerns the ACADEMY, even more than the author or the compiler of *Descriptive Sociology*, that various incorrect statements made in your review of that work should not pass unchallenged.

I may first notice two very grave cases of misquotation:—

1. In the single paragraph which is quoted at length, there occurs the sentence, "Intervention of King in Courts declared illegal." This appears in the ACADEMY with the omission of the words "declared illegal." It is of this mutilated statement (again mutilated in his comment) that he courteously remarks that I have "probably escaped error by avoiding detail."

2. In the same paragraph in Table V., two statements are made under the sub-head "Legislative," relating not to law, but to the law-making power. This sub-head your reviewer sets down as "Legislation,"—the impression left being that nothing more is to be found in the Tables referring to legislation than the two statements spoken of; though there is an entire column devoted to the history of law.

Passing to my alleged blunders, I find that your reviewer accuses me specifically of four "errors," one "inaccuracy," and an omission.

I. First as to the "errors." The paragraph which your reviewer has travestied in the way above shown "contains," according to him, "nearly as many errors as sentences." His precision in the use of language will appear from the fact that the paragraph in question contains twelve sentences and eighteen distinct propositions. Only four of these does he even attempt to prove erroneous. I will now show that he fails.

1. In a series of tabular statements describing the development of the office of Secretary of State, there occurs the subordinate statement that he "drew up reports at conclusion of sittings of Privy Council." Upon this his criticism is as follows:—"The Clerk of the Council and not the Secretary of State drew up the reports at the close of the Council sittings, if indeed Mr. Collier refers to the reports which are entered in the Council Registers." He thus selects an erroneous interpretation of the words, ascribes that to me, and then denounces the statement as an "error."

2. Your reviewer denies that the Cabinet Council existed apart from the main body of the Privy Council in the reign of Charles I. Against Mr. Gibson's unsupported assertion that it did not, it would be enough to set Mr. Hallam's assertion that it did. Assuming, however, that Mr. Hallam is no more of an authority than Mr. Gibson, appeal may be made to Lord Clarendon, who speaks of "the Committee of State which they called the Cabinet Council." So that the Cabinet Council not only existed, but existed *eo nomine*, in the reign of Charles I. Of course, the Cabinet Council of the seventeenth was a very different thing from the Cabinet Council of the nineteenth century; and an explanation of the difference will be found in the Extracts, page 16, column 2.

3. It is stated (still in the same paragraph) that, in the reign of Charles I., the "power of the Star Chamber [was] increased." This your reviewer simply denies. Here, again, it would be enough to quote the judicial summing up of Mr. Hallam, who says that "the reproach of arbitrary and illegal jurisdiction does not wholly fall on the government of Charles," implying that it does fall partly. But what are the facts? Does Mr. Gibson deny that an unusually large number of cases were withdrawn from the jurisdiction of the Common Law within that of the Star Chamber? And what is this but an increase of the power of the Star Chamber? In what conceivable way

could the power of a court whose jurisdiction was arbitrary, be increased except by that increased frequency and severity of its exercise which Mr. Gibson himself admits? Let me put a case. The House of Commons sustains, in the theory of the Constitution, precisely the same relations to the Crown and to the House of Lords as it did a century ago. Would it be *therefore* inaccurate to say that the House of Commons has, with relation to the Lords and the Crown, more power in 1874 than it had in 1774?

4. In the same paragraph there is a statement to the effect that the Petition of Right asserted, among other things, the illegality of tonnage and poundage. Your reviewer thinks this statement sufficiently answered by saying that the Petition of Right "makes no mention of tonnage and poundage." To this I reply that in the belief of Parliament, whose work the Petition of Right was, the illegality of tonnage and poundage was declared by the Petition of Right. If he still disputes the propriety of the word "assert," I refer him to Webster's Dictionary, where "assert" is defined:—
1. To declare positively, and with assurance.
2. To maintain or defend by words or measures.—
So much for the "errors."

II. The "inaccuracy" discovered by your reviewer is a very notable one. He finds in the Extracts a passage to the effect that "the Oriental conception of the Hebrew God had stamped itself on the minds of a Western people like the English," &c. Corresponding to this he finds the (necessarily) brief statement in the Tables:—"Puritan conception of Deity said to be Arabian." Then he goes on: "These kinds of inaccuracy are bad enough." When your reviewer condescends to state the reasons he may be assumed to have for describing this as an "inaccuracy," I shall be prepared to state the many reasons I have for saying that it is not.

III. I have, it appears, "decidedly signalled" myself "in a brief paragraph relating to literature," by omitting all mention of dramatic poetry. Mr. Gibson does not state that this brief paragraph relates to the period (1640-60) of the Parliamentary struggle with the King, of the Civil War, and the Puritan domination. That the "dramatic literature" produced (not merely first printed) at a period when the drama was under proscription was such as to claim notice in a condensed statement of typical facts, may be left to Mr. Gibson to show.

I have now dealt with all the *specific* accusations I can find: innuendoes are unanswerable.

If I say a word in conclusion on an accusation which is not specific, it is because it appears to be unmistakable. The drift of the closing sentences of the article is that the work chiefly made use of in the compilation of *Descriptive Sociology* was the *Pictorial History of England*. Of the character of this representation your readers may judge for themselves by examining the extracts which form the bulk of the volume. Here it will be enough to say that the only part of the work which your reviewer seriously attempts to criticise—that dealing with constitutional history—was compiled mainly from the writings of Kemble, Freeman, Stubbs, and Hallam.

JAMES COLLIER.

Academy Office, 43 Wellington Street, Strand.
January 20, 1874.

With regard to Mr. Herbert Spencer's complaint, that Mr. Gibson assumes that his Sociological theories hitherto published are based upon Mr. Collier's work, it is of course exceedingly important to learn that they are not. But I do not conceive that the reviewer intended to say anything different from what Mr. Spencer says himself, viz. that the compilation was made at first "solely to facilitate" his own work, and afterwards published to aid all students of social science "in testing such conclusions as they have drawn and in drawing others." "Constructing and testing," are Mr. Gibson's words; "testing and drawing," are Mr. Spencer's. I don't think there is any specific allusion to those

of Mr. Spencer's theories which have been published; but generally to the mode of working which he seems to have adopted since he took Mr. Collier into his employment.

The reclamations of Mr. Collier I have thought it best, for the satisfaction of Mr. Spencer's own mind as to the justice of the strictures made by Mr. Gibson, to place in the hands of a person especially and minutely conversant with the period of history to which they relate—and subjoin his report.

EDITOR.

I have been requested by the Editor to look over Mr. Collier's letter and to give an opinion on the points raised by it.

1. It is certainly to be regretted that the words "declared illegal" were omitted. But the sentence as Mr. Collier gives it, "Intervention of King in Courts declared illegal," though it cannot be said to be literally untrue, is entirely worthless, because nobody would be likely to guess from it or from the quotation from Fischel at p. 16, that what really happened was not that an intervention which had been customary was declared illegal, but that a proposal made for the first time by Bancroft, and backed by James, that the King should intervene, was nipped in the bud by Coke. The original authority is *Coke's Reports*, part xii. p. 63:—

"And the judges," he says, "informed the King that no king after the Conquest assumed to himself to give any judgment in any cause whatsoever which concerned the administration of justice within this realm."

Anyone who drew conclusions from the statement of Mr. Collier in ignorance of this fact would be likely to shoot very wide of the mark.

2. The right of Mr. Collier to complain of the misprint "legislation" for "legislative" may be fully admitted, and there is another misprint of "1603-1605" for "1603-1625," which he has not noticed.

I. 1. The supposition that Mr. Collier referred to the reports in the Council Registers seems to me to be fairly based upon the fact that these are the only reports known to exist. That the Secretary told the King what passed in his absence, or wrote letters to be communicated to the King, is something quite different. Mr. Collier doubtless found his authority in a passage of Fischel, who refers to Clarendon. But the passage in Clarendon ought to be definitely quoted, and it will then be time enough to consider what he meant. At all events, it is a fact that when the King was absent from London in 1627, the Lord President, and not a Secretary, wrote to let him know what had passed in the Council. We also have the orders issued by Charles I. for the regulation of Council business, entered on the Council Register, Nov. 8, 1630. These orders also contradict what Mr. Collier says about the Secretaries being "still subordinate there." They are directed to do things in the Lord President's absence which he would have done if he had been present, and it therefore looks as though they were empowered to act, after a fashion, as Vice-Presidents. The Lord President, for instance, had to certify the correctness of the clerk's reports for the Register. If he was absent, a Secretary was to do this for him, which is probably the grain of truth to be found in Mr. Collier's account. Nor have I ever met with a hint in the correspondence of the time of any subordination. There is nothing of the kind in the Earl of Salisbury's paper on "The State and Dignity of a Secretary of State's Place," printed in the *Harleian Miscellany*, ii. 281.

2. Mr. Collier is quite right in quoting Clarendon to show that the name Cabinet Council was used in the reign of Charles I., but as he gives no reference it is again impossible to verify his quotation without great waste of time. I find, ii. 99 (Oxf. ed.): "These persons made up the Committee of State (which was reproachfully after called the juncto, and enviously then in

Court the Cabinet Council), &c." This is evidently a mere nickname, just as we might say "tea-room council" of any private confabulation of members of the Commons.

It is more important to ask whether the thing corresponded with our modern Cabinet Council, not in all particulars, but in the main. And as Mr. Collier does not apparently stand up for the Commission on Spanish affairs in James's reign, or for the Committee on Foreign Affairs of 1625, the issue is narrowed to the meeting of which Clarendon speaks. It is to be observed that in 1640, the time to which Clarendon refers, the King was absent in the North, and that nine privy councillors meeting informally in his absence to read despatches, discuss measures to be taken, and then summoning the Council to empower them to act as they thought fit, would seem rather to resemble a Regency than a Cabinet. The question, therefore, is whether Mr. Collier is justified in baldly stating, "Cabinet Council exists apart from main body or Privy Council," knowing what ideas will be inevitably attached by his readers to so well-known a word. There is also a further question whether he is excused by the fact that he has quoted Hallam's *qualified and therefore correct* statement in another part of the book. My own opinion is that he ought to have followed his authority more closely.

3. Here it appears that the question is what Mr. Collier meant when he said, "Power of Star Chamber increased." Clarendon, indeed, says that it and the Council enlarge their jurisdictions; that they set higher fines, and interpreted offences against proclamations as offences coming within their jurisdiction. The powers of the Star Chamber were not capable of indefinite increase, but were limited by statute, and what was done was to strain the statute according to its own notions of what it was allowed to do. The usual statement which Mr. Collier has taken hold of that the Star Chamber was "a court whose jurisdiction was arbitrary," does not mean, as far as I can judge without being a lawyer, that it could do anything it pleased, but that it decided without a jury. It could not, for instance, hang a man. No new powers could be acquired by it excepting by Act of Parliament. Clarendon may again be usefully quoted:—

"They who look back upon the Council-books of Queen Elizabeth and the acts of the Star Chamber then, shall find as high instances of power and sovereignty upon the liberty and property of the subject as can be since given" (ii. 154).

The question again is, Whether Mr. Collier's words do not imply more than Clarendon admits? This question I am disposed to answer in the affirmative.

4. It is quite natural that Mr. Collier should believe himself in the right, as he has the House of Commons (*minus* Eliot, who was absent) on his side. But my belief is, that the House of Commons was wrong, and that Charles was right. The whole contention of the Crown lawyers ever since the great debate of 1610 had been that Customs' duties were not included in such words as those introduced into the Petition. Coke and Selden were wide enough awake to know this; and if they had meant to include tonnage and poundage, they would have said so. Nor is it strange that they did not mean to include it. A separate Tonnage and Poundage Bill was introduced in the beginning of the year, and they hoped to get out of their difficulties on that head independently of the Petition. We are able to refer to the full debates of this session—at least in MS.—and I believe I am right in stating that no single member ever suggested that the Petition would cover the case of Tonnage and Poundage. After the Petition was granted, the Commons, not getting the settlement by Bill, fell back upon the assertion which Mr. Collier adopts. But, though they were right economically, it appears to me that they were completely wrong in holding that either they or Charles had in-

tended the concession to be made by the Petition.

II. I pass over the identity Mr. Collier seems to offer to establish between the Hebrews and the Arabians.

III. If Mr. Collier will look at his own words again, he will see that, though the paragraph to which he refers as excluding all mention of dramatic poetry because of the Puritan proscription, does refer to the period 1640-1660, yet the section which refers to poetry is distinctly headed 1630-1688. Perhaps Mr. Collier is right in thinking that this is the paragraph to which Mr. Gibson referred, though from his language he seems to be speaking of the one before it, which runs as follows:—

"*Literature*.—1593. *Arcadia*, first scholarly prose fiction. 1590. *Faery Queene*. 1586-1612. Historical and topographical poems. 1597. First satires. 1599. First philosophical poetry. Many lyrics and sonnets. Tragedy chiefly heroic; comedy remote, with beginnings of modern description. Poetry exuberant and formless; no prosodial system."

Tragedy and comedy are certainly mentioned, but who would have supposed that this is the age of Shakespeare?

In conclusion, I would say that any objections taken to Mr. Collier's work ought not to be regarded as implying any want of appreciation of the value of Mr. Herbert Spencer's work. Students of history and students of sociology can be of such great assistance to one another, that it is a pity that they should meet only through the intervention of a third party. Human life is short, and it would be ridiculous to ask Mr. Spencer to study Rushworth and the State Papers for himself. But I am afraid that he must at least study Hallam and Clarendon for himself, if history is to be of any use to him, though it will always be well for him to keep in mind that "Kemble, Freeman, Stubbs, and Hallam" are not first-hand sources of information, but only interpreters of authorities. For instance, Mr. Spencer would do well to open Clarendon at the passage about the Star Chamber, already quoted; and he will know more that will be useful to him for that great forthcoming work on Sociology, which I sincerely hope some day to have the pleasure of reading, than is to be found in all that Mr. Collier has to say about the powers of the Star Chamber. Clarendon's view of the mischief is that it resulted not from an increase of powers, but from partisanship and passion in the judges. They were no longer calmly doing their best for England according to their lights. They were urging their own sectarian views. Transfer this to the whole of Charles's government, and you have the key of the entire change which was then passing over society. The Puritan revolution was a reaction against this state of things. Mr. Spencer's mistake has been, that from want of familiarity with historical research, he has under-estimated the amount of judgment required to form a good selection of facts, and to make the first generalisations from them. This sort of thing cannot be done to order. Mr. Collier is evidently a most painstaking man, and has worked conscientiously at the enormously hard task he has been set to do. But as far as I can judge from an examination of the portion relating to the part of history with which I am immediately acquainted, I do not see any reason to differ materially from the estimate formed by Mr. Gibson. Indeed, I doubt very much whether any man living is capable of treating the whole history of England satisfactorily in the way proposed to Mr. Collier.

SAMUEL R. GARDINER.

THOMAS CHAUCER.

Jan. 17, 1874.

Allow me a word of explanation, that I may not appear to have committed the mistake to which Mr. Furnivall alludes. My words are (pp. 115, 116):—

"The relationship of Thomas Chaucer to the poet has long been called in question. Speght, the editor of Chaucer's Works in 1598, remarked 'that some held opinion that Thomas Chaucer was not the sonne of Geoffrey;' and Tyrwhitt added to this observation, 'there are certainly many reasons which might incline one to that opinion.' Very recently, Mr. F. J. Furnivall has stated that there is so much indirect evidence against the supposition that he was 'the son or any relative of the poet Chaucer . . . as almost to amount to proof of the absurdity of the hypothesis.' Mr. [cor. Dr.] R. Morris, who, in the first edition of extracts from the *Canterbury Tales*, edited by him for the Clarendon Press Series, called the poet's wife 'the daughter,' has described her more cautiously in the second as 'supposed to be the daughter,' of Sir Paon de Roet, upon the settlement of which question the value of the evidence to be derived from the coats-of-arms on the tomb of Thomas Chaucer depends."

ED. MARSHALL.

SHAKSPERE'S PASTORAL NAMES.

It occurs to me, after reading Mr. Hales's letter (ACADEMY, January 10) on the name "Melicert" given to Shakspeare, that Chettle may have chosen to apply to him the surname which the Greeks assigned to Simonides on account of the melody of his verse. Suidas writes about him, *ἐπεικλήθη Μελικέρτης ἐὰν τὸ ἡδύ*. Though the play on the similarity between *Μελικέρτης* and *μελικήρτης* is not a very good pun in Greek, a scholar of the sixteenth century who had noticed the paragraph in Suidas, and who recognised in Shakspeare the qualities which the ancients admired in Simonides, might have found it suit his purpose to call Shakspeare "Melicert," especially as the name itself is euphonic.

J. A. SYMONDS.

IS AETION SHAKESPEARE?

Aberdeen, January 19, 1874.

SIR,—In the ACADEMY of January 10 Mr. J. W. Hales explains the meaning of the name Aetion, and treats it as being in all probability a pastoral name for Shakespeare. The explanation is obvious enough, and it would doubtless be pleasing if we could set off Spenser's "Eaglet" against Greene's "upstart crow beautified with our feathers;" but one cannot help fearing that in appropriating the complimentary "Aetion" for Shakespeare we aggrandise the poet before his time, at the expense of a humbler claimant. It seems to me that the claims of Michael Drayton are at least equally probable, and that they have not received full justice. The objections commonly looked upon as fatal to Drayton—that he "had published nothing in an heroic strain even in 1595; and, if he had, still it would be difficult to assign any meaning to the assertion that his muse did, *like himself*, heroically sound"—proceed upon imperfect information (Craik's *Spenser and his Poetry*). Drayton's *Harmony of the Church*, published in 1591, might well be called heroic and full of high thoughts, containing as it does metrical versions of the most sublime Hebrew songs of praise and triumph: and Drayton's assumed poetical name was *Rowland*, a name that sounded in those days much more heroically than *Shakespeare*.

It may, however, be urged that Drayton in the preface to his *Harmony of the Church* expressly disclaims invention, and professes to translate as exactly as he can. But that, perhaps, is putting too fine a point on Spenser's compliment. I am not by any means sure that even if we except the *Harmony of the Church* altogether, Spenser would not have found a justification for his epithets in Drayton's pastoral poetry. There is prefixed to Drayton's *Endymion and Phoebe* (1594) a commendatory sonnet signed "E. P.," which contains epithets in remarkable harmony with what Spenser says of Aetion:—

"Rowland, when first I read thy stately rhymes,
In shepherd's weeds when yet thou livest unknown,
I then beheld thy chaste Idea's fame
Put on the wings of thy immortal style.

Thy fiery spirit mounts up to the sky,
And what thou writest lives to Eternity."

In trying to interpret these old allusions, we must always be on our guard against the danger of importing our own ways of looking at things: and such an evidence as this of what Drayton's friends felt warranted in saying about him, is of more value than almost any amount of speculation as to what we should have considered proper to the circumstances.

Again, it may be said that if Spenser had wished to compliment Drayton, he would have used his own name *Rowland*. But that Spenser should have called Drayton *Aetion* instead of *Rowland* is not more inexplicable than that he should have called Shakespeare *Aetion*, and the name not have been adopted by subsequent panegyrista. The Arcadians of those days were not limited to one name. Even *Astrophel* (Sir Philip Sidney) was lamented under the name of *Willie*.

It is noticeable that Lodge, in an enumeration of the chief poets in 1596, mentions Drayton next after Daniel, and does not mention Shakespeare: and it may fairly be asked whether Lodge would have done so had Spenser given his authoritative recognition to Shakespeare, and not to Drayton.

W. MINTO.

THE SPELLING OF SHAKSPERE'S NAME.

I have been taken to task by several old Shakspearean students for spelling our great poet's name as he spelt it himself, SHAKSPERE, and not as some of his contemporaries spell it, Shakspeare or Shakespeare. The opinion evidently prevails among some folk that though the poor man could write plays, he did not know how to spell his own name. The fact is, as Sir Frederic Madden put it, that there are only five unquestionably genuine signatures of Shakspeare's in existence,—the two on his Stratford conveyance and mortgage, and the three on his will. About four of these there can be no question; they have neither an *e* after the *k*, nor an *a* after the *e*. The fifth is a little difficult to read. Many of the lovers of *eare* say that the last three letters are *are*; but, having had some experience in MSS., I say, without a doubt, that these letters are *ere*. The *e* preceding the *r* has the same shaped top as the final *e*, though a longer base. Between these two like-shaped *e*'s, a wavy stroke has been inserted for the *r*. Thus, neither the spelling "Shak" with *e*, nor "spere" with *a*, has really any autographic authority in its favour. Those who maintain either, do so in defiance of the plainest evidence; and, as a matter of course, they grumble against those who act on the evidence. Neither the practice of Shakspeare's friends, critics, or printers, nor the possibly spurious autographs in books never proved to be his, can stand for a moment against his own unquestioned signatures to legal documents. SHAKSPERE, then, is the right spelling of the poet's name.

F. J. FURNIVALL.

THE NEW SHAKSPERE SOCIETY.

MR. J. P. COLLIER'S letter is interesting as an illustration of his adherence to his old method of treating his originals. The ACADEMY said: "The New Shakspeare Society is to have a fresh series of publications added to the five named in its director's prospectus," and then, evidently on the authority of one of the journal's own contributors, named the books. Mr. Collier, as is his wont in like matters, treats "these particulars" as taken from "your abstract of the Prospectus of the Director of the New Society," from which you had expressly excluded them. This is a very slight exercise of Mr. Collier's "notorious daringness of invention that has made him read imaginary lines into MSS., and spelling into words, and has rendered him a wonder and warning to the editors of this age," on which I commented in my *Andrew Boorde*, pp. 71-2, notes, 1870.

Seeing that Mr. Collier is liable to such flights

of fancy as made him print, for instance, a passage in Henslowe's *Memorial* thus:—

Original.

The truth is right honorable, that one Lodge beinge about a yere nowe paste arrested within y^e Libertie of the Clincke (where I am a dweller,) at y^e sute of y^e said Toppin vpon an acc^{on} of debte, and havinge of me some knowledge and acquaintance requested me to be his bayle.

Collier.

The truth is, right honorable, that one *Thos.* Lodge beinge aboute a yere nowe paste arrested within the Libertie of the Clinck (where I am a dweller) at the suite of the said Toppin, upon an action of debte, and havinge some knowledge and acquaintance of him as a player, requested me to be his bayle.

It is obvious that the New Shakspeare Society cannot, in fairness to its subscribers, reprint Mr. Christie-Miller's Ballad from Mr. Collier's print, without asking Mr. Christie-Miller to allow them to collate that print with the original, and ascertain that Mr. Collier was not in an imaginative or fanciful mood when he copied it. The occurrence of the product of this mood in Mr. Collier's print of Dulwich letters, &c., and its leading Mr. Collier to take plainly forged Ellesmere documents, Perkins Folio, &c., as genuine, have made, and must make, all Shakspearean students distrust every text Mr. Collier has printed or reprinted, till it has been verified by the collation of some prosaic person who sees only what is in his original, and does not confuse his fancy's creations with it.

That the wrong dates to the Tracts Mr. Collier mentions, ever appeared in "the Prospectus of the Director of the New [Shakspeare] Society" I can positively deny, as I have now copies of the Third and Fourth Proofs before me. In the Fifth, dated Jan. 2, 1874, the dates are given as follows: "Three Shakspeare Allusion-Books—Greenes *Groatesworth of Wit* [1592], 1596; and Henry Chettle's *Kindharts Dreame* [1593], and *Englandes Mourning Garment* [1603], edited by C. Mansfield Ingleby, Esq., LL.D." It was on Sunday, Dec. 21, 1873, that Mr. Henry Huth kindly lent me his original copies of these three tracts. Mr. Collier, when finding fault with the date 1596 attached to Greenes *Groatesworth of Wit*, as the book to be reprinted, knew perfectly well that that edition only is in existence, no copy of the edition of 1592 being known. Again, when Mr. Collier asserted of "Henry Chettle's *England's* [that is, *Englandes*] *Mourning Garment* . . . that, in figures on the title-page, it bears the date of 1603," he had either fallen into one of his imaginative moods, or his copy (if he has one) differs from Mr. Henry Huth's, which, as the friend in whose hands it now is, says, "has neither date nor name at the beginning or end. But the penultimate two leaves set forth or end. 'The Order and Proceeding at the Funerall' &c. of Elizabeth 'To the Cathedrall Church of Westminster: the 28 of Aprill 1603.'" And at the end of this Order is "To the Reader," 5 lines, "Farewell. Hen: Chettle." F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 24,	3 p.m.	Royal Institution. Professor Croom Robertson on "Kant" (iii.).
	"	Crystal Palace Concert. (Sims Reeves and Dr. Stainer.)
	"	Saturday Popular Concert. Beethoven's Serenade Trio. (Hallé and Madame Norman-Neruda.)
	5.45 p.m.	Royal Botanic. (Inner Circle, Regent's Park.)
MONDAY, Jan. 26,	1 p.m.	Sale of Books at Puttick and Simpson's; and of two collections of Oriental and English coins at Sotheby's.
	4 p.m.	London Institution. Mr. John Evans, F.R.S. "On Ancient Stone Implements."
	7 p.m.	Entomological (Anniversary); Institute of Actuaries.
	8 p.m.	Monday Popular Concert (Brahms' Pianoforte Quartet).
	8.30 p.m.	Geographical. Lieut. Baker on the Khedive's Expedition into Central Asia.
TUESDAY, Jan. 27,	12 noon.	Sale of old china and furniture at Bonham's.
	3 p.m.	Royal Institution. Professor Rutherford on "Respiration" (iii.).
	8 p.m.	Civil Engineers' Anthropological (Anniversary).
	8.30 p.m.	Medical and Chirurgical.

WEDNESDAY, Jan. 28,	1 p.m.	Society of Arts. Professor Ansted "On the Coal and Iron-fields of Virginia." Archaeological Association.
	"	London Ballad Concert, St. James's Hall.
	7 p.m.	London Institution. "Recent Assyrian Discovery," Rev. Sayce, A.H.
THURSDAY, Jan. 29,	1 p.m.	Sale of old English china at Sotheby's.
	3 p.m.	Royal Institution. Professor Duncan on "Palaeontology" (iii.).
	8.30 p.m.	Antiquaries.
FRIDAY, Jan. 30,	8 p.m.	Royal Institution. Sir Julius Benedict on "Weber and his Times."

SCIENCE.

On the Origin and Metamorphoses of Insects.
By Sir John Lubbock, Bart., M.P., F.R.S., &c. (Macmillan & Co.) Nature Series.

THIS is a most interesting little book, which will be very acceptable to the philosophical naturalist, and to those general readers who are tired of the wonders of insects and that kind of literature. It is not too learned for the majority of the insect-loving, or for those who dabble with pins and cork, and pursue practical entomology. Moreover, there is abundance of well-written and thoughtful matter in some parts of the work which will be enjoyed by advanced biologists. Commencing with a popular chapter on the classification of insects, which is followed by one on the influence of external conditions on the form and structure of larvæ, the book treats consecutively of the nature of metamorphoses, the origin of metamorphoses, and finally of the origin of insects.

The question has arisen in the minds of most naturalists who know something of geology, whether the first insects submitted to those changes in form, structure, and habit, which constitute metamorphosis. And such a question leads to those of what were the first insects, and from what earlier forms were they derived? Sir John Lubbock points out that greatly as the mature insects of most of the great groups differ from each other, still their larvæ have much in common, and in many instances resemble a typical form, consisting of a head, a three-segmented thorax, with three pairs of legs, and a many-jointed abdomen, often with anal appendages. Such a form exists, without suffering but slight change in its life-cycle, in the genus *Campodea*, and the author considers it to be the living representative of a primeval type, from which all the great families of insects have derived their origin. Its ancestry was humble enough, according to Sir John Lubbock, for it was probably derived from a less highly developed form, resembling the modern Tardigrade, a smaller and much less highly organised being, which has been successively placed amongst the *Acari* and the *Rotatoria*. On the other hand, Fritz Müller considers that the water-breathing *Crustacea* must be regarded as the original stem from which the insects arose, and argues as follows:—Neither the Nauplius nor the Zoëa of the metamorphic *Crustacea* has the normal number of extremities of the crustacean class. Like the larvæ of those spiders which undergo metamorphosis, they have six legs—the three pairs of extremities which characterise the true insects as a class. Moreover, the mouthpieces of the immature representatives of the different classes are of the same number, and the true insects, like the Zoëa of *Crustacea*, have no appendages

to the abdomen, and have mandibles without palpi. Fritz Müller has pointed out that the *Orthoptera*, with larvæ, which have eleven segments in the abdomen (and not nine, as in the *Lepidoptera*), agree with the rudimentary prawns, and with the higher *Crustacea* in the number of the segments. He notices also that in the *Orthoptera* and the *Crustacea* the egg-orifice and the vent are placed on different segments, and not on one particular ring. Fritz Müller believes that there were perfect insects like the non-metamorphosing *Orthoptera* before larvæ and pupæ; but this is hard to credit, especially as there are such things as larvæ which propagate by ova. It seems more probable that a larva with the same number of extremities as its crustacean ancestor, and which moreover moulted, was the first insect form, and it must therefore have been more or less vermiform, and probably aquatic in its habits.

In estimating the bearings of insect metamorphosis with regard to the slow changes which appear to have occurred during the formation of new species out of varieties, Sir John Lubbock points out that if great changes take place in insect form and method of life during a few days, it is hard to be denied the right of drawing upon geological time in explaining the derivation of one species from another—the structural alteration being less than that which occurs in metamorphosis—by the theory of descent with modifications by natural selection. The nature of the phenomena and the probable cause of metamorphoses are very well and clearly stated, and it is to be regretted that the size of the work appears to have prevented a chapter on the more important alterations in the nervous, digestive, and tracheary systems which accompany the external changes. The cause of the metamorphoses is thus stated, as a conclusion upon some preceding considerations:—

“The occurrence of metamorphoses arises from the immaturity of the condition in which some animals quit the egg.”

If this view be taken, it follows that the imago should have been developed within the egg and should have escaped, furnished with wings and reproductive organs, had there been no necessity for metamorphoses. This assumes that the imago in every instance is the perfect insect. No one will admit that the female *Psyche helix* or the female winter moth are more highly organised than their larvæ. It is not readily admitted that there is any great superiority in the organisation of the female Vapourer over that of its active larva. It is not sufficient to say that a winged insect must be more highly developed than one which has no wings, but which has certain other locomotive organs besides powers of digestion, assimilation and web-secreting, not possessed by the imago. The larvæ of some of the *Orthoptera*, which do not undergo metamorphoses, are not more highly developed and less embryonic than the larvæ of *Myrmelion* or of *Æschna*, which become pupæ and subsequently imagines.

It is evident that the larvæ of some insects which are metamorphosed are much less perfect, and in this sense more embryonic than others, but the compensating metamorphosis

does not occur any the sooner. Certainly there are many exceptions to this “cause” in the insects and in other Invertebrata, which have a complicated life-cycle. One feels tempted to ask what is the cause of the immaturity of condition in which some animals quit the eggs, as well as to demur at many active larvæ being thought immature. The cause of metamorphosis probably bears some reference to the potential energy which exists in organisms, and which, under certain circumstances, enables them to undergo modifications in their structures. Probably the active cause was an unusual external physical condition which threatened the life not only of the individual but of the species also. It is evident that many forms of metamorphoses are adaptations to meet changes in temperature, season and food supply, although it must be admitted that the changes in form of some insecta do not appear to have any relation with present and existing physical conditions. Sir John Lubbock points out the complicated metamorphoses of some of the parasitic insecta, and nothing is more evident than the relation which their changes of form and habit bear to the peculiar life-cycle of the victim. Yet the parasitic life was not from the beginning, if there is any truth in evolution, and it was determined by the force of circumstances, the potential energy being brought into play.

The author pays much attention to the relations of metamorphosis and alternation of generations, and endeavours to define their biological value. The well-known works of Allman and of Hincks on the *Hydroida* are frequently quoted, and their illustrations given. He appears to insist that the two phenomena are closely allied, and that certain insect life-cycles are alternations of generations. We find the following passage repeated more than once:—

“When the external organs arrive at this final form, before the organs of reproduction are matured, these changes are known as metamorphoses; when, on the contrary, the organs of reproduction are functionally perfect before the external organs, or when the creature has the power of budding, then the phenomenon is known as alternations of generations.”

Consequently Sir John considers that the flies which produce viviparous larvæ, *Cecidomyia* for instance, undergo alternation of generations. Following the same idea, the egg-bearing larvæ of *Chironomus* have a corresponding life-cycle. Yet these larvæ undergo the changes of form which are known as metamorphoses. In his introduction, the author remarks on the variety of opinions respecting these interesting biological questions, and it certainly is very pleasant to read page after page of firmly expressed opinion without meeting with an unkind remark. He disarms criticism, but he evidently anticipates opposition. It must, therefore, suffice to assert that the life-cycle of such a larva as *Cecidomyia* or *Chironomus* refers to an ancestral peculiarity. The first insects were in the form of larvæ and reproduced as such. The metamorphoses were superadded. But naturalists consider the phenomena of metamorphosis and of alternation of generation as parallel but by no means identical biological matters, and it appears that Sir John

really holds this view, subject to certain exceptions.

It is certainly very surprising that closely allied forms of insects should differ in the degree of their metamorphosis, and that some should not undergo other changes than those of ordinary growth accompanied by skin-shedding. Closely allied insects which undergo the same kind of metamorphosis differ in the details of the changes, and in the times and duration of the stages. In fact, very few insects lead the same kind of life-cycle. Clearly, identity of structure has nothing to do with identity of kind of metamorphoses, and therefore the phenomena which have been so ably considered by Sir John Lubbock must be determined by other biological laws than those which regulate ordinary individual progressive development.

If every organism has a force potential to it which determines variation in the face of unusual physical conditions, it is not unreasonable to assert that amongst several groups of the Invertebrata there is a potential force by which minute and great changes of structure may occur in order to preserve the species. It appears very reasonable to assert that the ancestor of the insecta was a freshwater crustacean, which submitted to metamorphoses, and that by ordinary variation it assumed the characters of a larva furnished with internal tracheæ and external respiratory filaments. Such a form might have resembled *Campodea*, and when adverse external conditions arose, instead of succumbing to them, the ancestral potentiality for metamorphosis was utilised and a slight but useful, and therefore transmissible change of form and habit occurred. Every insect fauna is formed of a great mixture of indigenous and sporadic species, and these have a geological ancestry; therefore it is to be expected that very different times for metamorphic changes will be found to occur in very similar species. As Sir John Lubbock admits the extent of latitude that exists for many opinions on the subject of the origin and metamorphoses of insects, it is to be hoped that he will, sooner or later, give us the advantage of his intelligent criticism and original ideas in a volume worthy of his name, and to which this small book will be the introduction.

P. MARTIN DUNCAN.

On some Pahlavi Inscriptions in South India.
By A. C. Burnell. (Mangalore: printed for private distribution.)

In the first part of this pamphlet Mr. Burnell has collected all the notices he can discover regarding the existence of early Christian colonies in India, commencing with those which are merely legendary, and then proceeding to such as are really historical, and to the evidence of such contemporary records as copper-plate grants and inscriptions. The second part is devoted to a detailed account of the Christian crosses with Pahlavi inscriptions in Southern India, with a notice of the Pahlavi signatures to a copper-plate grant, quoted from Professor Haug's Essay on Pahlavi.

Passing over the legends of the Apostle Thomas having founded seven churches in Malabar, of a Kanân Tommâ having preached

there, and of Mâr Sâphor and Mâr Aphrottu (both Persian names) having come to India from Babylon, Mr. Burnell observes that the first historical notice of a Christian mission to India is that of certain Manichæans from Persia. Mânî himself wrote a *Greater Epistle to the Indians*, and the persecution of his followers, after his execution in A.D. 272, led probably to the emigration of many of them to India. Cosmas Indicopleustes, in the sixth century, mentions Christians as residing in Ceylon and India; and the Arab geographer Abû Zaid, early in the tenth century, alludes to Jews and Manichæans in Ceylon. A copper-plate grant in Tamil-Malayâlam, now in the possession of one of the rival Syrian metropolitans at Kottayam in Travancore, is an endowment to the Christian church at Cranganore by one Marvân Sapir Iço, and was attested not only by Indian signatures, but also by Arabs in Cufic, and by Persians in Pahlavi and Hebrew characters; some of these Persians may have been Mazdayasnians, and others Jews, as the names Auharmazd and Abraham occur among the signatures. This grant is believed to date from the early part of the ninth century, and the words used in it for "Christian" are *tarišâ* and *tarussâ*, evident variants of the Persian *tarsâ*, which occurs in the form *tarsâk* in the later Pahlavi (the Christians being called *tarsâkân* in the tale of *The accursed Abûlsh*).

Mr. Burnell remarks that all the trustworthy facts he has been able to collect indicate that the Christian settlements in India, down to the tenth century, were Persian, and probably, therefore, Manichæan or Gnostic; while the Syrian (Nestorian and Jacobite) Christians must have settled in India at a rather later date, as they are chiefly mentioned by the mediæval travellers, especially by Friar Odoricus and Nicolo Conti.

It is to the earlier, or Persian, Christians that the bas-relief crosses with Pahlavi inscriptions must be attributed; these were formerly numerous in Southern India, according to the *Viaggio all' Indie orientali* of P. Vincenzo Maria di S. Caterina da Siena, who was a papal envoy to Travancore in the seventeenth century; and he specially describes one cross at Cranganore (now probably buried under the ruins of that town) and another at Meliapor (the Mount) near Madras. Mr. Burnell gives lithographs of this Mount cross, and of one in the old Syrian church at Kottayam, the former taken from a photograph; he also mentions a third cross which he has seen in the same church. The Mount cross was found by the Portuguese, about A.D. 1547, whilst digging amongst the ruins of former Christian buildings, for the foundations of the chapel over whose altar the cross was afterwards fixed. It is sculptured upon a slab of the ordinary trap-rock, about four feet high and three wide; the extremity of each limb of the cross is ornamentally enlarged, and the lower limb, which is not much longer than the others, stands upon a three-stepped pedestal, between two petal-like carvings which rise from the same pedestal, so that the cross appears to be standing in the section of a cup, or expanded flower; above the upper limb of the cross a bird hovers head-downwards; all this is sculptured in relief upon

a sunk panel, bounded on each side by a cushion-headed column, like those in the Elephanta cave, and by an ornamental semi-circular arch overhead, springing from the capitals of the columns. Outside these sculptures the Pahlavi inscription is cut into the flat surface of the slab, in a single line down each side, and semicircularly above the arch; it is divided into two unequal portions by a cross and dash; the longer portion, in which the bottoms of the letters are turned towards the cross, extends over three-fourths of the arch and down the side to the left of the observer; the shorter portion, in which the bottoms of the letters are turned away from the cross, extends down the side to the right, and owing to the reversed position of its letters it can be read from the same point of view as the longer portion, which appears as an upper line with the shorter line below it. The Kottayam cross differs in ornamentation, and stands upon a higher pedestal, whose foliage is curved downwards, instead of upwards; the bird hovers above the cross, but the sunk panel has no ornamental border, and the arch is pointed; the inscription appears to be identical with that at the Mount, and similarly situated and divided, but it is obscured by whitewash, and is not allowed to be examined very closely. The other cross in the same church has only the longer portion of the Pahlavi inscription, but it has also this sentence inscribed upon it in Syriac: "Let me not glory except in the cross of our Lord Jesus Christ" (Gal. vi. 14), which is probably a rather later addition.

Mr. Burnell, who is well aware of the difficulties of Pahlavi decipherment, proposes the following as merely a first attempt at explaining this inscription (omitting the unexpressed vowels): (shorter line) *yîn rjyâ mn vn drd-i dnmn*: (longer line) *mîn amn mshihâ af alhâ-i mîm af rshd-i aj asr bôkht*; (translation) "In punishment (?) by the cross (was) the suffering of this (one): (he) who (is) the true Christ, and God above, and guide ever pure." This reading of the inscription will hardly be accepted by Pahlavi scholars without considerable modification: thus, the particle *af*, "also," is inseparable in Pahlavi, and can only occur in combination with a pronominal suffix, as in the forms *afam*, *afat*, *afash*, and their plurals; again, *madam* is a Huzvâresh substitute for the Persian *bar*, a preposition before nouns, or used adverbially before verbs, but it is no adjective, not even in the passage *rad farhang-ê madam amûzam* (literally: "whilst I teach about a certain knowledge, or an epitome of learning"), which Mr. Burnell quotes as an authority; the word *alhâ* can only be read by supposing the letter *l* to be defective in the lithograph, and objections may be made to some of the other words. It is exceedingly easy to point out such defects, but it is not so easy to suggest any really satisfactory reading of the whole inscription, as only the three words *denman*, *madam*, and *bôkht* are indisputable. Mr. Burnell's interpretation from *drd-i* to *mshihâ* is probably correct, and his plan of reading the lower line before the upper one seems necessary, unless the longer line be taken as a question, and the shorter as an answer, or unless they be

considered as independent sentences. The longer line is comparatively easy, and may be read, with tolerable certainty, thus: *mîn âmen meshihâ-i avakhshâ-i madam-afâs aj khâr bôkht*; the word *meshihâ* being exactly over the centre of the cross in both lithographs. The shorter line is much more uncertain, and there is little chance of any two Pahlavi scholars agreeing about its interpretation; perhaps the most likely reading is: *sûllâ-i mîn van va dard-i denman*, where *sûllâ* stands for the Arabic *sulb*, "crucifixion," the change of a Semitic *b* into a Pahlavi *d* being not uncommon, and this *d*, when circumflexed, looks like a Pahlavi *z*, which is the letter shown in the lithograph. If these readings be admitted, two translations are possible: first, by taking the lines in their natural order, beginning with the upper and longer line, we have "What freed the true Messiah, the forgiving, the upraising, from hardship? The crucifixion from the tree, and the anguish of this." Secondly, by taking the lines in the reverse order, we have: "The crucifixion, &c., which freed, &c.," or, "which the true Messiah, &c., freed from hardship." Taking *van* as "a tree for execution," is no doubt objectionable, as the proper Pahlavi term is *dâr*, but the only alternative reading for *i mîn van va*, "from the tree and," is *i mîn nân*, "which henceforth is;" unless we suppose these words are a corruption of *i maranâ va*, "of the Lord and," or that they contain a proper name.

The Pahlavi characters in these inscriptions differ very little from those in the signatures to the copper-plate grant of the ninth century at Kottayam, of which Mr. Burnell likewise gives a lithograph; they also resemble closely those in the Pahlavi inscriptions at the Kanheri caves: these latter, however, have no connection with the Christian settlements, three of them being merely lists of the names of a party of Parsi visitors to the caves, commencing with the usual Zoroastrian invocation *pavan shem-i yazdân* (or *yêdâto*) "in the name of God," followed by the several Parsi dates corresponding to Oct. 10, Nov. 2, and Nov. 24, A.D. 1009; a fourth inscription is a mere fragment, dated a few years later.

It appears from Mr. Burnell's concluding remarks that he believes that much of the Indian learning has been derived from Persia; this is, however, a matter in regard to which an enquirer is very apt to be led astray by preconceived opinions, and it must not be forgotten that the Persian account of the revival of learning under Shâpûr I. (quoted from the *Din-kard* by Prof. Haug, in the appendix to his *Essay on Pahlavi*) states that much of it was imported from India.

E. W. WEST.

Modern English. By Fitz-Edward Hall, M.A., Hon. D.C.L. Oxon. (Williams and Norgate, 1873.)

THE author tells us in his Preface that "the object of this disquisition is to justify modern English, as well as to exemplify it," and he has disposed his subject-matter accordingly. The first question that arises is, of course, that we should know in what sense modern English requires justification. Per-

haps a few examples will best show this. We know that many new words, or many revivals of old words, are perpetually appearing and striving to gain acceptance, such as, a *talented person*, a *reliable authority*, a *break-down*, a *telegram*, or *utilitarian*. Some of these are often ugly enough; others, from a purist's point of view, are incorrectly formed, and so on. If they are ridiculously ugly or incorrect, they may perhaps be laughed down into disuse; but in a great number of cases, protest is of no avail, and those who are most jealous of the "purity" of English are liable to find themselves in the position of Mrs. Partington, when she attempted, mop in hand, vigorously to push away the Atlantic Ocean. Accordingly, Mr. Hall shows that our language, like every other language that possesses any vitality at all, is in a state of constant flux and change, and perpetually endeavours to renew its youth. The voices of critics are, in the main, but little heeded, and the continued progress of the language is as certain as it is irresistible. However much we may, in some instances at least, regret this, we should still be wise enough to yield to the logic of facts.

But Mr. Hall does good service in showing very plainly yet another matter. Not only have critics often protested in vain, but they have even done worse. They have frequently uttered the most dictatorial and presumptuous opinions upon matters respecting which they possessed no exact information. Nothing is more perilous than to assert a negative; to deny, *ex cathedra*, the previous existence of an apparently novel word. Certainly some of these negative assertions, as Mr. Hall shows, can be disproved in a manner that is almost ludicrous; and such writers as Coleridge, Landor, Gray, and sometimes Dr. Johnson (much as he is to be venerated), have let slip most ill-judged and unfortunate utterances. "It disturbs me to find in Southey," says Landor, "the word *re-write*. Properly, *re-* should precede none but words of Latin origin, though there are a few exceptions of some date and authority." Yet everyone knows that our language is full of hybrid words, and that *re-write* can hardly be dispensed with. The old prefix *ed-*, as in *eduiwan*, to renew, has practically been long dead, though said to survive in *t-wit*, from *ed-witan*, to reproach; so that we cannot possibly say *edwrite*, for who would understand it? On the other hand, it would be highly inconvenient to be saddled with the word *rescribe*, which after all would not perhaps express the true meaning. Again, Gray, in 1760, wrote, "*Elate* is a participle; but there is no such word as *to elate*, I imagine." It is amusing to see, in Mr. Hall's footnote, more than thirty references for its use at an earlier date, with the remark that "the references which follow are only a few to what I might give." His earliest reference is to William Watson, in 1602, and he cites ten instances from Dr. Johnson's *Rambler*, written in 1750-2, a book which it is reasonable to suppose that Gray may have seen. Again, "Sir James Mackintosh speaks of Parr's new-coined word *syllogize*;" yet it had appeared in Peacock's *Repressor*, before even the invention of printing. Numberless examples of a similar kind are adduced,

showing how exceedingly rash and shallow most of our critical writers have been in their statements respecting their own language; but what else could be expected, when Anglo-Saxon is still less known than Hebrew, and the study of it less encouraged; if indeed it can truly be said to be encouraged at all?

We do not say that we always approve of Mr. Hall's results, and it is much to be regretted that he should insert occasional references to a controversy concerning which most readers will not care one jot. He seems no more able to keep Mr. Grant White's name out of his books than Mr. Dick could keep King Charles out of his petition, though the relevancy in one case is not much greater than in the other. We fear that he also puts forward too prominently the notion that the nature of an Englishman is to "scorn" an American, which hardly makes a sufficient allowance for the fact, so frequently published, that both the Chaucer Society and the Early English Text Society have received such hearty support in America as to make them feel for ever grateful; whilst we positively assert, on the other hand, that Englishmen exist, from whose hearts a feeling of such silly scorn is entirely absent. This is one of the things which we hope the progress of time will develop yet more clearly.

Having said this, we must now draw attention to the main feature of Mr. Hall's book, which ought to ensure for it a most cordial reception, and renders it almost *indispensable* to the student of the English language. It abounds with a rich store of quotations such as has seldom been equalled. For every word that is discussed, there are crowds of references, all of them exactly quoted by volume, page, and line, and a large number of them dated. If ever a new English Dictionary, such as that proposed by the Philological Society, begins to appear, the editors might find, in this volume, hundreds of useful quotations to choose from, all ready to hand. If anything, the references are overdone; at any rate, the reader cannot complain that they are too few. Two lines of text on a page, with forty lines of notes below it, are of frequent occurrence; and we must give Mr. Hall credit for a most uncommon industry and for wide research amongst the writings of a whole army of authors.

But the most interesting remark is in the hint at the end of the Preface, that the author's materials are by no means exhausted. "Hitherto," he tells us, in conclusion, "only a small share of these has been turned to account; and whether the residue of this apparatus shall go the way of waste paper, circumstances must determine." We hope that the "circumstances" will be kind; as kind (which is a strong expression) as is the general feeling of sensible Englishmen towards their sensible brethren in America. And if King Charles—we mean Mr. Grant White—can be kept out of the next volume, we do not think that many readers will much miss him.

WALTER W. SKEAT.

A telegram states that Dr. Beke was to start directly for Akaba by steamer, and that the camels and caravan had preceded him over land.

LECTURES OF THE WEEK.

ROYAL INSTITUTION (Friday evening).

YESTERDAY evening Professor Sylvester gave a popular account of Peaucellier's remarkable discovery of a perfect parallel motion. In Watts' and all previous parallel motions the head of the piston-rod of a steam-engine does not describe a true straight line, but a figure of eight. Various attempts have been made to devise an arrangement of link-work connecting the piston-rod with the beam of a steam-engine in such a manner that the former shall move at each point of its path strictly in the direction of its own length, which, of course, cannot be the case unless every point in it describes an accurate straight line. Several mathematicians of the highest eminence have worked at this problem for years, but finally were compelled to give it up as a bad job. More than this, it came to be believed, and was supposed capable of demonstration (although not actually demonstrated), that such an arrangement was impossible in the nature of things; but the discovery of Peaucellier accomplishes perfectly this problem, and supplies a most important desideratum in practical mechanism.

To understand this apparatus, conceive a four-sided figure in the form of a jointed rhomb or diamond, to two angles of which a pair of equal links jointed on to each other (called the connectors) are attached. Such a combination forms the *cell*, alluded to in our impression of the 10th instant. It consists of six links in all, four belonging to the diamond and two to the connectors. However the links of such a cell are moved about, and its angles thereby made to vary, the point of union of the last-named pair of links (which may be called the fulcrum) will always remain in a straight line with two opposite points of the diamond, which may be called its poles.

For greater clearness of description let us agree to call the distances of the poles from the fulcrum the *arms* of the cell. The length of these arms will of course continually vary as the cell is made to change its form, but it may be proved mathematically that *their product is constant*, or in other words, that the length of the one varies inversely as the length of the other.

Now, suppose the fulcrum to be fixed, and one of the poles which may be termed the power-point to be made to move in the plane of the cell and in an arc of a circle, which, if completed, would pass through the fulcrum, then it may be proved, as a consequence of the principles just laid down, that the other pole, the weight-point (as it may be termed), will move in an absolutely true straight line. The power-point and weight-point may be more briefly referred to as the driver and follower respectively. Imagine now the driver to become attached to a fixed point by a rod equal to the radius of the circle on which it moves.

We have then what Professor Sylvester calls a *mounted Peaucellier cell*, which is Peaucellier's Perfect Parallel Motion. The radius bar, which we have just spoken of, may be prolonged, and will represent the beam of a steam-engine, whilst to the power the piston-rod or pump-rod may be attached, and will move at each instant strictly in the direction of its own length.

A model was exhibited showing how by the addition of extra pairs of links to the cell any number of rods may be made to move simultaneously in parallel straight lines, thus giving rise to a perfect multiple or compound parallel motion.

Models were also shown exhibiting the use that can be made of the Peaucellier movement cell to describe circles of any desired radius, and attention was called to the use of this method in the construction of charts and the processes of the millwright's art, whereby a saving may be effected of an enormous amount of hand labour of the most expensive kind.

The perfect parallel motion has been already introduced into certain machinery in the course

of construction for purposes of ventilation in the Houses of Parliament.

Further applications of Peaucellier's principle to descriptive purposes, and to the construction of calculating machines, were also pointed out by the lecturer, and he stated that in his opinion this discovery was, from the wide range of its practical applications (without taking into account the new field of mathematical enquiry to which it points the way), one of the most valuable ever contributed by the Muse of geometry to the useful arts, and that it constituted a new vital element of machinery, second in importance to none that had been invented since the introduction into mechanism of the Archimedean screw, more than two thousand years ago.

NOTES AND NEWS.

THE greatest loss which biological science has sustained since the death of Edouard Claparède, is announced this week. Max Schultze, Professor of Anatomy in Bonn, is dead. He was in the prime of life, and had just seen the completion at Bonn of the most ample and elegantly constructed anatomical laboratory in Europe, the erection of which had been carried out under his immediate supervision. Max Schultze had a very enviable reputation, being spoken of with profound respect throughout Germany as the first histologist of the day. He is no doubt indebted to some extent for this popularity to his charming personal qualities and that sense of what is befitting conduct in a professor and a gentleman, which prevented him from adopting in controversy the arrogant and caustic style unfortunately prevalent in German scientific circles. Schultze's earliest papers (published when he was at Greifswald about 1848) relate to the anatomy of the freshwater Turbellarian worms, and are of permanent value. His most important work is that on the Foraminifera, in which he definitely proclaimed the doctrine of protoplasm as the basis of life, in the place of the doctrine of cell-structure. This was fourteen years ago, but nearly six years after Huxley had enunciated similar views in this country. Ranking with his protoplasm work, and involving far more labour and skill in investigation, are his series of memoirs on the minute structure of the retina. Schultze in this investigation (which he was still pursuing) proved himself the most consummate master of the possible resources of the microscope. The method of treatment by osmic acid and by iodised serum are due to his ingenuity. Other most valuable works of Schultze's, which we can only cite at this moment in an incomplete way, are a Dutch prize essay on the Development of the Lampern, a Latin essay on the Cleavage of the Frog's Egg, on the Minute Structure of the Electric Organs of Fishes, on the Terminations of the Olfactory Nerve, on the Fibrillated Structure of Nerves and Nerve Corpuscles, on the Movements of the Diatomaceæ (in which the long disputed question as to its cause is finally disposed of). Ten years ago Max Schultze started the quarterly *Archiv*, which bears his name and has contained many of his own papers besides the choicest histological memoirs published by other writers during the decade. Max Schultze was the son of Professor Sigismund Schultze, who was still living a few years since. His brother is Professor of Midwifery in Jena.

In Mr. Lockyer's recent researches with the Spectroscope, communicated to the Royal Society on Dec. 11, there are several points of interest and importance. The application of the method to quantitative analysis is extended, and its results confirmed. An electric spark is made to pass between an alloy and a charcoal point above it, and the spectrum of the spark is observed; the composition of the alloy determines the distance from it at which the spectra of the two metals can be seen, i.e. the length of the lines. Molecules of gold and copper, for example, are constantly

flying off from the alloy in a state of vibration; the proportion in which they are mixed determines how far each shall carry sufficient vibration to be visible. Certain lines had been observed in the spectra of two or more metals; and it was exceedingly improbable that these exact coincidences should have occurred in such numbers. Mr. Lockyer renders it extremely probable that the coincidences are all due to impurities in the metals operated on. A revision of the evidence for the existence of certain substances in the atmosphere of the sun has also been undertaken. It is concluded from this that nearly all metals of the iron group, which form stable compounds with oxygen, are present, but not the elements forming unstable oxides or combining with hydrogen. The metalloids, which belong to the latter class, have spectra analogous to those of compounds; hence Mr. Lockyer conjectures that these bodies are really compounds, and that the temperature in the solar reversing layer is too great to admit of their existence there. The paper concludes with some interesting speculations on the gradual formation of complex molecules in cooling stars: the supposition being, that at a sufficiently high temperature all matter is reduced to an exceedingly simple form, from which the bodies which we call elements arise by cooling and pressure.

WE have received a new edition of the *Treasury of Botany*, edited by John Lindley and Thomas Moore (Longmans). Everyone who has had occasion to consult the *Treasury* must have come to regard it as a most useful and trustworthy authority. Even the professed botanist will sometimes be at a loss to run down a colloquial or vernacular name. For this purpose especially it is peculiarly useful, and very seldom at fault. The different articles contain an immense amount of accurate and often recondite information. Although the first edition was stereotyped, the new one has evidently been carefully corrected, while a supplement of 100 pages gives the systematic gleanings of various contributors over the ground from which the contents of the *Treasury* were first harvested. To all who want a book of reference for matters relating to the vegetable kingdom, this may be very confidently recommended.

The Ocean: its Tides and Currents, and their Causes. By William Leighton Jordan. (London: Longmans, Green, & Co., 1873.) "This present work is, to a great extent, a third edition" of a book which has already been published under two other titles. The author thinks it may "be observed, that gravitation considered as a static force is vis-inertia; and that the centrifugal force acting from the axis of rotation is gravitation, and that this latter force of gravitation, as also that which draws the earth onwards in its orbit, is a dynamic force caused by vis-inertia in consequence of the action of the dynamic force there termed *evanescence*." This is from the Preface; we have searched, but among many things equally foolish, could find nothing quite so funny in the succeeding pages. "Vis-inertia" has failed to prevent this one book with three titles from being written; but as the *Budget of Paradoxes* has long come to an end, the author may hope that some dynamic force of evanescence will carry his views into oblivion.

MR. HARRY SEELEY has nearly finished his Text-book of Geology, and intends to follow it up by a text-book of Natural History, based on his lectures to his students for the Indian Civil Service.

ACCORDING to the *Freie Wort* of Murten, one of the most extensive pile structures, rivalling in close proximity of stations any other known in Swiss lakes, is situate in the Murtensee, near the Greng Island. It represents several kinds of construction, and belongs to the Stone age. Near Montelier is a station which has proved a rich mine of objects indicating the Bronze age. Piles

have likewise been discovered in the lake not far from the Custom-house, near the outflow of the Broye, in the Broye, near to the Fehlbaum, and above Motiers. So-called stone hills have been found near Pfauen, near to the Greng Mill, not far from Merlach, between Motiers and Guevaux, and three near Guevaux. At present thirteen stations are known to exist in the Murtensee and in the Broye, which is a large number for so small a lake.

WE learn from the Annual Report of the works on the St. Gothard Railway, that the line has been projected 520 mètres on the North or Göschen side, and about 530 mètres on the Southern or Ariolo end. The borings on the north side have exhibited damp schistose strata, but the water nowhere caused any serious obstacle to the progress of the works; on the southern side, however, considerable difficulty presented itself in compressing and diverting the water which filled the borings. Here granite and mica-schist alternated with hornblende and granite, while at a depth of 499 mètres, where a seam of iron was struck, traces of gold in thin plates were found embedded in quartzose crystals.

WE (*Nature*) regret to announce the premature death of two eminent French savants, Dr. Legros, who has been poisoned in the course of histological researches, and M. Fernand Papillon, well known for his physiological investigations.

SIR SAMUEL BAKER has been appointed Rede Lecturer in the University of Cambridge for the ensuing year. Sir Samuel, upon whom the University conferred the honorary degree of Master of Arts in 1866, will deliver the lecture in the Easter Term.

Engineering states that a scheme for a new Transatlantic telegraph cable is being promoted. Surveys and soundings have already been made, and the proposed line decided on, the place of landing being Rye Beach, New Hampshire.

A DEPUTATION has waited upon the Colonial Secretary of New South Wales with a view to the construction of a railway from Shoalhaven to Port Jackson. Coal-seams have for some time past been known to exist in the Illawarra district of thicknesses varying from 4 to 17 feet. The annual output from the different mines collectively amounts to upwards of 125,000 tons. The managers of the mines in the district complain that the miners are frequently interrupted in their work for want of sufficient facilities for the carriage of the coal. The quality of the coal is so good that it is preferred to any in the district by the Admiralty authorities for use on board ships on the Australian station.

COLEBROOKE'S *Life*, which was published in 1872, by his son, Sir E. Colebrooke, has been followed by a new edition of his *Miscellaneous Essays* (published by Trübner). If one considers that these papers, chiefly on Sanskrit literature, were written in the beginning of this century, and that they were first published in a collected form by the late Dr. Rosen, in 1837, nothing can afford a more powerful testimony to their intrinsic value than the fact that a new edition of them should have become necessary at the present moment. "Good advances have been made in our knowledge of ancient India and its literature," so writes the present editor of these *Essays*, Professor Cowell, "but these essays still retain their ground. I have endeavoured," he adds, "to correct any important error, and to give notes on those points, respecting which new facts have come to light, and to subjoin references to other works where the reader may find further information." How few papers are there, written by Sanskrit scholars, only ten or twenty years ago, that would now be re-edited with so few emendations and additions as Professor Cowell has felt obliged to add to Colebrooke's *Essays*! For calm judgment and minute accuracy he has never had his equal. His reading was most comprehensive, but he was never satisfied with putting before the

public a huge mass of undigested matter. He worked up his materials till they assumed a perfect shape; he did not rest till he had made the most abstruse inquiries intelligible to an educated reader. This explains why there is so little in his essays that has proved mortal, and why one feels confident that they will maintain their ground for many years to come. Professor Cowell has acquitted himself of his task with great credit. He has added a valuable contribution in the translation of part of the two chapters on the philosophic tracts of the Jainas and Chár-vákas from Mádhava's *Sarvadartana-sangraha*. This new edition contains several papers which are not in the first, but it has one defect, it does not give the plates of the inscriptions which were given in the original editions.

DR. OPPERT informed the members of the Société Asiatique that he had discovered the name of *Cyrus, the son of Cambyses*, on a brick in the British Museum. This would be strange indeed, for hitherto Cambyses was thought to be the son of Cyrus.

THE chair of Sanskrit at Strassburg, vacated by Professor Max Müller, is not yet filled. Professor Roth and Professor Aufrecht have both accepted, and afterwards declined it. In the meantime the University has founded a triennial Prize for Vedic scholarship out of the money (2,000 thaler) which was paid to Professor Max Müller for the course of lectures delivered by him in the summer of 1872, and which he presented to the University for that purpose.

THE notice that the second edition of Professor Wright's *Arabic Grammar* is now "in the press" will be received with great pleasure by all students of the language. For several years the first edition has been out of print, and there is no Arabic grammar in English that can pretend to take its place. It is to be hoped that in the second edition Professor Wright will modify the system of arrangement, so as to agree in some respects with Lumsden's splendid work, rather than with the Japhetic school, as represented by De Sacy. There is also room for much improvement in the Syntax, where a logical and comprehensive treatment of the sentence in all its possible forms is needed. When is the promise of a glossary to Professor Wright's *Reading Book* to be fulfilled? The notice of the printing of the grammar is a hopeful sign for the coming of the glossary.

M. HIPPOLYTE RENAUT, one of the most eminent of Fourier's disciples, has just died at Epinal. He was the author of several works, one of which, *Solidarité, vue synthétique sur la doctrine de Fourier*, went through six editions.

MESSRS. AUSTIN & SONS, the well-known Oriental printers, of Fore Street, Hertford, have in the press the following works:—The *Catalogue of the Chinese Books in the British Museum*, the titles in the Chinese character (royal 4to); the *Catalogue of the Arabic MSS. in the India Office Library* (demy 4to); an *Arabic Grammar*, by Professor Palmer, of Cambridge (demy 8vo); a *Hebrew Exercise Book*, by Professor Mason, Cambridge (demy 8vo); a *Pali Dictionary*, by Professor Childers; the *Epistle to the Romans*, translated into Sindhi, for the British and Foreign Bible Society. (Messrs. Austin have already printed the Four Gospels and Acts, and Genesis in Sindhi.) Of English linguistic works, Messrs. Austin have in the press, among others, a translation of August Schleicher's *Comparative Grammar of Indo-German Languages*, by Herbert Bendall; *Early English Pronunciation*, by A. J. Ellis, Part V.; &c.

MEETINGS OF THE WEEK.

THE INSTITUTION OF CIVIL ENGINEERS (Jan. 13).

THE new President, Mr. Thomas E. Harrison, delivered the customary address at the lecture-room of the Institution on January 13, on his election to that post. He stated that although there

was certainly less employment for civil engineers in this country at present than formerly, there still remained a great deal to be done in improving and adding to existing works in connection with the various ports and harbours, which were generally insufficient to supply the wants of the shipping trade. India, China, and Japan afforded ample fields for the employment of young engineers. He said he had been connected with the construction and working of railways for a great many years; he would, therefore, make some remarks on this subject, which was attracting so much public attention. Having been at one time the general manager of a railway, he was compelled to speak of the difficulties connected with the position. Newspapers were in the habit of asserting that managers, directors, and officials had no feeling, and paid much more attention to the subject of expenditure than to the public safety; this he thought a most ungenerous and unjust charge; and far from deserving the character they got, they deserved sympathy. Referring to the reports of the Government Inspectors, he said they occupied the position of *ex post facto* judges; and far from being the first to suggest various improvements, such as the block system, interlocking signals, &c., as was often imagined, they only recalled the attention of the directors to subjects which had already been carefully considered, or upon which they were perhaps at the time making experiments. He thought that in the case of the Government becoming the purchasers of the railways, the Inspectors would find themselves in a very different and much more difficult position when they would have the full weight of the working responsibilities upon them. Another great difficulty directors at the present time had to contend with was the unsettled state of the labour market. New works cost thirty or forty per cent. more than they used to formerly, and take twice as long to do, from the great difficulty, except in the neighbourhood of large towns, of obtaining a sufficient supply of labour.

At the meeting on Tuesday, the 20th, Mr. Archibald Carnegie Kirk's paper on "The Mechanical Production of Cold," was read. The paper was an account of Mr. Kirk's apparatus for that purpose, which is a reversal of Stirling's air-engine; viz., the machine compresses air which is cooled down to the temperature of the surrounding atmosphere, and is then further cooled by being suffered to expand. Mr. Kirk has frozen mercury and paraffin oil spirit with the machine, which is in use for cooling paraffin at the Bathgate Works.—Dr. Siemens gave a short historical account of cooling engines. Four methods have been employed: the evaporation of ether or alcohol; the evaporation of ammonia subsequently absorbed by water, and then released by heat; the solution of crystals; and the mechanical method of expansion of gases. Of the latter he remarked that it must be far more economical for small changes of temperature than for large ones; it would be a cheap method of cooling the air of a room, when it might be a dear method of making ice. The discussion will be continued next Tuesday.

CHEMICAL (January 15).

PROF. ODLING, President, in the chair. Mr. W. C. Roberts handed in a table, supplementary to his paper read at the last meeting, and containing complete analysis of all the Standard Trial Plates still extant, dating from A.D. 1477; namely, seventeen gold plates and fourteen silver ones.—The following papers were read: "On the Action of Trichloroacetyl Chloride on Amines. I. Action on Aniline," by Dr. D. Tommasi and Mr. R. Meldola. This reaction gives rise to a substance called *phenyl-triacetamide*, which crystallises in lustrous plates. It is acted on by nitric acid with production of *dinitrophenyl-triacetamide*, crystallising in yellow needles.—"Note on the Action of Sodid Ethylate on Ethylic Oxalate and other Ethereal Salts," by Dr. H. E. Armstrong.—"On the Products of Decomposition of Castor

Oil, I. Sebacic Acid," by Mr. E. Neison, giving an account of the preparation and properties of pure sebacic acid, and of many of its salts.

STATISTICAL (January 20).

DR. GUY, President, in the chair.—Mr. R. D. Baxter read a paper "On the Recent Progress of National Debts."—In the discussion that ensued, Dr. Hyde Clarke, Mr. W. Fowler, M.P., Sir G. Balfour, M.P., the Right Hon. H. C. Childers, M.P., and others, took part.

GEOLOGICAL SOCIETY (January 21).

MR. JUDD, of the Geological Survey, read a valuable paper on the "Volcanoes of Ancient Scotland."

The igneous rocks of the regions Mr. Judd more especially referred to were those which Professor Zirkel, of Leipzig, has already examined microscopically, and fully described.

Mr. Judd, thus secure with regard to the materials he was dealing with, supplemented Professor Zirkel's work by his own extensive and masterly study of the district.

He showed that during the Tertiary period there were certainly five volcanic centres in the west of Scotland, viz. Mull, Ardnamurchan, Rum, Skye, and St. Kilda.

He traced the different lava streams that had issued from these centres, showing that whereas the actual cones and upper portions of the volcanoes themselves had disappeared, the eruptive character and gradual transition from a more to a less crystalline condition was manifested by granites and felsites which belonged to the same volcanoes that had poured out the lava streams: thus establishing a complete continuity in the rocks themselves. He showed also that whereas the earlier eruptive action of these volcanoes produced granites, quartzose, felsic, and pitchstone-lavas—that is to say, supersilicated or so-called acidic rocks—their later outpourings were of a basic character, and also formed a continuous series; the more crystalline gabbros and hypersthénites in lowest depth (that now form the ruggedly grand rocks of Skye and Mull) becoming under less pressure dolerites and basalts, while in some cases they passed into tachylite.

Mr. Judd further showed that a quite analogous series of igneous rocks had been produced in Palaeozoic time by volcanic centres now represented by the igneous masses of the Grampians; and that over the great region of central Scotland on which these masses occur, "acid" rocks were again the older, and basic rocks the later products; the latter being poured out from subordinate craters like the Puys of Central France, but of Carboniferous and Permian age.

The agency to which Mr. Judd attributed the exceptional opportunities the volcanic centres of Western Scotland thus offered him of showing granites at the root as it were, and trachytic rocks as the stem and branches of these tertiary volcanoes, was the subsidence of the central seats of the volcanoes themselves. This subsidence, which in the Mull volcanic centre amounts to a depression of at least 3,000 feet, Mr. Judd showed by reference to Mr. Darwin, and other observers, to be a general feature of old volcanic centres in many parts of the world.

In the case of Mull, it has been the means of preserving the whole of the central core, as it were, of the volcano, so that, while the lavas remain all round to attest the former presence of the volcano itself, all the upper portions of the volcano have disappeared under the influence of denudation, and the deeper-seated igneous rock is seen in juxtaposition with the sub-aerial lavas which represent the form it assumed when erupted.

To these subsidences, furthermore, Mr. Judd attributed the depressions that, filled with water, formed the lakes of ancient times, and which have by some distinguished geologists been accounted for by the agency of ice.

It would seem as one result of this remarkable paper, beyond the confirmation of the continuity

of the so-called plutonic and volcanic rocks and their general uniformity of character in different periods of geological time, that we may assume it as probable that the matter poured out by a volcano is drawn rather from local sources than from an imaginary central sea of molten rock, the subsequent subsidence representing the falling in of superincumbent matter on the void thus formed.

METEOROLOGICAL (Jan. 22).—Annual Meeting.

DR. R. J. MANN, President, in the chair.—The Report of the Council dealt principally with the various alterations made at the Society's library at 30 Great George Street, and with the efforts which the Council have been making to extend the operations of the Society, and rest them upon a broader basis than heretofore. The Council took advantage of the presence of their Foreign Secretary, Mr. Scott, as one of the delegates from this country at the Meteorological Congress at Vienna, to request him to represent the Society. The Congress was duly held from September 1 to September 16, when Mr. Scott presented a paper on the replies received in answer to a series of questions which the Council issued to the Fellows on several points in connection with the hours of observation, instruments, &c., and which has been printed in the Report of the Congress.—The President then delivered his address.—The following gentlemen were elected officers and council for the ensuing year: *President*, R. J. Mann; *Vice Presidents*, C. Brooke, G. Dines, H. S. Eaton, Lieut.-Col. A. Strange; *Treasurer*, H. Perigal; *Trustees*, Sir A. Brady, S. W. Silver; *Secretaries*, G. J. Symons and J. W. Tripe; *Foreign Secretary*, R. H. Scott; *Council*, P. Bicknell, A. Brewin, C. O. F. Cator, R. Field, F. Gaster, J. K. Laughton, R. J. Lecky, W. C. Nash, Rev. S. J. Perry, Capt. H. Toynbee, C. V. Walker, and E. O. W. Whitehouse.

FINE ART.

Thoughts about Art. By Philip Gilbert Hamerton. New Edition, revised. (London: Macmillan & Co., 1873.)

THE new edition of Mr. Hamerton's *Thoughts about Art* will be welcome both to the more cultivated portion of the general public and to the critical reader. Mr. Hamerton possesses to perfection the happy knack of hitting the middling point of view, the point of view which M. Sainte-Beuve declared to be the only safe passport to general success and popularity. He is always readable. Too sensible to talk of what he does not understand, and so cultivated and well-read as to be conversant with a considerable variety of subjects, Mr. Hamerton writes with ease, spirit, and simplicity. With the same fluent and polite intelligence he discusses Transcendentalism in painting, or turns to give the reader practical hints on picture framing, or entertains him with a significant selection from the portraits of artists to be met with in the pages of French and English fiction. His manner is so harmonious, the transition from one topic to another is so easy, and the point of view in each case so entirely within the reach of even a lazy intellect, that we read on pleased and passive, turning the page now at "Fame," and now at the "Housing of National Art Treasures," hardly noting when the subject-matter changes. The matter may change, but the same charm of treatment continues to hold us.

Thoughts about Art were originally published in one volume, together with *A Painter's Camp*, by the same author; the

chapters relating to the camp being merely intended, as Mr. Hamerton afterwards told us, as a vessel to float the essays into circulation. The plan was successful, the essays were floated, and then cast adrift to maintain an independent existence. Since then nearly ten years have elapsed, and Mr. Hamerton now comes forward with a new edition, enriched by an introduction, additions, and notes. The notes were written during the course of the past year; they are for the most part dated, and fortunately are not incorporated in the text. From these notes, the book derives its chief interest for the critical reader.

Mr. Hamerton is not only an author but an artist—an artist who has passed with his fellows beneath the influences which have so seriously affected the conditions of artistic production during the last twenty years. We can see for ourselves in any great gathering of modern art how those influences have ultimately issued, moulding and fashioning the product, but it is also of interest to know something as to how they have told on the tone and temper of the producers. By the aid of the notes to Mr. Hamerton's book, we get some light on this; we may compare the Mr. Hamerton of 1873 with the Mr. Hamerton whom we knew in 1860, and in so doing we may remember that Mr. Hamerton is no unfavourable specimen of the more intelligent and thoughtful class in the profession to which he belongs. When he has changed or modified his opinions, he avows the change with admirable frankness. Thus, he leaves his essay on "Painting from Nature" exactly as it was written in 1860, but adds in a note, dated 1873, severe and just criticisms on the method of work previously advocated. In speaking of actual landscape-painting direct from nature he says, "I did a good deal of hard work in that way, as the younger English artists used to do, fourteen or fifteen years ago. . . . We lived most happily in the wildest solitudes, and we attempted to paint effects which the elder landscape-painters had never recorded upon canvas. But our ardour was not really and fundamentally artistic, though we believed it to be so. It came much more from a scientific motive than from any purely artistic feeling, and was a part—though we were not ourselves aware of it—of that great scientific exploration of the realms of nature which this age has carried so much farther than any of its predecessors." Then, at p. 91, he says, "We were all beginning art from nature," a statement which he prefates with "a beginning which, so far as human faculties were concerned, was decidedly at the wrong end," and adds, "Our predecessors in all ages of the world had begun art from the most independent conventionalism, gradually adding more and more of nature as their senses became more acute." Again and again in the notes he dwells on the fact that some ten or twenty years ago too much importance was attached to the positive science of natural aspects, and not enough importance to the technical art of painting; or reiterates in substance the sentiment, that thought is good, novelty is good, veracity is good, but that they cannot produce art, or remarks that the finest pictorial quality, though not quite independent of natural truth, is bound

to it very loosely. He even goes the length of doubting the truth of Mr. Ruskin's dictum that "nobility of subject is a main thing in painting," and asks, "Why are fine pictures treasures?" and answers, "Because they have quality. The men who painted them may not have been either thinkers, or travellers, or historians, or men of science, but they were artists." Finally in an essay on "Analysis and Synthesis" occurs this statement, "A great inventive artist never in a picture draws anything exactly as it is, but compels it into such shapes as he wants in that place, having reference all the time to all the other shapes, either already put, or to be put, in all the other parts of the picture."

Throughout the last paragraph we have allowed Mr. Hamerton, as much as possible, to speak for himself, and it will at once be seen how widely different his attitude towards his work is now, to that which he, like others, accepted fifteen years ago, in the days when he spread his sails on Loch Awe, and in the days when "Mr. Ruskin did great harm to many of the youngest landscape-painters." When Mr. Hamerton comes to write that a great inventive artist draws nothing as it is, but compels his subject-matter to take the shape he wants, we feel how near he is to holding the innermost secret of art; we only add, that the shape which a great inventive artist wants is that which enfolds perfect science. Keeping this statement before us, we are inclined to desiderate some farther additions to the note on the essay on "Art Criticism," written in 1864. In that essay the author recapitulates the learning and accomplishments which might fitly qualify those who desire to fill honourably the office of art critic. And first he requires that the art critic must have some technical training. This is indeed desirable, for it is difficult to teach the eye to appreciate subtle gradations of tint and harmonies of colour, unless we quicken the sense in striving to produce them, and it is equally difficult to train it to swift apprehension of space-patterning, and sensitive perception of the quality of large lines, unless it has guided the effort to lay them down. But, in order to judge the art of any given work, need the critic be a judge of the truth of the facts which it interprets? Wide knowledge of all sorts of fact is a desirable portion for the critic, as this knowledge alone can enable him to estimate rightly the labour of many industrious and enterprising men, but it is not in virtue of this knowledge that he can judge their art.

Yet Mr. Hamerton is aware of this, and by and by, perhaps in another edition, will give greater prominence to a truth now somewhat pressed out of sight, and crushed beneath the burden of more conspicuous matter; and by and by, too, Mr. Hamerton will, we think, come to modify much which he has here permitted to stand concerning Leonardo da Vinci, of his aims and of his temper as an artist. Leonardo was one of those to whom it was given to know that results, or what a man can produce, are infinitely little, when set by the side of what a man can be. But the temper in which Leonardo worked was nevertheless purely artistic.

E. F. S. PATTISON.

M. SHAPIRA'S COLLECTION OF MOABITE POTTERY.

MR. GEORGE GROVE writes to the *Times*:—

"All the world has heard during the past eighteen months of the astonishing discoveries of 'Moabite pottery' and inscriptions reported from Jerusalem, of the doubts of English archaeologists, and the raptures of German ones thereon.

"Acting mainly on the advice of Mr. Vaux, who from the first maintained that they were forgeries, the Committee of the Palestine Fund has throughout declined to lend its support to the alleged discoveries, and has contented itself with printing the reports received on the subject from its agents in Syria. It is fortunate it did so, for I have the pleasure (or shall I say the disappointment?) now to inform you that in a letter from M. Clermont-Ganneau, dated Jerusalem, December 29, and received this day, the complete disappearance of this enormous piece of humbug is reported. The bubble has utterly burst; in fact, these nasty articles turn out to have been, according to the good joke of an eminent scholar on a somewhat similar occasion, a mere bundle of fallacies. They prove to have been throughout the forgery of a certain Selim el Gari, a painter of Jerusalem, whose first efforts in his interesting art appear to have been devoted to the fabrication of neo-Byzantine pictures for the Greek Pilgrims, and who has at last risen to his recent loftier flight.

"M. Clermont-Ganneau's letter contains the detailed confession of Hassan-ibn-el-Bitar, one of Selim's chief tools in the manufacture. A full translation of the whole document has been forwarded to the *Athenæum*."

The document (*Athenæum*, Jan. 24) is as follows:

"Jerusalem, Dec. 29, 1873.

"Before detailing the results obtained on the spot in the elucidation of this question, I may be permitted to record the fact that my opinion on the subject was formed at the outset, and has never varied. The first papers printed in Germany, on the subject of this inscribed pottery, produced upon me the immediate impression that it was the work of a forger, while the drawings sent to London, and shown to me, served to confirm this first impression. Nevertheless, my judgment being based on indirect, and, so to speak, personal proofs, I did not think myself justified in pronouncing my opinion publicly, although several times invited to do so. Before the verdict of scientific authority so considerable as that of Germany, I thought it wise to reserve an opinion which might have seemed rash, or even inspired by a sentiment of jealousy or envy. I had, however, several opportunities of speaking confidentially to members of the Palestine Fund Committee, who can bear witness to my assertions. I had even gone so far as to point out *à priori*, and without any information, the probable forger—the author of the mystification. The event has proved me right. The name of the person very soon figured in the official Reports (which accompanied and authenticated many of the specimens) as the principal agent employed by M. Shapira, whose good faith, I hasten to say at once, I have no intention of suspecting, and who appears, so far as I have gone, to be the first dupe, and not the accomplice, of this colossal deception. The forger in question, as I have always said, is Selim el Gari, a painter by trade, to whom the habit of daubing bad Neobyzantine pictures for Greek pilgrims has imparted a certain readiness and skill. I had to do with him at the commencement of the Moabite Stone business. He had copied a few lines from the original seen by him at Diban, and I have always carefully kept this copy, which was rough but faithful, and which at least enabled me to detect from the very first, in the fantastic inscriptions of the Shapira Collection, the characteristic and peculiar manner in which our artist sees, understands, and designs the Moabite letters; among other things, there being a certain manner of drawing the *min* peculiar to him, which, coupled with other facts of the same kind, enabled me to recognise his workmanship with as much readiness as one recognises a man's handwriting.

"In addition to this, the examination of the inscriptions was, according to me, amply sufficient

to show that they were apocryphal. How to explain, for instance, that hundreds of texts found in Moab written in characters sensibly similar (much too similar) to those of the *stèle* of Mesa should be completely unintelligible? For it is impossible to receive as serious translations certain unfortunate attempts made in Germany and England to make sense of these inscriptions—attempts often contradictory, which have served to show, not only the ingenuity and erudition of their authors, but the impossibility of translating texts, supposed, from the alleged circumstances of the 'finds,' and their palaeographic appearance, to be contemporaneous with the Moabite Stone.

"At the date, then, of my leaving France, my mind was perfectly made up on the question, although I had as yet communicated my opinion only to certain scholars of France and England who did me the honour of asking it. I knew beforehand what I should find at Jerusalem, when I proposed to bring to light the whole of this tangled bitherto, and to find material proofs of what, hitherto, I had only advanced with great reserve.

"One of my earliest cares, therefore, on arriving here was to visit the new collection of M. Shapira, at present in course of formation, and intended to join its elder sister in the Museum of Berlin. It was not without trouble that I obtained the necessary authorisation; and it was only through the good offices of Mr. Drake that I was enabled to overcome the scruples of the owner, who believed me, I do not know why, animated by some hostile sentiment. I visited the famous collection in company with Mr. Drake, and in presence of M. Shapira himself. It is composed of statues and vases, covered with inscriptions, supposed to be Moabite, lavished in suspicious profusion. The figures are rudely formed, and yet betray the hand of a modern. It is quite sufficient to compare them with the statues, certainly rough, but authentic, of Cyprus, to see immediately the difference between a work simple and rudimentary, but spontaneous and sincere, and that of a modern Arab reproducing mechanically models more or less disfigured. I at once recognised, in these models of badly baked earth, the manner and style of our artist, of whom I already possess certain drawings, which I propose to publish with his copy of the Moabite Stone, for the edification of the learned.

"Not only the form of the objects, but the material itself of which they are made, cry aloud, 'Apocryphal!' The clay is absolutely identical with that used now by the Jerusalem potters; it is hardly baked at all, and yet you will observe under the faces of the little discs of properly-baked clay with which some of the vases were full, and which are taken for coins and *tesserae*, the mark of the threads of the linen on which the soft plate had been laid in order to be cut into circles. I have also seen on some of the specimens the famous deposits of saltpetre, which play so great a part in the question, and which have been produced by the partisans of authenticity as proofs of their extreme antiquity. These saltpetre deposits are only superficial, and must have been obtained, as I have always said, by plunging the things in a solution of nitre. If in some of these specimens which I have not seen the saltpetre has penetrated through the whole mass, it is because the clay was still baked and the bath was longer prolonged.

"In short, I did not see, in the whole collection, one single object which could be regarded as genuine, so that I remarked to Drake when we came out, 'There is only one thing authentic in all that we have seen, the live ostrich the Arabs have brought here with the pottery. And as to the pottery itself, it only remains for us to find who is the potter that made it.' My opinion is, and always has been, that the collections of M. Shapira, all derived from the same source, are false from beginning to end, not only the inscribed pottery, but also that which has no letters on it, and is like the other in form and material.

"The proceeding may be regarded as furnishing no sufficient proof. Accordingly, since my arrival here, I have been looking about for arguments more positive and material, and for palpable proofs. Convinced that the pottery was the work of Selim el Gari, and that it was made at Jerusalem, I took measures to surprise him, *la main dans le sac*. It was evident to me that Selim himself made the statues; as to the vases, he might either make them himself, or cause them to be made by a professional potter, adding, for his own part, the inscriptions intended to make them valuable; in either case he must have recourse to a potter, in order to get his things baked in a proper oven. Starting with this certainty, I looked about among the potters of Jerusalem, five or six in all, and very soon found out the whole truth.

"The first piece of information, which put me in the right track, was given me by a certain Abd el Bagi, surnamed Abu Mansura, a journeyman now in the employ of the potter Hadj Khalil el Malhi, whose shop is between the Spanish Consulate and the Damascus Gate. This man, whom I questioned with the greatest care, for fear of his discovering the object of my curiosity, told me that he had once worked for a certain Selim el Gari, who made statues and vases in earthenware (*terre cuite*) with writings, but that he had left off working for him for some time. In order not to awaken suspicions, I did not press my questions any further, but confined myself to asking him if he knew to what potter Selim now sent his vessels to be baked. Abu Mansura indicated a potter by name Bakir el Masry, to whom I then went. This information was not correct. Bakir, whose name and accent indicate his Egyptian origin, had never worked for Selim, but he had, and still has, in his service a young apprentice, Hassan ibn el Bitar, who has for a long time worked at the pottery of Ahmed 'Alawiye, at the present time employed by Selim, whose shop is between the Mawlawiyeh and the Damascus Gate.

"What follows is the exact narrative which I took from the mouth of Hassan, always being very careful to let him speak, without suggesting anything by injudicious questioning:—

"Hassan entered into the service of Bakir about four months ago: he was formerly apprenticed to Ahmed, with another boy named Khalil, son of Said the barber, and Abu Mansura, journeyman.

"Selim el Gari got soft clay of Ahmed, made out of it, at his own house, statues of men, dogs, and women, with noses, hands, feet and breasts, the whole covered with writings: he also made little discs of clay like *sahout* (pieces of money): then he sent them to Ahmed's to be baked. Ahmed also made vases for him in turn, and Selim wrote letters on them.

"It was Hassan and his fellow-apprentice Khalil who were charged with carrying the things from Selim's house to the shop, and *vice versa*. The first time Selim himself took him to his house to make him know it; he was then staying in the street called *Harat el Djowalide*, near the Latin Patriarchate. He has since moved, and has gone to the street *Agabat el Battikh*, near the Spanish Consulate.

"Hassan has only been once in the latter house. Selim at first addressed himself to the potter, Hadj Khalil el Malhi, but could not come to terms with him.

"Selim, after having shown his house to Hassan, gave him two *bechliks*: for every journey he made he gave him one *bechlik*, or a *bechlik* and a half, sometimes two. To the workman, Abu Mansura, he gave one or two *mejdies*, and to Ahmed, a sum much larger (a pound, if I remember right).

"The journeys were made between the *Maghreb* and the *Icha*; that is to say, in the three or four hours which follow sunset: Hassan, for his part, carried the things under an *abaya*, hiding them as much as possible, as he had been instructed. He even asserts that he left Ahmed in order not to continue an occupation which made him fearful of being arrested by the patrol.]

"Not only were the objects minutely counted, but if any one got broken, the very smallest fragments were carefully picked up. Selim gave, one day, two piastres to a boy who picked up a *sahout* in clay that Hassan had dropped.

"Once they gave Hassan to carry a large statuette, still hot, which burned his hands, his chest, and his arms.

"When he brought the things to Selim, he saw him on many occasions dip them into a caldron filled with water; one night Hassan himself, at the request of Selim, drew water from the cistern to fill the caldron. Selim left them to soak for some time, and then took them out to dry: he said that it was to make them grow old."

"I insist particularly on the *spontaneous* character of this narrative, which I have purposely reproduced in its own simple and methodless style; it contains details which cannot have been invented, and the exactness and veracity of which I have been able to establish by other means. I believe it conclusive: it is notably instructive as to the process adopted by Selim in order to impregnate his things with that *couche* of saltpetre which was to be their brevet of authenticity. I think that we can henceforth, with these elements of information, consider the matter as settled.

"C. CLERMONT GANNEAU."

In forwarding the above extract from M. Ganneau's letter, it will perhaps be well to state the line of action taken up by the Committee of the Palestine Exploration Fund from the first announcement of the "find." It is to Mr. Tyrwhitt Drake that the Committee owed their first sketches and copies of the jars, idols, and inscriptions. Other copies were very kindly sent by Dr. Chaplin. On Lieut. Conder's arrival in Jerusalem, he made careful water-colour sketches of the more important objects; but the figures and vases failed to carry with them, to the eyes of English archaeologists, any evidence of their genuineness. Still, as nothing but copies had been sent home, opinion was withheld until specimens could be seen and handled. With the inscriptions it was different. Mr. Vaux, himself a member of the Executive Committee, at once declared, without hesitation, that these were, one and all, forgeries. Acting chiefly on his opinion, the soundness of which is now clearly established, the Committee refused to have anything to do with the collection. Meantime, fresh intelligence arrived. Two German travellers, with M. Sapia, had dug up similar fragments of vessels themselves in Moab. New specimens came in freely. It was reported that whole camel-loads of pottery were habitually transported to Damascus to be broken up; pamphlets were written on the inscriptions; and then the German Government, buying the whole of the first collection, gave a stimulus to the production of a second, which has since been proceeding rapidly. Against this evidence were to be placed the facts that recent travellers had found nothing similar in Moab; that the American survey party in Moab had positive assurance from all quarters that nothing ever had been found; that Mr. Wright, of Damascus, had disproved the camel-load story; and that the English archaeologists refused to be convinced.

It is due to another gentleman, now in Jerusalem, to state that corroborative evidence of the strongest kind will also be shortly forthcoming. This it is hoped to publish in a week or two.

W. BESANT.

ROYALTY THEATRE.—"OUGHT WE TO VISIT HER?"

"We spend our lives in making mistakes, and in repenting of them afterwards," says Lady Rose, in the new comedy—remembering, possibly, that there had been moments when she had neglected the opportunity to flirt. In another sense the saying might serve as motto for the comedy itself. Everyone makes mistakes all through it: no one is sure of his own mind; but common sense comes in opportunely towards the end of the third act, so that all bad results are avoided,

and we are sure that every one will live quite wisely after the fall of the curtain.

The piece played for the first time last Saturday night is a stage-setting of a novel by Mrs. Edwardes, but this is a fact with which, as we conceive it, the playgoer must not much to do. The work, ascribed upon the play-bill to Mrs. Edwardes and Mr. W. S. Gilbert, must be judged simply by what it is as we see it on the boards of the Royalty Theatre. If the piece be interesting, it may send us to the novel, as to the source of its interest; but it cannot be required of us to know the novel in order to judge of the piece. Stage adaptations from the works of Dickens are produced, of course, under different conditions. All the world knows the story from the beginning, and the pleasure is in seeing the embodiment of conceptions already familiar. But that is not the pleasure most of us are looking for when we go to see *Ought We to Visit Her?*

Ought We to Visit Her? is a capital title, and much may be forgiven to those who get capital titles, now that capital titles are things past invention. Perhaps it is a question, though, whether the attractiveness of a title is quite a sufficient excuse for its inappropriateness. At all events the playgoer must be warned that the title in this case does not convey any hint whatever of the main theme of interest in the new play. The interesting social question, whether Mrs. Francis Theobald ought to be visited, is indeed asked, and finally answered; but neither question nor answer involves any story which might not be told with ease in five minutes; and that with which we are really occupied in the play is the perilous flirtation in which all the characters seem inclined to indulge, but from the consequences of which they are wholly saved by the timely interposition of the authors, in a way that is fuller of benevolence and consideration than of stern fidelity to nature.

Francis Theobald was a soldier—in the Guards—who, on some provocation not thoroughly clear, left the "great world" and took to that other one, which as those of us believe, who cherish the amiable weakness for a mild Bohemianism, is so much more sincere and outspoken, genuine and delightful. In the little world of Bohemia, Francis Theobald has done uncommonly well; for he has married a second-rate actress, whose sister remains upon the stage, and whose uncle plays the trombone every night in the orchestra. The second-rate actress, who was addicted to burlesque, and who still seasons her conversation with anecdotes of the ballet, is a thoroughly well-meaning, good-hearted person. Theobald deems himself happy in the possession of her, or has so deemed himself while they have lived abroad; and now they are returning to his place in Chalkshire, and the question is, How will she be received? A section of Chalkshire society has met her at Spa—has made overtures to her under the impression that she was a foreign Princess, and has promptly withdrawn on receiving the information that six years ago she danced in the ballet. Rawdon Crosbie, the son of the most pronounced time-server in Chalkshire, who has already given to Mrs. Theobald at Spa the "cut indirect," happens to be an old comrade of Theobald's, and he is quickly fascinated by Theobald's wife. He is engaged to one Emma Marsland; but then, that does not greatly matter. And Theobald, back in Chalkshire, meets an old love at a croquet-party, and Lady Rose—this old love—finds pleasure in the renewal of what is more than a friendship with her. Lady Rose is without scruples—till the end of the third act—yet Chalkshire society makes much of her; and when, in order that she may be with the husband more easily, she offers civility to the wife, one of the women observes that the question presents itself in a new light: "Would it," she asks, "be good *trade* not to visit anyone who is recognised by Lady Rose?" Clearly, then, Mrs. Theobald is on the point of being visited; but there are difficulties ahead, and these increase. They are simply the

misunderstandings and foolish doings of the parties chiefly involved. Theobald flirts with Lady Rose till the end of the play; Rawdon Crosbie forgets the existence of his little *fiancée*, Emma Marsland; and Mrs. Theobald is very near to forgetting her love for her husband and seeking consolation with Rawdon Crosbie, at whose declarations she was at first inclined only to laugh, for was he not one of that army of martyrs who had uselessly laid siege to her? The complication is of some interest, but it would be of greater artistic value if it were allowed to have its proper ending, which is not, we opine, a general reconciliation. The proper end is not, probably, that which pleases most the common playgoer and the average English novel reader. But that is not to be helped. The critics are almost unanimous in saying that the present end is not the natural one. An artist, treating a given subject, owes it to himself and the subject to be fearless when his choice is once made. Nobody imposed the subject on him. If he were timid, he might have let it alone. But Mr. Gilbert is too strong a writer to be timid. He is not given to dispose of his characters to suit conventional and Philistine requirements. Only a fortnight ago, we were praising his boldness, and rejoicing in the work of a man who will tell his audience that which he really feels. Therefore we wonder all the more at the sudden happiness and contrition of the four chief characters in *Ought We to Visit Her?*

There is much good work in the play, and there are one or two somewhat prominent faults of detail, besides the main weakness, which we think we have already indicated. The satire, which is healthy satire, seems perhaps a little wildly aimed. Thereby it loses some of its force. It is meant to be directed at the wearisome prejudice of a certain class of unlettered country squires—"who resemble the Greeks," says Mr. Disraeli, "because they are devoted to manly games, and know no language but their own"—and yet we are told that the woman whose offensiveness is most visible, and whose pride is most apparent, is the daughter of a manufacturer or tradesman. Mrs. Crosbie undoubtedly is the person from whom one would expect this offensiveness and stupid pride; but then we are not to be asked to consider her as a leading representative of county society. Why should we lose the distinction between the actual county-people and the *nouveaux riches* who play at being county-people? It is surely lost here, and lost again when the author or dramatist makes the ex-actress notice in the croquet-ground the bad taste of the women's dress. The Stage, in England as in France, may set an example of extravagance; but it is scarcely required to set an example of simple good taste—unless, indeed, to the class which we do not understand it to be the object of this play to satirise.

The acting is unequal, and it has been blamed, we think, just where it does not deserve to be. Miss Emily Thorne has been taken to task for caricaturing some mannerisms current in good society; but in truth, as we have pointed out, the caricature is Mr. Gilbert's or Mrs. Edwardes's. It is not really a woman of fashion that the authors have enabled Miss Thorne to represent, but a person who is to do duty for a woman of fashion in a certain village in Chalkshire, and whose imitation of her model is indeed a very bad one. As a matter of fact Miss Thorne's performance is at least upon a level with that of the other representatives of the Chalkshire ladies—we allow that the playgoer's experience will prove that word of praise to be a cautious one. The most flawless performance just now on the Royalty stage is that of Miss Brennan, who, in the character of the Lady Rose Golightly, has a part that is perfectly within her range, and at the same time a more agreeable one than that of the acrid old maids she is wont to personate. Miss Brennan's style is clear and thin and sharp—if those adjectives may be understood when they are applied to acting.

As an actress she shows something of Charles Mathews's incapacity to understand emotion. She may be moved by reason or moved by caprice, but by passion—never. So it is, that of the Lady Rose she is an admirable representative. With Lady Rose, love-making is an occasional, or even a frequent amusement; but it can never be anything much more. She might ruin herself many times by a whim, but never by a serious attachment. Her love is like that with which the too incredulous Laertes credited Hamlet:—

"A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and supplianee of a minute:
No more."

But that does not at all prevent, nay, it is even a reason for, her keen enjoyment in passing *amourettes*. Society is primarily designed for purposes of flirtation; yet not as *well* designed as one could wish. "Why isn't there a rule," asks Lady Rose, "that no party shall ever consist of more than two people?"

Unequal in the mass, the acting of nearly every individual is also unequal. Miss Hodson impersonates Mrs. Theobald with a certain amount of power and a certain amount of inconsequence. Her worst point is the laugh with which she receives Mrs. Crosbie's intimation that she has been mistaken for the Princess. "*Me!*—the Princess?" says Miss Hodson, with a most exaggerated rendering of a ballet-girl's free carelessness; and Mrs. Theobald, remember, has ceased to be a ballet-girl for now four years at least, and has spent the interval as the wife of a gentleman. At this moment and others like it, Miss Hodson shows a certain angularity and awkward restraint of movement—assumed, no doubt, in the idea that the part requires it of her, but really thoroughly out of keeping with the representation of a young person who, if she was sometimes mentally at a loss, would never have been physically awkward. But at other moments Miss Hodson is strangely near to excellence: strangely near indeed to the attainment of a subtle and subdued art to which our English stage is too much a stranger. The delivery of all her theatrical reminiscences is admirable. One feels that she is proud of her Past, and proud of that distinguished uncle who won his fame with the trombone. That dear old life that was *not* "respectable," but only simple and impulsive—it had its charms then, and there are times when one would fain return to it. But Miss Hodson is best in the first act. It is here, in the first talk with Rawdon Crosbie, that there is most of subtle meaning and delicate intention, in changed tone, lowered voice, or the laugh that breaks in timely upon the graver reflections. Mr. Charles Wyndham enters with some vigour and interest into the representation of Rawdon Crosbie, but in the first act he does not sufficiently remember that he is talking to a lady: at all events to a woman who has the common woman's claim to be treated chivalrously. He is too much his mother's son in this respect. He wears his hat too much, when he has not been told he may be covered. Just the little outward marks of respect are wanting, though the admiration is plainly enough implied; and it must be remembered that Mrs. Theobald would have noticed particularly any omission of the everyday courtesies which it takes more effort to refuse than to bestow. Later in the play, Mr. Wyndham acts with sufficient *entrain*; but in his most passionate pleading to Mrs. Theobald the actor overdoes his gestures. If he would wish to be persuasive, he must moderate them. Mr. C. F. Peveril plays the unheroic Theobald carefully and competently; and Mr. Bannister would represent sufficiently well a country gentleman—Crosbie *père*—if the limited stage at the Royalty afforded him more room for liberty of movement, in which at present he seems lacking. One or two of the characters who appear on the stage, in the scene of the courtyard of the hotel at Spa, are delightfully true to a well-known weakness of our fellow-

countrymen abroad—that of wearing their best clothes exclusively at home.

FREDERICK WEDMORE.

CRYSTAL PALACE SATURDAY CONCERTS.

AFTER the usual interval during the "Christmas Festivities" at the Crystal Palace, these excellent concerts were resumed last Saturday, when a programme was provided, the only possible fault to be found with which was its length. It included eleven numbers, and lasted nearly two hours and a quarter—the last quarter of an hour, on such occasions, being often just sufficient to mar the enjoyment of the rest. That this is largely felt by the audience is shown by the numbers who, when the concert is somewhat longer than usual, leave before its close. In every other respect, however, the concert of last Saturday left nothing to desire. Mention should first be made of the special novelties, one at least of which is seldom wanting from a Saturday programme at the Crystal Palace. On the present occasion there were two, the more important being the late Henry Hugh Pierson's overture to *As You Like It*. There is no place in England at which so much English music is to be heard as at these concerts; and one is at a loss which more to praise—Mr. Manns's invariable readiness to bring forward any work of an Englishman possessing the least claim to notice, or the minute care and attention he bestows on the preparation and rehearsal of such works, which it is not too much to say that he could not surpass were the compositions his own. A more perfect rendering of Pierson's overture than that heard on this occasion is simply inconceivable; and it is no small advantage, in recording the impressions produced by a new work, to be able at least to feel sure that its reproduction has been adequate and faithful to its composer's intentions.

Henry Hugh Pierson, who died at Leipzig in January of last year, was chiefly known in this country by his oratorio *Jerusalem*, which was produced at the Norwich Festival of 1852 with only partial success. The same fate was shared by a selection from his second oratorio *Hezekiah* (which he did not complete), on its production, also at Norwich, in 1869. An attentive hearing of the overture played on Saturday renders the want of appreciation, which, in spite of his undoubted talent, Pierson met with in this country, perfectly intelligible. The subjects of the overture are not only original, but thoroughly pleasing; but they are treated in the vaguest and most unsystematic way. The music, though full of isolated beauties, is "without form and void." Many musicians, not possessed of half Pierson's natural gifts, could out of the same themes have constructed a piece of music which would have been at least twice as effective as the overture in its present form, which furnishes one more proof, if such were needed, that there is nothing to gain, but everything to lose, by departing from the standard forms of art. Even Beethoven, so often pointed to as having opened altogether a new field in music, did not destroy the established forms; he merely enlarged them; but the overture to *As You Like It* is nothing more than a clever rhapsody without internal coherence. It seems worth while to express this opinion plainly, because Pierson is often spoken of as an unjustly slighted genius. It would be more accurate to attribute his non-success to the fact that he was a man of misdirected though undoubted talents.

The second novelty last Saturday was a graceful little trifle, entitled a *Liebesliedchen* from the music to Shakespeare's *Tempest*, by Wilhelm Taubert, the Ober-Hof-Capellmeister of Berlin. It is a simple but most pleasing little air, with a prominent obligato part for the oboe, which was most exquisitely played by M. Dubrucq, the first oboist in Mr. Manns's band, and one of the most finished performers in this country on his difficult instrument. The *Liebesliedchen* was encored and repeated.

The symphony on this occasion was the ever-

welcome "No. 9" in C major by Schubert—a work which, it may safely be said, can be heard nowhere in such perfection as at the Crystal Palace. It is dangerous to make any remarks on this glorious symphony, simply because, if one once enters on a discussion of its beauties, it is all but impossible to leave off. It must therefore be sufficient here to say that its performance was one of the finest to which we ever listened. As an interesting illustration of the certainty with which time renders justice to really great works, it is worth noting that on the first production in London of this symphony (by the late Musical Society of London, in 1859) it was all but unanimously decried by the musical critics of the time, even the most competent. Schubert has since taken a glorious revenge; and there are but few now who would dispute the right of this work to a place by the side even of Beethoven's masterpieces.

The other instrumental pieces at this concert were the overtures to *Figaro* and to *Camacho's Hochzeit*, by Mendelssohn—the latter being one of the many good things for the first hearing of which the public are indebted to the managers of the Saturday Concerts.

The vocal music was entrusted to Madame Patey and Signor Agnesi (both of whom are too well known to need praise here), and to Miss Anna Williams, the young lady who gained the first prize at the National Music Meetings in 1872, and who on this occasion made her first appearance since her return from Italy. She possesses a very good and rich mezzo-soprano voice, which gives evidence of careful training. Her selections were Handel's "From mighty kings," and a very weak cavatina from Pacini's *Steffo*, which was certainly not worth the trouble she bestowed upon it.

This afternoon's programme will include a symphony by Haydn not hitherto played at these concerts, and Mr. Henry Gadsby's new organ concerto, the solo part being performed by Dr. Stainer.

MONDAY POPULAR CONCERTS.

MADAME NORMAN-NÉRUDA, the first of lady-violinists, reappeared at last Monday's concert, which opened with Schubert's lovely quartett in A minor. Though in the printed copy entitled "First Quartett," it is, according to Kreissle von Hellborn (not always, by the way, a reliable authority), the fifteenth of nineteen such compositions from his pen. The biographer gives its date as 1824, and from the internal evidence of the work he is probably correct. In any case, it is the first of Schubert's quartetts in which we find the genuine man himself. Of the nineteen works above referred to, only nine are as yet published; and some of these (those in D, B flat, and G minor, more especially) are interesting rather as showing the gradual development of Schubert's style than from their intrinsic musical value. But in the quartett in A minor, the whole originality of the composer comes prominently forward. Less grand in conception and elaborate in form than the later quartetts in D minor and G, it possesses in quite as high a degree the exquisitely poetic fancy, the richness of harmony, the sudden turns of modulation—in a word, the indescribable charm which renders Schubert's best works so dear to all true musicians. Madame Norman-Néruda's playing was simply perfection; probably no piece could have been chosen in which she would appear to more advantage. Admirably supported by Messrs. L. Ries, Straus, and Piatti, she gave a rendering of the work which excited real enthusiasm.

The pianist, as at the previous concert, was Dr. Bülow, who played magnificently. For his solos the Doctor selected two preludes and fugues—Bach's in A minor—originally composed for the organ, and transcribed for the piano by Liszt—and Mendelssohn's in E minor (Op. 35, No. 1). Besides joining Madame Néruda in Beethoven's well-known sonata in G (Op. 30, No. 3), he also, with

the same lady and Signor Piatti, played, for the first time at these concerts, Molique's Trio in B flat, Op. 27. The work is a very pleasing one, written with the skill of a thorough musician; in short, with every quality of a masterpiece—except what Beethoven called the "divine spark." Like much other sterling music, it seemed to interest without warning the audience; nevertheless, all thanks are due to the director for its revival, which is certainly a move in the right direction. The execution of the trio was, as might be expected with such artists, most admirable; especial mention should, however, be made of the perfect balance of tone between the three instruments. Modern grand pianos are so powerful that great discretion is needful in playing with stringed instruments, otherwise the latter will be altogether overpowered. Dr. Bülow once more proved himself a true artist by showing that he knew how to be abased as well as how to abound.

The vocalist was Miss Enriquez, whose fine voice was heard to advantage in Mozart's "Quando miro" and Schubert's "Adina."

Next Monday, among other things are announced Brahms's piano quartett in G minor, and Bach's sonata in A for piano and violin.

EBENEZER PROT.

NOTES AND NEWS.

PROFESSOR OVERBECK, in a recent lecture at Leipzig, advanced the view that the well-known statue, long familiar to us as the *Dying Gladiator*, represents a Gallic warrior who, on the field where his legions have met defeat, has inflicted upon himself the fatal thrust from which he is dying. The learned Professor on the same occasion endeavoured to show that this statue belongs to that series of sculptures which Brunn has identified with the gift of Attalus I. to the Athenians mentioned by Pausanias, and of which the figures were each about three feet high, a peculiarity of size which first led to their identification. The sculptures sent by Attalus represented battle scenes, in which gods or Greeks appeared always victorious over a barbarian race, his object being to perpetuate the memory of his splendid victory over the Gauls. In Naples and Venice are a number of figures, about which there is only one doubt, and that is, whether they are the original figures given by Attalus, or copies made directly from them. After exhibiting to his audience an ideal sketch of this and of three other statues which he considered to be contemporaneous with it, Professor Overbeck proceeded to consider at length the characteristics of Greek art at that period, and the manner in which it treated subjects of current historical interest.

THE death of its talented editor, Dr. Albert von Zahn, has brought the *Jahrbücher für Kunstwissenschaft* to an untimely end. We have received the January number, which we regret to learn is the last that will be published. The series has extended over six years, and has contained many important contributions to art knowledge.

This last number is partly devoted to a loving lament over, and sketch of Albert von Zahn, by Dr. Moriz Thausing. In spite of their vehement controversies in matters of art, Zahn and Thausing seem to have been warm friends. The latter tells of an elaborate joke played upon him by Zahn at a time when they were disputing concerning the authenticity of the drawings supposed to be by Dürer in the Berlin Museum. One morning, he relates, he received a letter with the Nürnberg post mark, written on old paper, sealed with Dürer's device of the open doors, in a handwriting so exactly resembling Dürer's, that for a moment the learned critic was taken in, and imagined he really held in his hand some precious newly-discovered manuscript of his favourite artist. The letter, however, which was addressed to the "Fürsichtigen Hochachtparn vnd erbern Herrn Morizen Thawsingh," was dated from "St.

John's Churchyard on the day of St. Peter's deliverance" (August 1, 1871), so that its modern origin was quickly made apparent. It purported to be written by Dürer, to thank his "günstiger her vnd freunt" for his right understanding concerning the portrait sketches of the Berlin Museum which he, Dürer, "neither took nor sketched," (nicht hab conterfest noch abgerissen), and upon which the Netherland names have been written "by some thieving and deceitful rascal." But his dear Herr Thawsingh is wrong in thinking the sketches could have been done by a modern artist, for he had often when in life seen the artist who drew them, "he could do better in sleep than the new ones in waking," (vnd der wr pesser im schloff als euren neüwen im wachen.)

Dr. Thausing did not discover who was the author of this wonderful letter, which is printed in facsimile at the end of the *Jahrbücher*, until some time afterwards, when Zahn let it out by asking whether he had answered Dürer's letter. It is certainly a most clever imitation both of Dürer's phraseology and of his almost undecipherable handwriting.

M. RENAN has communicated to the *Académie des Inscriptions et Belles-Lettres*, a note from General Faidherbe, announcing the discovery of a Libyan inscription in the island of Ferro, one of the Canaries, by Don Antonio Padron, of the town of Palmas. The inscription has been partly copied, and two lines of it are given by M. Faidherbe. It is surrounded with a border of round and spiral designs, some of which might be taken as written characters; similar characters have already been found in the island of Palmas.

A REPORT has been submitted to the Academy of Inscriptions by M. Antonio Zannoni, concerning antiquities discovered at Certosa, near Bologna. Up to the present time there have been excavated 360 cases of interment, supposed to be from the ancient Etruscan town of Felsina, on the site of which Bologna afterwards rose. In some cases the bodies had been simply buried, in others they had been burned, and the ashes deposited in vases of various kinds. M. Zannoni considers the former the more ancient. Among the cinerary urns, there occurs a kind of bucket or *situla*, bearing curious bas-reliefs.

A SPLENDIDLY enamelled chalice, the work of Paul Raymond, the celebrated enameller of the sixteenth century, has recently been acquired by the Baron Alphonse de Rothschild. The chalice was discovered by M. Gérardau, an antiquary of Marseilles, who sold it to the Baron for 10,000 francs.

GREAT changes are contemplated in the Administration of the Fine Arts in France. *Le Journal Officiel* publishes a long letter addressed by M. de Chennevières, the new Director of Fine Arts, to the Minister of Public Instruction, in which he proposes a remedy for the discontent prevalent among French artists with regard to their annual exhibitions. This remedy is the institution of a National Academy that shall organise and regulate public exhibitions without the intervention of the State. Such an institution, under the name of "L'Académie Royale," was founded in the second half of the seventeenth century, and continued to exist for 140 years without receiving any aid from Government except the room necessary for its annual exhibitions. "During this long period no complaint, no demand for intervention," arose among the artists who composed it; but since the beginning of the present century, when the Government "mus par un sentiment généreux de protection" took the regulation of the "salon" into its own hands, endless complaints, both just and unjust, have been constantly made concerning the rules of admission, the prizes, and the system of recompenses. The State, M. de Chennevières points out, has been foolish in imposing its influence over such matters as these, and it would be wiser in future to leave the artists of France to govern their own concerns. A National Academy

composed of artists of every kind, painters, sculptors, architects, engravers, and lithographers, would be capable of undertaking such government, would regulate exhibitions, and would give satisfactory awards. More than 400 artists have already testified their adherence to such an institution, and M. de Chennevières proposes on the day after the opening of the salon, to again bring the projected plan of it before the minister, so that it may receive immediate attention from the President. "Libertas artibus restituta" was the motto of the old Royal Academy of France, and if M. de Chennevières' project is carried out, it will still be appropriate.

THE English and American Archæological Society of Rome, of which the leading spirit is Mr. Parker, and the principal aim to investigate and determine the age of walls and other examples of ancient construction, has lately attracted to its ranks Sir Gilbert Scott, from whom a contribution to the subject just mentioned is published in the *Swiss Times*, December 20, in the form of a letter supporting, among other views of Mr. Parker's, that on the antiquity of the wall discovered on the Palatine. The argument of Sir Gilbert is, that this wall is of the same construction as a wall which he observed at Tusculum; that the latter being obviously connected with a reservoir, vaulted over in the form of a pointed arch, must take its date from this arch, and that this date must be the same as that of the arch of the Treasury of Atreus, at Mycenæ, which there is no doubt belongs to a remote period of history. It would be a compliment to antiquaries when Sir Gilbert assumes a certain wall to have been built by Servius Tullius, because "all antiquaries call it by that name," were it not that names are often retained in archæology, as elsewhere, long after their meaning has evaporated. We do not suppose that his denunciation of the Roman authorities for their Vandalism in permitting so many important remains to be swept away to make room for a railway, will have any salutary effect, but it helps to soothe our irritation in the matter when we hear it soundly rated. The same paper contains a report of Mr. Parker's introductory lecture for the season at Rome, in which a characteristic feature is his endeavour to throw an air of reality over the tale of the she-wolf and the twins, by instances of children carried away in wicker baskets by floods, and of children being suckled by wolves. Under his fervid description the cave of the wolf, the Vallis Murcia, with its reedy cover for wolves, the inundation, and the hut of the shepherd Faustulus rise vividly before the imagination.

IN a letter to the *Times* of January 17, Mr. Charles L. Eastlake, Secretary of the Royal Institute of British Architects, makes what he justly terms a "melancholy announcement." On Wednesday next, the 28th inst., unless measures are at once taken to prevent it, the old building known as Ely Chapel or St. Etheldreda's Chapel, Holborn, will be sold by public auction, and either pulled down for building material, or utilised for commercial purposes as the advertisement suggests, in which case its crypt would afford "valuable cellarage." The chapel of St. Etheldreda, to whom Ely Cathedral is likewise dedicated, is the last remaining portion of the ancient "Ely place," or London palace of the bishops of Ely. It belongs to the early part of the fourteenth century, the noblest period of Gothic architecture, and Ely palace was of yet earlier origin, it having been built in consequence of a will made by John de Kirkeby, bishop of Ely, who died in 1290, and bequeathed to his successors a "messuage and nine cottages" situated in Holborn. William de Luda, his successor, added greatly to this property, and at his death in 1298, left twenty marks a year for the maintenance of "three chaplains to pray for his soul, and the souls of the future bishops of Ely for ever, in the chapel of St. Etheldreda," which must have been built at that time, though probably not as it now stands. (Did the Welsh

Episcopalians, who have for many years past used poor St. Etheldreda's chapel for their services, ever remember William de Luda's soul?)

The gardens of Ely Palace were famous for the production of early fruits and flowers. It was from these gardens that Richard III., at the impeachment of Lord Hastings, requested a dish of early strawberries from Morton, Bishop of Ely, who immediately despatched a servant to bring them. A neighbouring garden is now more famous for early strawberries, and dreary Ely Place occupies the site of the bishop's ancient palace, but still the chapel attached to it remains. The auctioneers, Messrs. Fox & Bousfield, write that the freehold is private property, and being, as part of a larger estate, the subject of a suit in Chancery, the Court has decreed its sale. They add that "the value of the building for ecclesiastical objects (probably to the congregation now using it) is almost as great as the site would be for 'commercial utilisation.' There ought not, therefore, to be any difficulty in preserving a structure so renowned." We trust there will not be.

A COMIC piece by M. Sardou was produced at the Palais Royal Theatre a few days since. It is entitled *Le Magot*, and is of the usual order of Palais Royal pieces, except that it is not thought so laughable as most of them. Not only is it devoid of the *finesse* which was always found in M. Sardou's earlier and better work: it is devoid of that *note du vrai comique* which sounds through all the extravagances of many a Palais Royal performance. Its story is no more worth telling than is the story of the *Roi Carotte*, and we lament that a writer of M. Sardou's serious ability should do injury to his talent (not to speak of his reputation) by the production of such work. His name gives the work momentary importance, and attracts the attention of critics and the presence of audiences; but the audiences are not quite worthy of him, and the critics frankly declare that if the work were not M. Sardou's, they would dispose of it very briefly.

BERTON is dead. We spoke of him in our last as lost to the stage, and as seemingly very near his end. The end came on Sunday. To such particulars as we have already given, we need only add one or two. He was born in 1820; he was married in 1842 to Mlle. Caroline Samson, the daughter of the renowned comedian. Madame Berton distinguished herself as a writer; and it is in this path, as well as in his profession of acting, that their son's advance has been remarkable. Berton was held in great regard by those who knew him, and not a few Englishmen are numbered among these, for the actor made at least a couple of rather long visits to London: one, as we said last week, in order to play *Rabagas* at the St. James's, and the other a year or so before, when he was the guest of Mr. Fechter. He died, aged fifty-four, at Passy, on Jan. 18, 1874, and was buried two days afterwards in the cemetery of Montmartre.

M. OCTAVE FEUILLET has just read a comedy to the company of the Théâtre Français. Two of the principal parts will be played by Bressant and Mlle. Croizette.

A LETTER from Bordeaux tells us that the seemingly immortal Mlle. Déjazet remains upon the stage after a hundred or so farewells. In that city she has just been amusing the great grandchildren of the people she amused in her youth.

M. DUMAS's *Monsieur Alphons* has got into the French provinces. When we hear of its performance at Etampes and Blois, we may be sure of its production at Marseilles and Lyons.

MISS LITTON, who has been unwell and absent from the theatre, has this week taken her place again, at the Court, in the comedy of *Alone*.

THE little Charing Cross Theatre closes tonight.

THERE was a rumour, a little while ago, that Mr. Bateman intended to have performances of Shakespeare at the Lyceum. The project is not officially announced, and may have been abandoned. But we understand that Mr. Henry Irving does hope, sooner or later, to act Hamlet.

IN the temporary absence of the lady hitherto charged with the representation of the Countess, Almaviva's wife, in *The School for Intrigue* at the Olympic, that character has been played for the last week or two by Miss Marion Terry. For a young actress the part is a difficult one, especially in the first act, where there is so much to look and so little to say. It is here that we like Miss Terry least. In the second act her performance is still unequal, but the level generally reached is higher than in the first. In the third act she leaves little to be desired, for here there is less demand upon the resources which can only be present along with experience and vigour. The Countess's naïve enjoyment of the harmless intrigue in the garden is pleasantly and gracefully shown. Miss Terry's whole performance, as may be imagined, evinces more of intelligence and of sensitiveness than of power. We are not of those who believe that the character needs to be represented as quite the dignified personage she is often assumed to be, for the Countess of the play in question was only three years ago the Rosina of *The Barber of Seville*, and it is too much to expect that in three years a character shall be wholly changed. In this respect, then, Miss Terry's Countess, though uncommon, is not, as we conceive it, at all incorrect. Still, a certain weight and importance may be wanting to her performance, especially, perhaps, when it is seen in juxtaposition with the Suzanne of Miss Fowler. To sum up briefly, Miss Terry's acting of her first prominent part is noteworthy, not only, as we have said already, for intelligence and sensitiveness, but also for the complete and uncommon absence of any tendency to exaggeration.

ANOTHER change of programme is announced for Monday at the Holborn Theatre, when *Le Démon du Jeu* will be produced.

THE little Théâtre de Cluny has got a new manager. The play-house, though small, and situated far from the "great world" of Paris, has been rather a famous one ever since Cadol's best play—*Les Inutiles*—was acted on its boards.

THE fates seem decidedly adverse to the production of *Lohengrin*, announced in the last number of the ACADEMY.

It is with much regret that we have to announce the death of Madame Parepa-Rosa, which occurred on Thursday morning last. In consequence of this melancholy event, the series of operatic performances at Drury Lane Theatre by Mr. Carl Rosa's company, mentioned in our last week's issue, will not take place as intended.

THE fourth of Mr. Ridley Prentice's excellent Monthly Popular Concerts at Brixton, took place last Tuesday. According to Mr. Prentice's usual plan, a novelty was introduced into the programme, the work selected on this occasion being Mr. E. Prout's recently published *Concertante Duet* for piano and harmonium, which was played, for the first time in public, by Mr. Prentice and the composer. The other artists engaged were Madame Rebecca Jewell, Mrs. Hale, and Signor Piatti. The whole performance was an exceedingly good one, though less well attended than it deserved.

THE *Cologne Gazette* speaks with enthusiasm of the success with which Herr Hiller has inaugurated at Cologne the first public performance of the Bach-Verein, which, under his leadership, has for some time been studying the works of the older classical composers of Germany and Italy. In addition to the chorus performances—which include, amongst many other gems, Palestrina's admirable but not generally well-known quintett, "Cogitavit Dominus," Felice Anerio's more ani-

mated "Libera Nos," and several splendidly-given chorales from the old German masters Eccard and Michael Praetorius—Herr Hiller and Fräulein Lehmann gave several solos, chiefly from Handel, with a finished excellence worthy of their reputation.

THE committee for the next musical festival, says the *Cologne Gazette*, has already been formed, and the programme fixed for the three concerts to be held. Dr. Ferd. Hiller has undertaken the direction. The programme for the first day consists of Beethoven's *Pastoral Symphony* and Handel's *Samson*. On the second day, Hiller's *Zerstörung Jerusalems* and Brahms' *Triumphlied* will be performed. The concert of the third day includes, amongst other pieces, the overture to Schumann's *Genoveva*, and a concerto for violin, which will be rendered by Joachim.

POSTSCRIPT.

MR. W. J. CRAIG of Trinity College, Dublin, is preparing an edition of Shakespeare's *Cymbeline*.

WE learn from Berlin the death of a veteran scholar, poet, and politician, A. H. Hoffmann. He was born at Fallersleben in 1798, and, in order to distinguish himself from the numerous Hoffmanns, and also as a kind of *persiflage* on the foolish use of *Von* by the German nobility, he called himself, and will go down to posterity as, Hoffmann von Fallersleben. He was a contemporary and friend of the Brothers Grimm, and one of the first to cultivate a scientific study of the German language and literature. He was librarian, afterwards Professor, at Breslau, but was deprived of his professorship in 1842, on account of his poems, *Unpolitische Lieder*. He then travelled about from place to place, well received by the people wherever he went, but generally after a time advised to leave by the police. In 1854 he settled at Weimar; in 1860 the Duke of Ratibor gave him a resting-place in his castle on the banks of the Weser, where he had the management of the Ducal library. His most important works were the *Horae Belgicae*, 1830; the *Fundgruben für Geschichte Deutscher Sprache*, 1830; *Geschichte der Deutschen Kirchenlieder bis auf Luther*, 1832; *Reineke Vos*, 1834; *Monumenta Elnonensia*, which contained the *editio princeps* of the oldest French poem, the "Song of St. Eulalia," 1837; and *Theophilus*, 1853. He was a great collector of old popular songs, and a constant digger in libraries. His own poems are numerous, and chiefly political; but the best are his lyric poems, some of which have become national property.

A CORRESPONDENT in the *Times* writes:

"The present position of the University of Athens is not so well known in Western Europe as it deserves to be. Although the University is not more than thirty years old, it possesses more than 1,200 students, who are gratuitously provided with education of a high standard in theology, law, medicine, and philosophy. Many of the *alumni*, when they have completed their University course, go to Turkey, Egypt, and Asia Minor, and there propagate the learning which they have acquired in Athens. Thus the city is once more resuming the character which she possessed before Justinian finally closed the 'Schools of Athens.' It is the centre of Oriental intelligence and culture. The University possesses a well-arranged library of nearly 200,000 volumes. It is, however, poorly supplied with English books. I would venture to suggest to Philhellens that it would be a graceful and becoming act on the part of those interested in the progress of learning, if we were to supply this deficiency by presenting to the University a good collection of standard English works. When I remember how readily this country came forward with its supplies of books for the libraries of Strasburg and Chicago, I cannot think that the same spirit will be now found wanting. No one needs to be reminded of the extent to which the world of letters is indebted to Attic culture; and we should surely recognise the great spirit of Renaissance in a country which, with a population of a million and a half, causes a large University to flourish in a city which numbers no more than 50,000 inhabitants."

SATURDAY, JANUARY 31, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

LITERATURE.

A System of Famine Warnings; or, Famine Aspects of Bengal Districts. By W. W. Hunter, B.A., LL.D., Director-General of Statistics to the Government of India. (London: Trübner & Co., 1874.)

IN the face of the impending calamity of the great famine in India which now seems inevitable, this work has received, as it was sure to do, universal attention at the hands of the public in this country. With hardly an exception the press has, from the very commencement, taken the worst possible view of famine prospects. Every telegram that has been received in London from the Viceroy relating to the famine has been thoroughly discussed, and in almost every case the result has been that the public writers have refused to find any consolation in them. They have earnestly, and ever more earnestly, lifted up their voice in a unanimous cry that the true proportions of the famine have been misjudged; that death, disease, and suffering will be on a far greater scale than the Government has anticipated; and that the preparations, not only for the transport and distribution of the necessary food, but also for the actual supply of food itself, are so notoriously insufficient and immature, that they can only result in the death of thousands and tens of thousands of helpless human beings. When the history of this famine comes to be written, therefore, it can never be said that it has taken us unawares. The Government of India has had ample time for preparation. The press has continuously sounded the tocsin of warning in its ears; and thoughtful people might well be content to believe that, notwithstanding the invariably gloomy tone adopted by our public writers in England, it was more probable that their prognostications would be wrong than that the Government of India—with unlimited credit and powers, with an admirable administrative machinery, with the means of getting absolutely trustworthy information on the spot, and with the certainty of having the entire public sympathy and support of England at its back in any measures, however costly, that it might sanction to meet the impending famine—should so fail in measures of relief as to justify any of the dismal prophecies which we have had ringing in our ears for the last six weeks. When, therefore, this book, compiled by the Director-General of Statistics in India, is published with all the weight of semi-official authority, it, no doubt, is looked upon by many as in some degree a sort of reply to those writers and thinkers about the famine who take a pessimist view of matters; and we may at once say that, could Dr. Hunter's statistics and rose-coloured deductions be relied upon unreservedly, the nation might indeed give a sigh of relief at the conviction that the

matter was not really so bad as it has been painted, and that the preparations which have been already made to deal with the calamity are ample and sufficient in all their details. In the limited space at our command, we are unable to criticise in detail the whole of Dr. Hunter's work; but in the first chapter we have noticed some points that seem to us to have such a vast influence on the value of his statistics, that we submit them here very briefly to our readers.

In this chapter Dr. Hunter deduces from various statistics at his command, and principally from those of the famine of 1866, that the impending famine of 1874 will cost, at the extremest possible estimate, no larger a sum than half a million sterling. If this be true, there is but little cause to be anxious whether the want can be successfully met; and the nation may begin to feel that it has been giving itself a great deal of concern about a calamity that may be combated with some certainty of success. Let us, however, consider what these statistics really mean, taking Dr. Hunter's own figures as the basis for our conclusions.

At page 21 we are furnished with a tabulated statement of the statistics of relief in 1866, from which we gather that, out of a total population, in eleven districts of Bengal, of 14,800,251 people, of whom 10,964,415 were labourers and agriculturists, the largest number who applied for relief in one month was only 144,059, or not more than .097 of the whole population; and this, Dr. Hunter informs us, is probably larger than will be the case during the present year. This statement does not, of course, deal with the whole forty districts, but it shows the statistics of the eleven most seriously affected in 1866, and it is on these statistics that Dr. Hunter's predictions are based. We confess that, at the first glance, we were utterly surprised at the small number of persons requiring relief, until we read on, and then the mystery began to clear. In page 21, Dr. Hunter says that a household of four persons reduced to one meal a day consumes $1\frac{1}{2}$ seers of rice, and that, if the father does his daily work, he would require a second meal of half a seer, making a total of 2 seers a day. At famine rates this would cost $7\frac{1}{2}$ rupees per month, and the statistics show that a fourth of the families in Bengal earn only 5 rupees a month. Therefore, it might be expected that, according to the above statistics, one-fourth of the total population of the eleven districts tabulated $\frac{14,800,251}{4}$, or 3,700,060, would have applied for relief; whereas the total number applying was only 144,059. How can the difference in these numbers be accounted for, even putting out of the question the two children out of the family of four, or 50 per cent. of the above number who might be estimated as not coming for aid, but as being provided for by the adult population? In two sentences which have called forth much well-merited criticism, Dr. Hunter gives us the key to the whole matter. "The children," he says, "and weaker members of the family, die at the outset of the famine, and those who survive eke out a very insufficient quantity of rice by roots and wild plants. The wages which would not suffice to feed

an average family of four, are sufficient for the two or three members *who survive*. [The italics are ours.] The rural population enters a famine as a frigate goes into battle, cleared of all useless gear and inefficient members."

These sentences have been most severely criticised, and with justice; for what is the sole deduction we can draw therefrom? To the population of 144,059 requiring relief we have now to add, according to Dr. Hunter's own statement, a vast number who have already perished. At the commencement he takes the population of 14,800,251 in the eleven districts tabulated as consisting of families of four persons. He proves that it is a fact that one-fourth of this number must suffer actual famine. And in the sentence above quoted, in which he speaks of the two or three members out of each family *who survive*, he at once destroys at the lowest estimate 25 per cent., or $\frac{3,700,060}{4}$, or one-fourth of the whole population which he before stated would inevitably require relief, or 925,015 souls. We do not see that this deduction can be evaded in any possible way; and if we are to accept it as true, and are determined to prevent as far as possible any actual loss of life, what becomes of Dr. Hunter's estimate of 66,000l. to feed a pauper population of 660,000 per month?

Again, at page 26, Dr. Hunter says that in 1866, with an expenditure of 254,869l., nearly 750,000 human beings perished of hunger and of diseases incident to semi-starvation, while the maximum number relieved during the severest month was only 144,059. It is, as before stated, this last number that he takes as the basis of his calculation, that Government will not in the present year be called upon to expend more than half a million of money for the relief works and gratuitous distribution required to deal adequately with a famine-stricken population of twenty-four millions.

But if the English nation declares, as it has already done, with unmistakeable voice, that no single human life shall be sacrificed to the pangs of hunger that can be saved either by timely expenditure of money or by human foresight, what becomes of these calculations? Where do they land us? It seems to us that they only serve to prove with startling distinctness that, in this compilation of statistics, the Director-General has taken for granted as inevitable an immense destruction of human life, and has merely tabulated those who had strength and vigour not to succumb to the first outburst of the famine. Let us recapitulate for a moment the figures with which, according to his own statement, we should have to deal, were we determined, as we are, to prevent the loss of a single human life that can be saved by timely aid.

In the year 1866, on the statistics of the famine of which Dr. Hunter bases his calculation:—

144,059 were relieved.

750,000 died of famine and its consequences.

925,015 are taken for granted by Dr. Hunter, at page 22, as having succumbed before the first severity of the famine was actually felt.

1,819,074

Instead, therefore, of 144,059 applying for relief in a total population of 14,800,251, we might, had our means been perfected, have saved the lives of nearly two millions of souls. Instead of taking as his basis a gross number of 144,000 human beings requiring relief in a total population of 14,000,000, and building his calculations thereon, it seems to us that Dr. Hunter would have been wiser had he looked the matter in the face and grappled with the fact that two millions is the correct number for whose lives we are responsible. Lord Northbrook, in his speech at Agra, announced, however, that it was twenty-four millions of people who were now in peril of famine. If, out of fourteen millions in 1866, two millions should have been supported by the State, we have therefore nearly double the number to provide for in 1874. How far will Dr. Hunter's sanguine estimate of half a million for the total expenditure of six months meet the emergency?

We would in conclusion express our entire confidence, that the Government of India must be better prepared to grapple with this fearful calamity at all points than we at home can at all understand. They have, we repeat, the most ample information: for reasons of State, they may have considered it advisable not to give their measures of relief a world-wide publicity: it is generally understood that the Home Government have given them absolute *carte blanche* to act in the matter; they are assured of public sympathy and support; every aspect of the case has been placed before them in every possible way; and they must fully recognise the awful responsibility which rests upon their shoulders.

EDITOR.

On Viol and Flute. By E. W. Gosse. (London: H. S. King and Co., 1873.)

To say of any work in literature or art that it bears the mark of a school, has generally in England been to cast the first stone at it. Schools, with their recognised leaders, their accepted theories of art, their acceptance of scholars' work, have been looked on with the same disapproval as that with which Turgot regarded sects. "Perhaps the greatest ill you can do to art is to drive those who love it to form themselves into a school," in this country, where we are in other ways so fond of mechanism, and where, if we have no Florence and no Bologna, we can point with pride to Birmingham and Manchester with their schools of politicians. This is all very well in politics, but in literature such circles are supposed to foster mannerisms and tricks caught at second-hand, and to encourage the sort of poetry which Charles Baudelaire was persuaded he could teach in twenty lessons. Mr. Gosse's poems are mainly remarkable for the striking examples they afford of the advantages and disadvantages which attend the existence of something like a school in modern English poetry. The disadvantages lie most obviously on the surface, and do his verses much wrong. Borrowed rhythms, borrowed mannerisms, expressions which once had the beauty of the *bizarre*, but

which are now neither strange nor sweet, are unpleasant themes to dwell on, and must be noticed as briefly as possible. It is a violence to speak of "the sunset, with her warm red flesh," to talk of a woman's mouth as the "rose-tree of the world's great rose!" the rose of the world's great rose-tree would have been intelligible. And it is surely a mistake to write verses so provocative of parody as "Guinevere,"

"When the autumn nights were hot,
(Peach and apple and apricot,)"

and so on, with a refrain rhyming on the names of all sorts of fruit. To end our list of objections the poem called "Renaissance" is too close an echo of Mr. Swinburne's "Laus Veneris," which has been written once for all, and loses by repetition.

These are faults which cannot be overlooked, and which are traceable to the study of one phase of English poetry. But the beauties of Mr. Gosse's verses, beauties often due to the same influences, are as much a wider theme as they are a pleasanter one to treat of. And first of the beauty of form specially manifest in these sonnets. It is not easy to praise too highly their careful structure, their music and colour. Only a few years ago such sonnets would have been, for their perfection and form, almost a new thing in English verse. It is owing to the revived study of Italian art, and greatly to the example of the master whom Mr. Gosse addresses on page 102, that a collection of fourteen casually rhymed lines is no longer considered good enough to call a sonnet, and that what is done in this way is done well. Mr. Gosse's sonnets are so much on a level of excellence that it is difficult to know which to select for quotation. Perhaps that which closes the series on "Fortunate Love" is as good an example as any other.

"EPITHALAMIUM."

High in the organ-loft, with lilyed hair,
Love plied the pedals with his snowy foot,
Pouring forth music like the scent of fruit,
And stirring all the incense-laden air;
We knelt before the altar's gold rail, where
The priest stood robed, with chalice and palm shoot,
With music men, who bore citole and flute,
Behind us, and the attendant virgins fair;
And so our red Aurora flushed to gold,
Our dawn to sudden sun, and all the while
The high-voiced children trebled clear and cold,
The censer boys went swinging down the aisle,
And far above, with fingers strong and sure,
Love closed our lives' triumphant overture."

It would be scarcely possible to surpass this blending of the triumphant passion of music with the colour and quiet of painting. Other sonnets, which it is a temptation to call masterpieces, are "Experience," "Perfume," "D. G. R.," and "Old Trees." "Perfume," especially, is worthy of one who loves sweet scents, and can trace and express their mystic "correspondences" with delicate emotions as subtly as Baudelaire.

Mr. Gosse's other lyrics are less perfect in form than his sonnets, but they have the interest of expressing a philosophy of life, which is perhaps as useful as any other mental audyne of our time. In his eclecticism there is a good deal of Goethe and of Walt Whitman, of Marcus Aurelius, and of Théophile Gautier. This philosophy is most definitely expressed in the prelude—

"I clasp, as bees do flowers, with amorous wings,
The spirit of life in moving, joyous things;
Where'er desire receives the boon it craves,
A new Athene from my forehead springs.

Lovers behind the haystacks, out of sight,
And peasants dancing in a barn at night,
Rough fishers chanting as they haul the net,
And whistling mowers in the fading light.

All these are more than my own life to me;
I haul the moonshot fishes from the sea,
I fiddle on the village green, I dance,
I thrill with others in their honest glee."

The same feeling is expressed in "Lying in the Grass," a poem which embodies those effects of evening light, and the contemplation of peaceful labour, which Mason loved to paint.

"I do not hunger for a well-stored mind,
I only wish to live my life, and find
My heart in unison with all mankind."

Disciples of this morality strive at once to live with the world's life and to enjoy each moment as it passes. After all, the perfectly dispassionate spectator might unite these aims, might appreciate the harmony and the vivid contrasts of experience. But none of us are dispassionate enough for this, and Mr. Gosse is found complaining that "Satanic passions stab him through." This makes a discordant note in his lotus-land of art, a land lit with the long twilight of the North, and musical with memories of the songs of Ibsen, the Norwegian poet. Even vaguer than this paradise of art, and more remote is the "Paradise of a Wearied Soul," a poem describing the shores where the shadows of dead lovers are no longer tormented, a frequent motive with the poets of the French "Renaissance." To dwellers in these tranquil countries, the great war, "the year when Henri Regnault died," came with a more cruel shock than to other men. It was as when the seekers for the Earthly Paradise in Mr. Morris's poem, encountered the fleet and the warlike array of Edward III. going to spread the realities of death, while they were sailing to a fabled immortality.

"For us, the very name of man,
Grew hateful in the mist of blood;
We talked of how new life began
To exiles by the eastern flood,
Flower-girdled in Japan."

Obviously, any one who thinks it a demerit in literature to be literary, who wants to be "grand, epic, homicidal," will find no pleasure in Mr. Gosse's book. But he shows every promise of becoming a poet whose verses may well be read to loungers beneath the trees, like those whom Mr. W. B. Scott has designed for the frontispiece. There are, however, blemishes enough, and irritating affectations to be cleared away before listeners will be as complacent as the *Auditor* addressed in the interludes.

"You do not stir? you will not rise and go?
Then listen longer, if it must be so."

A. LANG.

A General Sketch of the History of Persia.
By Clements R. Markham, C.B., F.R.S.
(Longmans, Green, & Co.)

MR. CLEMENTS MARKHAM has rendered a service to literature by the production of this interesting volume; and impart critics will consider that the title adopt

is fully warranted by its contents. As a general sketch of the history of Persia, it contains far pleasanter reading than could be presented by bare, persistent historical narration; and of all chronicles none can be more wearisome to the English student than those of an Eastern people. The profuse and prosaic detail which characterises Oriental annals cannot have escaped the notice of the most conventional readers, and with this in view it is unlikely that the public would be disposed to see revived a class of publications remarkable for monotonous genealogies and the lack of interesting incident.

Sir John Malcolm's *History* and Sir William Jones's *Grammar* are both exceptional books; but they belong to a period when Persia had an especial charm of novelty which inspired the writer quite as much as it encouraged or attracted the reader. Mr. Markham, while disclaiming to be a critical Orientalist, has written with a hearty appreciation of the labours of these distinguished men, whose intimate association with every phase, in the one case of Persian character, and in the other of Persian literature, has made them worthy models for imitation. Treading more or less in the steps of one or the other, he has brought scientific disquisition to bear upon the rise and fall of turbulent dynasties, or utilised snatches of national poetry to illustrate the genius of a highly imaginative people. Of the twenty chapters into which the volume is divided, about one-third are devoted to matter which, without being extraneous or irrelevant, expounds rather than participates in the main subject. It represents, as it were, the chorus and not a distinct person of the drama. Chapter III. on the Zend Avesta, and Chapters XVI. and XVII., on the Persian Gulf and Central Asia respectively, may be cited as notable examples of our meaning. As orthodox component parts of a general historical sketch, they are not misplaced; as aids to the general reader, they are of great value.

Chapter III. touches a theme of religious and scientific importance, and introduces questions which cannot be fitly dismissed with brevity or in general terms. The indications of a contact between the two "monotheisms of the Aryan and Semitic races" obtained from Scripture, are, as Mr. Markham says, "very interesting;" but these few words open a field of enquiry of almost indefinite extent, and the references to the books of Jeremiah and Ezekiel (pages 65, 66) point only to its entrance gate. For the Biblical student an apt illustration of the necessity of a Commentary, or it may be a Revision such as that now in progress, is afforded in the rendering of the third verse of the 39th chapter of Jeremiah, wherein Rabсарis and Rabmag are mentioned as mere names, instead of titles belonging to the names immediately preceding them, and signifying "Chief of the eunuchs" and "Chief of the Magi" ("high priest," as conjectured by Sir Henry Rawlinson on a new etymology). It speaks well for the British and Foreign Bible Society that its latest Arabic translation of the Scriptures has corrected this defect in the translation of 1848,—a defect which, presuming the Arabic taken from the Hebrew,

should at least have been apparent in converting one form of Semitic expression into another. Here we may remark that the testimony of scholars to the Persian origin of the word "Paradise" (p. 67) is certainly not strengthened by Freytag, who, quoting largely from the *Kamus*, treats it as pure Arabic, i.e. "Firdaus," plural "Faradis" or "Paradis;" but he may have been content to find in it a legitimate formation corresponding to Lamsden's augmented Quadri-literal, without need of closer investigation.

Between twenty and thirty pages are given to the history of the Sassanian monarchs. If there is little novelty in the details or treatment of this section, there is at least sufficient light displayed for the reader's guidance, to fix attention on the more important reigns and surer landmarks of a dim and remote period. For, notwithstanding the high testimony of Sir William Jones to the comparative value of the data available in recalling the achievements of the descendants of Sassan, it is impossible to believe that any narration derived, as this one, from the most imaginative of narrators, can be void of romance and fable. We could have wished something said about Bahram Chobin, leader of the armies of Hormazd IV. (miscalled by Malcolm, Hormazd III.); a brilliant episode, on whose exploits is attributed to Firdausi, and may be found in some copies of the *Shah Namah*. But his accession to the throne is not admitted by all critics, and the fact of partial exclusion by the editors of the poet-historian may have caused rejection in the present instance. If we are to credit Richardson, the Pahlevi dialect, which had for many years been falling into disrepute and disuse under the early Persian monarchs, was formally proscribed by Bahram, or, as Mr. Markham calls him, "Varahran" Gor, in the fifth century of the Christian era. The "Dari," on the other hand, or court division of the common "Farsi," was fostered by the Sassanian kings, who published works in it, and encouraged others to follow their example. According to the same authority, the fanciful derivation of "Nishapur" noted in the volume under review (note, p. 73), becomes considerably modified. "Nai" in the one case is accepted in its literal Persian signification of "reed," thus: "the reeds of Shapur." Richardson, on the other hand, finds a word "nih," meaning "town" or "city." We venture to think the first syllable may really be "nāo" or "nū," Indianised or vulgarised into "Nāi" or "Ni," and that the name implies the "new" city of Shapur, called by Mr. Eastwick the modern town, in reference to a very great city, "one of the most ancient in the world," south-east of the present one, and destroyed by a convulsion of nature or the violence of man.

The History of the Caliphs is clear and concise, and much reading and research are exhibited in the Lives of Baber and Taimur. But in all earlier Persian annals, until the times of the Safawi kings, there is a vagueness in respect of geographical limits, and as to what particular places are within the actual empire of the day, which cannot but perplex the practised student as well as the neophyte. There is no question that the

statement that Persia fell to this or that invader on such and such an occasion, must be taken with much reservation. In most cases less, in some few cases more, than the Persia of the modern map is probably intended. Where the latter hypothesis would apply, moreover, it must be assumed that the sovereignty is based rather on a dominant influence than a direct controlling power. Neither Samarkand (pages 137, 207) nor Sultānya (page 72) is a fitting site for the capital of a country extending north and south from the Caspian to the Persian Gulf, and west and east from the Kurdish mountains to those of Baluchistan. As regards Balter, Mr. Markham introduces him among his historical biographies, not as a ruler over any part of Persia, but because of his intimate connection with that country.

The chapters on the Safawi Dynasty and the Kájars, on Nadir Shah and the Zends, are legitimate Persian history, and agreeably put together. It is not so much that the main facts are new, but they are well and instructively combined. Separate relations have been blended in one, and statistics thrown in, with occasional disquisitions in appropriate places, to relieve the monotony of narration. We are glad to find that the useful and intelligent labours of Mr. Watson have not been ignored; and that confirmation is accorded to the accuracy of this gentleman's *History of Persia from 1800 to 1858*. Those who have watched his career from the position of a subaltern in a Company's European regiment to that of Chief Secretary and Acting Chargé d'Affaires in Greece and Japan, will not fail to acknowledge that the chance which brought him to Persia during the short war of 1857 has been turned to good account. Strong and practical arguments are adduced in favour of the Euphrates route to India, while a railroad in that quarter is looked upon as a certainty. But the project is viewed as a whole in its connection of the Mediterranean with the Persian Gulf: not as a mere nucleus of a full land-line by Kurdistan, Persia, and Makran. If one be a certainty, we cannot but consider the other equally so.

Where the author excels is, we think, in his own special field of geographical research, and in utilising the labours of old and comparatively little known travellers for purposes of historical illustration. These timely *excerpts* impart flavour to the chronicle as it stands, put into an English dress; and bring direct evidence from trustworthy witnesses to men and manners of a bygone period, for which we might vainly look to native annalists. And in the description of towns and countries, Mr. Markham has hit on a happy, popular, and attractive style. As comprehensive as it is concise, it seems to grasp the cardinal and noteworthy points of the best and most recent authorities. The chapter on Central Asia is highly instructive, and may be instanced as a fair specimen of the book, and the information to be acquired from its perusal. In these days of geographical school examinations, few better volumes could be placed in the hands of students.

Passages might readily present themselves

in support of the opinions here expressed, and short, vivid accounts of Yezd, Bokhara, Mashhad, Shiraz, Northern Khurasan and many towns, provinces, or districts be quoted. In the concluding apostrophe of the book, Mr. Markham addresses himself to the land he has been describing. "Iran," he says—

"where the palace of Persepolis reared its beautiful pillars on high; and where Sa'ady and Hafizh wrote their soul-stirring poetry,—must ever be an enchanted land, full to overflowing of the most delightful associations.

"We picture to ourselves the mighty kings of old, the heroes as generous and merciful as they were brave, the lovely maidens and the inspired poets of Irân, until the whole history rises up before us like a wondrous mirage. The traveller over the sands of Mesopotamia may sometimes behold its counterpart in the ruined palace of the ancient kings of Irân, at Ctesiphon. Gazing from the opposite shores of the Tigris, he will be astonished at the sight of vast arcades, which will change into a beautiful tower reaching to the sky, and pierced from base to summit by innumerable arches. Suddenly this fairy vision will be converted into a magnified image of the palace, with an exact counterpart upon it, upside down; and finally the naked ruin is seen in all its desolation, standing alone in the sandy plain.

"Just in the same way we may dwell upon the past history of Irân; the age of Rustam and his heroes, the precepts of Zoroaster, the gorgeous line of Sassanian kings, the age of poets, the restored magnificence of 'Abbâs, and finally the stream of history brings us down to the naked deformity of the Kâjar rule, and the desolation of modern Persia."

But we cannot take leave of this interesting volume without remarking on the adoption in it of a mode of spelling certain words unfamiliar to most European readers. The innovation is part of a question provocative of warm discussion among Indian officials, and sufficiently important to affect the reading public at large.

Mr. Badger deserves the thanks of all who desire to see a uniform as well as critically correct system applied to Oriental names when put into a Roman character, for bringing the results of his knowledge and research to bear upon the subject; and Mr. Markham, by illustrating this gentleman's theory in his own pages, has challenged opinions on its aptness or otherwise. Nothing can be sounder than the reasoning, but we demur to the practical conclusions attained. Arabic is a language so diffused in non-Semitic languages and among a non-Semitic people, that we must accept it in some cases as belonging to the alien tree on which it has been grafted. Its proper names, like its commonest parts of speech, have, it is true, become distorted both in Turkish and Persian, especially the former, by oral peculiarities; but these verbal distortions are recognised in Turkey and Persia to the prejudice of original sounds, and even grammatical axioms; and either we must have a separate rendering of words applicable to separate countries, or a rendering which meets as nearly as possible the common exigency. The first procedure would be singularly inconvenient, and therefore we should strive to make the second feasible.

Now the letters which it is proposed to represent in English by *dh*, *dz*, and *zh*, are, both in Persia and India, little distinguishable to foreign ears from the simple *z*; and

as Mr. Badger's aim is to give "the nearest approach to the right sound," the object is not achieved, in respect of a History of Persia, by the means prescribed. Had Mr. Markham strictly availed himself of it, he would have spelt Afzal (p. 455) and Faizabad (p. 456) Afdhal and Faidhabad, as he had before spelt Fadhl (p. 172), a similar derivative to Afzal, and Kadhi (p. 130); so also he would have spelt Azam (p. 370), Zil (p. 471), and Nizam (p. 491), Azham, Zhill, and Nizham, as he has done Hafizh (p. 175) and Kazhim (p. 263). Azarbaijan (p. 322) would in like manner have been Adzarbaijan; and it may be remarked, *en passant*, that Razha (p. 313, &c.) should be Radha. But deviations have been found advisable: and the rule would, we think, be better honoured by general breach than partial observance.

Again, it is conceived that the *i* would answer all ordinary purposes in the rendering of Persian or Persianised Arabic words for which a *y* is now substituted: except in cases of "tashdid," or doubled letters, such as in "Sayid," where the introduction of *y* is compulsory.

Nothing need be added of supposed misprints; and as Mr. Badger has not remarked on the letter pronounced *s* in India and *th* among Arabs, we might conclude he prefers the latter sound, as in Othman (p. 104); but as Masnavi (p. 157) should follow suit, and be "Mathnavi," we are uncertain whether he would apply it in all cases.

As we have before said, Mr. Badger's theoretical reasoning is too sound to be impeachable. We do not presume to cavil at his interpretation of Arabic letters. Our objection is to the too general application of the strict rules of the critic and grammarian to words which have passed, as it were, from such supervision, into a more cosmopolitan sphere, where Custom reigns supreme, and where simplicity is a clear desideratum. In grammatical and philological works letters should naturally be given with original form and signification. F. J. GOLDSMID.

From the Indus to the Tigris: a Narrative of a Journey through the Countries of Baluchistan, Afghanistan, Khorassan, and Iran, in 1872. By Henry Walter Bellew, C.S.I., Surgeon Bengal Staff Corps. (London: Trübner & Co., 1874.)

DURING the unfortunate, because premature, occupation of Afghânistân in 1839–42, that country was traversed in every direction by British officers, and a flood of light thrown upon its geography and the habits and relations of the various races who till its valleys, or graze their flocks over its mountains. Among the few districts which remained imperfectly explored was Sistân, the classic land of Persian romance, the birth-place of the hero Rûstam, whose exploits, told in the glowing pages of Ferdousi, are the pride and delight of Persia.

It is curious, therefore, that it should be the first scene on which the British Government has felt the necessity of active interference in Afghân politics since the withdrawal of Pollock's avenging army from Kâbul in 1842. Situated in the lowest de-

pression of the Iranian plateau, Sistân is surrounded by desolate wastes on every side but the east and north-east, where the waters of the Halmand and Harîrd bring down the alluvial deposits which form the finest corn-growing soil in Western Asia. This boundless fertility, in spite of a climate so bad that horses cannot live through the summer months, made the valley of the Halmand, at one period of its history, the seat of considerable civilisation; and until the decay of the Persian monarchy at the close of the Sûfi dynasty, it appears to have enjoyed comparative peace and prosperity under its native Kayâni chiefs, ruling in the name of the Shâh.

Since the beginning of the last century, its position on the neutral ground between Persia and Afghânistân—where, as on our own borders five hundred years ago, there is always war—has reduced the greater part of the country to a waste, where nomad Balûch and Afghân graze their herds and cut each other's throats amid ruined villages and choked-up watercourses. Sistân proper, the delta of the Halmand, which had been colonised by Nâdir Shâh with Persians from the neighbourhood of Hamadân, still retains some semblance of prosperity, and was either independent or owed allegiance to Herât or Kandahar, until taken forcible possession of by Persia in 1865.

The civil war which then raged in Afghânistân prevented any notice of this invasion at the time; but as soon as the 'Amîr Shîr 'Alî Khân regained possession of the throne of Kâbul, remonstrances were addressed to Tehrân, and, finally, the British Government was compelled to interfere to prevent a war. The result was the despatch of Afghân and Persian commissioners, with Sir. Frederic Goldsmid as arbitrator on the part of England, to settle the dispute on the spot.

Major-General Pollock, a distinguished political officer from the Punjâb, was ordered to accompany the Afghân envoy, and with him was sent Dr. Bellew, whose knowledge of Pashtû, the colloquial language of Afghânistân, added to his having been a member of the only recent English mission to that country, admirably qualified him for the journey.

The book before us contains the record of their travels. Leaving the British frontier at Jacobâbâd, in Sind, on the 8th of January, 1872, they found it prudent to adopt the longer and more difficult route to Kandahar, that by the Miloh pass, Kalât and Quetta, the regular road through the Bolân being dangerous on account of the rebellion of the Brahûi chiefs against their suzerain the Khân of Kalât. At their first halting-place the travellers found proof of the wisdom of their decision in the shape of a caravan which had lost one hundred and fifty camels carried off, six men killed, and fourteen wounded, in fighting its way through the Bolân pass. Dr. Bellew makes no comment on this deplorable disorder close to the frontier of India; but we cannot help thinking that British interference would be more than justified to prevent such outrages in the dominions of a chief, the mainstay of whose power is the moral and material support he receives from the Government of

India, if, indeed, he be not, to all intents and purposes, as much our feudatory as Holkar or Scindia. At Kalât, where they arrived on the 23rd of January, in intense cold, the travellers exchanged visits with the Khân, whose inability to keep his subjects in order had caused their roundabout journey; and on the 29th reached Quetta, a few miles beyond which they were met by the Afghân commissioner, with an escort to conduct them to Kandahar. That this was not a mere compliment is clear from the following extract:—

"At a mile beyond Hydarzai we halted half-an-hour near the village of Yâr Muhammad at a *Kârez* of the same name, and had a fire lighted to warm ourselves while the baggage passed on. Whilst so engaged, Yâr Muhammad, the founder of the village and *Kârez* (water conduit) bearing his name, with half-a-dozen villagers, came up, and with genuine Afghân freedom seated themselves amongst us. He was a rough old man, with bleary eyes and snuff-stained nose.

"Without taking any notice of us, he bluntly enquired of the Saggid who and what we were. On being told our errand, 'That's all right,' he replied; 'our book tells us that the Christians are to be our friends in the hour of adversity; but it's well for them that they are travelling this way under your protection.' The Saggid laughed, and said, 'Such are Afghans! they put me to shame;' and his secretary, to prevent any further disclosures of sentiment on the part of our visitor, jocosely observed, 'You talk too fast, old man: your speech is understood,' tossing his head in my direction. The old man gave me a full stare, and enquired where I had learned Pushto.

"A minute later he put his face towards me, asked me to look at his eyes, and give him some medicine to restore his failing sight."

On the 9th February, General Pollock and his party reached Kandahar, where they remained four days to recruit. Here Dr. Bellew found himself amid familiar scenes, having passed fourteen months in semi-captivity at Kandahar in 1857-58, when a member of Major Lumsden's Mission to the 'Amir Dost Muhammad. Although every effort was made by the Afghân authorities to show their city under a favourable aspect, even to having the bazaars swept and stored with extra merchandise for the occasion; and although access to the English officers was denied to all but officials, Dr. Bellew could see that the condition of the peaceable classes was even more wretched than at the time of his former visit. Authority is divided between the civil and military governors of the town, and the ruler of the district.

"The consequence of this triangular arrangement is that the people are effectually crushed and bewildered. They know not who are their rulers, and in vain seek redress from one to the other, only to find themselves fleeced by each in turn. As my informant pathetically remarked, 'There is no pleasure in life here. The bazaar you saw to-day is not the every-day bazaar. There is no trade in the place. How should there be any? The people have no money. It has all been taken from them, and where it goes to nobody knows. There is no life (or spirits) left in the people. They are resigned to their fate, till God answers their prayers, and sends them a new set of rulers.'"

It is not astonishing that the Kandaharis look back with regret to the British occupation, and sigh for a change of master.

"Even a fresh set of their own rulers," says Dr. Bellew, "would afford them temporary relief;

but a foreigner, whether British, Russian, or Persian, they would hail with delight, and their city would fall to the invader without even much show of resistance, for the garrison would look for no support from the people they had so hardly oppressed."

Should England be forced to occupy Kandahar as an outwork against Russian advances towards Herat, a contingency hardly to be avoided, it is a comfort to know that the occupation would not be distasteful to the people. From the 9th of February to the 8th of March the expedition marched steadily down the valley of the Halmand, reaching Sir Frederic Goldsmid's party on the latter date at the village of Banjar. Dr. Bellew's account of this part of his journey is full of interest, but we have no space to describe it, or to follow the combined party on their journey through Western Khorassân to Mash-had, *via* Kaiân, or Ghayn, and Birjantiand, towns never before visited by Englishmen, and whose position is inverted on our maps; or on the comparatively beaten track from that holy city to Tehrân. Times are changed since Christie, Conolly, and Ferrier passed Sistân at the risk of their lives; but though there is little exciting adventure in Dr. Bellew's volume, and less of that pleasant chronicling of trivialities which serves nearly as well to amuse in some books of travel, it is crammed with interesting facts in political and physical geography, and some useful scraps of botany. His zoology is decidedly weak. The stag of North Persia is not the *barasingha* of India, but the nearly allied "*Cervus maral*;" and the tiger is as certainly found in the Elburz, as the lion is not. We fancy Dr. Bellew must have been misled by the word "*shir*" or "*sher*," which in India is applied to lion and tiger indifferently, but in Persia is confined to the former; the tiger, which is very numerous in the forests of Mazandarân and Ghilân, being called "*babr*." After Dr. Bellew's confession in his preface that he has published his book without personally revising the proof-sheets, it is difficult to find fault with the errors in the transliteration of Oriental names, which are discoverable with sufficient frequency in well-known words to taint with suspicion the accuracy of all new to us, and neutralise to a considerable extent the value of a work of greater interest to the geographer and the Orientalist than to the general reader. The regular occurrence of "*Saggid*" for "*Sayyid*"—or, as it is generally written, "*Syud*"—is enough to throw a doubt on every *g* in the book, if indeed it be not a deliberate eccentricity. As such we cannot help classing the use of the letter *C* for the Arabic or two-dotted *Kâf*, in such words as Kalât, Kasr, which Dr. Bellew writes Calât, Casr. The difference of pronunciation is almost indistinguishable to a European ear, and we do not know why *K*'s should be singled out for distinction while the equally troublesome *Z*'s are left alone. The Appendices contain a valuable grammar and vocabulary of the Brahûi language, the colloquial tongue of Eastern Baluchistân, and a table of meteorological observations taken daily throughout the journey.

O. B. ST. JOHN.

The Life of John Milton; narrated in connexion with the political, ecclesiastical, and literary History of his Time. By David Masson, M.A., LL.D. Vols. I.—III. (Macmillan, 1859-71-73.)

It is too late now to think of recommending Professor Masson's book to anyone who cares about Milton. But it is possible that there may be some who may not care about the biography, but who would gladly take up the book if they were aware that from the beginning of the civil war onwards it contains the best history yet written of one of the most momentous periods of English history. Let the author tell in his own words how this came about.

"Again and again," he writes, in the Preface to the second volume, "in order to understand Milton, his position, his motives, his thoughts by himself, his public words to his countrymen, and the probable effects of those words, I have had to stop in the mere Biography, and range round, largely and windingly, in the History of his Time, not only as it is presented in well-known books, but as it had to be re-discovered by express and laborious investigation in original and forgotten records. Thus, on the very compulsion, or at least by the suggestion, of the Biography, a History grew on my hands. It was not in human nature to confine the historical inquiries, once they were in progress, within the precise limits of their demonstrable bearing on the Biography, even had it been possible to determine these limits beforehand; and so the History assumed a co-ordinate importance with me, was pursued often for its own sake, and became, though always with a sense of organic relation to the Biography, continuous in itself."

That Professor Masson has in the main carried out this programme satisfactorily to his readers as well as to himself no one who reads the book will deny. He has filled up a gap in English historical literature as it has never been filled before. Yet, in spite of all the merits of this portion of the book, it is hardly to be wondered at that the vices of its origin should cling to it to some extent: for the history of a great country can never be quite worthily approached through the life of any man, however great; and even Professor Masson's book is heavily weighted by the difficulty in which he finds himself when he comes to speak of men and parties who were counted vile and base by Milton. It cannot, indeed, be said that he looks merely with Milton's eyes. His knowledge is too great and his sympathies too wide for that. But we cannot help fancying that when the inquiry is commenced, Milton's enemies have a certain amount of odds to contend with.

The first volume opens, of course, with Milton's surroundings in his London home. Then we are carried to Cambridge, and we have a most interesting glimpse of that old College life so different from our own, in the days when there were neither triposes nor University eights. For all things that may have influenced Milton's career and character, Professor Masson is especially sharp-sighted. But there is one incident which has escaped his notice, and which certainly occurred whilst Milton was at College. In 1627, the year of the expedition to Rhé, when men were beginning to look disrespectfully upon the King's mode of government, Lord Brooke—Fulke Greville, not Robert, as

the editor of Laud's Works fancied—be thought him of establishing a readership of history at Cambridge. Historians were scarce in England then; and after angling for Vossius, Brooke fished up Dr. Dorislaus, a man of some notoriety afterwards for the part he took on the King's trial, and his consequent assassination. When the new lecturer first opened his mouth to expound Tacitus, he declared that though he revered the English monarchy above all other forms of government, he held that it derived its right from the voluntary submission of the people. One can imagine the flutter amongst the Dons; how Laud was appealed to, and how poor Dorislaus was only let off on his excusing himself as a foreigner. Whether Milton listened to this remarkable lecture, it is impossible to know. But one cannot help fancying that something of Dorislaus' teaching must have reached him, and that in this may, to some extent, be found the explanation of the circumstance that he took no part in those "complimentary verses to Royalty" (i. 214) which were at that time fashionable in the University.

We have, indeed, been recently told, on the authority of the *Kölnische Zeitung*, that the University of Leyden intends to prove that Milton was on their books when he was about the age of twenty. It need hardly be said that Professor Masson accounts satisfactorily for his presence in England till 1638, when he was thirty years old, and that the University will have to show, not merely that they have had a John Milton on their books, but that the young man was the particular John Milton whose proceedings are so minutely traceable in Cambridge and London.

When his education was finished, Milton had to choose a mode of life, and turned his back upon the Church. Amidst a most interesting review of the literature of the day, we come upon an account of Laud and the Churchmen of the time, which, however, is the least satisfactory part of the book. Not that Professor Masson ever relapses into the shallowness of Macaulay. He tries to understand Laud, and the picture which he presents to us is, to a great extent, copied from life. But it leaves out of sight entirely the best points in Laud's character, his desire to place the welfare of the nation above the influences of wealth and position, and that dislike of dogmatism which was probably the real ground on which he erected his sacerdotal system, as something fixed to which he could cling whilst he was extending the province of reason in theological matters.

With the second volume we enter upon the reaction against Laud, whose system, however it may be explained, had become clearly intolerable. The story of the civil war, of blows dealt by the swords of the men of Marston Moor and Naseby, and with equal vehemence, if not quite with as great effect, by the pen of Milton in Aldersgate Street, is told with every evidence of the most careful research into all sources of history accessible to the writer. It is not Professor Masson's fault if the civil war is rather dispiriting to those readers at least who have anything of Falkland's feelings in contemplating the scene. It was doubtless neces-

sary that Charles should be struck down; and the idea of Essex and Manchester, that the King was not to be beaten too much, was plainly suicidal. And it was probably in a sort of way unavoidable that Milton should worry Bishop Hall and the Anti-Smectymnuans as a cat worries a mouse. But these ecclesiastical pamphlets of Milton's, if certain splendid bursts of rhetoric be excepted, are not very pleasant reading for all that; and most readers will be well satisfied when the struggle is over, sufficiently at least to enable us to look about us to ask what is to replace the ruins that have been made.

From the fact that the men who are to do their best to solve this problem are upon the stage as the second volume closes, Professor Masson's third volume derives its surpassing interest. In the struggle of Milton and Cromwell against the Presbyterians, he sees the whole future of English liberty bound up; and, if we should like him to remember that when Milton wrote that "new presbyter is but old priest writ large," he was only re-discovering what Laud and his friends had been proclaiming in vain when Milton was an undergraduate at Cambridge, we can at least acknowledge the vigour with which he tells us of the struggle which deserved to succeed, without thinking too much of the struggle which deserved to fail. Laud's religious freedom was a freedom for learned men to discuss difficult points in a quiet, respectable way. Milton's religious freedom was a freedom for each man to speak out what he had got in him, whether it were wise or foolish.

A reference to a judgment given by Laud in the High Commission Court, which has recently come under our notice, will explain what we mean. A clergyman was charged, amongst other things, with preaching openly that Christmas-day ought to be kept in September. Laud punished the man for airing his crotchets in public, but took care to invite him to prove his point, if he could, by the records of the early Church. Milton would doubtless have told the man that no earthly authority had a right to interfere with his declaring that Christmas-day ought to come in any month he liked to fix upon, but would have overwhelmed him with a torrent of mingled learning and abuse for presuming to have an opinion differing from that which he himself entertained.

The story of Milton's unhappy marriage is told by Professor Masson with great consideration for both parties. He protests worthily against those who find mere matter for laughter in the poet's misfortune, and he uses the incidents, so far as they are known, to throw a brilliant light upon Milton's character. Who can avoid a smile when he reads (iii. 259) how Milton, having discovered that Bucer had maintained opinions similar to his own, "was evidently divided between delight in having found Bucer his predecessor in the doctrine, and a proud feeling of his own self-earned property in the cause?"

Yet in this continued reference to self, which was the shadow of his noblest qualities, lay undoubtedly the chief mischief in his relations with his wife. "And yet show I you a more excellent way," are the words

which involuntarily rise to the lips, as one reads of the strong, self-restrained man carried away by the pretty face of the young Royalist girl, and then sitting down in his study, whilst her foot was still on the stair, to write a learned argument to prove to all men that he would be in the right in flinging her away.

This hardness of Milton's nature is capitally brought out in the story which Professor Masson tells of the publication of the first collected edition of his poems (iii. 458). William Marshall, the engraver, was to copy for it a certain portrait representing the author at the age of twenty-one. The work when finished was sent for approval, with the following result:—

"The face is that of a grim, gaunt, stolid gentleman of middle age, looking like anybody or nobody, with long hair parted in the middle and falling down on both sides to the lace collar round the neck, and the arms meet clumsily across the breast. . . . The legend said" that he was "twenty-one years of age; the portrait looked somewhere about fifty. What was to be done? What ought to have been done was to cancel the plate and print the book without it."

Milton, however, allowed the book to appear as it was, and "took his revenge in one of the most malicious practical jokes ever perpetrated." He gave Marshall four lines of Greek to engrave under the portrait, and Marshall, being ignorant of Greek, quietly set down what Professor Masson gives us in the following form:—

"That an unskilful hand had carved this print
You'd say at once, seeing the living face;
But finding here no jot of me, my friends,
Laugh at the botching artist's mis-attempt."

The bright side of all this is the authorship of the *Areopagitica*, wrung from Milton by the reception of his divorce tracts by the notables of the Westminster Assembly, and which has become the most widely read of his prose works, not merely, it is to be hoped, because the liberty of the press came to be a popular watchword in England, but because in defending the liberty of the press Milton touched on the principle of all liberty, the principle that a man ought to be allowed to talk folly and untruth without fear of temporal consequences. Such a principle, no doubt, is not suited for all societies at all times. But it was the thing most needed in the England which had been drilled into discipline by the Tudors.

Professor Masson has done good service in pointing to the bead-roll of obscure worthies whose words and acts had led up to this avowal; and he takes good care to remind us that Cromwell's arm is there to protect the pen of Milton. In the "Heads" of proposals sent in by the Army to Charles in 1647, he sees (iii. 559) the most comprehensive settlement proposed during the whole course of the struggle—

"as not only inspired by a far wiser and deeper political philosophy than the 'Nineteen Propositions' of the Parliament, but really also as magnanimously considerate of the King in comparison."

They form, in short, with their re-established King and reformed Parliament, the ideal of Cromwell and his officers. As for the Church question:—

"They say nothing about Episcopacy or Presbytery as such, but stipulate for the abolition of

'all coercive power, authority, and jurisdiction of bishops and all other ecclesiastical officers whatsoever extending to any civil penalties upon any.'

Such was the theory of Cromwell and his party. In his next volume Professor Masson will have to tell us how far this theory was toned down in practice. And the sooner, consistently with honest work, we have his fourth volume in our hands, the better pleased his readers will be.

SAMUEL R. GARDINER.

Henry Fothergill Chorley: Autobiography, Memoir, and Letters. Compiled by Henry G. Hewlett. Two Vols. (London: Bentley & Sons, 1873.)

As Lord Lytton observed in *The Parisians*, "six well-educated clever girls out of ten keep a journal; not one well-educated man in ten thousand does." The subject of these volumes was the one in ten thousand who did, and to this peculiarity, with all it betokens, his fragmentary autobiography and the supplementary memoir are more indebted for their undoubted interest, than to "the claim of the press to rank as a 'Fourth Estate,'" which he himself thought was the more than sufficient apology for "recording the career of a journalist, however uneventful." The career of a journalist as such is recorded when we have been told what he wrote about, in which journals, the date of his connection with each, and the extent to which his writings brought him personally into relation with his more considerable literary contemporaries. Chorley's regular connection with the *Athenæum*, which continued undisturbed and unbroken till within three or four years of his death, began in 1833, at a time when that journal and its older rival the *Literary Gazette* enjoyed between them,—or spent their time in contending for,—a practical monopoly of the criticism of current literature. The existence of the *Athenæum* itself was a protest against the tyranny of the *Literary Gazette*, which, having acquired, as a journal that lives long enough almost inevitably must, a variety of hereditary feuds and friendships, was currently supposed to abuse its authority with the public by condemning or ignoring some writers, and lavishly extolling others under the influence of extra-literary considerations. The competition of the *Athenæum* was perhaps, at first, more advantageous to authors than to the general reader, who felt himself little advantaged by having the trouble of deciding on the merits of a book taken off his hands by a review, if he had instead to decide for himself the scarcely less difficult question whether the review was honest. For the years on either side of 1830, when there were practically only two reviews, it was worth while to corrupt critics, and not easy even for the most conscientious critic who belonged *bona fide* to one clique, to be incorruptibly deaf to the suggestions of its attendant *claque*. Balzac describes in the *Illusions perdues* the effect of a similar monopoly (artificially produced) under the monarchy of the Restoration in Paris; and we can only understand the virulence of the attacks to which Chorley was for a long time exposed, by remembering that a criticism in itself insigni-

ficant wears a very different appearance when it can at worst damage the reputation of the writer attacked, and when it may seriously and directly affect his income; it was only natural that critics should be sometimes hated, while they were always feared. If Chorley's reviews excited rather more than their fair share of animosity, the reason is to be found not so much in the habitual severity of his judgments, as in the fact that when he was severe it seemed to be from taste rather than principle. He was strictly and scrupulously honest as a writer, but his conscientiousness took the form of insisting upon saying always exactly what he thought of a book (or a singer or composer) without stopping to reflect whether his own first impression was infallible. A writer of education and intelligence who has cultivated a talent for forming and expressing opinions about books, only needs honesty of purpose to make him, in the long run, a fairly reliable guide of the public judgment, or finger-post to the latent public taste; for the generality of readers do not ask to know more than whether a book is good or bad, and are content to have the quantity rather than the quality or shade of its merits (or demerits) appraised for them; and such a critic's judgments, as long as he can keep the power of sincerely liking and disliking fresh, are sure to be much more often right than wrong, and in any particular instance are more likely to be right than the unpractised, unprofessional opinion with which they may sometimes come into collision. But except in the case of such heaven-born critics as Lessing, with whom sound general principles of criticism are a matter of intuition and keep the taste from straying, the judgment is certain sometimes to be wrong; and then the annoyance that it will give depends chiefly upon the way in which it is defended. The imaginative style of criticism of which Mr. Ruskin set the fashion, consists in giving more or less far-fetched reasons for spontaneous likings or aversions in things aesthetic; and though it might be objected that the taste seemed sometimes more unimpeachably sound than the reasons by which it was defended, on the other hand, if the taste was in fault, the habit of arguing in support of its dicta made its most paradoxical conclusions seem to be the result of a harmless, because involuntary, error of judgment. But Chorley, as his fierce review of *Modern Painters* sufficiently proves, was not an imaginative critic, and his method when he disliked a work was not to describe it in such wise as to make it appear that, according to antecedently fixed canons of his own, it was demonstrably bad, but, taking it as he found it, to say with more or less emphasis that it was bad in itself. In this way he gave offence to the lowest class of authors and musicians, who could not believe that his animosities were disinterested, and to some more distinguished but irritable writers, who thought their own merits too conspicuous to be overlooked by any competent critic, and were dissatisfied if a work of theirs chanced to go to swell the moderate numerical average of the reviewer's misjudgments.

It was, however, as a musical rather than as a literary critic that Chorley was best known and most influential; and in this

department, in spite of his systematic depreciation of Jenny Lind and an exaggerated partiality for Gounod, his real candour and diligence were acknowledged by the esteem in which his authority was held by continental as well as English musicians. If he had his crotchets, he was too honest to generalise them into paradoxes, committing him to repeat or perpetuate a particular injustice for the sake of consistency. His memory was so remarkable as to astonish even Mendelssohn, and by its help he was able to speak confidently of a new performance, however long, in its entirety after a single hearing, while he had the advantage over mere musicians in the power of giving intelligible literary expression to his views on purely technical points, as well as upon general questions of musical taste.

A successful and industrious critic naturally runs some risk of losing, or of not acquiring, the habit of mental concentration, without which, failing genius, it is scarcely possible for original production of any kind to rise above mediocrity. Chorley's verses were mediocre; his plays unsuccessful; his novels, for the most part, positively bad; while his least unsuccessful books, containing musical recollections and criticisms, were carelessly put together, and without unity of plan or thought. He passed through life as a disappointed man, because his ambition had always been in advance of his performance; and the temperament which led him to ruminate overmuch on the causes of the repeated failures, which he persisted in regarding as accidental, while it was perhaps one of the obstacles to his success—successful men do not write journals—enables us to account for those failures without reflecting either on the candour of his contemporaries, or his own intellectual distinction. He had too obtrusively sensitive a personality to be a considerable artist, since it was personal rather than aesthetic impressions that he felt with exceptional keenness; at the same time he was conscious of possessing an amount of diffused, undeveloped power sufficient to make a quite respectable reputation, as reputations go, if only he could have found the one right direction to give it. Having adopted literature as a profession, naturally his first ambition was for literary success; but when that threatened to prove of difficult attainment, he consoled himself by the belief that he would have been more fortunate as a composer, if his early taste for music had been intelligently indulged and cultivated. It is significant that nearly all his romances deal with the fate of unfortunate men of genius, or pseudo-genius, in an uncongenial world,—a subject that seems to have a fatal fascination for writers whose strongest wish is for a little more genius than they have been endowed with by nature. Without committing ourselves to the optimistic view that everyone has a special talent, only waiting to be discovered to give its possessor an assured success in his own peculiar line, it may be admitted that the degree of success actually attained in any case will depend upon the accident whether circumstances allow the aspirant to make the best of all his natural gifts or not. This memoir on the whole gives the impression that Chorley, and those of his friends who agreed with him, were

right in their belief that, in some way or other, fortune was unkind, if not exactly unjust, to him. Mr. Hewlett, who does not allow his sympathies to lead him into exaggeration, observes at the close of the work, "To lament the mistaken application and imperfect training of powers that might, under wiser culture, have yielded richer fruit, may be permitted to his friends alone."

"The World, which credits what is done,
Is cold to all that might have been."

If we demur to the implied conclusion that his powers could, under any circumstances, have yielded richer fruit of the kind which he demanded from them, it is because we believe that under really favourable circumstances he would not have wasted himself in unsuccessful attempts at production at all, but would have found adequate and congenial occupation in appreciating and encouraging more muscular talents than his own. As a patron or an amateur, he would have been eminent, and perhaps happy; and it is only the prejudice of a generation too much given to writing that takes for granted that the composer of any moderately readable book must have a talent generically superior to that of the man who can only appreciate, but appreciates the highest class of work so adequately, as to be unwilling to produce anything second-rate to compete with it. There was nothing in Chorley's circumstances to prevent his becoming as popular a novelist as Lord Lytton, in whose works he might have recognised—and did not admire—the magnified realisation of what was suggested or attempted in his own fictions: but his creations had no vitality; he never succeeded in *showing* what was in his mind, though he might sometimes *describe* it with some analytical skill. The high praise which Dickens and Browning gave to *Roccabella* may be accounted for, without exactly condemning the reading public for its indifference to that work: for two such imaginative critics, reading the work of a friend, could scarcely fail, on the one hand, to guess what was the effect he had meant to produce; and, on the other, to supply from their own resources what was wanting to it in objectivity of presentation.

Besides the account of his intercourse with Dickens and Mr. and Mrs. Browning, the Memoir contains letters or reminiscences of many literary, social, and musical celebrities, such as Mendelssohn, Moscheles, Lady Blessington, Count D'Orsay, Sydney Smith, Lady Morgan—whom Chorley accuses of having congratulated Mrs. Sarah Austin on her amusing novel *Pride and Prejudice* (after which it is odd that Mr. Hewlett should persist in spelling Jane Austen's name as if she were a relation of the translator of Raube, and editor of the *Province of Jurisprudence determined*)—Miss Mitford, Campbell, Rogers, Lord Lytton, Nathaniel Hawthorne, Michael Angelo Titmarsh and G. P. R. James, who acknowledge favourable reviews; Sir William Molesworth, Mr. Grote, Mr. Carlyle, &c.; so that the volumes are not wanting in interest even apart from that which it is impossible not to feel in the person and character of their main subject.

EDITH SIMCOX.

MISCELLANEOUS LITERATURE.

Count de Montalembert's Letters to a School-fellow. Translated by C. F. Audley. (Burns, Oates & Co.) These letters are addressed to M. Léon Cornudet (the author of the report against the confiscation of the Orleans property), who left St. Barbes two years before his friend. The first series of letters belongs to this separation; the second to the writer's residence at Stockholm, and his journey through Germany to Besançon with his dying sister; the third to his visit to Ireland in 1830. All the letters bear the stamp of very early youth, not only in the extreme effusion of feeling, but in an eager self-importance which it would be easy and unjust to confound with self-conceit. An ardent passion for setting the world to rights is natural to all virtuous, generous, and instructed youth; it is only very exceptional temperaments who can maintain it without artificial support. If it is so desirable as to be worth maintaining generally, it cannot be maintained better than by studying this record of the enthusiasms to which Montalembert was faithful through life. It would have added to the value of these letters—and of his other writings—if he had ever asked himself—in a passing fit of scepticism—what he meant by liberty.

Veritas. By Henry Melville. Edited by F. Tennyson and A. Tuder. (Hall.) Mr. Melville was struck first with the possibility that something was meant by the figures of the constellations, and that this meaning might be the key to a great deal of ancient mythology; then it struck him that this meaning was the same as that of Masonic symbolism (which, it seems, if it exists, is unknown to modern Masons). With this clue he plunged into a farrago of coincidences of the kind which exist in inexhaustible quantity to delude or reward investigators of the school of Bryant or Higgins, and came out with a conviction that the Laws of the Medes and Persians were astrological and the long-lost key to universal knowledge. He got the Irish Freemasons to appoint a committee to confer with him about his discoveries; but as the committee did nothing for a month, he printed without waiting for them, having been previously informed he might publish anything except Masonic obligations. Of course his book is amusing and absurd.

Studies of Man by a Japanese. (Trübner & Co.) The "Japanese," if he is a Japanese, is much more preoccupied with the problems of Europe than with those of his own country. He is curiously free from most of the biases against which Mr. Herbert Spencer warns the student of sociology, except, perhaps, the anti-religious bias. He thinks that systematic education might do a good deal to inspire a precocious admiration for thrift and industry, and even instil sound notions as to what ought to be done with the money they earn. It does not strike him that average human nature would find thrift and industry, even in the service of such social instincts as average men possess, very dull and tiresome; that the desire for real enjoyment is, at any rate in youth, one of the strongest and most constant elements in human nature, and can only be subdued by being adjoined; if this were not so, it might be as easy as he thinks it to inculcate morality apart from religion.

A Life's Love. By George Barlow. (Chatto & Windus.) Mr. Barlow proposes in one of his sonnets to follow his lady like a lapwing; in another he suggests to her that they had better both be kestrels and fly up to heaven together; and yet the book is not quite ridiculous. There is a sort of genuineness in the stir of confused heated feeling that sets in motion a mob of fancies, sometimes strange and quaint, sometimes pretty if not unfamiliar, always musically expressed; only the far-fetched incoherence of the fancies makes one feel that the passion is not really very profound, though it overmasters the writer's limited power of thought.

My Kalulu: Prince, King, and Slave. A Story of Central Africa. By Henry M. Stanley, Author of *How I found Livingstone*. With Illustrations. (Sampson Low, Marston, Low, & Searle, 1873.) If any readers of Mr. Stanley's first book, descriptive of his finding of Livingstone, may have ever admitted a thought into their minds as to the proportion of fact and fiction to be found in that interesting work, they should at some personal sacrifice read *My Kalulu*; they will then be able to see what Mr. Stanley's imagination can really do, when given over unreservedly to fiction; and by a process of deductive reasoning may be led to understand how the glowing imagination which has created such unapproachable marvels in the latter story, could only have been confined to the comparatively sober narrative of the former by the stern bonds of a veracity which the author's conscience as a historian and traveller alike forbade him to exceed. *My Kalulu* is indeed a wonderful book. Much as we may admire the courage which published it in the first instance, this feeling almost deepens into respect when we read in the preface the startling assertion that none of the scenes described therein are improbable or impossible. It may be so; but if this is the case, then the exploits of the fabled heroes of our youth, of Munchausen, the Admirable Crichton, Sinbad the Sailor, and the like, must all vanish before the prowess of *My Kalulu*,—even as did the magicians' rods of old before the all-devouring staff of Aaron. Mr. Stanley has spared himself no pains in the preparation of this romance. With an enthusiasm for his subject somewhat akin to that of the amateur actor who, in playing *Othello*, had himself dyed black all over, he has apparently collected in a heterogeneous mass every scrap and tittle of experience or information, or native lore, or linguistic smattering that he attained during his late expedition into Africa, and has coloured his story with this until he has succeeded in giving it the outward semblance of picturing the land of which it treats. Those who had the advantage of listening to Mr. Stanley's oratory while in England will remember the peculiar unction with which he used to roll out uncouth African names and sounds, signifying nothing to the prosaic English ears on which they fell, but conveying a vague sense of unlimited intelligence and information on the part of their speaker. In the present work his long names and barbaric speeches are so numerous that one stumbles over them at every page, with an ever-increasing sense of weariness, and this is much heightened by the characters invariably speaking to each other as "thou" and "thee," and never conversing without having "posed" for the occasion, and enforcing their remarks with any amount of oriental metaphor and hyperbole. What the author's endurance can have been ever to have written these wonderful conversations we cannot tell; we can only imagine it by a painful knowledge of what it has cost us to read them. It may be presumed that this book was written to utilise as it were the materials which remained over after Mr. Stanley's first work had been published; and that they were found insufficient for the purpose without this fearful amount of conversational padding. The author says that *My Kalulu* is exclusively addressed to boys, as being lighter and fresher than his first work, with which we do not agree, and he also remarks that they might find worse food. In this last sufficiently modest remark we concur, but we must warn our readers against accepting all the stories as fact; if all Africans were like Kalulu, our look-out with the Ashantees would be a bad one indeed. With regard, indeed, to his assertion that in the work nothing is improbable or impossible, we would simply refer our readers to one or two of the less startling incidents which are described, and ask them how far their experience would sanction their endorsement. At page 76, a crocodile, catching a sleeping man's leg, "swings the limp warm body around as a man would swing a cat by the tail." This swinging movement, however, proves

his victim's salvation, for he has the chance of clutching a strong young tree, and it becomes a question between him and the crocodile of "pull devil, pull baker," while he gives vent to the full power of his lungs in cries so alarming and shrill that they are "heard at the camp of the caravans, two miles off." Of course assistance gets up in time; the man is saved and the crocodile killed. Again, at page 221, "the three boys Kalulu, Selim, and Abdullah are attacked in a boat by a hippopotamus; and when they see that it must turn over, they rose to their feet with their guns in their hands, sprang into the water in different directions, and dived to the bottom, dragging themselves towards their island beneath by clutching the tenacious mud."

In the other instance, at page 223, Abdullah is taken down to the bottom of the river by a crocodile which seizes hold of his leg, and then lies on the top of him. Kalulu dives down, gets hold of the crocodile's back, and stabs him behind; and then to this sub-aqueous trio descend two other friends, who pay similar attentions to the crocodile, until the whole five come to the surface, all smiling, with the exception of the crocodile, who is killed; the gallant Abdullah alone being a little the worse. After this, heroic speeches from the actors follow for three pages.

We have very cordially appreciated Mr. Stanley's wonderful and undoubted pluck, energy, and determination, as well as his powers of graphic description as a special correspondent. He is so successful in his own peculiar line, that we think it almost a pity he should venture on any other department of the literary profession. In *Robinson Crusoe* and *Captain Singleton*, occurrences are dealt with quite as marvellous as any met with in *My Kalulu*; but they are described in such a way as ever to bear the semblance of probability and truth, and give a never-failing impression of reality. No one who reads the disjointed incidents which make up the story of *My Kalulu* could ever believe it possible or probable that they ever have happened or are likely to happen.

EDITOR.

NOTES AND NEWS.

It is so seldom that the sage of Chelsea utters his voice nowadays, that the following words, which occur in a letter to Sir J. Whitworth, published in the *Times*, would be refreshing, were they not also only too solemnly and disastrously true: "The look of England is to me at this moment abundantly ominous, the question of capital and labour growing ever more anarchical, insoluble by the notions hitherto applied to it, pretty certain to issue in Petroleum one day, unless some other gospel than that of the Dismal Science come to illuminate it. Two things are pretty sure to me. The first is, that capital and labour never can or will agree together till they both, first of all, decide on doing their work faithfully throughout, and like men of conscience and honour, whose highest aim is to behave like faithful citizens of this universe, and obey the eternal commandment of Almighty God who made them. The second thing is, that a sadder object even than that of the coal strike, or any conceivable strike, is the fact that, loosely speaking, we may say all England has decided that the profitablest way is to do its work ill, slimly, swiftly, and mendaciously. What a contrast between now and, say only, one hundred years ago! At the latter date, or still more conspicuously for ages before it, all England awoke to its work with an invocation to the Eternal Maker to bless them in their day's labour, and help them to do it well. Now all England, shopkeepers, workmen, all manner of competing labourers, awaken as if it were an unspoken but heartfelt prayer to Beelzebub, 'Oh help us, thou great Lord of shoddy, adulteration, and malfaisance, to do our work with the maximum of slowness, swiftness, profit, and mendacity, for the Devil's sake. Amen.'"

MR. JULIAN SHARMAN has recommended to the

Early English Text Society, for printing, a manuscript collection of King James I.'s unprinted and unknown pieces, Additional MS. 24,195 in the British Museum. It appears to have become the property of the Museum in 1861, at the sale of the Tennyson MSS., and Mr. Shorman believes it to be in the handwriting of King James, with notes and erasures by his son, afterwards King Charles I.

THE tenth anniversary of the German Shakspeare Society is to be held at Weimar, on Friday, the 24th of April.

As it has been widely stated that Hans Christian Andersen is suffering from mortal disease, and as even in Denmark very conflicting statements with regard to his health have been in circulation, we believe it will interest our readers to see the following extract from a letter Mr. Gosse has just received from the poet himself. Herr Andersen says:—

"My Muse has now for a long time slumbered. It is a whole year and five months since I was taken ill, and I am still suffering; my recovery progresses, but very slowly. My liver has been attacked, I am still asthmatical and rheumatic; it is only with great fatigue I move up and down stairs. I miss the enjoyment of visiting my friends, but they are faithful, and visit me instead. Notwithstanding all this, my physician is confident that the spring will restore me to health and strength, and then I shall travel as usual. How I long to visit England again, and see my English friends, but they tell me that would be too fatiguing, so I must be content to journey South, to the mountains."

THE Motherwell MS. of Scotch ballads, which the poet of that name left behind him, has just been copied by Mr. J. M. Gibbs for the Harvard College Library, by leave of the owner of the MS., Mr. Colquhoun Thomson, and for the use of Prof. F. J. Child. But the copy before going to the United States is to be re-read with its original by Mr. W. A. Dalziel, so as to ensure its thorough accuracy.

MESSRS. WILLIAMS & NORGATE have in the press the *Correspondence of the Rev. Dr. Channing and Lucy Aikin*. The letters of Miss Aikin were printed some years since in her Memoirs, but Dr. Channing's letters are now first published.

THE new Honorary Secretary of the Early English Text Society is Mr. Arthur G. Snelgrove of the London Hospital. This zealous gentleman was already Honorary Secretary of the Chaucer, Ballad, and New Shakspeare Societies, but on the appeal of his friend Mr. Joachim (who retires from the Honorary Secretaryship of the Early English Text Society), and at the urgent request of the Committee, Mr. Snelgrove consented to take into his hands the business management of the Early English Text Society too. The concentration into one hand of all the business arrangements of the four societies will, it is hoped, increase the efficiency of each. Mr. Joachim has rendered the Early English Text Society excellent service during his two years' term of office, and improved its financial position.

PROFESSOR MOMMSEN, who is a member of the Lower House at Berlin, made an interesting speech on the Berlin Royal Library at a recent sitting of the Budget Commission. He pointed out that the library is totally inadequate to the wants of the public, and that it is not only much smaller than the principal public libraries abroad, but even than that of Munich, which contains nearly double the number of volumes, and occupies a superficial area seven times as great as the Berlin library, besides which its catalogues are accessible to readers, while at Berlin this is impracticable. In London the sum appropriated for purchases is six times as great as at Berlin, although the demands on the Berlin library are much more considerable than those on the public libraries abroad. The library is so much used, especially by students, that it is very difficult to obtain

books recently published, and the *savants* of Berlin are compelled to supply their wants from private libraries. One book out of six asked for is generally missing, and the Professor said that he sometimes had to make journeys to other towns in order to refer to works which should have been at his disposal in the Berlin library. This deficiency in the number of books (he added) is also an evil from a financial point of view, since the value of works often increases after the date of their first publication. Since 1852 the *Times* and the *Journal des Débats* have been struck off the subscription list of the library, but it will be much more difficult, as well as more costly, to get complete sets of those papers now than if the subscription had been continued. The Minister only spends 20,000 thalers (3,000*l.*) in the purchase of books; he ought to spend at least five times as much. Moreover, the building in which the library is contained is utterly unsuitable for the purpose, and the Professor urged the Commission to recommend that a new building should be erected in the place of the present Berlin Academy. To this the Commission agreed, and they also passed resolutions for the erection of new buildings for the Academy of Art, the Ethnological Museum, and various institutions connected with the university.—*Pall Mall Gazette*.

THE Earl of Dufferin and Clandeboye, Governor-General of Canada, has joined the Vice-Presidents of the New Shakspeare Society.

AN effort has at last been made at Oxford to establish Lectures for Ladies. The Vice-Chancellor (Dr. Liddell) has granted the use of rooms in the Clarendon Buildings, and Mr. Johnson, of All Souls' College, began this week a Course of Lectures on English History, which was attended by about seventy ladies, belonging to the town, the University, and the neighbourhood of Oxford. A petition is also in course of circulation to ask the University to allow ladies to be examined at all the University examinations for which they may wish to offer themselves as candidates.

THE "Imperial Public Library of St. Petersburg" has recently published a special catalogue of its section of *Russica*, namely of books written in foreign languages about Russia. The idea of forming such a section occurred to Baron (now Count) Modest Korff, when he was appointed Director of the Library in 1849, and he watched over its development with a care and perseverance which were ultimately rewarded by deserved success. The catalogue now issued gives the titles of all the books contained in the section at the end of 1869, and it forms an invaluable guide to students who are desirous of gaining information about Russia, but are unable to avail themselves of what the Russians have written about their country in their own language. All books which treat of Russia, whatever their point of view may be, are included among the *Russica*, but the present catalogue does not embrace those printed in Greek, Oriental, or Cyrillic characters, nor does it at present include Lett, Lithuanian, Finnish, or Estonian books, to which a separate appendix will be devoted. All translations of Russian books are classed among the *Russica*, and also all dramas, poems, or romances dealing with Russian history or scenes of Russian life. The entire number of the books and pamphlets catalogued is 28,191. The titles are arranged in alphabetical order, according to the names of authors—anonymous books being entered under the first word (other than an adjective) in the title. At the end of the alphabetical catalogue comes a classified index occupying 58 three-columned pages. The whole work has been admirably compiled, and reflects the greatest credit on the learned Institution which issues it. It is exactly what a catalogue should be which is intended for use and not for mere show. It is meant to serve a certain purpose, and that purpose it will serve right well. Some day perhaps our own country may be able to boast of a similar work.

A MISPRINT in the fifteenth line from the end of Mr. Kebbel's article on the Life of Perceval, in our last number, makes him say that Mr. Perceval showed "himself capable of refusing emoluments which *worthier* men than himself would have seized without compunction." This implies an attack upon Mr. Perceval's character; and though the tendency of the whole article would show that none such was intended, it is only proper to say that Mr. Kebbel wrote *wealthier* instead of the word in italics.

WE note from the last issued catalogue of Record Publications that there is in preparation a calendar of the Home Office Papers of the reign of George III. As these papers have not hitherto been allowed to be open to public inspection, some considerable additions to our knowledge of domestic affairs during that eventful reign may be anticipated. We believe that the late Mr. Winterbotham, Under-Secretary of State for Home Affairs, took an especial interest in this work, and it was mainly owing to his influence that some of the documents in his department (now transferred to the Record Office) are about to be made more available for historical purposes. Two volumes are already announced as in the press, one containing abstracts of papers dating from the commencement of the reign in 1760; the other begins with the papers relating to the present century. The editing of these volumes has been entrusted to Mr. Joseph Redington and Mr. J. R. Atkins, of the Public Record Office.

THE publication of the sixth volume of the *Calendar of Carew Papers* marks the conclusion of a work which has contributed perhaps more than any other towards the elucidation of English relations with Ireland during the sixteenth and the early part of the seventeenth centuries. Moreover, it tends to show that our Government has not been unmindful of the claims of Ireland to have the materials for its history made public. These manuscripts are preserved in the library of Lambeth Palace, and all historical students owe a debt of gratitude to the Archbishop of Canterbury for the facilities he has afforded to Mr. Brewer and Mr. Bullen during the progress of their *Calendar*. The collection of the papers was owing to the care and diligence of Sir George Carew, Master of the Ordnance in Ireland in the reign of Elizabeth, and afterwards created Earl of Totness. To this work he devoted the closing years of an active and laborious life, bringing together all manner of documents connected with the history of Ireland and his own services in that country. Carew died at his house in the Savoy, in March 1629, and was buried at Stratford-upon-Avon. His "letters, muniments, and other materials belonging to Ireland," were bequeathed to Sir Thomas Stafford, of whom little is known beyond a suspicion that he was the natural son of Sir George, that he served under him in Ireland, and that he lies in the same grave with him at Stratford. Thirty-nine volumes of the collection found their way, by what means is not very clear, into the Lambeth library; four others are in the Bodleian. Mr. Brewer's original report upon them has been amply verified in the issue; he stated that, from a close examination of the contents, he was inclined to think that the attention bestowed upon them by the Government would be amply repaid. The documents in it emanate from the highest authorities, and consist, in many instances, of narratives of the proceedings of the Irish Deputies, which were intended for no eyes but their own or those of the Home Government; and, it might be added, such materials for the history of Ireland are not only unique in themselves, but bear on the face of them marks of their high value and importance.

THE Rev. Canon Jackson, of Leigh Delamere, near Chippenham, for many years secretary of the Archaeological Society, has long been collecting the modern and old names of fields and places in Wiltshire. He believes that he has now got

nearly every name which has anything distinctive in it, as he has ransacked every Wilts map, old and new, and all the indexes in the Public Record books, &c. As one instance of the changes that names undergo, he finds that a part of Chippenham Forest, now called "Hobbes's Heath," is in old documents "Horselapereth." Some years ago, by help of his old maps and field names, Canon Jackson found the very plain of Ethandun, where Alfred fought his decisive battle. It was not at Edington, but near Frome, and there was a large unhewn stone there.

It is expected that the first volumes of Messrs. Longmans' Epochs of History will be Mr. Cox's on the *Crusades*, Mr. Seeborn's on the *Early Tudor Reigns*, and Mr. Gardiner's on the *Thirty Years' War*. They will probably be issued about the end of March.

WE understand that in consequence of Professor Gindely's appointment as instructor of the Crown Prince of Austria, there will be some delay in the appearance of the second volume of his *History of the Thirty Years' War*, which is already in an advanced state of preparation.

KARL SIEGWART'S Essay on the Antiquity of Mankind (*Ueber das Alter des Menschengeschlechts*) has just been published in a third edition. It is dedicated to Sir Charles Lyell, Max Müller, Darwin, and Malthus.

MESSRS. ALLEN AND CO., of 13 Waterloo Place, have in the press a third edition of Sir John Kaye's *History of the War in Afghanistan*, which will be issued during February, in 3 vols. crown 8vo.

IN the *Yorkshire Archaeological and Topographical Journal*, parts ix. and x., is an important paper, by the Rev. J. T. Fowler, upon Hebrew *stars* in illustration of certain documents of this kind relating to Northallerton. The word *star* (Latin *starrum*, French *estar*) is a mediæval Hebrew term, and signifies a contract or obligation. *Stars* were written according to circumstances in Hebrew, French, or Latin, but in whatever tongue the body of the document was composed it was customary for the attestation to be in Hebrew. The paper is accompanied by clearly-executed facsimiles.

Robert Skaife, Esq., contributes a memoir of Francis Drake, of York, the author of *Eboracum*, which contains some hitherto unpublished facts concerning that industrious compiler and worthy citizen.

WITHIN a few days of Dr. Ruland, whose death is elsewhere noticed, died Dr. E. G. Gersdorf, for many years Director of the University Library at Leipzig, and well known to scholars as the compiler of the *Codex Diplomaticus Saxonie Regiæ*. It was to complete this work that Dr. Gersdorf retired from the chief directorship of the library in 1869, and from that time till his death he devoted the whole of his still unimpaired faculties to the completion of this labour, and to the compilation of a systematic catalogue of the Latin and Greek MSS. in the Leipzig collection.

THE *Athenæum* also states that the first volume of a complete *corpus* of Irish inscribed monuments of a Christian character, extending in date from the earliest known to the end of the twelfth century, has been issued to members of the Royal Historical and Archaeological Association of Ireland. It is illustrated by the plates, comprising 175 examples in fac-simile. The work is in quarto, on toned paper, and is edited for the Association by Miss Stokes, chiefly from the collections of the late Dr. Petrie. The inscriptions here given afford the most ancient Irish texts extant.

IN reply to Mr. Jervise's statements relating to Dr. Rogers's work on *Scottish Monuments*, Dr. Rogers has written to the *Scotsman*, stating that he has been engaged since 1861 in collecting inscriptions, and that though he was able to obtain a large amount of information from other parts of

Scotland, he could get very little from the Brechin district, where Mr. Jervise had influence, as Inspector of Registers, over the schoolmasters who had been chiefly applied to for information. Dr. Rogers thereupon personally visited part of the district, and acquired information in other ways. When, however, Mr. Jervise printed his "Churchyard Gleanings" in a Montrose newspaper, Dr. Rogers made extracts from them, acknowledging the source from which they came. If there were errors in them proceeding from Mr. Jervise himself, it is to be hoped that he will correct them in his forthcoming volume. Dr. Rogers adds that he does not "recognise the right of any man to use his official position so as to keep literary information from another, and then, when he has collected it himself, to prevent that other from quoting it."

A SUBSCRIPTION is being raised among the English Germans to provide a pension upon which Arnold Ruge may retire from the laborious profession of teaching by which he has hitherto maintained himself since his residence in Brighton. All Germans, Bismarck not excepted, now recognise the services which Ruge has rendered to the regeneration of the German nation; although at the time they cost him his fortune, and his professorship at Halle, and he had to part with his printing press at which he printed the celebrated *Halle Year-books*, and his mines—on the shortest notice, and therefore on ruinous terms. Ruge is a devoted Hegelian "of the left;" and the key to his whole life is the belief that the last word has been said in philosophy, the only possible step onwards being into the field of social and political action. *Hier hört die Theorie auf und beginnt die That*: the "theory" is the Hegelian philosophy as purified by the Halle critics, the "act" is the regeneration of Germany. Ruge has written an interesting account of his revolutionary operations and imprisonments, in four volumes, the last containing a succinct analysis of Hegel's seventeen volumes. Subscribers to the pension are referred to Mr. F. W. Heilgers, 22 Great St. Helens, London, E.C.

Races of Mankind. By Robert Brown, M.A., F.L.S., F.R.G.S. Vol. I., with upwards of 100 Illustrations. (London, Paris, and New York: Cassell, Petter & Galpin.) The first volume of the *Races of Mankind* is devoted to the tribes inhabiting the American continent. Commencing with the Eskimo, Mr. Brown describes in succession the Indians of North-Western America, California, and the Central Plains of North America, the "Pueblo" races of Mexico, the tribes of the North-Eastern States and of Canada, and the Indians of Central and South America, concluding with a very brief account of the Incas of Peru. As might be anticipated, the tribes of North America are described at far greater length than those of the southern portion of the continent; but the reason why no less than one-third of the whole volume is devoted to an elaborate account of the people inhabiting the north-western regions, and why ninety-five pages are occupied with the manners and customs of these tribes, whilst all the far more widely-known Indians of the North-Western States and Canada, the Delawares, Mohicans, Objibways, &c. are dismissed in twenty-five pages, is doubtless due to the greater personal acquaintance of the author with the former.

WE can confidently recommend the book as a well-written and interesting account of the American Indians. It is not an exhaustive treatise, though indeed, even in a popular work, we cannot but think that more space might with advantage have been devoted to such remarkable races as the Aztecs and the Incas. Amongst the excellent woodcuts which are scattered in profusion throughout the book, we often recognise old acquaintances, but they are well-selected and always admirably executed.

NOTES OF TRAVEL.

THE news of Livingstone's death has put an end to the primary object of Lieut. Cameron's expedition. And much as we would wish to hope even against hope, we fear that we must no longer refuse to believe that the great traveller has at last fallen a victim to his unyielding energy. The circumstantial accounts that have been published in all the papers bear the impress of truth; for no living untrained Africans would have thought of taking the wise means for preserving his body which it is reported have been put in force by the Nassick Boys. We trust, however, that this sad news will not have the effect of causing Lieut. Cameron's expedition to retrace their footsteps. Cameron's first duty will be to secure the papers and effects of Dr. Livingstone. He may find notes which should give him some clue as to how best to work out any unsolved problems the Doctor might have wished to clear up; but if he finds nothing to serve him as a guide, we can imagine no better subject for his researches than the question of the continuity of Lakes Tanganyika and Albert Nyanza. This is one of the most important questions that can now engage the attention of Central African geographers.

It may be feared that the present political situation is fatal to all thoughts of an Arctic Expedition this year. This should not, however, discourage those who have worked so hard to ensure its despatch. The question is one which cannot be shelved by any Government. So many interests are involved in it, that if Government persist in their refusal of aid, as we said before, private enterprise will step in, and Government will have to follow, as sure as night follows day. Disappointing as has been the result of the application to Government up to the present time, the friends of Arctic exploration may derive some consolation from the fact that they have now ample time before them for preparing for an expedition next year; and this time will enable them to send out their ships much more fully and completely equipped than would have been possible even had Government given a tardy sanction to their proposal last month.

THE United States' Government are unable from the ever-increasing nature of their requirements to plan one uniform and systematic survey for the whole Republic. All that can be done is to take up local surveys for a projected railway route, for a district where it is proposed to work mines, or for a growing town, just as fast as such emergencies arise. If the Government were to delay in such matters, emigration would undoubtedly be checked. Preceded by energetic bands of naturalists and topographers, a new population spreads with astonishing rapidity over a large extent of country. Of this population the chief component parts are Irish, Germans, and Scandinavians. But scientific survey is by no means neglected in the United States, as the excellent work of the Coast Survey will bear witness.

THE naval observatory of Washington has just determined the exact longitude of St. Louis with reference to the meridian of Washington. St. Louis is thus 13° 9' 13" west of Washington, and 92° 29' 46.50" of Paris.

CONGRESS has decided that geological and topographical surveys shall henceforward proceed simultaneously. Each exploring party is accordingly supplied with geologists working under the chief director, Professor Hayden. A survey will be commenced in May next of Colorado, and that part of Utah east of the Green River, under the direction of this officer. The triangulation then executed will serve also for filling in the topographical details.

THE United States' Engineer Department are conducting a systematic "exploration west of the 100th meridian," as it is termed. The results will be published in a map of eighty-five sheets, on a scale of eight miles to an inch.

Lists of elevations west of the Mississippi are published annually among the publications of the United States' Geological Surveys of territories.

THE idea of constructing a canal between the Atlantic and Pacific Oceans induced the Americans to start an exploring party, under the orders of Captain Schieffelt, to traverse the isthmus of Nicaragua and report upon its practicability. The survey was begun in November 1871, in the presence of a committee of Mexican engineers, and finished in May 1872, and proved most promising. Neither tunnels nor deep cuttings will have to be made, while good harbours exist on both sides—viz., Coatzacoalcos, on the Atlantic, and Ventosa and Santa Cruz on the Pacific.

It is quite refreshing to catch the *Saturday Review* tripping, and tripping rather badly too. In a notice of *The Land of the White Elephant* by Frank Vincent, contained in its issue of January 24th, the *Saturday Review* incidentally informs us that the writer visited "the cities of Pekin, Tientsin, and Hankow on the great Yang-tse-kiang river." The *Saturday Review* has evidently got very much out of its depth, for it could not well have contrived to make more mistakes in a single line. We are prepared to overlook the absurdity of calling the capital of China *Pekin*—the more modern spelling *Peking* is nearer the mark, though only a shade better—but the rest of the sentence exhibits ignorance which cannot be passed over. It will apparently be news to our contemporary that Hankow is not a city, but although a very important commercial emporium,—in fact, the most important of the five *chén* of China—it is simply a suburb of the city of Han Yang. Again, we thought that every educated Englishman nowadays was aware that *kiang* was the Chinese term for a "great river." *Verbum sap.* What the *Saturday Review* means by *tse*, we cannot be expected to understand; it certainly does not form part of the river's name. To avoid the use of diacritical marks, the sound of the second Chinese character is generally written *tse*. We have a great affection for the grand old stream, and we never dreamed that we should live to see it described—and by the *Saturday Review* too—as "the great Yang-tse-kiang river"! We can imagine the twang with which the reviewer would pronounce his mongrel phrase; but we will hope, that in future, if he must allude to the river, he will speak of it as "the river Yang-tse," or, if he prefers it, as "the Yang-tse-kiang."

MR. HART, the Inspector-General of Chinese Customs, is engaged in the production of an important work, entitled *The History and Geography of the Treaty Port Provinces of China*. It will be accompanied by a map, compiled by Dr. Hirth. The work will embrace a mass of information on the commerce, the geography, products, and means of communication of the different provinces, and will prove of great commercial and scientific interest.

CAPTAIN SENEZ, of the steam-ship *Bourayne*, was commissioned in the early part of 1872, by the Governor-General of Saigon, to explore the Delta of the Songka, and to reconnoitre the coast of Cochin China. He examined thirty-eight harbours and anchorages along the coast, and visited several places where no European, save a solitary missionary here and there, had ever been. A sharp encounter with seven pirate vessels resulted in their being all burnt, in the capture of 100 muskets, and the death of about 500 of the pirate crew. Captain Senéz returned to Saigon in the latter part of November.

News has been received by the Messrs. Petermann of the German traveller Rohlf, who is reported to have been at Tarafreh, in the Libyan desert, on January 1, having with him ninety men and a hundred camels.

It is proposed to erect in Germany a Central Institution for the record and signalling of storms, for the benefit of the maritime ports, and, as it is

suggested in the scheme laid before the Imperial Council of State at Berlin, to afford all persons engaged in agricultural and other pursuits depending upon atmospheric conditions, such indications of the approach of storms as may be of use to them.

MR. HALES'S SECOND LECTURE ON SHAKSPEARE.

I PROPOSE to-night (Saturday, Jan. 17)* to run quickly through the plays of each of Shakspeare's three decades, 1585-95, 1595-1605, 1605-1615, but dwell for a time on one play about the centre of each decade: the *Two Gentlemen of Verona*, about 1590, of Shakspeare's apprenticeship-time; *Hamlet*, about 1603, of his manhood; the *Tempest*, about 1612, of his quiet time, after his struggle with manhood's doubts. Of the first decade the plays are, the *Comedy of Errors*, before 1593—as we know from its allusions; a juvenile work, full of sportiveness;—*Love's Labour's Lost*—which has less dramatic unity than the *Errors*, little characterisation, and hardly any action—is no drama (which means "that which is done");—*Midsummer Night's Dream*—a play dear to Shakspeare's readers, not for its dramatic power or characterisation, but for its brilliant imagination, a very poet's dream. You can hardly distinguish between Demetrius and Lysander, or Helena and Hermia; yet these two types of gay and gentle ladies Shakspeare liked to contrast; see Rosalind and Celia in *As You Like it*, Beatrice and Hero in *Much Ado*, &c. (So did Scott, in *Ivanhoe* and *Guy Rannering*.) The best dramatic bits in *Midsummer Night's Dream* are those that contain Bottom, and these may have been added later; they cannot well be early; and we know that many plays, like the *Merchant of Venice*, were retouched. The *Taming of the Shrew* is early, because it is one-sided, belongs to the bad school that insists on one moral, one side of life, not all the sides, or complete life. *All's Well* is specially noticeable for its sketch of old age. Parolles must be a character drawn in early days. Of the histories, *King John*, *Henry VI.*, *Richard II.* and *Richard III.* are all early. You cannot judge the date of a play by single brilliant passages. "Beauties of Shakspeare," as books of extracts are called, ruin the true view of Shakspeare; specially when the passages are torn from their context. Take the famous "All the world's a stage," &c.; it is a cynic's view of life; not Shakspeare's, but Jaques's. In *King John* we notice a want of consistency and power in the King himself. Though Shakspeare was merciful to kings, as his age believed in them, yet here he is not certain what he means John to be; his touch is unsteady in his picture. The best character is Faulconbridge, but it is only in germ. In *Richard II.* are passages of splendid eloquence, but there is a want of characterisation in the play; it is a play of passion, like other early ones—like *Romeo and Juliet*, a play of abandonment to passion—not of self-control; it reminds us also of Constance in *King John*: these three plays are thus linked together. *Richard II.* is a kind of hysterical king—a wild, spoilt son. Of *Henry VI.*, Part I, Shakspeare perhaps wrote the Temple Garden scene (as Mr. Fleay says); of Parts 2 and 3 he wrote more, though Greene said of them (probably) that Shakspeare was beautified with his and others' feathers. *Richard III.* is marked by power rather than discrimination, strength rather than delicacy; there is no light and shade; the characterisation of all but the principal figure is weak. Richardson well said that you know more of the characters of Buckingham, &c., from the way Richard treats them than from Shakspeare's own sketch of them. If Shakspeare wrote *Titus Andronicus*, it was his earliest play; it is full of frightful bloodshed and horrors, a great contrast even to *Richard III.* The only tragedy of this period is *Romeo and Juliet*; it is the tragedy of passion, as *Hamlet* is the tragedy of thought. It was altered in later years. Let us

* We have been compelled by want of space to print this a week late.

examined the *Two Gentlemen of Verona* in more detail.

The tests of metre and language show us that the metre is fairly regular, 10 syllable. Try the lines "Cease to persuade, my loving Proteus," &c.; the sense is enclosed in each line; there's a ryming tag at the end; a certain want of freedom and mastery; it's the walk of a metrical infant when compared with the *Tempest*, i. 2, Miranda's "If by your art;" the two passages represent the metrical extremes of Shakspeare's life; the run of the latter lines is very much freer than that of the former; the sense runs on too, the metre is easier, nearer talk; lines end with *and* and such unemphatic words; the whole is one long line. (In Greek plays some have every line bound to its foregoer.) Also in half the lines there is an unaccented syllable at the end—an eleventh syllable. A like change takes place in Milton. In *Paradise Lost* are few lines of eleven syllables; but in *Paradise Regained* and *Samson Agonistes* are many. The language of the *Two Gentlemen* is very plain; you find no puzzles. Try an early and a late play—say the *Two Gentlemen* and the *Tempest*; mark with a pencil all the difficulties you find in each; then count up your marks, and you will find how many more there are in the late *Tempest*. Again, test the two plays by their vocabulary, and you will see how much more copious that of the *Tempest* is. By the dramatic tests of Action and Characterisation, the *Two Gentlemen* is not placed high. It is the work of a man with a growing sense of character, but not adequate power of expressing it. The play contains, too, the germs of several things which Shakspeare developed in his later plays: compare act i. sc. 2, Julia (and Lucetta) going through the list of lovers, with Portia's doing the same in the *Merchant of Venice*, act i. sc. 2, in which Shakspeare characterises the different nations of Europe. (Her handsome young English suitor, Fauconbridge, is capital hit off: "He hath neither Latine, French, nor Italian . . . hee is a proper mans picture, but, alas, who can converse with a dumbe show? How odly he is suited. I thinke he bought his doublet in Italie, his round hose in France, his bonnet in Germanie, and his behaviour euery where.") Also, as in the *Two Gentlemen*, Valentine is about to celebrate his marriage with Sylvia before his troubles; so is Romeo with Juliet. The greenwood picture of the *Two Gentlemen* is also developed in *As You Like it*. Valentine is like the Duke in the forest of Arden. Take another sign of early work in the *Two Gentlemen*, the abruptness of the changes in the characters, because Shakspeare was not then a complete master of portraiture. Sylvia is wooed by her lover's false friend Proteus (= the Arcite of Chaucer's *Knight's Tale*). She rejects him with scorn; but when Proteus asks for her picture, she sends it him. Later in life, Shakspeare would not have let her do that. Again, in the last scene, of Proteus's conversion to honour and his own love Julia; see Proteus's sudden remorse, Valentine's as sudden offer of Sylvia to him: we can't get reconciled to these things, but read them with a smile of derision. Later, Shakspeare doesn't believe in these sudden metamorphoses of character. Even Proteus's name is a sign of early work. The riper Shakspeare doesn't like significant names; he knows you can't sum a man up in a name, as Spenser or Bunyan does; he'll have no "connoting" names. Lastly, regarded as the work of a thinker, a man with knowledge of life, the *Two Gentlemen* is the work of one at the threshold of life; it abounds with questions of early years, not later ones, like *Hamlet*. Note here one thing: as Shakspeare celebrates the inconstancy of man, not woman, in so many of his plays, so in the *Two Gentlemen* he makes Proteus say, act iv. scene 5, "Oh Heaven, if were man but constant, he were perfect." This trait comes, no doubt, from the poet's own experience. In early life he may have broken loose from bonds which in later life he held sacred.

In Shakspeare's second decade comes the *Merry Wives of Windsor*, a play re-wrought and expanded—without toil is no thing of beauty that is to be a joy for ever, born,—*Much Ado* (written with complete power of characterisation, containing the wit characters that Shakspeare in his middle—not his latest—time delighted to introduce—Mercutio, Falstaff, Benedict, Beatrice, Jaques—in these you have the very flower of the poet's wit); *Merchant of Venice* (his most successful comedy, of wonderful vivacity, and fulness of character and life. Yet here, as in other plays of its date, Shakspeare represents a man worn down by despondency, Antonio, "Il Penseroso," "I am so sad"—one of Shakspeare's tenderest characters—and contrasts him with "L'Allegro," the merry man Graziano. Some of the sad men have a touch of satire, like Jaques, who is cynical, while Timon is a declared misanthrope); *As You Like it*; *Twelfth Night* (one of the most perfect comedies); *Henry IV.*, *Henry V.*, *Henry VIII.*; perhaps *Timon*; possibly *Julius Caesar*; *Hamlet*, and *Othello*; the best Histories, the best Comedies, and some of the best Tragedies. Shakspeare's genius was at its zenith about the year 1600. In *Hamlet* his mind is strained to the utmost in his wrestle with the problems of life. The hero has all the depression and sadness of Antonio, with a tendency to satire and sarcasm. This is an interesting "phase" (and that only) in Shakspeare's character, and was produced, not by his own excesses, but by the general state of things at the time. The metrical tests show this play to be of the middle period; the language is at its best, the imagination at its quickest; the characterisation is perfect, never excelled; there is no lay form in the drama. With the unity of action Johnson finds great fault; says the play wants action. So it does, because the secret of Hamlet's character is that he cannot act. Action, without thinking, you have in Laertes, who comes to base-ness. Thinking, without action, in Hamlet, who only fulfils by accident the duty that his father's ghost lays on him. Shakspeare wants you to admire neither character. The play is a sad comment on man's (Hamlet's) quick resolve to do right,—he'll "sweep to his revenge,"—and then delays, delays. Man in all the splendour, yet in all the fertility of his intellect, is represented here; the "quintessence of dust." This play can only have sprung from a mind at its best, greatest, noblest.

Of the third decade there is but time to name the plays: *Measure for Measure*, the *Tempest*, and *Winter's Tale* are the Comedies; while the Tragedies (for of Histories there are none) are *Troilus and Cressida* (part probably by some one else), *Coriolanus*, (perhaps) *Timon*, *Macbeth* (a most powerful, most graphic picture of a great moral catastrophe), *Lear* in 1607, *Antony and Cleopatra*, and *Cymbeline*. In the *Tempest*, Shakspeare's creative power is in its extremest comprehension. Caliban and Ariel are beings on the confines of this world.

THE ELECTIONS AT THE FRENCH ACADEMY.

THERE is nothing living and moving, in a literary sense, save the Academy and things academical. Bills pass, committees divide, the Bonapartist party splits, M. de Broglie's breast becomes a firmament of foreign stars—three-score events of equal importance may make the current week worth ten lines of history—but the Forty pursue the way they laid down for themselves six months ago: meet, adjudge prizes, bandy the chaste and elegant epigrams of "teacup times, and when the patch was worn," and are about as relevant to the actual world around them as Rip Van Winkle after his century-slumber. At the appointed date they received M. de Saint-René Taillandier—a born Academician—respectable, of good family, contributor to the severest serials, and guiltless of duels, debts, or *romantique* verses. The promise of his character and reputation was amply fulfilled. His reception was a fête for the Forty—a merry-making after their own heart; that is to say, one

in which the ordinary spectator is prone to enquire, "Where is the hearse?" The immortals' task is not in accordance with that of the Parisians generally. The Palais Mazarin was deserted: not a juvenile bonnet in the galleries; nothing below save one vast ocean of baldness—formed by scholarly relics of 1825, and the most staid of the Academicians. Such an audience must have been a bitter disappointment to the *récipiendaire*. He had purposed being popular. He had furbished up his feeble, flaccid, long-winded, and circumlocutory rhetoric of the *Revue des Deux Mondes*, to catch the infantine eye of the populace. He had relieved the dun brown surtout of the Collège de France with the rosettes and tunic of a meretricious eloquence hitherto abandoned to the goddess category that begins with About and ends with Aurélien Scholl. And the lovers of rosettes and tunics failed him. He was compelled to deliver his harmless thrusts at Germany before an audience that considers all such thrusts as just a shade less childish than battledore-and-shuttlecock. He was forced to address his little compliments to the "intelligent multitude" before an assembly that saw in the multitude but a collection of blouses normally redolent of garlic. The ordeal was neither easy nor pleasurable. M. Saint-René Taillandier has rendered some service to French literature—were it only by infusing into it a little of the literature of other countries; but his style is heavy and monotonous, and his subject—Père Gratry—did not inspire him. As usual, the answer was better than the Discours de Réception. But the passages in M. Nisard's speech which advocate a species of literary exclusiveness and protectionism, have been very rightly reproofed, and, despite the real talent and undoubted authority of their author, ridiculed. M. Nisard says: "Two civilised people can exchange with reciprocal profit merchandise, industries, the discoveries of science and erudition; but the things of the mind cannot be exchanged without loss to both peoples. I know of no literary importation that has added to the creative faculty of a country. At the time when the imitation of Italian and Spanish poets was the rule in France, I see the result of the fashion merely in the faults of our poets; their qualities are their own and those of France. The greatest epoch of French literature was when France imitated nobody."

The result of the elections to the Academy will be known at the end of the week. There is of course a talk of retiring candidates—claimants belonging to that vast category which "fears its fate too much or owns its deserts small," and wisely draws back at the last moment when it has enjoyed all the notoriety of a doubtful candidate, without the humiliation of a beaten one. M. Paul Féval is probably among this number. M. Taine persists, and smoothes his way across the Pont des Arts with a deft and prudent hand. He knows what influences are acting against him, and seizes the opportunity of counteracting them afforded by the publication of a few lines in the *Français*, which describe him as a materialist and atheist. His chief endeavour is to explain the *sens intime* of his famous phrase: "Le vin et la vertu sont des produits comme le vitriol et le sucre;" and this is the ingenious twist by which the candidate escapes: "To say that vice and virtue are products like vitriol and sugar does not imply that they are chemical products, like vitriol and sugar; they are moral products created by the concurrence of moral elements; and, as it is necessary in order to decompose or compose vitriol to know the chemical parts of vitriol, so, to create in man the detestation of falsehood, it is expedient to seek the psychological elements which by their union produce veracity." This explanation continues through several paragraphs, but it is doubtful whether the clerical part of the Academy will consider it perfectly conclusive.

M. Taine has need of all that can be said or done on his side—and one of his warmest cham-

pions is lying at this moment, it is said, between life and death. Jules Janin has been ill for many months past—sick with a “*feuilleton rentré*,” an amiable colleague has averred. The famous critic was formally declared to have retired from the *Débats* because of his declining health, but it is generally believed that he fell between the two antagonistic parties that own the first literary organ of France; and that he is not incapacitated from arduous and excellent work, is demonstrated by the two or three graceful and scholarly criticisms that he has recently given to the *Liberté*. Janin suffers doubly, I am told: he is wounded in all the ties of affection and association that connected him with the *Débats*, and in his pride as the first living critic of France, by the fact that he is replaced by an obscure contributor to the *Charivari*. And then he says, “*J’ai parlé de tout le monde, et tous m’oublient*.” He avers that his one remaining desire is to assist at the reception of Dumas fils, his dearest friend and devoted admirer.

EVELYN JERROLD.

P.S. *Friday*.—The elections took place yesterday. For the chair of M. Saint Marc Girardin, at 1st poll: Weiss 9, Mezières 8, Boissier 7, Taine 5, Caro 2, Mary-Lafon 1, Blanc 1; at 2nd poll: Mezières 11, Weiss 9, Boissier 6, Taine 4, Caro 1, Blanc 1; at 3rd poll: Mezières 18, Boissier 6, Weiss 5, Blanc 2, Taine 2.—For the chair of M. Lebrun, at 1st and only poll: Alexandre Dumas fils 22, Ségur 8, Caro 1, Mary Lafon 1, de Latour 1.—For the chair of M. Vilet, at 1st poll: Blanc 10, Caro 9, Taine 9, Boissier 1, Froissac 1, J. J. Weiss 1, Ségur 1, and Mary Lafon 1; at 2nd poll: Blanc 12, Caro 12, Taine 9; at 3rd poll: Caro 16, Blanc 11, Taine 6; at 4th poll: Caro 18, Blanc 11, Taine 4.—M. Caro, M. Mezières (whom the *Times* seems to regard as forming a composite candidate under the name of Caro de Mezières), and M. Alexandre Dumas fils, were therefore elected.

SELECTED BOOKS.

General Literature.

- COX, George W. History of Greece from the earliest period to the present time. Vols. I. and II. Longmans. 36s.
 FORSTER, John. The Life of Charles Dickens. Vol. III. 1852-1870. Chapman & Hall. 16s.
 LYTON, Lord. Fables in Song. Blackwood. 15s.
 MARLOWE, Chr. Faustus, from the double text of Rev. A. Dree, with notes, appendix, and preface, critically arranged by Dr. August Riedl. Berlin: Stände. 10 Sgr.
 RAMSAY, Grace. Thomas Grant, First Bishop of Southwark. Smith, Elder & Co. 16s.
 REMBRANDT, L'Oeuvre complet de. Décrit et commenté par Charles Blanc. Paris: Guérin. 18 fr.
 SCHWEINFURTH, Dr. The Heart of Africa: or, Three Years' Travels and Adventures in the unexplored Regions of the Centre of Africa. Trans. by Ellen E. Frewer. With an Introduction by Winwood Reade. Sampson Low. 42s.
 SIMPSON, W. Meeting the Sun: a Journey all round the World, through Egypt, China, Japan, and California. Longmans. 24s.

Philology.

- ABHENS, H. L. 'Pq. Beitrag zur griechischen Etymologie und Lexikographie. Berlin: Calvary. 1 Thl.
 CICERO'S *Academica*. The Text revised and explained by J. S. Reid. Macmillan. 4s. 6d.
 CWIKLINSKI, L. Quaestiones de tempore quo Thucydides priorem historiam suae partem composuerit. Berlin: Mayer and Müller. 1 Thl.
 DÜNTZEL, H. Die homerischen Fragen. Leipzig: Hahn. 11 Thl.
 KOCH, F. Linguistische Allotria. Laut-, Ablaut- und Reim-bildung der englischen Sprache. Eisenach: Bacmeister. 2 Mk.
 TASSY, Garcin de. La Langue et la Littérature hindoustaniens en 1873. Paris: Maisonneuve. 2 fr. 50c.
 ZEHEMAYER, S. Lexicon Etymologicum latino-etc. Sanscritum comparativum quo eodem sententia verbi analogie explicatur. Wien: Hölder. 9 Mk.

History.

- ABDY, J. T., and B. WALKER. The Commentaries of Gaius and Rules of Ulpian, translated with Notes. New Edition. Cambridge: University Press. 10s.
 AGUGLIA, S. Pippino da Montemaggiore. Storia Sicilianna del secolo xviii., sotto il regno di Vittorio Amedeo II. Palermo: Vizzi.
 BLANCHI, N. Carlo Mattencei e l'Italia del suo Tempo. Narrazioni correlate di documenti inediti. Torino: Bocca Fratelli. Lire 6.
 BRAND, E. Cicero. Ein populär-wissenschaftliche Vortrag. Czernowitz: Pardini. 6 Ngr.
 CENAC-MONCAUT, J. Histoire des peuples et des Etats pyrénéens (France et Espagne) depuis l'époque celtibérique jusqu'à nos jours. 3e édition, augmentée, &c. Paris: Didier.

- COCKBURN, Henry. Letters, chiefly connected with the Affairs of Scotland, to T. F. Kennedy, M.P. 1818-1852. Ridgway, Piccadilly. 16s.
 COENAC, Le Comte de. Souvenirs du Règne de Louis XIV. Tome IV. Paris: Renouard. 7 fr. 50 c.
 DANTIER, A. L'Italie. Etudes historiques (476-1792). Paris: Didier. 15 fr.
 DIXON, W. Hepworth. History of Two Queens: Catharine of Aragon and Anne Boleyn. Vols. III. and IV. Hurst & Blackett. 30s.
 DOZY, R. Geschichte der Mauren in Spanien bis zur Eroberung Andalusien durch die Almoraviden (711-1100). 2. Bd. Leipzig: Grunow. 31 Thl.
 GUELF, F. F. La dottrina dello stato nell' antichità greca nei suoi rapporti con l'etica. Napoli: Detken e Hocholl. 4 fr.
 LENOIR-MANT, F. Les premières civilisations. Etudes d'histoire et d'archéologie. Paris: Maisonneuve. 15 fr.
 PETERSDORFF, R. Beiträge zur Geschichte Alexanders des Grossen. Berlin: Calvary. 12 Ngr.

Physical Science, &c.

- ABBE, E. Neue Apparate zur Bestimmung d. Brechungs- und Zerstreuungsvorgängen fester und flüssiger Körper. Jena: Mauke. 28 Ngr.
 BEUCE, E. Faune entomologique française. Lépidoptères. 5e vol. Hétérocères, Geometridae. Paris: Deyrolle.
 JEVONS, W. Stanley. The Principles of Science: a Treatise on Logic and Scientific Method. Macmillan. 25s.
 RIBOT, Th. La Philosophie de Schopenhauer. Paris: Baillière. 2 fr. 50 c.
 SCHORLEMMER, C. A Manual of the Chemistry of the Carbon Compounds; or, Organic Chemistry. Macmillan. 14s.
 STRASBURGER, E. Ueber die Bedeutung phylogenetischer Methoden für die Erforschung lebender Wesen. Jena: Mauke. 12 Ngr.

A PAINTER'S WEDDING.

Paris, Jan. 22nd, 1874.

The marriage of Charles Edouard Frère, only son of Edouard Frère (the celebrated painter of Ecouen), with Mdle. Giulia Robecchi, daughter of M. Robecchi, the well-known decorative painter, was celebrated yesterday at the church of St. Jean Baptiste (Belleville), the parish church of the bride's parents. The marriage was a fête for the quarter, and we found ourselves beset by Ecouenites on all sides; indeed, Ecouen appeared to have turned out *en masse* to assist. The artists and their models alike were there, for they were all friends of Frère fils, himself well known as an artist. The bridal party were *très précis*, as the invitation announced they would be; we had only one false alarm before they actually entered the church. The organ rolled; we all rose while they passed through the nave to the altar, nodding to intimate friends and giving an occasional shake of the hand. The young bride, tall, straight, with dark hair and eyes, and finely cut features, wearing a dress of white satin heavily triumphed with lace and orange blossoms—the lace, as rumour informed me, came expressly from London—walked on, leaning on her father's arm, while Frère fils followed with his stately mother; then the relations and friends, among whom Mdle. Dequien, daughter of the sculptor, and Mdme. Schenck, were conspicuous for the elegance of their toilettes.

The wedding was a fitting occasion for an artistic reception, and here friends met who had not seen each other for months or years. Everyone appeared in good spirits, and little jealousies, which do exist sometimes in the artistic world, seemed forgotten amid the cordial greetings. In fact the ceremony was performed amid an incessant buzz, which, however, did not disturb Monsieur le Curé. One of Frère's friends near me, who had been his fellow-pupil in the studio of Couture, was very much interested in the ceremony; standing on a chair, he could see, and gave us occasional reports of its progress. “Ah!” he exclaimed, in a voice audible to all around, “la bague est passée; c'est fait!” He had lost his *garçon* companion, he was married; and “when one is married in France,” some one whispers in my ear, “one is not only married, but *bien marié*.” The *Gloria* was sung by an intimate friend of

the bridegroom, Depassion, whose rich voice sounded well in the church, and for a few minutes stopped the hum of conversation.

The ceremony over, we crowded into the sacristy to congratulate the happy pair. MM. Richard and Todd, the artists, were signing the register, and Todd almost forgot his last *d* as he saw an old friend to welcome. Schenck, Duverger, Daugelas, Bertall, Bouguereau, and Paul Soyer were among the familiar faces. M. Surville, who has travelled between Ecouen and Paris so often during the last twenty years; M. Formstecher, an old friend of the family; Wahlberg, the celebrated painter of Stockholm; and Adolf von Becker, the eminent artist of Finland, were also there. The sacristy was more than full, and yet they came; the din of voices mingled with the bridal salutes, Monsieur le Curé asked us to circulate; prayed us to circulate. “We shall see you to-night at the ball.” “We won't fail;” and with “à ce soir” we separated.

What an invitation! A ball of “Ecouenites” at the Grand Hôtel! But so it was, and we who together had danced in the elder Frère's studio—our weekly ball-room years ago—met here in Paris. The last ten years have not changed the artists much; a few grey hairs, an increase of flesh, and an occasional decoration in the button-hole mark their advance in life. But among the ladies surrounding the bride we have difficulty in recognising the little misses we had seen so often in the quiet village of Ecouen, some of them now grown to be recognised painters, whose signatures possess a market value. Making enquiries for old friends, I am told they are travelling in distant lands. Mdle. Bourge is in Italy, and Théodore Frère sends his congratulations from Cairo. We converse with a stranger whose accent is foreign, but who appears to know the Ecouenites intimately; they call him “Docteur,” and I learn that he is the new doctor of Ecouen.

The ball was not ceremonious, as Madame Frère expressed it; we were all intimate and *en famille* here. The dancing was not left to the young people; but Madame E. Frère and Monsieur were always ready to take a *vis-à-vis*. It was kept up to a late hour, and when I left about three o'clock, the music did not lag nor the dancers show signs of weariness, and the *consommé* and grog were being still carried in. Frère père was still upon the floor, and the bride and bridegroom were walking arm-in-arm in the corridor. They leave to-day for a tour through Italy.

The thoughts of some of us could not but revert to the time when Ecouen life was new to us, and we were admitted as pupils to Frère's home and danced at the weekly ball. We went early, for our work ended at sundown, each carrying a lantern and wearing wooden shoes, which we knocked off in the entry, ascending the stairs in our slippers, as free from mud as if we had driven under a *porte-cochère* to the hall-door. The bell which rang with a clang announced us, and Madame Frère met us with a pleasant word of welcome on the landing above, which was hung round with engravings, lithographs, and etchings of M. Frère's paintings. Amic was lighting the lamps in the studio, our ball-room; so we joined the early guests in the library, where we had passed so many pleasant evenings with cards, readings, and *cinq points*. What albums might have been selected from the scraps of papers used in that last amusement! We sat round the library-table in antique

high-backed Louis XV. chairs, by the soft light of the reading-lamp; the ladies dotted pieces of paper with five irregularly-placed points, the task of the gentlemen being to draw a figure with the head, hands, and feet respectively upon these dots. Many a grotesque figure was produced, and in a moment of glee the author was called upon to sign his production. Several of these drolleries I found lately in an old scrap-book—one, a lady in the latest fashion, is signed with "E. F.," and another, a springing deer, has under it "Schenck," in great letters, as if that painter of large canvases was not to be confined by space, even in a signature.

In our balls of those days the musicians were not professionals; each of the dancers in turn took his place at the piano, and we were not hypercritical. Airs from the *Belle Hélène* were in great favour; but we danced just as well to "Cadet Rousell le bon enfant," and nothing was so merry as the last strain, when we joined hands, dancing in and out in a grand circle, singing, "Vive la boulangère!"

We hear the clanging of the gate bell, and the bark of a dog; an English bull terrier precedes his master into the ball-room (poor "Misse," her nose is out of joint now!). The door is thrown open by a young man carrying a big stick, dressed in a blouse, and wearing leather gaiters; he has a pleasant face, a hearty greeting for everyone, and a *poignée de main* such as must have been dispensed with had we been fettered with gloves. "Misse" entrenches herself amid the cushions of an old *bergère*, and her master joins in the dance. And how he danced! for this was Frère *filé*, the son of the house, and hilarity seems to have entered with him, as well as his constant companion "Misse." The studio window rattled, the furniture was crowded further into the corners, the *bobèches* danced on the candlesticks, and the piano rang out, "le bon enfant!"

The youngest of the party was a black-haired, bright-eyed child, the same who wore the orange blossoms last night, then scarcely in her teens; she kept confidentially at her mother's side, but, young as she was, gave promise of the beauty which we now behold. Many of the guests with whom we crossed hands at those cordial but unceremonious parties are here. They are disguised somewhat in robes of silk and in white neck-ties; for at Ecouen such trains were not *de rigueur*, and our velvet coats and loose neck-ties were much more comfortable than this evening dress. What a shout of merriment we should have caused in those days had we entered with a *claque* under our arm! Heigh-ho! Why is it so many men of the world look back with a sigh to *la Bohème*? The host and hostess are the same to-night as then, and those who have had the good fortune to enter their home remember those days as among the green spots in their lives.

Schenck, the animal painter, was always present, the heaviest man but lightest of foot in the room, quick to praise as well as blame, lover of large pictures. How could one of his size enjoy anything small? He would dare to criticise some unfinished picture of Frère's, which stood on the easel in a sheltered corner, and in the same breath turn and extravagantly admire another by the same master. Should we differ from him, he would turn upon us with his knit brow and huge voice, which ended in a hearty laugh as he thumped

us in the ribs. Fortune has favoured Schenck since those years, and the sheep of his fold have increased in value. Soyer, the attenuated member of our artistic colony, with his long curly hair and courteous manner, would utilise the pauses of the dance to study the sketches on the walls, and call upon us with his earnest manner to appreciate and admire some point or effect which was then beyond our comprehension. His curls are a little thinner and streaked with grey, but otherwise years touch him lightly. Seignac, Arnoux, Aufray, well-known pupils of Frère, left their *galoches* and blew out their lanterns at the Frères' door on those evenings. Dansaert, also a pupil of Frère, was among the guests. He had just then built his new house, which, the peasant children said, "looked like a church." The cottage once occupied by Frère, and where the bridegroom was born, he had remodelled into a studio, expecting perhaps to find inspiration among the old walls, for it was here that the first pictures of the "Ecouen school" were painted. Here the painter, ordered by his physician from the crowded city that he might breathe purer air and gain strength, knew not what to paint away from professional models and city influences, for then the romantic school of Eugène Delacroix was in vogue. Putting all *grand art* aside, he painted young Charles eating soup. The picture was accepted at the Exhibition, and the "Ecouen school" of Art established; and how many have turned from a gallery of fine paintings, weary to death, to admire a little picture of a peasant child by Frère or one of his pupils!

At different times foreign disciples have come to study like ourselves with Frère, and have always found his door open to welcome them; amongst these Thom, Boughton, Becker, Johnstone, and Champney, all and each of whom have danced and made merry in the old studio. They have passed out of the old ball-room when the mirth was ended, and lit their lanterns, and their *sabots* have echoed along the streets of the slumbering village, many a time; and though most of them have made way for new faces at Ecouen, and have parted more widely than when they uttered their *bon-soirs* in those evenings, it is doubtful if fame and fortune have brought them happier days and nights than these lines may recall should they ever see them.

HENRY BACON.

CORRESPONDENCE.

UNPRINTED WORKS ILLUSTRATIVE OF SHAKESPEARE.

ALLOW me to suggest a series of publications to which I think the attention of the New Shakespeare Society should be directed.

1. The works of Robert Greene. A comparison of the passages in the *Groatsworth of Wit* (1502) with passages in previous publications of Greene has thoroughly convinced me that the antagonism between him and Shakespeare dates at least from 1580, if not from 1587. The complicated allusions could scarcely be verified except by a republication of his works, or at least by a republication of all the prefaces, introductory epistles, and panegyric poems attached to them, together with all the novels first published or recast after 1585 or 1586.

2. The works of Thomas Nash. They are most valuable from their multifarious allusions to all kinds of literary doings from 1580 to 1598; and if those works of Gabriel Harvey which were

answered by him, or were answers to him, are intercalated in their proper places, I think a very curious proof of the chronology and the allusions of *All's Well that Ends Well* will be the result. Nash, I should remark, and not Lodge, must be the "young Juvenal" of the *Groatsworth of Wit*. Lodge was almost of Greene's age; he had written his *Looking Glass for London* in conjunction with Greene several years before; and when Greene wrote his *Groatsworth of Wit*, Lodge was in the Straits of Magellan. On the other hand, Nash was much younger than Greene, who might have naturally called him "boy," had probably written anti-Martinist plays with him during 1590 and 1591 (perhaps the *Knack to Know a Knave*), and was at home with him in London; and the two had been employed together by Bancroft, under the direction of Whitgift, to fight Martin Marprelate with his own weapons.

3. But though Lodge is not one of the three whom Greene addresses in his last work, he was one of the school, and his works are almost as important for the literary history of his period as those of the two others. His lyrical poetry, moreover, is of a very high order, and he is unquestionably the earliest of our regular satirists. His works are important for the chronology of *As You Like It* and *Hamlet*, and probably for many other plays, when students have the opportunity of poring over his allusions at home.

4. Chettle's works.

5. Then, to come to a different kind of collection, we ought to have a series of the doubtful plays of Shakespeare; of those which are certainly not his, but have been attributed to him by early testimony; of those which, or parts of which, have been judged to be his by fair critics on internal or constructive evidence; and lastly, of the few anonymous plays which can be shown to have belonged to the Lord Chamberlain's players, the company of which he was the presiding genius.

Besides *Titus Andronicus* and *Pericles*, which are often, but wrongly, put amongst the doubtful plays, we have this list:—

The Arraignment of Paris. (Peele's.)

Arden of Feversham. (Attributed to Shakespeare on internal grounds only by Edward Jacob of Feversham, and since by many writers.)

George-a-Greene. (Attributed to Greene by Dyce.)

Locrin. (Written by Charles Tilney, who was executed with the other Babington conspirators in 1586, and edited by "W. S." in 1594.)

King Edward III. (Attributed on internal grounds to Shakespeare by Capell in 1760. The 2nd Act bears traces of his hand. It contains a line of one of his sonnets.)

Mucedorus. (A foolish old play, with additions in much better style, made for the King's players after 1605 and before 1610. Attributed to Shakespeare in the time of Charles II.)

Sir John Oldcastle. (Written for Henslowe and the Lord Admiral's players by Munday, Drayton, Wilson, and Hathway. Its object, as appears by the prologue, was to rehabilitate the fame of Oldcastle, befouled by Shakespeare in the character of Falstaff. The title-page to the first issue bore the name of Shakespeare.)

Thomas, Lord Cromwell. (A biographical play of peculiar construction belonging to Shakespeare's company.)

The Merry Devil of Edmonton.
The London Prodigal.
The Puritan.
A Yorkshire Tragedy. } (All these belonged to the same company.)

Faire Em. (Attributed to Shakespeare in the time of Charles II., and to Greene by Phillips, Milton's nephew. But the play was criticised with great virulence by Greene in 1591.)

The Two Noble Kinsmen. (Fletcher, helped by Shakespeare.)

The Birth of Merlin. (Attributed to Shakespeare and Wm. Rowley.)

To these I add:

The Siege of Antwerp. (Founded on Gascoyne, written by Marston under the tuition of Shakespeare, as shown by Chettle.)

Life and Death of Thomas Stucley. (A play belonging to Shakespeare's company, on the same principle of biography as Lord Cromwell.)

A Warning to Fair Women. (A play by the same hand, belonging to the same company, and containing many imitations of Shakespeare.)

To these I add

The Prodigal Son, extant in a German translation, and attributed to the poet Post-haste (identified with the author of *Trilussa* and *Cressida*) in the anonymous play of *Histrionastrix*.

Hester and Ahasuerus, played for Henslowe by the Lord Chamberlain's company in 1594, and extant in German.

6. Then would come a list of *allusionist* plays, in several classes, as

(a) The Martinist and anti-Martinist plays of 1589-91, by which Shakespeare was driven from the London stage for a time.

(b) The plays relating to the quarrel between Decker and Jonson in 1600; a quarrel founded on the rivalry between the common stages and the private theatricals of the children of the chapel, and this again on the political rivalry of the Essexian and Cecilian factions.

7. Then, to come to a different but kindred matter, we want full chronological lists

(a) Of all the companies of players.

(b) (So far as can be ascertained) of the directors of each, and of the players who composed the company at any given date.

(c) Of the plays which belonged to those companies, and the poets who habitually wrote for them.

Henslowe's diary furnishes us with full information concerning the Lord Admiral's men. The other companies must be sought in all manner of different documents.

8. On this might be founded an estimate of the political and social tendencies of each group of plays. This would give great assistance in interpreting the occult political and personal allusions of Shakespeare's plays; and thus, after the political and personal references of the Shakespearean stage are fully made out, we shall have an invaluable criterion for determining the dates of his plays, or of the additions he made to them, to be used in conjunction with the mechanical metrical criteria which have been before described.

The following publications on the *stage controversy* at Oxford, during the last decade of the 16th century, should be added to the list:—

Gager, Dr. Wm.—*Meleager*, a tragedy, printed Oct. 1592. A copy of it, with two letters, was sent by Gager of Ch. Ch. to John Reynolds, D.D., of C.C.C. Reynolds drew up an answer dated Queen's Coll., July 10, 1592. Gager replied last of July 1592. (These letters are in University Coll. Ox. MS. J. 18; also in C.C.C.) Reynolds published his rejoinder in 1593, "The Overthrow of Stage Plays," &c. . . . "Where to are added certain Latin letters between him (J.R.) and Dr. Alb. Gentilis concerning the same matter." (Gentilis' letters were published separately at Oxford in 1629). Also Albericus Gentilis, *Disputatio de Actoribus et Spectatoribus Fabularum non notandis*. Hanov. 1659. This may be found in Gronovius' *Thesaurus Graecarum Antiquitatum*. To this series should be added

Fucus sive Histrionastrix, a play against Reynolds, performed at Oxford before James I. or some royal personage in the early part of his reign. Lambeth MS. 838.

Another thing that should be published is Robert Chester's *Love's Martyr*—from which Shakespeare's lines to the "Phoenix and Turtle" are taken—with introduction showing who Salisbury was, to whom the Chorus Vatum dedicates the book, and showing the relationship between the poem (Chester's) and *Cymbeline*. The introduction ought to be very important with reference to Shakespeare's connection with the Essex faction.

There is a good transcript of the book in the Dyce library at South Kensington. I think one of the two (?) known printed copies belongs to Mr. Huth.

In conclusion, let me say, that if all this mass is to be printed, it seems to me very important to print the matter in definite series, as wholes, and not sporadically; for the Shakespearean stage is to be considered as part of a great whole, and not as an isolated phenomenon, and it is only intelligible (historically) when so considered.

RICHARD SIMPSON.

SHAKSPERIANA.

Junior United Service Club.

The following is one of the few quotations from Shakspeare that I have met with in perusing many thousands of the Civil War tracts. It is from the *London Post*, January 1644. The passage containing it is as follows, the italics being my own. It refers to the death of Archbishop Laud:—

"Although he came with confidence to the scaffold, and the blood wrought lively in his cheeks, yet when he did lye down upon the block he trembled every joint of him; the sense of *something after death*, and the *undiscovered country* unto which his soul was wandering, startling his resolution, and possessing every joint of him with an universal palsey of fear."

GEO. COLOMB, Col., F.S.A.

THE "PREESTES THREE" IN CHAUCER'S PROLOGUE.

May I venture to suggest that the Nun-chaplain really corresponded to the Custos Capellae in caputular and conventual foundations of men, whose duties were that of a treasurer of its furniture, ornaments, and necessities of divine service.

(2) There was a famous school for ladies in a Nunnery near Perth, of which I give a brief account in my *Scotti-Monasticon*, which will be shortly published by Messrs. Virtue.

(3) At Romsey there were two chaplain-priests of a parish church formed out of the north aisle of the nave, but subsequently rebuilt as a lateral building. These, if joined to the Nuns' priest, who served as Celebrant and Confessor to the community, would exactly make up the number in Chaucer's retinue.—MACKENZIE E. C. WILCOTT.

1 Oppidans Road, N.W.

MR. FURNIVALL has certainly increased the already great obligations of all Chaucer students to him by the illustrations of the *Prologue* he has lately drawn from the Paper Survey of the Abbey of St. Mary's, Winchester, and from Ducange, of which an account is given in the last number of the ACADEMY. Certain features in the portrait of the Prioresse are for the first time explained; the term Chaplain as applied to a Nun is satisfactorily defended, and it is shown that there might be several attendant priests. Yet it may remain, and in my opinion it does remain, a question whether we have the original text in l. 164. Was not Tyrwhitt right after all as to that question, however he may have erred in condemning *chaplain*? See his valuable note in his *Introductory Discourse*. The facts to be considered are these:—

(i) Chaucer, in the poem of the *Prologue*, undertakes to describe for us the condition, the quality and degree, and the array, of each one of his pilgrims. And this programme it may be said he carries out in every instance, except in those of the Nun and of the "Preestes three." Surely this imperfection excites and justifies a suspicion that the text has been disturbed? Let any one who knows the *Prologue* decide for himself whether there is not a perceptible and an unusual abruptness in this couplet:—

"Another Nonne also with hire hadde she,
That was hire chapelliche, and Preestes three."

Does not everybody feel that the sketch of the nun is maimed and mutilated? Chaucer is just

beginning a portrait that might have held artistic rank with his other masterpieces, when something or other knocks the brush out of his hand; or, more probably, he had finished the portrait, when somebody's sponge, possibly his own, for a reason that may be conjectured, descends ruthlessly on the canvas and leaves nothing but the first strokes.

(ii.) There is not elsewhere a trace of more than one priest. See the *Nonnes Preestes Prologue*:—

"Than spake our hoste with rude speeche and bold,
And sayd unto the Nonnes Preest anon:
Come nere thou Preest, come hither thou Sire John."

Is it satisfactory to say that the Host picks out Sir John as being the chief of the priests? Mr. Furnivall suggests that he was the Magister; but surely "Sire" answered to "Dominus"?

(iii.) We are expressly told that there were 29 pilgrims assembled at the Tabard. Now, if we admit the Preestes three, there were 31! And it seems absurd to say, as has been said, that 29 must be taken as a round number. What then is an unround number? Chaucer is always singularly exact in details; and, when he says 29, it must be taken to mean 29.

This is a question which, though it may at first seem trivial, is not without its ultimate importance for those who are interested in Chaucer and his age. And for my part I think the above considerations cannot be ignored.

ὅτι δὲ μὴ τὰδ ἴσθιν ἐν γνώμῃ φίλα,
κείνός τ' ἐκείνα στεργέτω κἀγὼ ταῦτε.

J. W. HALES.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 31,	3 p.m.	Crystal Palace Concert; and Saturday Popular Concert.
		" Revival of "Amy Robsart," at Drury Lane.
MONDAY, Feb. 2,	4 p.m.	London Institution; Mr. John Evans on "Ancient Stone Instruments" (ii.).
	7 p.m.	Entomological.
	8 p.m.	Monday Popular Concert (Billow and Santley).
		" Medical.
	8:30 p.m.	United Service Institution. Dr. Leith Adams on "Recruiting." First night of "Rough and Ready," at Adelphi.
TUESDAY, Feb. 3,	7:45 p.m.	Statistical.
	8 p.m.	Civil Engineers; Anthropological.
	8:30 p.m.	Zoological; Society of Biblical Archaeology. Mr. Sayce on "The Astronomy of the Assyrians."
WEDNESDAY, Feb. 4,	7 p.m.	London Institution; Mr. Hales on Milton's earlier Poems and Prose works.
	8 p.m.	London Ballad Concert.
		" Geological; Microscopical (Anniversary); Pharmaceutical; Medical.
		" Society of Arts. Dr. Dresser on "Eastern Art and its Influence on European Taste."
		" Society for the Encouragement of Arts, Manufactures, and Commerce. John Street, Adelphi.
THURSDAY, Feb. 5,	6 p.m.	Royal Society Club.
	8 p.m.	British Orchestral Society. <i>Elijah</i> at Royal Albert Hall.
		" Linnean (3rd Report from Mr. Moseley, of H.M.S. "Challenger"). Chemical.
	8:30 p.m.	Antiquaries. Royal.
FRIDAY, Feb. 6,	1 p.m.	Sale Sir Richard Frederick's Collection of Old China at Christie's.
	4 p.m.	Archaeological Institute.
	7:30 p.m.	"Elijah" at Exeter Hall (Sacred Harmonic Soc.).
	8 p.m.	Royal Institution. Mr. Garrod on "The heart and the Sphygmograph."
		" Philological.

ELY Chapel was brought to the hammer under an order of the Court of Chancery on Wednesday last, by Messrs. Fox and Bousfield, auctioneers, of 24 Gresham Street, E.C. It fell to Mr. P. St. Quinton, of the Royal Exchange, and it was understood that the persons represented by him are likely to retain it as a place of Divine worship. The treasurer of the Welsh chapel and the representative of the Institute of Architects were amongst those present. The price realised was 5,250l.

SCIENCE.

MAEDLER'S HISTORY OF ASTRONOMY.

Geschichte der Himmelskunde von der ältesten bis auf die neueste Zeit. Von Dr. J. H. v. Mädler. (Braunschweig: G. Westermann, 1873.)

THE rapid rate at which science has advanced in modern times is undoubtedly due in great part to the dissemination of its results, but this has proportionately increased the labour of the historian, since he has now to collect his materials from the voluminous proceedings of societies in every country in the world, a task demanding a patience and skill which are seldom found united. There is, therefore, cause for rejoicing among astronomers in the announcement that one of the nation which produced Niebuhr has undertaken a task which might well have daunted any but a German, and has carried it out with the accuracy to be expected from the author of the *Mappa Selenographica*.

On first taking up this work and remarking what a field the author has in modern astronomy, we felt inclined to regret that he had not left ancient astronomy to the ancient historians, but we must own that a further examination has convinced us of the soundness of his judgment. In fact, ancient science reads quite differently by the light of modern researches, and in turn often throws a new light on some of the obscurities which, like spots on the sun, darken our present knowledge. Without entering on the vexed question of the Pyramids, which Mädler discusses in the most temperate manner, there is no doubt that much knowledge of Egyptian astronomy has been gained by recent investigations, and that the Egyptians may claim to rank as the oldest of "Culturvölker," to borrow the expressive German term. But in any case the Chinese must take the first place (which in fact they do in this work) as careful observers, a matter of far more importance to us than relative antiquity. Perhaps one of the most interesting features in the progress of astronomy is the struggle between the rude accounts of old and the accurate observations of yesterday for the credit of the predictions for the morrow; and we must admit that in some points the ancients, and pre-eminently the Chinese, still have the best of the battle.

From their time we may consider that the dark ages, as regards the practice of astronomy, commenced, and continued (though enlightened by Ptolemy and many lesser lights) till Bradley's time; but as regards the theory of the science, this period was more like the twilight of an Arctic summer, of which Newton was the rising sun and Copernicus the herald of the dawn. Astronomy had long been sufficiently advanced for the wants of every-day life, and the shepherds of Arabia were content to leave the science in much the same state as they found it; but when the sailors of Europe, as Mädler well points out, called in its aid, astronomy received an impulse of which the lunar theory is a lasting monument.

The time of Copernicus is important for the triumphant vindication of the scientific method, though it was left for Bacon and Descartes to place it on a philosophic basis.

With regard to Copernicus, we may notice that the historian characteristically shows his love of the Fatherland by a rather amusing application of the principle of nationalities to prove him a German equally with the Holsteiners and Alsations. He was in fact born in Poland, at that time (under Casimir IV.) a flourishing kingdom, though Mädler prefers to call it West Prussia.

Tycho Brahe gives his name to one of the epochs into which the first volume is divided, but his observations, all important as they once were for establishing Kepler's famous laws, have now done their work; and the only relic which has any interest for astronomers now is his account of the flare-up of hydrogen in the variable star of Cassiopeia. Whether the predicted recurrence of this conflagration in 1885 will take place may be looked upon as very doubtful; but, however that may be, we know now, thanks to the spectroscope, that similar outbreaks, though on a very much smaller scale, are occurring every day on our own sun.

The increasing power of science was marked by the commencement of that struggle between science and dogma which has been productive of so much harm to both combatants. Galileo's famous "è pur si muove," probably, as Mädler supposes, never uttered aloud, has nevertheless been only too frequently inwardly repeated by persecuted seekers after truth. For the benefit of such as these, Mädler might well have supplemented the document in which Galileo abjures the truth, with the equally famous excommunication thundered against Spinoza twenty-three years after for his persistent devotion to it. The loss to science from this reign of terror was indeed great, as may be inferred from the fact that Descartes, terrified by Galileo's fate, suppressed an astronomical treatise which he feared might be considered heretical; and there is every reason to suppose that his example was followed by many other timid thinkers. But astronomy, more fortunate than her younger sisters, soon outgrew these swaddling clothes, and may now forgive the momentary weakness of a man to whom she owes her two chief instruments—the telescope and the clock. Kepler, more lucky than his friend, was for special reasons excepted from the persecution in which Protestants, Catholics, and Jews of that age equally indulged, and was allowed to follow out his speculations in comparative quiet. The earliest of these, in which, from a consideration of the five regular solids, he infers the existence of a planet between Mars and Jupiter, may be noticed as a good example of that fanciful reasoning—the legacy of the astrologers—which has more than once in times past hit the mark, though by a random shot, and is now in its legitimate form of empirical laws a recognised engine of scientific research. It was Bode's empirical law (really due to Titius, as Mädler points out) which led to the discovery of the minor planets, and did such good service in that of Neptune; and it was solely as empirical results that Kepler obtained his famous Three Laws. The way in which he did this—thanks to the large excentricity of the orbit of Mars, and the small excentricity of that of the earth—is very clearly shown in Mädler's work.

Our author next introduces us to Descartes, as one who "seeks not only for astronomy, but for all science a new foundation, new views, and new rules." Descartes is in fact better known in philosophy than in astronomy, though he may claim to be the founder of that long line of theoretical astronomers of whom France is so justly proud. We may mention in passing, that his celebrated vortex theory, after ages of neglect, has been recently revived in a modified form in the speculations of Sir W. Thomson and Professors Rankine and Clerk-Maxwell.

Newton naturally occupies a very prominent place in any history of astronomy, and, as Englishmen, we have every reason to be pleased with the treatment which he receives at the hands of Mädler, notwithstanding the temptation which a German might have felt to exalt the claims of Leibnitz at Newton's expense. But Mädler is singularly fair all through this work, and appears fully to appreciate that solidarity of science which ought to raise it above the petty jealousies of race and make it truly cosmopolitan. In fact, the only trace of bitterness we have found in his history, is in his reproach of the French for that national jealousy which prompts them to shut their eyes to the value of any discovery coming from abroad. The story of Newton's life is so well known that we cannot expect much novelty in any account of the "king of the realm of science," as our author felicitously terms him; but it would not have been out of place to have traced the progress of that reaction against the French school of analytical geometers which has led to the return of modern scientific thought, to Newton's method of fluxions, and to his almost unnoticed doctrine of energy, the fundamental principle of natural philosophy. The description given of the *Principia* is really nothing but a table of contents, useful indeed for reference, but more suitable for a Civil Service examination cram book than for a history of astronomy; on the other hand, the account of Newton's optical experiments is very clear, though we must take exception to the statement that the definition of a non-achromatic telescope is not improved by increasing its focal length; a very different result from that at which Newton arrived. How near Newton really was to the discovery of the achromatic object glass is not mentioned here. The action of the Royal Society in urging the publication of the *Principia* is well pointed out, for, like Copernicus and other great men, Newton was not fond of rushing into print, or of entering into disputes on scientific questions with those who had not the brains to follow his inexorable logic, and, but for the entreaties of his friends in the Royal Society, we should probably have had nothing but a few scattered papers in place of his noble exposition of the law of gravitation.

The period which follows is remarkable more for wide-spread activity than for any conspicuous discovery, though the discoverer of Aberration and Nutation is entitled to something more than the meagre sketch which Mädler gives of him, even if astronomers were not indebted to his industry for the only observations of any real value made during the last century. Bradley's observa-

tions are the starting-point of modern astronomy, and well deserve Bessel's title of "Fundamenta Astronomiæ;" for on them our knowledge of the motions of the heavenly bodies, whether planets or stars, almost entirely depends.

But the knowledge of one important element was still required for the application of Newton's laws, viz.:—the distance of the sun, the unit or base line of the solar system; and for determining this, the transits of Venus in 1761 and 1769 offered peculiar advantages. Unfortunately this determination has become a reproach to astronomers, through a popular delusion as to the accuracy to be expected in the result; and we cannot help thinking that Encke is to a great extent responsible for this erroneous idea, in publishing a result to 100000 of a second of arc, which he must have known was liable to an error of 10,000 times that amount. It is a great pity that Mädler has followed his bad example; for, though such statements do not mislead the *cognoscenti*, they get copied into popular works and give rise to an utterly illusive notion of the degree of accuracy attainable in such delicate measurements. The whole question has been the subject of so much discussion, since the first suspicion arose of a correction to Encke's value being required, that it is rather strange that no mention is made of Stone's recent treatment of the observations of 1769, from which he deduced a result in complete accord with those derived from physical considerations.

Herschel, the founder of extra-meridian astronomy, a branch of the science in which England has well kept the lead which he secured for her, fitly inaugurates the new epoch to which Mädler devotes his second volume. The catalogue of his papers in chronological order is the best proof of the extent to which modern astronomy is indebted to him, not only for the many rich fields he has opened out, but even more for the truth-seeking spirit in which he has explored them, never diverted from his path by the sneers of captious opponents, of whom he had many at home as well as abroad, yet ever ready to retrace a doubtful step. The account given of his labours is perhaps the best portion of the book, and Mädler has here evidently a congenial theme, and one on which he is entitled to speak with full authority.

From this point the work becomes really a history of astronomy, and no longer a collection of biographies of astronomers; and it is perhaps to be regretted that Mädler did not sooner adopt the plan which he has so happily followed of dividing the science into its different subjects, and tracing out the history of each *bis auf die neueste Zeit*. While making every allowance for the difficulty of carrying out this portion of the title, it is necessary to point out that the work has evidently been written some years ago, and additions afterwards made in the hope of keeping pace with the progress of science. Unfortunately for the historian, this advance has of late been so rapid in certain branches of astronomy as almost to revolutionise some parts of the science, and to necessitate re-writing instead of revision of the corresponding chapters. Properly considered, it is highly creditable to Mädler's

discernment that there should be so little requiring alteration in his opinions, formed at a time when the knowledge we now possess was not accessible; it is therefore in no spirit of fault-finding that we point out some of the omissions to be noticed and corrections to be made in the later part of his history, but simply to give what appears to be the explanation of a few defects which might otherwise strike the reader as remarkable. It is certainly unfortunate that this work was not published before the invention of the spectroscope, for the results of the application of a new method such as spectrum analysis are so striking as to render the comparative silence of Mädler on the subject all the more conspicuous, though we cannot reproach him with any such error as that into which Comte was led by his dogmatising spirit, when he declared that our knowledge was bounded by the solar system. To take another instance. We have a very elaborate account of solar eclipses up to 1867, together with a long list of observers; but no notice is taken of the very important results derived from the eclipses since that date, nor of the study of the prominences by the aid of the spectroscope.

It is a pity, too, that Mädler should have entered on a discussion of the dependence of aberration on the thickness of the refracting medium traversed, and consequently on the object-glass of the observer's telescope (an idea originated by Prof. Klinkerfues), without being aware of the observations made with the Greenwich water telescope in 1871 and 1872, which have completely disposed of the German professor's theory. Such a subject would have been better omitted in the absence of conclusive results, and in our opinion Mädler would have exercised a wise discretion in passing over crude ideas which will probably be forgotten in a few years' time, even by their authors. The value of this history would have been much increased if the mass of facts therein collected had been thus digested, and there would then have been no risk of an important result being lost sight of in the crowd. There is of course much to be said in favour of the plan of inserting everything, for it is extremely difficult to form a right judgment of passing events; and though the notices are generally too brief, they are yet extremely valuable as an index of reference. It would be well though, for this purpose, if Germans could be taught to spell English names correctly, as it is sometimes rather difficult to recognise them under the disguise adopted by the printers.

Of the many subjects discussed in the second volume we are compelled to pass over the greater number in silence, but the recent researches on the sun claim a passing notice, though we must own to a feeling of disappointment at finding no allusion to the spectroscope in this connection. To make up for this, however, we are introduced to the irrepressible sun-spot cycle, and are presented with a most instructive specimen of the abuse of the inductive method, which might well disturb the shade of Bacon. The magnetic declination at Munich is here *proved* by the observations of fifteen years to have an eleven year period, and therefore to obey the sun-spots; but, sad

to relate, the magnet at other observatories is not quite so dutiful. Very recently, we had a similar case in the discovery of a period of $26\frac{1}{3}$ days (corresponding with the sun's rotation) for the magnetic curves of one year, but those of the preceding and following years rebelliously shook off the solar yoke, and remain as independent as ever. We take it that, for a limited series of observations and a moderate range, it is not very hard, with the epoch at our disposal, to satisfy almost any simple harmonic function we please: for instance, the latitude of Greenwich might be shown by this style of reasoning to depend on the sun-spot period in common with temperature, rain, cyclones, *et hoc genus omne*. A cycle cannot be considered as established until it has gone through several periods, and it is by this test that meteorological as well as magnetical cycles break down. With due limitations, such hypotheses have their value as co-ordinating facts and suggesting crucial observations, but we must not adopt them hastily, and must be ready to lay them down as soon as we find them at issue with facts. Meteorology should beware of exchanging the thralldom of the moon, from which she has barely escaped, for that of the sun, which may prove equally oppressive.

The account of the origin of the Royal Astronomical Society, and the great influence it has had on the progress of astronomy, will be read with interest; and we are glad to see that Mädler has shown his appreciation of the value of its Annual Reports on the Progress of Astronomy by following their general plan in his really excellent analysis of its proceedings during fifty years—a record of its activity which would indeed have gladdened the hearts of its founders.

The sections which treat of the moon's aspect possess a peculiar value as coming from such an undoubted authority; and the modesty with which the author refers to his own work lends a charm to this portion of the book, which is enhanced by the generosity with which he speaks of those critics of his celebrated map who have sometimes hardly made allowance for the insufficient optical means at his disposal, a plea which he himself urges with much force.

A few words in conclusion on a point which may perplex the English reader. Naturally Mädler, in common with many Germans, adheres to the antiquated system of expressing right ascensions in degrees; though, when Nature kindly offers us a measure of this quantity in time, it does seem the height of absurdity to convert it into degrees of a divided circle with which it has no connection. But we are afraid there is little use in reasoning against national prejudice. As to the author's preference of declinations to North Polar distances, there is something to be said in his favour, and we can hardly complain of the Germans so long as our own Nautical Almanac, constructed confessedly for the benefit of ill-educated sailors, refuses to adopt the change; so that we must submit to the confusion arising from the dual system till the progress of education enables sailors to grasp the idea of an angle greater than a right angle.

W. H. M. CHRISTIE.

AFFINITIES OF THE ARYAN AND SEMITIC
LANGUAGES.

Studien über Indogermanisch-Semitische Wurzelverwandschaft. Von Friedrich Delitzsch. (Leipzig: J. C. Hinrichs, 1873.)

THE writer of the present article called attention in 1842, in his book *Ueber das Verhältniss der Aegyptischen Sprache zum Semitischen Sprachstammen*, p. vii., to the possibility of a connection between the radicals of the Indo-German and Semitic families, in spite of their structural diversity; and in 1869, in his *Geschichte der Sprachwissenschaft*, &c. p. 691, proceeded to point out how the way might be prepared for a scientific answer to the question, whether such a connection is to be admitted or not; namely, by comparing the most primitive bases discoverable in languages of both families,—their so-called roots. In the work before us the author has broken ground in this direction, and on that account, as well as from the whole mode of treatment, it will be found deserving of far more serious consideration than the previous rather incoherent attempts that have been made in the same field.

The scientific—that is to say, in this case, the philological evidence—that these two national stems, which in physical and psychical respects are so nearly allied, and may in general be regarded as belonging to one and the same race, are also closely related in the most important human characteristic—language—is not only of the greatest importance on its own account, but also as furnishing a presumption that the languages of other nations belonging to the same race, in spite of their still greater divergences, may stand to these and to each other in the same relation. Indeed, if the linguistic relation could be firmly established, the way would be prepared for speculations reaching much further than language into history, ethnology, and anthropology. But it can as yet be scarcely considered as established.

We are far from wishing to deny that the author has brought together—with much knowledge, acuteness, and power of combination—a considerable number of so-called roots from both of the two linguistic families, that agree substantially in their consonants and meaning. But the same thing, if not to the same extent, has already been done with regard to many other languages, without materially modifying the convictions of cautious linguists. To mention only moderns, Xylander, Wüllner, Edkins, Gustav Schlegel, Brasseur de Bourbourg, and others, have compared words, stems, and roots in Thibetan, Chinese, American, &c., with Indo-Germanic, Semitic, Basque, and Hamitic ones; and anyone who chooses to take the trouble to seek out similar resemblances, will have no difficulty in finding them in the most heterogeneous languages: for the number of consonants is really small, and the signification of roots extraordinarily elastic.

We are far from meaning to rank the decidedly scientific and methodical procedure of the author on the same level with the, for the most part, wild and fantastic attempts above alluded to; but even with him the comparison only rests upon complete or nearly complete agreement between the con-

sonants, and it seems to be very questionable whether linguistic relationship can be proved by such means alone. For instance, the comparison given on p. 88 ff., of the Semitic *kab*, “to be vaulted or arched,” with the Indo-Germanic *kubh* of the same meaning, has certainly no more value than that given by Gustav Schlegel (*Sinico-Aryaca, ou Recherches sur les Racines primitives dans les Langues Chinoises et Aryanes*. Batavia, 1872; p. 40) between Emoui *kap*, *hap*, *gap*, “devour,” and the Greek *καπ* in *κάπτω*. If the former comparison proves anything for the relationship between Indo-German and Semitic, the same right must be accorded to the analogous instances in Schlegel. If, however, the latter are partly to be accounted for by the coincidence that we call chance,—and no one will deny that there are many appearances that can be traced to no other agency,—partly by the linguistic transformation of natural sounds, or the like, then the same will hold good of the former.

There are many who will, perhaps, be surprised that we should allow so little decisive weight to complete agreement between words, and we must be allowed a few explanatory remarks on this point.

The original identity of the Indo-German languages was not established by means of such agreement; on the contrary, doubts soon began to be expressed on the validity of such agreement as a proof of original relationship, and other modes of explaining the fact, by later borrowing or otherwise, were preferred. The proof rests much more on the regularity of *disagreement*, the *laws of variation* in what was originally alike in the different languages of the group. The essential equivalence of sound and identity of meaning between the German *Kopf* and the Latin *caput*, for instance, is well known to be valueless as a proof of the original relationship between Latin and German, while words which have not a single sound in common, e.g. Latin *coquo* = Sanskrit *pachāmi*, Greek *πυστός* = Sanskrit *buddhās*, are amongst the most decisive examples leading to that conclusion. We are far from wishing to regard the nearly complete agreement of consonants in the Indo-German and Semitic words compared by Herr Delitzsch, as a proof that the agreement is accidental; for there are also in the Indo-German languages many cases in which the consonants correspond exactly, as, for instance, Greek *ἰδωμι* = Sanskrit *dādāmi*; but the following consideration will serve considerably to augment the aspect of singularity which the circumstance by itself must possess in the eyes of every philologist. In the form in which we become acquainted with the Semitic languages, a principle of formation entirely different from, and indeed almost opposite to that of the Indo-Germanic ones, is already completely developed, so that we both may and must conclude that, since the division of the two stems (supposing them to have been originally one), a very long, though not exactly calculable, period of time must have elapsed to allow the Semitic formation to perfect and establish itself: but that in this immense period, the roots, so far as their consonants are concerned, should have preserved substantially the same sound which they had in the original Indo-Germanic language, is—

not indeed impossible, but scarcely demonstrable or credible.

It is equally remarkable that, in spite of a not inconsiderable number of roots compared—in the present work the author restricts himself chiefly to *k* and *p*, and only incidentally deals with other consonants. No agreement appears amongst the commonest and most necessary nouns, such as the names of relations, &c.

As may be imagined, isolated objections to the comparisons instituted may be made on the Indo-Germanic as well as on the Semitic side, e.g. in reference to that of the Indo-German *kru* with Semitic *kar* (p. 91); Indo-German *smar* with Semitic *šamar* (p. 79): but even supposing such instances as these to be given up, enough would remain to support the author's view, if this kind of evidence were accepted as sufficient.

We cannot close this notice without expressly acknowledging that the author, in spite of our doubts respecting the linguistic evidence in support of his assumption, has done far more than any of his predecessors to establish its probability; while the lively interest with which we have read his work leads us to hope that he will bestow the promised continuation of these studies upon us as soon as possible.

THEODOR BENFEY.

THE MUSEUM OF PATENTS.

THE attention of the public has been recently drawn to the Museum of Patents, at South Kensington, both by Mr. Webster's paper read before the Society of Arts on January 14, and by the fact that a very influential deputation waited upon the Lord Chancellor a fortnight ago to request him to consider the condition of the Museum. The building is well known to all visitors to the South Kensington Museum. At one time the entire collection was housed in those unsightly buildings of corrugated iron known as the “Brompton Boilers,” but now the art collections are placed in really magnificent buildings well worthy of them, while the only remnant of the old “Boilers” is a little building on the right of the entrance, in which the models of inventions have always been, and still remain, exhibited. This is the Patent Museum. On entering the visitor finds, in the first place, that no catalogue has been published for several years; he finds a small space over-crowded with ill-assorted inventions and designs; in the centre of the group some extremely interesting and important remains of the earliest steam-engines; and at one end a library of reference works in connection with patents. He finds, moreover, if he visits the Museum in the afternoon, from two to five persons therein, and no one in the library; at least such was the case when we visited the Museum a few days ago.

There can be no doubt that the Museum was originally founded with a view of illustrating the progress of mechanical invention. As to the collection, it is, to say the least of it, very heterogeneous; we do not notice much method or order in it. As we enter we see a large cannon-ball, used during the American war, and fired into or from (remember we have no catalogue to guide us) Fort Sumter. A little further we see a curious clock constructed by a Monk of Glastonbury in 1325; it possesses a pendulum, which we know was first applied to clocks three hundred years later by Galileo, and we are rather misled than otherwise by the specimen. The majority of observers would certainly carry away the idea that pendulums were used in clocks in 1325. We find, further, models of quartz-crushing machines, telegraphs, guns, pumps, and other things,

but without any definite grouping; no single series is complete; there is no order or method. The mind has to jump in a moment from the composite parts of a gun to the mechanism of a screw-propeller. In one great group we find a series of objects which we would willingly see placed in the most conspicuous part of the most-frequented museum in London—the parent steam-engines. Here we have Newcomen and Crawley's Cornish pumping-engine, to which Watt, in 1777, applied a separate condenser and air-pump. Also Watt's first "Sun and Planet" engine, constructed in 1788, with a beam and connecting-rod of wood. In the same group are to be found Henry Bell's "Comet" steamboat engine, which, in 1812, propelled a boat upon the Clyde; Symington's engine, of 1787, the parent of steam navigation; the oldest locomotive (constructed in 1813), known as "Puffing Billy;" and George Stephenson's "Rocket" locomotive, which gained the prize in 1829. This is a great collection of good things, and we should be glad to see a new museum built for them alone. But as for the rest, the collection must be made more complete and methodical before it can be of any service. It is useless to have a collection of isolated and diverse models or specimens of inventions. Let them exist in definite series, each illustrating some one special invention, and the service rendered would be invaluable, both to the intelligent artisan and to the simple sight-seeing public.

In regard to the position which such a museum ought to occupy there is diversity of opinion. The Office and Library of Patents is in Southampton Buildings, Chancery Lane, and the authorities there naturally wish the Museum to be in contiguity to the Library. There is much to be said in favour of this, if a suitable building can be provided in that over-full portion of London. Unless the Government possesses ground in the immediate neighbourhood this would be a matter of extreme difficulty. In favour of South Kensington there is this to be said, viz., that the fact of the Art and Science Collections being housed there indicates it also as a suitable place for a collection of applied science, and certainly ensures for it a far larger number of visitors than it would have either in Southampton Buildings, or perhaps in any other place. For although we found less than half-a-dozen visitors in the afternoon, a number of people would appear to visit the Museum in the evening, on their way to the Art Collections. The statistics of last year show that no less than 323,616 persons visited it during that period; while since the opening, in 1858, 2,812,327 persons have visited it. The library in the Museum would appear to be used by between three and four thousand persons annually, but we find no statistics relating to this. It cannot be denied that the museum would not be visited by nearly so many persons, if removed elsewhere, and this is a great argument in favour of its remaining at South Kensington.

The excess of receipts arising from patent fees over expenditure is more than 50,000*l.* annually. A portion at least of this might well be applied to the erection of a suitable building; and a small sum—say 2,000*l.*—might be annually expended in making the collection more complete, and in filling up the gaps which now exist. We should like to see the collection like that of the *Conservatoire des Arts et Métiers*, only it should be more exhaustive, more methodical; and each special industry and the principal inventions appertaining thereto should be illustrated.

G. F. RODWELL.

COMMENTATORS ON THE RIG VEDA.

Parks End, Oxford, Jan. 26, 1874.

In Mr. Burnell we have once more a Sanskrit scholar, who will not only do over again what has been done before, but who will open new mines, and bring to light new ore. It is particularly fortunate that he should be stationed in the South of India, for the manuscript treasures of the South were never explored by Sir W. Jones, Colebrooke,

or Wilson, and they evidently contain not only literary works of which there is no trace at Bombay, Calcutta, or Benares, but give us texts which are decidedly more correct and more genuine than the Northern texts of the same works. A pioneer like Mr. Burnell is invaluable at Tanjore, and one regrets that his official duties could not be lightened so as to allow him more ample leisure for his researches.

In the edition of the *Vamsabrahmana* (The *Vamsabrahmana*, being the eighth *Brāhmana* of the *Sāma-Veda*, edited by A. C. Burnell. Mangalore, 1873) Mr. Burnell has tried to solve a problem which has puzzled Sanskrit scholars for many years, viz. the mutual relations of the three commentators on the *Rig Veda*, *Vidyāraṇya*, *Mādhava*, and *Sāyana*. I had myself, twenty years ago, corresponded with some of the Pandits at Benares on the subject; but though, after what they wrote, I was satisfied that *Vidyāraṇya* was only another name for *Mādhava*, I never could understand the connection between *Mādhava* and *Sāyana*, and therefore abstained from expressing any opinion on the subject. Now Mr. Burnell has solved the problem, or at all events proposed a solution which would remove many difficulties. He maintains that not only *Mādhava* and *Vidyāraṇya*, but *Mādhava* and *Sāyana*, too, are all one and the same person, that *Sāyana* was the ordinary, *Mādhava* the more sacred name of the Guru of *Sringeri*, and that the peculiar nomenclature which allowed *Sāyana* to speak of himself as the younger brother of *Mādhava*, though being one and the same person, has to be explained by a reference to *Vedānta* theories.

I confess that this explanation would remove many difficulties, yet it does not remove all. What shall we say when *Sāyana*, after having given his own interpretation of a Vedic verse, quotes a different one of *Mādhavabhaṭṭa*? In the hymn x. 86 there is considerable uncertainty as to the persons to whom each verse is to be assigned. The first verse is explained by *Sāyana* as being spoken by Indra. But after having done so, he adds:—"Mādhavabhaṭṭas tu vi hi sotor ityesham indrāyā vākyam iti manyante; tasmin pakṣe tv asyā rīko 'yam arthaḥ." The *Mādhavabhaṭṭas* think that this verse is the speech of *Indrāvī*, and according to this view the meaning of the verse would be as follows:—Who can this (or these) *Mādhavabhaṭṭas* be?

In his commentary on the *Baudhāyana-sūtras* *Sāyana* calls himself *Sāyana-kāryapadābhishikṭa*, and *Sringerana-kāryasūtagrahaṇya*, i.e. the best of the sons of *Singana*, while in the *Yagnatantrasudhānīdhī*, when he is no longer the family Guru of *Bukka*, but of *Harihara*, the son (*tanūga*) of *Bukka*, he calls himself the son of *Māyana*, and speaks of *Mādhava* as his real brother, saying: *Upendrasviya yasvavid indraḥ sumanasa-priyaḥ, mahākratūnām āharta Mādhavāryaḥ sahodaraḥ*,—He whose brother was *Mādhavārya*, the offerer of great sacrifices, beloved by the gods, an Indra, as it were, to an *Upendra* (i.e. to myself). I do not mean to say that even these passages would resist a *Vedantist* explanation, but I should like to know how, according to the *Vedantists* of *Sringeri*, it is to be applied. The question is one of great importance, and Mr. Burnell, living so near the monastery of which *Sāyana* was the head, is probably the only person who could clear up our doubts.

There is little more to be said about Mr. Burnell's valuable Introduction. As Mr. Burnell is engaged in searching for MSS. of commentaries on the *Rig Veda*, anterior to *Sāyana's*, I may mention that, besides those which I referred to in my *History of Ancient Sanskrit Literature*, and in the Prefaces to my edition of *Sāyana*, I possess a considerable portion of *Gayatīrthabhikṣu's* gloss on *Anandatīrtha's Rig-bhāṣya*, and *Ātmananda's* commentary on the *Vāmiya-sūkta*. I should also like to call Mr. Burnell's attention to a statement made in 1846 by the Pandits of Benares, that *Mādhava* wrote a commentary on the *Atharva-*

vida-Samhitā, and that it consisted of 80,000 lines. Although there is little hope of recovering it, yet when the exact extent of the work is given, we can hardly doubt that it once existed. (See my *Introduction to the Science of Religion*, p. 109.)

I may add, in defence of *Sāyana*, who, as Mr. Burnell says, never quotes parallel passages, that in explaining difficult words he does quote, now and then, parallel passages.

On page xxxi. l. 26, I should propose to read *trividham* instead of *vividham*, particularly as on page xxxii. l. 22, we read *prakaraṇatraya*.

MAX MÜLLER.

NOTES AND NEWS.

THE year before last there was an imminent prospect of the loss of the potato crop from disease. There was a good deal of public interest felt about it, and Lord Cathcart, the President of the Royal Agricultural Society, offered a prize of 100*l.* for an essay which should contain some new contributions to its history. A proposal of this kind betrays a curious latent cynicism. For thirty years this scourge has been amongst us, and the ablest investigators have patiently worked out all the essential points in the life history of the parasitic plant which does the mischief. Yet it is still imagined that something remains to be done, and that the hope of gaining 100*l.* will be an adequate motive force to stimulate enquiry more successfully than desire for knowledge, and the obvious inducement of commercial and philanthropic interest. The advertisement found its way even into German newspapers. Ninety-five persons were at the pains to send in manuscripts, some of which were accurate digests of facts published again and again, others accounts of crotchety remedies. But no new observations of any value were brought forward, and the prize was withheld. It is now offered again for the production of a disease-proof potato of which the test is to be an immunity of three years. No doubt there is nothing *a priori* improbable in the existence of a race which would be more or less capable of withstanding the diseases to which others succumb. In the Mauritius red sugar-canes are much less liable to disease than white ones; on the other hand, in the United States purple plums become more readily diseased than green or yellow kinds. Colour, therefore, has no essential connection with immunity from disease, but the possibility of races enjoying it can hardly be questioned. But it is the interest of all who grow potatoes to obtain such a race, and it is hardly likely that the inducement of a prize of 100*l.* will much increase its chance of discovery. Nor would an immunity of three years be a very trustworthy guarantee. The whole proceeding displays a feebleness of purpose which is unworthy of a society representing a great national industry.

ONE of the most striking results of the facilities of intercourse necessitated by a complex civilisation, is the diffusion throughout widely distant countries of various animal and vegetable pests. Domesticated animals and plants are, compared with their allies which are undomesticated, apparently more prone to succumb to the ravages of their enemies. This has been attributed, no doubt with reason, to their artificially adjusted lives, the equilibrium of which only tends to maintain itself within very narrow limits, and is therefore easily destroyed. The history of the potato disease is tolerably well known; it may be paralleled by that of a parasitic fungus which has suddenly attacked one of the most stately plants of our flower gardens—the Hollyhock. Many years ago Montagne described a parasitic fungus under the name of *Puccinia Malvacearum*, which had been collected by Bertero in Chili upon the common Marsh Mallow. Its first appearance as a pest of cultivation was in Australia, where, whether accidentally introduced or not, it became exceedingly destructive to hollyhocks. The Rev. M. J. Berkeley remarks that until July 12 of last

year it was, as far as he was aware, entirely unknown in this country, and it does not appear in Cooke's *Handbook of British Fungi* as a British species. At the beginning of August it was mentioned as completely destroying the hollyhocks in the gardens near Sandown. It has lately made its appearance in the neighbourhood of London. During the past year it suddenly appeared in Western France, and spread with great rapidity. In the neighbourhood of Bordeaux it attacks the common mallow. There is no remedy apparently but to destroy the affected plants, and so try to stamp out the disease. The ills of hollyhocks will perhaps not disturb the majority of people very much, but the *Puccinia* will entail heavy loss on those who for trade purposes make a special business of their cultivation. Another species of *Puccinia* is the formidable wheat mildew.

THAT great authority on spiders, Professor T. Thorell, of the University of Upsala, has just published his *Remarks on Synonyms of European Spiders*, as a sequel to his *European Spiders*, Part I. "Review of the European Genera of Spiders, preceded by some Observations on Zoological Nomenclature" (1869-70). In the present book the author has given an account of the synonymous names of those species of spiders which are described in N. Westring's well-known *Araaneae Suecicae* (1861), as also of some other European species, partly described in J. Blackwall's *History of the Spiders of Great Britain and Ireland* (1861-1864), and partly registered in the *Catalogue synonymique des Araignées d'Europe*, given by E. Simon in his *Histoire Naturelle des Araignées* (Araucoides), Paris, 1864. Prof. Thorell's new book is done with admirable care, and is well worthy of his high reputation. It is like his former book, written in English. We may mention that a large collection of Indian spiders is being made by the Vice-Principal of the Rajkumar College, Rajkote, Mr. Moreshwar Atmaram Thirkhud, and his sisters. This college was founded a few years back by the native chiefs for the education of their sons; its officers and teachers were nominated by the English Education Department in India, and its success has been cheering. A school of industry for the boys of artisans has also been formed under the control of the college, but has not yet been able to overcome the suspicions of the poor natives.

AT the present moment it is impossible to take up a Bavarian or an Austrian paper without finding in the lists of those who have succumbed to cholera names familiar to us in art or science. Amongst these we are sorry to notice that of Professor Schleich, whose death by this fatal disease was recorded last week. He was well known, both to English and German connoisseurs, as one of the ablest of the Munich landscape painters, and his loss will be severely felt at the Royal Academy of Arts, where he was one of the most highly-valued lecturers. Another victim is Dr. Ruland, the well-known head librarian of the University of Würzburg. He was born in 1809, took priest's orders in 1832, and held the parish of Arnstein till he entered upon the University post, which he retained till his death. As a member of the Bavarian Chamber of Representatives he gained the respect even of his opponents, through the clear judgment and courteous moderation with which he advanced and maintained his views; and his death, on the morning of January 8, after less than twenty-four hours' illness, has excited universal regret amongst all classes. The question of the sudden and seemingly unaccountable outbreak of the disease at isolated points, is engaging the serious consideration of the general public, as well as of the profession in Germany. At Lanfen, in Bavaria, in the former palace of the Prince Bishop, which in olden times was the favourite abode of the rulers of Salzburg, but which, since 1862, has been converted into a prison for male convicts, cholera suddenly manifested itself in December 1873, and before the close of the week

had attacked forty-five of the prisoners, of whom fifteen had died. On Christmas Day the lists showed eighty-three deaths and eighty-one recoveries, or about fifteen per cent. of fatal, and as many cured, cases on the general number of the 560 prisoners. A careful examination of the local conditions has shown that salt-beds lie near the foundations of the prison-walls, which stand upon a loose gravelly soil, and that a range of stables once occupied the site of the prison infirmary. Instant removal from the infected spot, a more generous diet and warm clothing, seem to have been the only means on which the medical attendants were able to rely, and the scourge has abated; but this explosive outbreak of the disease, to which nothing analogous has as yet been observed in Europe, is worthy of serious investigation.

MR. COLLINS, a well-known worker at Economic Botany, leaves England on February 12, for Singapore. In connection with the business he goes out to establish, he holds a commission from the India Office to examine and report on the culture of gutta-percha and india-rubber trees, and any other vegetable products of Borneo and the islands of the Malay Archipelago which are capable of being introduced into India. The six india-rubber plants lately sent out for the first time to India were grown from six of the ten fruitful seeds out of 2,000 obtained by Mr. Collins from South America. He hopes that the cultivation of such trees will hereafter become one of the standard industries of India. Till that country's coal and iron fields are fully developed, the only chance of raising the social condition of the labourers is by the introduction of new agricultural products, among which gutta-percha, india-rubber, paper-fibres, &c., should find a prominent place.

THE Natural History Society and Field Club of the Working Men's College, Great Ormond Street, announce for their next month's work: Feb. 3, Lecture by H. G. Seeley, Esq., F.L.S., on the Method of Studying Geology; Feb. 10, Museum work, Mounting Specimens, &c.; Feb. 17, Lecture by Mr. C. J. Savage, on some peculiarities of the Genus *Antirrhinum*; Feb. 24, Museum work; and Field-days, Feb. 15 at Chislehurst (first train after 10 A.M. from Charing Cross), and Feb. 28, India Museum, at 2 o'clock.

THE *Nuova Antologia* contains a notice of the researches of the naturalists attached to the Italian natural history expedition in Papua and the adjacent islands of Aroo and the Timor Lant group, of the rich ornithological collections acquired by Beccari and Alberti; especially of new species of birds of paradise, one of which is figured in this journal. These last have been described in the *Transactions of the Zoological Society*; and the labours of Alberti have been already made known to us by a translation of his work by Mr. Bennett, styled *A Month among the Papuans of Mount Arfak, New Guinea*.

A MARINE and fresh-water aquarium is to be erected in the Central Park, New York, in connection with the Free Museum and Menagerie already established there, and under the direction of Mr. Saville-Kent, late curator of the Brighton Aquarium. The scheme was started by Messrs. Appleton, and is to be carried out by public subscription. It is proposed so to endow the institution that it may be available for the purposes of scientific research.

AT the Charter House, on Thursday, January 22, Dr. Richardson gave a lecture on the electrician Stephen Gray, who at the beginning of the last century discovered the facts of conduction, insulation, and induction. The lecture was illustrated by experiments performed with the simple means used by Gray himself.

THE accomplished translator of the *Danish Ballads* and author of the *Popular Names of British Plants*, Dr. R. C. Alexander Prior, has printed a very interesting little paper, "On the Somerset Dia-

lects." In this county the Doctor finds two dialects separated by the river Parret; the reason being that, as the *Anglo-Saxon Chronicle* says, under A.D. 658, "Cenwealh in this year fought against the Welsh at Pen, and put them to flight as far as the Parret." On the east of the Parret, then, remained the conquering West-Saxons alone; on the west the Britons, who for many centuries maintained themselves among, and intermixed with, the Saxon settlers, whose language they learnt. But they learnt it, says Dr. Prior, as the Spaniards learnt Latin: they picked up the Saxon words, but pronounced them as Welsh. Even to this day it is extremely difficult for a West-Somerset or Devon peasant to understand an East-Somerset one. The chief difference is in the vowels, a "roof" being *ruf*, "through" being *thru*, and "would" being *wid* in West Somerset; so that the two dialects might be called the "Langue d'ü" and the "Langue d'oo." In the West Somerset also *w* is *oo*. "Where is Locke?" "Gone t' Ools" (to Wells), "yer honour." "What's he gone there for?" "Gone zootniss" (as a witness), "yer honour." Or again: "Oolter, he com in, and drug him out" (Walter came in and dragged him out). But both the dialects have many peculiarities in common, as the transposition of *r*: *Purn* for "prin," "prince," *furs* for "fresh," *urd urbans* for "red ribbons," of *s* and *p*, as *waps* (wasp), *curps* (crisp); of *s*, and *k*, and *l*, as *ax* (ask), *halse* (hazel). *F* changes to *v*, as in *vire* for "fire"; *s* to *z*, as *zur* for "sir"; *th* to *d*, as in "What's *dee* doing here *dis* time o' night?" The Western "langue d'ü" also replaces an initial *h* with a *y*, as the Norwegians do—*yeffer* for "heifer," *Yeffeld* for "Heathfield." It also replaces initial *th* with *f*, as *fatch* for "thatch." Again, it changes the lengths of vowels, making a "pool-reed" a *pull*-reed, a "bull" a *bul* (*u* short, as in "cull"), a "nail" a *nal*, "paint" *pant*, &c. On the other hand, "mill" is made *meel*, "fist" *feet*, "pebble" *popple*, "Webber" (a surname) *Wobber*, &c. The Rev. W. P. Williams and Mr. P. A. Jones have undertaken to compile a glossary of both the East and West Somerset dialects, and have got far on with their work. That rivers are the natural boundaries of dialects is, of course, a commonplace, but every confirmation of the fact is still of interest, and the detection of the traces of the old separation of speech 1,200 years after its occurrence, and in this nineteenth century, is of more interest. Mr. G. P. R. Pulman, of the Hermitage, Crewkerne, tells Dr. Prior that at Axminster the river Axe, the ancient British and Saxon boundary line, still divides the dialect spoken to the east of it (seemingly the Dorset) from the Devon, on the west. You never hear a Devonshire sound from a native Axminster man. The difference between the two dialects existing within so short a distance of each other is very striking.

M. BRACHET (the well-known author of a *Historical Grammar of French*, reproduced in English by the Clarendon Press) and M. Gaston Paris have completed the first volume of their French translation of the last edition of Diez's *Grammar of the Romance Languages*.

PROFESSOR T. HEWITT KEY has, we hear, nearly completed the great *Latin Dictionary* which has been the labour of nearly all the later years of his life. His volume of *Essays on Latin Metre and Philology* will appear shortly.

M. CAZALS, of Bayonne, has just published a re-impression of the *Poésies Basques de Bernard Decheperre*: "Linguae Vasconum Primitiae," 1545. The only copy of the original known is that of the Bibliothèque Nationale Y¹⁰⁴. The reprint has been made under the direction of M. A. Hovelacque, at Paris, and of M. J. Vinson, at Bayonne, whose names are a sufficient guarantee for its exactitude. The text has been followed page by page, line by line, word for word, fault for fault. Only 200 copies are on sale, each numbered. We reserve a fuller appreciation of the work till the

appearance of the *Vocabulaire des mots contenus dans les poésies Basques de Dechepare, avec des notes philologiques*, par M. Julien Vinson, announced to appear shortly, by the same publisher.

MR. HENSLEIGH WEDGWOOD's paper before the Philological Society on Friday, February 6, will be on the derivations of the words "Lay Figure, Warrior, Lawn, Badger, Filibuster, and Bully."

MR. WILLIAM PAYNE of the Keep, Forest Hill, is, we understand, to succeed Mr. Danby P. Fry, of the Local Government Board, as the Treasurer of the Philological Society.

MR. HENRY SWEET has been for some weeks in Holland, studying the sounds of the Dutch language and its dialects. Two years ago he made a careful analysis of the standard and dialectal Danish pronunciations. His object is, we believe, to write a scientific history of English sounds, and to contrast the development of these with the changes that have gone on in the Scandinavian branches of the Low-German and Teutonic stock.

M. PAUL MEYER has been engaged for some time in preparing for publication a series of hitherto unedited Low Latin, Provençal, and Old French texts. The first part of this collection is now announced as ready.

A CHAIR of philology and Assyrian archaeology has been created in the College of France. M. Jules Oppert has been appointed professor.

THE *Revue de Linguistique* for January 1874 continues and concludes the important "Grammaire de la langue Tongouse," by L. Adam, commenced in the October number, 1873. It contains also a valuable essay on the Basque Verb, by M. J. Vinson, in which he combats the theory of M. de Charencey. An article on the Ethics of the Avesta, by M. A. Hovelacque, and one on "Deux publications récentes relatives aux dialectes de l'Italie Septentrionale," by E. Picot, make up a number of unusual interest. In the Bibliographie are short notices of Sayce's *Assyrian Grammar*, and of Hadley's *Byzantine Greek Pronunciation of the Tenth Century*.

THE chairs of "Classical Philology" and of Philosophy, vacated at Jena by the resignation of Professors Bursian and Kuno Fischer, have been filled by the appointment of Dr. Schöll, of Greifswald, to the former, and of Dr. Eucken, of Basle, to the latter. A new faculty has also been added to the University curriculum by the creation of a chair of Sanskrit and Comparative Philology, under Professor Delbrück.

LECTURES OF THE WEEK.

LONDON INSTITUTION.

MR. SAYCE read a paper on Wednesday evening, at this Institution, upon the "Results of recent Assyrian discovery." After a sketch of the way in which the inscriptions have been deciphered, he reviewed the early history of Babylonia, according to the latest researches. Its primitive population, the Accadians or "Highlanders," the inventors of the cuneiform system of writing, had descended from the mountains of Elam, at that time the most powerful state in Western Asia. Elamite tribes from time to time overran Babylonia; one of them, the Cassi or Kossaeans, conquered the country under Khammuragas in the sixteenth century B.C., and founded a dynasty which was overthrown by the Assyrians about 1270 B.C. Khammuragas gave Babylon its name, and made it his capital. Libraries were established in all the great Babylonian cities; Babylon itself possessed two; and the works collected in the library of Sargon of Agane formed a large portion of the library of Assurbanipal, at Nineveh, which is now in the British Museum. The tablets or books were translated from the

(Turanian) Accadian into (Semitic) Assyrian, and grammars, dictionaries, and phrase-books were compiled for the assistance of students. One of the largest of these works was upon Astrology, in seventy chapters. It was called the *Illumination of Bel*, and was afterwards translated into Greek by Berossus. The lecturer read extracts from the twenty-third chapter, and referred to a catalogue of the Astronomical treatises contained in Sargon's library, which directs the reader to write down the number of the tablet he wishes to consult, and the librarian will thereupon give it him. And this in the sixteenth century B.C. Some of the monthly astronomical reports sent to the king by the Assyrian astronomers-royal, from the observatories at Nineveh, Arbela, Ur, &c., were also read. Mr. Sayce then described the religious belief of the Babylonians. "Those whom the gods favoured would enjoy everlasting life in their presence, in 'the land of the silver sky,' feasting at richly-garnished altars, and wandering amid the light of the 'fields of the blessed'; while for the rest of mankind was reserved the lower world of Hades, 'the land whence none might return,' as it was called. Here Allat, 'the queen of the mighty country,' ruled together with Tu, the god of death; and Datilla, the river of the dead, flowed sluggishly along, nurturing the monstrous seven-headed serpent which lashes the sea into waves. Seven gates and seven warder-spirits shut it in; and in its midst rose the golden throne of the gods of the earth, the Anunnaci, or offspring of Anu, the sky. It was a land of darkness, and those who were within longed in vain for the light. Before reaching this dreary region the souls of the departed were stripped bare and empty; and though the waters of life bubbled up in its inmost depths, they were never allowed to taste them." The divinities worshipped were legion, epithets being personified and so forming new gods. Some of the myths thus originated were recounted, and the great epic of the Chaldeans, based upon an astronomical principle and pieced together out of twelve independent lays, was described. Translations were next given of various exorcisms and religious hymns, and extracts were read from the omen-tablets. Some of these are inconsequential enough. Thus, if a child has a nose like a bird's beak, the country will be at peace; while if the nose is wanting, evil will possess the land, and the master of the house will die. Others are as obvious as that "to dream of bright light forebodes a fire in the city," or "the sight of a decaying house is a sign of evil to its inhabitant;" but there is one occurrence which is never likely to happen, desirable as its consequences are. "When a sheep bears a lion," it is said, "the arms of the king will be powerful, and the king will have no rival." Accadian law was then discussed, more especially the laws relating to the family, in which we find that the father possessed the same despotic power as among the Romans. The private will of Sennacherib was also given. Mr. Sayce concluded with an allusion to the new light thrown upon the early history and migrations of the Semitic race; who are shown to have derived from Babylonia the elements of the culture which they carried to the North and the West.

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY.

AT the meeting of the above society on Monday evening last, Lieutenant Julian A. Baker, R.N., who had accompanied his uncle, Sir Samuel Baker, in the late expedition up the Nile, read a paper on the geographical aspect of the expedition. He described the labour which had to be undergone in cutting a way through the enormous quantity of vegetable matter accumulated in the Bahar-el-Giraffe, a species of "loop-arm" of the Nile which they were forced to travel by, as the White Nile was completely choked up. Serious difficulties were encountered in the lowness of the river,

and at last the expedition was forced to return, and wait for a more favourable season. Eventually, on April 15, 1871, Sir Samuel and party reached Gondokoro. The first navigable point after reaching Ismailia is close to the stony dry ground north of Unyama and east of the Nile. Here is a good site for a station, and this will doubtless form the future dépôt for the ivory brought from the shores of Lake Albert. The Bahar-el-Giraffe cannot be considered a navigable river, but Ismail Pasha, Governor of Khartoum, has cleared much of the Nile stoppage, and intended to finish it in October 1873. Should he succeed and open the river to navigation between Khartoum and Ismailia, the grand difficulty of want of communication with Egypt will disappear. It will be easy then for steamers to run every month or so with the mails, or whatever is required to Ismailia, returning each time laden with ivory. A great future for the country may thus be in store.

Sir S. Baker gave full credit to the thorough explorations made by Grant and Speke. But it was his (Sir S. Baker's) duty to repeat all information supplied to him from trustworthy quarters. From a native of Karagwe he learnt most unmistakeably that it was quite possible to go from Chibero, on the Albert Nyanza, past Uvira to Ujiji by boat. This report was confirmed by a man who had been living with King Mtesa some years. The Victoria lake, moreover, was called Sessi, and known by that name only among the natives of the place.

Colonel Grant said Sessi was the name of an island in Lake Victoria on which he himself had been. He also expressed his concurrence with Mr. Stanley's theory that Lake Tanganyika is wholly unconnected with Lake Albert. If it were otherwise Captain Burton and Speke during their long residence at Ujiji must have heard of it.

Mr. Findlay pointed out that Dr. Livingstone himself in one of his former letters had said that he had ascertained beyond a doubt that Lakes Albert and Tanganyika were one.

Sir S. Baker suggested that if the two lakes were one, the slight annual rise to which the Nile was subject might be accounted for by the fact that the two lakes being north and south of the equator are not augmented by simultaneous rains. When Lake Albert is swollen by the down-pour, Lake Tanganyika is at a low level, and thus the reflux is from north to south. The increase of level in the Nile would thus be insignificant.

Mr. Major drew attention to the fact that in the old maps of the Portuguese in which the centre of Africa was laid down almost entirely from native report, Pen Gamitto had joined the two lakes, applying the word *layoa* (i.e. a morass, at times dry and at other times flooded) to the narrows at Uvira, and from this most interesting fact he deduced evidence in favour of Sir Samuel Baker's theory of the continuity of the water of the two great lakes.

ANTIQUARIES (Thursday, January 22).

MR. R. BURCHETT laid before the meeting a series of paper-moulds of the carvings on the stones of New Grange, a tumulus in the county Meath, Ireland, which is one of the most interesting antiquarian remains in Great Britain. Mr. Burchett also exhibited drawings and plans which, as well as the moulds, had been executed by himself during the space of six days that he spent inside the tumulus. Mr. Burchett also read a paper on the subject, consisting of an exposition of all the facts connected with this curious monument, which Dr. Petrie called one of the pyramids of Ireland. This is the first time that New Grange has been treated in a scientific way. The best account hitherto published was laid before this society by Pownall in 1770, and will be found in the second volume of the *Archæologia*. Everything tends to show that New Grange was a burial-mound of very remote antiquity, used by a royal race at that time. It is probably the same as the "Brugh na Boyne" of the *Irish Annals*, and spe-

cially of the *Sencha na Relic*, or *History of the Cemeteries*. Mr. Burchett showed that out of seven carvings figured in Vallancey's *Collectanea*, and purporting to be taken from New Grange, only one had any existence in reality, and that one was very inaccurately figured.

ZOOLOGICAL (January 20).

PROFESSOR NEWTON, V.P., in the chair.—The following papers and letters were read from Dr. O. Finsch, on an apparently new species of Parrot from Western Peru, which was proposed to be called *Psittacula Andicola*; and on a new species of Fruit Pigeon from the Pacific Island of Rapa or Opara: this unique specimen had been sent to the author by Mr. F. W. Hutton, of Otago, New Zealand, after whom it was proposed to name the bird *Ptilonopus Huttoni*,—by Major O. B. St. John, on the locality of the Beatrix Antelope (*Coryx Beatrix*), which was believed to be the south of Muscat,—by Mr. Edward R. Alston, on a new Bat of the genus *Pteropus*, which had been sent to him from Samoa for identification by the Rev. S. J. Whitmee: Mr. Alston proposed to call this species *Pteropus Whitmeei*,—from Mr. A. G. Butler, giving a list of the species of Fulgora, with descriptions of three new species in the collection of the British Museum,—from Mr. H. Druce, on the Lepidopterous Insects collected by Mr. E. Layard, at Chentaboon and Mahconchaisee, Siam, with descriptions of new species.

FINE ART.

An Introduction to the Study and Collection of Ancient Prints. By William Hughes Willshire, M.D. Edin. (Ellis & White.)

THIS is a stout volume of 570 pages, filled with a large mass of details bearing upon the various branches of its professed subject-matter. Dr. Willshire does not claim for it other credit than that of a compilation: it is at least a well-selected and well-arranged compilation, done *con amore* by an expert, and there was room for it. Among previous works in the same field, the one which our author considers as coming nearest to his own undertaking is *The Print Collector*, written by Mr. Mabery about thirty years ago: the same general design has been here followed out. German and French books have also been diligently consulted—especially Bartsch, Nagler, Passavant, and Charles Blanc, and, in our own country, Jackson and Chatto. The leading objects are to condense information for students of the history and processes of Engraving, and to instruct tyros.

Dr. Willshire, besides producing an efficient and serviceable book, replete with interesting particulars, writes a very modest preface, which should conciliate even those who may opine that the volume is not exhaustive of old information, or fertile of new. He does not often urge his own opinions; when he does express them, they are found to be mainly conservative—adhering to well-established and not generally contested views on questions of archaeology or of art, and backward in admitting any counter-theories for which individuals here and there have waged vigorous battle. Thus, for instance, Dr. Willshire is not minded to displace the Buxheim St. Christopher of 1423 from the position usually assigned to it as the first known woodcut bearing a date. He discusses at length the evidence regarding the so-called "Brussels Print" of the Virgin and Child with St. Catherine

and three other female saints, credited by some investigators with the earlier date 1418, and he shows that the arguments in favour of this date are by no means insignificant: but he concludes without adopting it, and indeed without expressing any very distinct opinion of his own on the details. We need hardly say, with regard to the St. Christopher, that he shows no disposition to second the crotchet of the late Mr. Holt, to the effect that this rude though not spiritless performance is an early work of Albert Dürer, and therefore far later in reality than the date engraved upon it. On these and other topics, Dr. Willshire, while cautious and "safe" rather than speculative, is not bigoted, but ready to afford candid consideration to what can be adduced from varying points of view.

This book shows forcibly that nations of Teutonic race, and in especial the Germans, have been the inventors of all the chief forms of ordinary engraving—wood-cutting, chiaroscuro-work, metal-graving, etching, and mezzotint. Such at least is the case, so far as researches reach at present: whether any new facts pointing to a contrary conclusion may at some future time be discovered, can only be matter of guess. The ancients did indeed produce works which are substantially works of engraving; but that they did not print off impressions of these originals is the conviction of all save a very few connoisseurs. Impressions from blocks have been found on textile fabrics of the early Middle Ages; and possibly this form of engraving and printing may belong in the first instance to Italy, and especially to Saracenic Sicily, rather than to Germany. Passavant and Weigel considered that the earliest impression of this kind that had fallen under their observation was proper to the end of the twelfth century; some other examples, however, have been assigned to the eleventh, or even the tenth. But, as regards wood-cutting for printing on paper, Germany, as we have seen, holds, with the St. Christopher of 1423, the first rank in point of definitely marked and fairly sustainable date. This print was found in 1769 in the Chartreuse of Buxheim near Memmingen: where it was executed and imprinted may be open to conjecture, but no doubt in some Teutonic region. Of chiaroscuro engraving, in which different blocks of wood are employed, and printed off in tints, the earliest known example is German, dated 1506, the earliest Italian being of the year 1516. Of the usual engraving on metal (copper) a German specimen—Upper German probably—exists, dated 1446: it represents the Flagellation of Christ. In Italy the earliest ordinary engraver on metal was Baccio Baldini, and nothing is known from his hand dating prior to 1465. Even the story of the proofs from niellos printed off by the Florentine Maso Finiguerra, so well known in Vasari's account, and so continually repeated as "the origin of engraving," only belongs to the year 1450 or thereabouts, so far as can be definitely traced, though some authorities would carry it back as early as 1440, or even earlier. The date of the invention of etching is uncertain, and its locality also. Wenzel von Olmütz, who etched the satirical subject named *Roma Caput Mundi* in 1496, is

possibly entitled to the priority, or else an old Netherlands master, known by a cipher containing a W, or duplicate V. The Italian painter Parmigiano, who has erewhile been called the inventor of etching, is certainly not entitled to that honour. Finally, mezzotint was introduced towards 1640 by Ludwig von Siegen, born at Utrecht of a German father, and a mother of Spanish descent.

There is a certain aesthetic fitness in this forestalling of the Latin races, and especially the Italian, by the Teutonic race, in the fine art of engraving. Craftsmanship goes hand in hand with fine art in all the graving processes. The spirit of the design may be artistic, or even ideal, in the highest degree; but the means of realising it by the burin, the biting-in fluid, or what else, is in some large measure a matter of manual dexterity; something between art and mechanism, fairly to be termed artisanship. The Teutonic races have produced, in all departments, some excellent artists, and many excellent craftsmen; and in the art-craft of engraving they anticipated the Italians, and in some instances excelled all or almost all the Italian practitioners of the work. The Italians, on the other hand, had a higher ideal form of art, and a far larger number of works of high style, which the engraving process could subserve, and to which it was by them applied in course of time: this must be their compensatory pre-eminence.

The only illustration given in Dr. Willshire's book (if we except a few specimens of monograms and cyphers) is a copy of the Buxheim St. Christopher. It must be admitted that the usefulness of the work, and its interest as well, are thus curtailed. A few explanatory engravings would indeed be almost necessary to completeness in such a treatise; something, for instance, to show what is meant by "*la manière criblée*," or the ancient "dotted style," by the "*manière au maillet*," and the like. Perhaps, in a second edition, it might be found advantageous to add some few illustrations of this class, and to divide the present heavy volume into two; the enhanced costliness of the work would be more than recouped to the purchaser. The possible opportunity of a second edition should also be utilised by correcting some far from elegant modes of speech which we find here and there. We give only a very few instances out of several which struck us unpleasantly in reading. "That nothing like a bookbinder's or our napkin and table-cloth press existed before the middle of the fifteenth century, and which was occasionally employed by the chaser on metal and engraver on wood, we cannot believe." "From the greater facility with which certain lines can be cut in soft metal to what they can be in wood, is derived one proof of the metal origin of such prints as we have alluded to." "They have not the exact and true ring of the Italians, save perhaps with one exception." "As this is not likely soon to happen, and as hopes of replica being found are only of the faintest character, there is no consolation to the votary of our pursuit than what he may procure from the best fac-similes." As regards the spelling of names, and such minor points requiring uniformity

of system, we find little to complain of in Dr. Willshire's work. There is, however, one artist much belaboured as to nomenclature by our author, as by many of his predecessors. On page 139 he is named "Jacob Wälch, Jacques de Barbarj;" on page 153, "Jacob Walch, Jacopi di Barbarj;" on page 281, "J. Wälsch;" on page 298, "Jacopo or Jacques di Barbari." Also Dr. Willshire would do well to enquire by what possible process of translation the under-cited Latin sentences can be got to mean that certain early works of art were intended "to assist those who had heard read, or were then reading, the Scriptures." The words quoted are St. Gregory's: "Quod legentibus scriptura, hoc idiotis præstat pictura cernentibus, qui in ipsâ, etiam ignorantes, vident quod sequi debeant: in ipsâ legent qui literas nesciunt. Unde et præcipuè gentibus pro lectione pictura est." We have had to reform, in some details, the punctuation which Dr. Willshire gives to this quotation.

These, however, are all small matters. We can heartily recommend the present treatise to those for whom it is more especially planned, and generally to all, whether learned or unlearned in engravings, who wish for sound and practised guidance; they will find the book both copious and readable. We will conclude by giving a brief extract that summarises Dr. Willshire's views on the main questions which have perplexed or divided connoisseurs:—

"Having referred in the preceding pages to all points in connection with the early history of engraving, deemed necessary so far, it may be well, before we close the chapter, to state in a *résumé* the conclusions at which we may arrive. They are as follow:—1st. During the thirteenth and fourteenth centuries, the use of the graver was common, and managed with great ability, for the purpose of engraving figures and other subjects on plates of metal destined for monumental and sepulchral purposes. The 'point' was used with like efficiency for tracing religious subjects on plates of metal intended for the ornamentation of the binding of books, and for the sides of reliquaries; and mordaunts were employed for the purpose of biting-out ornamental figures on the iron and steel of arms. 2ndly. That it is just possible engraving—in the modern acceptation of the term, i.e. the receiving impressions on parchment or paper, or like material—was practised by the Northern schools, though in a very limited way, at the end of the thirteenth or at the beginning of the fourteenth century; and it is probable that, in Italy, silk and linen fabrics were then imprinted from wooden blocks. 3rdly. That it was not until the beginning of the fifteenth century that engraving became what we may term (in relation to the art and period) well established. 4thly. That probably to Italy is due the credit of first employing wooden blocks for imprinting textile fabrics; and to the Northern schools that of first taking impressions both from wood and metal on parchment and paper. 5thly. That while to the Northern schools we can go back, *quoad* wood-engraving, positively to 1423, and, as respects metal-engraving, to 1446, we cannot reach, in Italy, as regards the first, farther than 1467; and, as relates to the second, 1450-52, nielli-proofs, and 1465 for metal plates engraved for the purpose of being printed from."

W. M. ROSSETTI.

SCHOOLS OF ACTING.

WE use the word "Schools" in its widest and most informal sense, and do not propose to write

for the most part either of the cliques that are accustomed to form themselves round this or that great actor, or of recognised training-places like the Conservatoire at Paris, but of the education in acting—now bad, now indifferent, and now good—which is picked up incidentally in the actual practice of the profession. And this, unhappily, is well-nigh the only "school" open to the actor in England. For we have never had, and do not now seem very near to getting, the endowed and recognised training-places in which an actor may learn before he begins to practise; and the beginner in the career of the theatre has no such good fortune as is within the reach of the beginner in the art of painting. A regular professional education is beyond the reach of the English beginner, unless he go to France; and there indeed, though matters are better, they are not wholly well for him, for the influence of education in Marivaux and Beaumarchais upon subsequent practice in Shakespeare or Sheridan is almost as indirect as is the influence of education in mathematics and logic upon subsequent practice at the Bar or in the Church. But though indirect, it is almost trite to say it may be immensely valuable; and if the English theatre afforded much scope for the display of such genuine and tranquil art as is taught by M. Régnier at the Conservatoire, we should be the first to advise those beginners in acting who could afford it, to go and profit by that careful and scholarly tuition and that semi-public lesson-taking.

But, in the first place, there are probably not more than three theatres in London where the delicate art that M. Régnier teaches to his most promising pupils would be likely to be appreciated; and secondly, until the profession of the stage becomes the first-rate profession that it ought to be, its recruits will not be drawn from a class which can either value or afford a foreign art-education. It is with present conditions that we have to do. What then are our actual, though generally informal, Schools of Acting?

First, there are the professors of elocution who prepare pupils for the stage. Most of them one imagines to be the Turveydrops of the profession: it is their mission, one supposes, to teach good manners as well as acting; and we all know what good manners are when they are learnt at half-a-crown or five shillings the lesson—not the easy manners of our own generation, but the more artificial manners of the last, hanging on their learners like a burden, and bringing self-consciousness in their train. There are of course exceptions to the general rule. One or two English players have taught extremely well all that they can teach of their profession. But in the main, of teachers of elocution who prepare their pupils for the stage in dull back drawing-rooms of Great Adullam Street, Mesopotamia, and kindred quarters, it may be safely said that they ruin all the sensitive and clever pupils who do not run away from them, and that their greatest triumph is achieved when they have turned a grocer's apprentice into a third-rate villain of melodrama. Most actors who do not belong to families with a traditional place upon the stage have had something to do with these teachers; but the shorter their acquaintance has been with them, the better it has been for their art; and as things are at present, we are almost inclined to congratulate those ladies whose friends have gone to the managers, audaciously, with a cheque for a hundred pounds, and who, thanks to these golden keys, have burst suddenly, without other preparation than that of the dressmaker and the singing-master, upon the stage devoted to the "break-downs" of burlesque. For these ladies, if they have brains as well as good looks—which is generally the case, in a world where there is nothing but appearance to trust to—can not only, like the ideal artist in Mr. Browning's poem, avoid conventional faults through pure ignorance of them, but can learn to rise through suggestions of their own, that are prompted by the experience of prac-

tice. Many people are virtuously indignant at the use of these golden keys to the possession of the stage; but actors and actresses find their own level presently; and it may seriously be questioned whether the public is a loser by a process which reduces to little or nothing the services of the teacher of elocution and good manners.

But the more habitual Schools amongst us are the schools of professional work in town and in the provinces. (Let us for once adopt the actor's favourite word, and speak of Liverpool and Bognor, indiscriminately, as "the provinces.") Each has its advantages, and each its drawbacks. But the ordinary schools of town and country—that is, the ordinary theatres of both—have this in common: that the learners who come to them in the usual course begin at the bottom of the class, instead of jumping to the top, thanks to the payment of a fee. The characteristic fault of the provincial school is hurry: that of the London school, monotony. The advantage of the provincial school is its variety; but we can hardly add that that of the London school is its thoroughness, because though constant change effectually prevents thoroughness, constant repetition of one thing does not ensure it; and we have seen a conception, originally inartistic, carried out as badly on the hundredth night as on the first. What is in favour of the beginner who can make his *début* in London, is, that unless fate is peculiarly against him, he will act in the company of about two somewhat gifted artists—a man and a woman—and if he is very wise he can generally learn something from them; but then he need not be very foolish to learn too much from them, and so must always run the risk (while gifted actors are few) of falling into imitation, not of their perseverance and painstaking and general culture, but of their manner or mannerism. Again, the long run which might be very much in his favour, if the performance were elaborately and delicately studied, is as a matter of fact less in his favour than it should be, because not only is it but rarely the result of special and artistic care in preparation, but during its course (say, roughly speaking, after the one-hundredth night) the performance itself deteriorates: becoming either more purely mechanical or more exaggerated. In a word, it quite loses for the young actor its educational power. There was just a touch of this—only a touch of it, but it is worth citing—at one of the best of our theatres (the Vaudeville) during the acting of the *School for Scandal*. The excellence of the acting—the combination of freshness and delicacy—was maintained uncommonly long; but on the last night of its performance (that was about the four hundredth) a change was visible. Much was played that night with remarkable vigour and seeming spontaneity, but bits of comedy were tending to become farcical, and even a performance that had long been admirable was at last, at some points, beginning to suffer. Again, a run of such immense duration tends to make of a player who has not some years of experience at his back, to enable him to withstand the influence, nothing else but the character he has so long been representing; and sometimes even an actor of established position is a loser, artistically, by the commercial success. Mr. Henry Neville, for instance, took a long time to throw off the Ticket-of-leave man. The ghost of that injured workman haunted many a subsequent performance.

On the whole, then, a young actor or actress does best to begin in the country, especially if the place that is selected has a character for being theatrical. The dangers here are of incomplete preparation, overwork without even the consolation of knowing that one's work is good, and the appeal to an audience presumably lower in intelligence than that of a West-end theatre. Dangers sufficient, it may be said. Yet we are not disposed to withdraw the opinion that the country school is on the whole the best, for in the first place the evil of incomplete preparation (the first of our

three dangers) is not so great to a beginner as it seems to be; because to a beginner even the fullest preparation would still be incomplete—one's conception of a part at twenty is not one's conception of it at twenty-five or thirty. One is *sketchy* at twenty years old, not because one *would* not be, but because one *cannot* be finished. Secondly, the overwork from constant changes, in the country, is not so bad as the enforced idleness from endless "runs" in town. Overwork is just the test which serious artists have to stand, in literature, in painting, and on the stage. The capacity to stand it is one of the qualifications for artistic success. It accomplishes the process of selection, in a cruel but, under present conditions, somewhat necessary way; and as it was well that the weakly children of an old-world State should die of neglect, leaving the Future to the stronger ones, so it is perhaps well—since it seems that only overwork can bring artistic success—that the feebler children of Art should leave a clear field for the vigorous. This at least is the consolation one may offer to the beginner in acting, who is about to grapple with the hardships of a provincial career. And then, the last of our three dangers—that of appealing to an audience less intelligent than that of the West-end—is often a danger only in name. The audience at Bath, if less demonstrative, is probably as intelligent as that which assembles at the National Theatre, to applaud lime-light and Shakespeare, and to refresh itself after this exertion with the last sensation-dancer. So, on the whole, he who chooses the provinces, for learning, but not for ultimate practice, probably does well. He does wisely if he is not ambitious to take the lead for many a year. "For," said a Frenchman who well knew, "it takes ten years to make an actor of comedy." Time is the best school. And in France it is not often admitted that an actress is great, until it is likewise admitted that she has ceased to be good-looking.

FREDERICK WEDMORE.

CROTCH'S PALESTINE.

DR. WILLIAM CROTCH, for many years Professor of Music in the University of Oxford, though he died so comparatively recently as 1847—within two months after Mendelssohn—belongs much more to the past than to the present age. Born in the year 1775, his most important works were produced early in the present century; and the larger number of them have shared the fate of many other excellent compositions, and been consigned to an oblivion which they certainly did not deserve. A few of his anthems and other church pieces are occasionally to be heard in our cathedrals; but to how large an extent his principal works have been neglected may be judged from the fact that, until yesterday week, *Palestine* had not been heard in London for upwards of forty-five years. Its revival, therefore, by the Sacred Harmonic Society was an event of no ordinary musical interest, and a somewhat detailed account of the oratorio may probably be acceptable to the readers of the ACADEMY.

The text of *Palestine* was selected by the composer from Bishop Heber's poem of the same name. The choice was a curious rather than a happy one; for the whole tone of the poem is sententious and didactic rather than lyrical; and the uniform employment of the decasyllabic verse gives a monotony of rhythm calculated to fetter rather than assist the composer. But Dr. Crotch, like his great predecessor and model, Handel, would seem to have been by no means fastidious as to the quality of his libretto; otherwise we can hardly conceive of his selecting for the words of a song such lines as the following:—

"For thee his ivory load Behemoth bore,
And far Sofala teem'd with golden ore;
Thine all the arts that wait on wealth's increase,
Or bask and wanton in the beam of peace,
When Tiber slept beneath the cypress gloom,
And silence held the lonely woods of Rome;

Or o'er to Greece the builder's skill was known,
Or the light chisel brush'd the Parian stone;
Yet here fair Science nurs'd her infant fire,
Fann'd by the artist aid of friendly Tyre;
Then tower'd the palace, then in awful state
The Temple reard its everlasting gate!"

Whatever literary merit these and similar passages which might be quoted may possess, they have no more musical inspiration in them than the multiplication table; and it is not surprising that the learned Doctor in setting such words should have been unable to soar above mediocrity. The only wonder is that he could set them at all!

In an interesting preface affixed to the book of the words, and written by Mr. W. H. Husk, the librarian of the Sacred Harmonic Society, he states that the composition of *Palestine* was finished on November 5, 1811, and that the work was first performed in the following April. In order justly to estimate the music, it is necessary to look back for a moment to the state of the art at the time of its appearance. Haydn's *Creation* had a few years previously made its way to England; Mozart's music was more or less known; but Beethoven, who, while Crotch was employed on *Palestine*, was working at his grand Trio in B flat, was still to a large extent "the great uncomprehended;" Weber was comparatively unknown—his *Freischütz*, which suddenly raised him into the first rank among composers, not being produced till ten years later; while Mendelssohn was almost an infant in arms. Handel's music formed the staple of English concert-programmes; and it is on Handel's style that Dr. Crotch's is distinctly modelled. It must not, however, be imagined that the music of *Palestine* is a mere plagiarism or reproduction of Handel's oratorios. It might rather be described as a modernisation of the Handelian spirit. Reminiscences are, no doubt, in places to be met with; as, for example, in the opening chorus, "Reft of thy sons," which has a strong flavour of "And the children of Israel sighed" in *Israel in Egypt*, or again in the very fine chorus "Not when fierce conquest," which in parts recalls the second movement of "When his loud voice" in *Jephthah*; but these are exceptions, and in general Crotch's ideas are his own, though the forms into which he has thrown them are unmistakably Handel's.

By far the best portion of the work (as with Crotch's great prototype) is the choral writing. This is always broad and effective, and sometimes very bold in its modulations. The most remarkable movement of the whole oratorio is the chorus "Let Sinai tell"—a piece of which Handel himself need not have been ashamed, which in the daring of its enharmonic transitions is, for the period at which it was written, really astonishing. Nowadays composers would think nothing of such a series of modulations as those which are to be found here—from F to E minor, thence to E flat minor, and with one bold step to D major—but sixty years ago the passage in question must have made the old theorists open their eyes!

Among other really fine specimens of choral writing may be named "O happy once," "Not when fierce conquest," the magnificent finale to the first part, "Then the harp awoke," the no less fine chorus in the second part, "Not vain their hope," and the concluding movement of the work—all more or less Handelian (generally "more"), yet with sufficient individuality to save them from the reproach of being mere servile copies. Very fine, too, and breathing a more modern spirit, are the chorus "Be dark, thou sun," and the highly original solo and chorus "In frantic converse," another curious example of Bishop Heber's muse, of which the words really deserve quotation:—

"In frantic converse with the mournful wind,
There oft the houseless Santon rests reclined;
Strange shapes he views, and drinks with wond'ring
ears

The voices of the dead, and songs of other years."
These most unlyrical words are set by Dr. Crotch to music of great beauty, the effect of the chorus

echoing *pianissimo* the words "the voices of the dead" being both novel and striking. Before leaving the choruses a word should be said as to the fugal writing. Of this there are many and excellent examples, and the learned Oxford Professor shows in this branch of his art a mastery and freedom of treatment which many modern composers might envy.

The solo music is, on the whole, far inferior to the choral portion of the work. It is to a large extent old-fashioned both in form and spirit, though a few numbers are exceedingly good. The best, undoubtedly, is the charmingly melodious quartett "Lo, star-led chiefs," which at one time used to be a great favourite at concerts, though of late years it has been seldom if ever heard in public. The airs, "Ye guardian saints," "Are these his limbs," and "No more your thirsty rocks," are also favourable specimens of their composer's powers; but many of the songs are, to use plain language, simply tedious.

Dr. Crotch's treatment of the orchestra is, for its age, very remarkable. He had probably heard Haydn's "Salomon" symphonies, and the *Creation* might also have furnished him with some hints in scoring; but his method of using his instruments is hardly Haydnish—it is as if it were a transition from the old Handelian orchestration to the modern style of tone-colouring. His employment of the wind instruments, especially the brass, is always happy, and frequently very brilliant.

So much has been said about the music itself, that the briefest possible record of the performance must suffice. The rendering of the unfamiliar music, both by soloists, chorus, and orchestra, was a highly creditable one. The solo parts were in the hands of Madame Sherrington, Miss Ellen Horne, Miss Julia Elton, Mr. Cummings, and Signor Agnesi—all artists of established reputation. The chorus was excellent; long practice of Handel's music having no doubt rendered *Palestine* easier to them than under other conditions it would have been. The oratorio was conducted by Sir Michael Costa with his well-known skill.

The production of *Palestine*, and the promise of Macfarren's *St. John the Baptist*, may be taken as a hopeful indication that the Sacred Harmonic Society has abandoned the musically conservative policy with which it has so long been credited. All musicians will join in the hope that it may go on and prosper in the new course upon which it has entered.

NOTES AND NEWS.

WE are happy to be able to state that the collection of Arabic calligraphy made by the late Mr. Frederick Ayrton, of Cairo, has been accepted for public exhibition by the South Kensington Museum. It will be remembered that the collection was refused by the trustees of the British Museum, possibly because Mr. Acton Smee Ayrton, M.P., one of the trustees, was ashamed to let the public know of his having had a brother a devoted student of Science and Art. It was then offered to the India Office; but the authorities refused to have anything to do with the public exhibition of the collection. As soon as this was known, the South Kensington Museum at once came forward, and in the handsomest and most liberal manner undertook to arrange the collection in one of their new galleries. The public will now have an opportunity of judging how ill advised the trustees of the British Museum were in refusing Mr. Ayrton's bequest. And the public also will be gratified to find that, although Mr. Cole's connection with the South Kensington Museum has ceased, his spirit still animates his policy—which, in a word, was to serve the public as a servant his master.

THE question of the best method of conducting prolonged examinations of the sea's bottom, by diving and other means, is at present engaging some attention in Holland, where the subject acquires direct practical importance from the well-

known fact that, amongst other stores, the *Zuider-Zee* still holds embedded in its sand the entire cargo of the ship *Lutine*, which foundered there about 100 years ago, burying with it ingots and bars valued at upwards of 15 millions of gulden. The discussion deserves the notice of all lovers of art who may put faith in the old and popular tradition of the Roman populace, according to which countless treasures lie buried beneath the yellow sands of the Tiber; amongst other relics of the past it is believed to contain the seven-armed candlestick, brought by Titus from the Temple of Jerusalem. Who shall say that there may not be some truth in these tales, crusted over as they are with the faith of centuries? At any rate, we would hope that if the Roman municipality are really in earnest about the canalization of the river, they will not disregard the appeal made to them more than a year ago by the Committee for the exploration of the bed of the stream, which numbered among its members the names of Odescalchi, Helbig, Vitelleschi, Story, Giordano, and others eminent in art and archaeology. The question of the canalization of the Tiber was under serious consideration thirty years ago, when Mr. Doyle, an Englishman, offered to undertake it at his own risk; but when the works had been planned and everything was in train for commencing operations, the Papal Government threw difficulties in the way, and the scheme had to be abandoned.

THE well-known Danish archaeologist, Professor J. L. Ussing, has sent us a charming little volume of antiquarian studies made during a recent journey in the south of Europe (*Fra en Rejse*, Hægel) and a more strictly scientific treatise on the Stoa of King Attalus in Athens, reprinted from the *Proceedings of the Danish Society of Sciences*. Both are written with the combined elegance and learning that mark all Professor Ussing's productions.

WE hear that Professor Brunn, of Munich, is prepared with an entirely new interpretation of the sculptures of the Parthenon, which he intends to publish soon. Professor Brunn also inclines to regard the famous bronze head acquired by the British Museum last year as representing Artemis, and not Aphrodite as first suggested. The two small locks on the brow remind him of the Pourtales' head of Apollo (in marble in the British Museum), and he thinks that the band round the head may have served for the attachment of a large knot of hair as on the marble head.

WE learn from the *Allgemeine Zeitung* that Nassi Pascha, Governor of the Dardanelles, has ordered a domiciliary search to be made in the villages Kalafatli and Jenischer, to which the workmen employed by Dr. Schliemann in his explorations belong. A large number of gold earrings, necklaces, bracelets, and other ornaments were found, which it would appear the workpeople had stolen, while engaged under Dr. Schliemann's orders, with the intention either of melting them down or converting them into trinkets for their female relatives and friends. The Government has confiscated the property found in the villages, and put the suspected men under arrest. Dr. Schliemann has had the inscriptions on the objects found by him photographed for the use of Professor Max Müller. He writes that the photographs are not so successful as they might be, and that the one on the vase has come out worst of all, owing to the yellow colour of the latter; but the vase has been taken in two positions, and the inscription, thinks Dr. Schliemann, can be detected with a magnifying glass. M. Burnouf, who writes a favourable article upon Dr. Schliemann's discoveries in the first number of the *Revue des Deux Mondes* for January, has had the great advantage of visiting and examining the collection itself "more than a hundred times." M. Eugène Piot, from Paris, has also visited the collection. We await the verdict of Mr. Newton on his return from Athens.

THE formation of the Musée des Copies last year in the Palais de l'Industrie gave rise to much discussion and dissension. It seemed a good idea certainly to unite in one exhibition copies of all the great pictures of the world; but unfortunately these copies were extremely unequal in merit, and some, there is no doubt, were atrocious libels on the old masters they were supposed to represent. French artists were very indignant on the subject, the more so because these copies took up space in the Palais de l'Industrie that they needed for the exhibition of their own works. This will not be the case at the next salon, for the best of the copies of the Musée are at once to be removed to the Ecole des Beaux-Arts, where they will serve for the instruction of the pupils, and will add to the number already collected there, executed by the scholars at Rome. The copies that remain, after the best are picked out for the Ecole des Beaux-Arts, are to be transported to provincial museums. Possibly even these establishments may not in all cases care to receive the convicts.

A CATALOGUE of the Musée des Copies, reprinted from the *Journal des Débats*, is commenced in the *Chronique* of January 3. There has been no official catalogue published.

THE catalogue of the Bibliothèque des Beaux-Arts is now finished, and will shortly be published. It contains, it is said, no less than 3,000 numbers.

AN exhibition of water-colour drawings is now open at the Cercle de l'Union Artistique. It is the first time, we believe, that an exhibition of water-colours exclusively has been attempted in France. It has had a great success. Among the exhibitors are MM. Th. Rousseau, Isabey, Lami, Vibert, Leloir, Berne-Bellecour, Detaille, and G. Doré.

A SPACE will be allotted in the Fine Art Galleries of the International Exhibition of this year for the exhibition of works of industrial art designed or executed by the students of the Schools of Art in the United Kingdom. The works may be in any material and executed at any period, but they must not have been exhibited before. The Society of Arts will award medals to those whose works have the highest artistic merit.

THE French journal *La Renaissance*, which apparently expired a little while ago, was, it seems, only in a trance, and has justified its title by coming to life again and being more vivacious than ever. M. Emile Blémont remains editor. It will contain henceforward twelve pages instead of eight.

A STATUE of Jeanne d'Arc is to be erected in Paris on the Place de Rivoli, Rue de Rivoli, in the axis of the arcades. This site it appears was the scene of one of the most remarkable exploits of the Maid of Orleans. It was here, at the Butte de Saint Roche, on September 8, 1429, during the siege of Paris by Charles VII., that she headed a most courageous though unsuccessful assault. "Elle ne voulait partir et se retirer en aucune manière," says the chronicler who describes this feat of arms; "il fallut que le duc d'Alençon l'allât quérir et la ramenât lui-même." The commission for this statue has been given by the French Government to M. Frémiet, in furtherance of the project mentioned in a previous number of the ACADEMY, of erecting monuments and statues in the public places and squares in Paris, to signalise memorable events in the history of the city.

PARIS seems to have been seized with a fit of heroine worship. Jeanne d'Arc is the heroine à la mode at the present time. While her history is being represented at the theatre with wonderful effect, and M. Frémiet is preparing the statue for the Place de Rivoli, M. O'Reilly publishes a really important contribution to our knowledge of the courageous maid, whose condemnation justly lies more heavily on the consciences of her countrymen than on ours. M. O'Reilly has translated into French *The Two Trials of Jeanne d'Arc*—that,

namely, of her condemnation, and that of her rehabilitation, and has added to the subject by the publication of several newly discovered documents. It appears that from a pecuniary point of view Jeanne d'Arc had no cause to complain of Charles VII., for in one of her examinations she valued her possessions at twelve thousand crowns (*écus*), which sum her brothers inherited.

M. PAUL DUBOIS, a sculptor who gained the grande médaille d'honneur in 1867, for his "Chanteur florentin," has been appointed joint conservator of the Luxembourg. M. de Chennevières still keeps the chief direction.

M. BALTARD VICTOR, a distinguished French architect, died a short time since in Paris at the age of sixty-nine. One of his last works, the *Chronique* informs us, was a design for the cradle of the Prince Imperial, commissioned by the City of Paris.

THE *Times* "understands" that Messrs. Christie, Manson, & Wood are making arrangements for the concluding sales of Turner's collection of engravings. The first sale of this year will take place early in March, when rare and early proofs of such well-known works as "Ancient Italy," "Modern Italy," "Carthage," "Mercury and Argus," "Waterloo," "Fishing Boats off Calais," and others of equal fame, will be offered to the public. On many of these there are notes written by Turner himself, which will no doubt greatly enhance the prices they will fetch. The last sale of this vast collection is fixed for the latter end of May. It will comprise the whole of the series of "England and Wales" in the "Columbia," "Imperial," and "Quarto" editions.

A NEW numismatic journal, the *Annales de Numismatique*, is about to be started in France, under the able direction of MM. F. de Saulcy, Anatole de Barthélemy, and Eugène Hucher, with the intention of filling the place left vacant by the now-discontinued *Revue Numismatique*; although, in the event of the *Revue* recommencing publication, the editors of the *Annales* expect to retain for themselves an independent position by the prominent place which they will give to the coinage of France. As soon as 200 subscribers have sent in their names, the first fasciculus of the *Annales de Numismatique* will be issued, and the publication will be continued every two months. It is proposed that each two-monthly part shall contain about five sheets (8vo), so that the yearly volume will consist of about 500 pages. A special feature will be the use of the Comte process for illustration, by which the editors will be enabled to give duplicate plates (at a nominal price) to contributors, who will thus be able to use the same illustrations if they describe the same coins subsequently elsewhere. The annual subscription in France is 20 fr., but in England the carriage-fee must be added, 2 fr. 50 c. Messrs. Trübner have undertaken to receive the English subscriptions.

We may be sure that, stamped with the high guarantee of M. de Saulcy and his colleagues, the *Annales de Numismatique* will merit the warmest support from all archaeologists and numismatists.

MR. F. LATOUR TOMLINE's *Committed for Trial*—the after-piece produced at the Globe Theatre on Saturday night—is rather wittier, and decidedly broader, than most burlesques, and accordingly will not fail to have a certain amount of success. Those who have seen the *Reveillon* at the Holborn Theatre, or elsewhere, will hardly need to be told, as the playbill tells them, that the "piece of absurdity" now presented is suggested by something in that comic drama; nor will those who have not seen the *Reveillon* need to be told, when witnessing the performance of this piece at the Globe, that its source is French, and French of the Palais Royal. How a certain gentleman of great outward respectability, being committed for trial for some offence against our long-suffering police force, was let out on bail—how he proposed

to himself to dine well on the last night of his freedom, seeing that it was impossible to say "how he should dine to-morrow"—how he received an invitation to a bachelor-party, and went to it, leaving his dinner to be eaten by his wife and the old *fiancé* to whom she has been faithless—how the police came to summon him away before the expected moment, and would not believe that the gentleman dining with the lady was other than the lady's husband and their proper prisoner—how in due time the husband, merry from his bachelor-party, surrendered to his bail, and found the old adorer of his wife in the cell destined for himself—all this, and more than this, is told briskly enough: the dialogue is smart, but not brilliant, and the acting is fairly good. Perhaps it is a thing to be regretted that the best Touchstone on our stage—Mr. Compton—should be engaged in the representation of a much-corrupted police-sergeant; perhaps, on the other hand, it is a thing to be rejoiced in, that the corrupted police-sergeant should find so popular a representative as Mr. Compton. But the main interest of the piece lies in the performance of Mr. Arthur Cecil, who in it makes his first appearance on the regular stage; he has been known for some time at the Gallery of Illustration. Mr. Arthur Cecil acts with keen intelligence and great ease. He has the variety of facial expression common to the better class of "entertainers"—Levassor had it very notably, as many readers will remember. The part which Mr. Cecil plays in *Committed for Trial* is one that would suit old M. Ravel excellently. It may, therefore, easily be inferred that it is a good part of its kind; and it is played to the satisfaction of the audience. Mr. Cecil will doubtless eventually show himself in a character more worthy of serious criticism. Meantime we have only to chronicle a successful first appearance. Mr. Montague and Miss Carlotta Addison somewhat strengthen the cast of the piece; but Miss Addison has very little to do, and Mr. Montague's part is such as to confirm the wisdom of the adapter in styling his work "a piece of absurdity."

Good measure, pressed down, and running over, falls to the lot of visitors to the Olympic, where *The School for Intrigue*, still followed by *Richelieu Re-dressed*, with a political caricature of the author of last Saturday's "prolix narrative," is just now preceded by *All that Glitters is not Gold*. This last piece is a little comedy which has held its place upon the stage for a good many years. Though old, it appears hale; nor is its vigour likely to be impaired so long as it is acted, as now at the Olympic, by Miss Fowler, Miss Marion Terry, Mr. Henry Neville, and Mr. Anson.

Le Barbier de Seville has been revived at the Théâtre Français, and the accomplished critic of one of the chief Parisian journals has devoted a column to prove that Beaumarchais could not have written Rossini's music, nor Rossini Beaumarchais' comedy. Furthermore, it is remarked—and this is more to the purpose—that the interpretation of the character of Bartholo by M. Talbot has something of novelty in it. Bartholo, as Talbot understands him, is not absolutely one of those old men who may be ridiculed with impunity. "Il échappe en quelque sorte au ridicule de son amour pour Rosine par une certaine énergie que l'âge n'a pu éteindre. L'œil est vif et dur, et la voix vibrante." Something of this new rendering of the character may be due to the actor's intention, but more, we should imagine, to his necessities. The representation accords with the *physique* of M. Talbot.

At the Théâtre de Cluny they have revived *Le Crime de Faverne*, that old Frédéric Lemaître—though the shadow of the Frédéric Lemaître of thirty years ago—may play his accustomed part. As the name denotes, the piece is full of horrors, and by the time the story ends most of the ten commandments have been broken several times. Lemaître, though a broken man, retains much of

the old intelligence and fire, so that possibly on this account the piece may be still worth seeing. It is mounted with care and taste, and the company is at least adequate to the performance of the play.

WHEN M. Sardou's *Merveilleuses* is withdrawn from the Théâtre des Variétés, there will be a revival of *Le Chapeau de Paille*, an adaptation of which, under the name of *The Wedding March*, is being played at the present moment at the Court Theatre in Sloane Square. It is said that the actor Dupuis requires rest.

THE newly-decorated "Stadt," or Town Theatre, at Vienna, inaugurated its season with Laube's *Demetrius*, one of the most successful of the twenty-five novelties which it has exhibited during the year 1873. The "Carl Theater," which supplies Vienna with high-pressure French sensational drama, has maintained its character for novelty and grand scenic decoration. Among the thirty-four new pieces put on the stage, those by Offenbach, Rosen, and Bittner were the favourites; while at the "Wien Theater," under the Geistinger-Fleiner direction, Offenbach's *Theater-Prinzessin* and *Wilderer* rose highest in favour amongst the new pieces of the season. Taken as a whole, the past year may be regarded as one of more than average importance.

IN Majolati, the birthplace of Spontini, that composer's centenary is to be celebrated in the course of the present year.

WAGNER's *Meistersinger* has just been produced at Cologne for the first time—"with a success," says the *Musikalisches Wochenblatt*, "which hardly the most sanguine friends of the master could have hoped."

IN Munich, the same composer's *Tristan und Isolde* is to be revived in February, under the direction of Capellmeister Levi.

RHEINBERGER's new opera, *Des Thürmer's Töchterlein*, was produced at Gratz on the 7th instant. The music is well spoken of.

TWENTY-FOUR new operas were produced in Italy during the past year.

THE *Neue Zeitschrift für Musik*, in a biography of the late singer Carl Wallenreiter, who died last October, having been insane for some time previously, mentions the curious fact that during his last illness he invariably sang, instead of speaking, even at times in which he was conscious of what was around him.

KIEL's oratorio *Christus* was to be performed at Berlin for the first time on Monday last, by the members of the Sternscher Gesangverein.

GRÜCK's *Alceste* is to be revived at Berlin next month, after a lapse of more than twenty years.

THE last number of the *Musikalisches Wochenblatt* gives two or three interesting items of intelligence relating to Richard Wagner. In reply to numerous enquiries, it states that the vocal score of the *Götterdämmerung* (the fourth and concluding portion of the great tetralogy *Der Ring des Nibelungen*, which is to be performed next year at Bayreuth) will appear in the course of the present year. The pianoforte arrangement will be by Carl Klindworth, who has already edited the previous parts of the work in such a masterly manner. The same paper also mentions a report from Cairo, to the effect that the Viceroy of Egypt has asked Wagner if he is disposed to write and set to music for the opera at Cairo a libretto, the action of which shall take place in Egypt, the subject-matter to be taken from the Old Testament. The terms offered are said to be munificent.

WE understand that Messrs. Macmillan are about to publish a *Dictionary of Music*, and thus supply a long-felt want in English literature. The work is to be edited by Mr. George Grove, whose name will be a sufficient guarantee for its excellence. We believe Mr. Grove has already

received a promise of assistance from several of our best-known and most competent writers on musical subjects. Not only historical but theoretical and practical matters are included in the scheme.

WE learn from the *Cologne Gazette* (January 17) that Madame Lina Schneider had announced her intention of taking for the subject of her public recitation, on Monday, January 19, the *Antigone* of Sophocles, according to Professor Donner's translation. She was to be assisted by her husband, Professor Schneider, and by Herr Behr, in the parts of Creon, Haemon, &c., while a pupil of her own was to give the parts of Ismene and Eurydice, Madame Schneider herself taking the remaining characters. Mendelssohn's choruses to the *Antigone* are to be given as the musical accompaniment to the recitation, and are to be under the direction of Herr Weber.

POSTSCRIPT.

ROYAL INSTITUTION (Friday, Jan. 30).

SIR JULIUS BENEDICT, the lecturer last evening, is universally popular in the concert-room, though less well-known as a lecturer on the history of music. A considerable gathering of concert-goers, however, attended his address on "Weber and his Times." The main theoretical interest of the lecture consisted in the attempt to show that Weber was the real originator of the modern school of music, which has found its culmination in Wagner. According to Sir Julius, he was the first to adapt musical theme to the expression of definite poetical ideas and dramatic character, and his opposition as a "Romanticist" to the old classical school of Cherubini surrounded the development of his genius with intrigues and hostility on the part both of musicians and the public press. The father, along with Schubert, of the German "Lied," his compositions for the pianoforte approached nearest to Beethoven, and were adopted by Mendelssohn as models. The remainder of the lecture was mainly occupied with a sympathetic sketch of Weber's character and surroundings, his meeting with Beethoven in Vienna, his last journey to London, and his energetic battling at the last with the fatal disease which carried him off; and included some interesting personal experiences of the lecturer in connection with the preparations for the first performance of Weber's most important operas.

THE *Athenaeum* announces that the death of Mr. Adam Black, the publisher, has just taken place in his 90th year.

A STATUE of St. Francis, by the great Spanish master, Alonso Cano, has been for more than ten years rigorously shut up in the treasury of the Cathedral of Toledo, and no one has been permitted to see it. Even the Emperor of Brazil, when he recently visited Spain, could not, it is said, get a sight of this famous statue, which is reckoned one of Cano's finest works in sculpture. The original being thus hidden (it is to be hoped it has not disappeared, as sometimes happens with valuable works of art in the care of the Church), it may be interesting to some of our readers to learn that an excellent copy of it of half life-size painted in terracotta may be purchased in Paris. It is to be seen in M. Goupil's shop-window.

A CO-OPERATIVE society of artists has been formed in Paris. It has for its objects: 1st. The organisation of open exhibitions, without jury or honorary awards, at which each member may exhibit his works. 2nd. The sale of the said works; and 3rd. The publication, as soon as possible, of a journal relating extensively to the arts. The society is composed of painters, sculptors, engravers, and lithographers. Its capital is variable, its profits arising from the entries to the exhibitions, commissions on the sale of the pictures, and any other receipts. These profits, after the payment of expenses, will be divided among members.

SATURDAY, FEBRUARY 7, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

LITERATURE.

Lancashire Worthies. By Francis Espinasse. (London: Simpkin, Marshall, & Co.; Manchester: Abel Heywood & Son, 1874.)

THIS is a title which gives rise to pleasant anticipations, for the county of the Red Rose has always been noticeable for the intensity and rude vigour of its public life, and its development has occasioned widely diverse social and intellectual phenomena. Lancashire, remarkable for its Puritanism and Nonconformity, has also been the stronghold of Catholicism. It is not a century since the mob burnt the house of a Manchester man who professed the doctrines now called Liberalism; it is even less since it required considerable personal courage to wear the "white hat," the symbol of Radicalism, hateful to the powers that were. From this hotbed of Jacobite Conservatism sprang the "Manchester School." Lancashire has also honourably distinguished herself in science, and has special reason to be proud of the long list of artisan students whom she has produced. Add to this that the progress of her commerce and manufactures is closely connected with the general progress of industrial science, and has proceeded at a rate hitherto unexampled, and it will be manifest that he who sits down to record the lives of Lancashire Worthies has a wide and varied field of labour before him.

In the present case Mr. Espinasse has not attempted to exhaust his subject. His volume comprises only thirteen lives, and whether it is to be regarded as a complete work or as a first series, is not stated. We hope that its reception by the public may be such as to induce its author to continue his labours. Mr. Espinasse writes with a care and sobriety which form an agreeable contrast to the provincial vulgarity which sometimes marks the biographer of county worthies. There is no disposition to exalt persons because they were connected with Lancashire, but an evident desire to ascertain the exact facts of each case. He also shows a laudable anxiety to give credit to each writer from whom he quotes. Indeed this is done with a minuteness which by its liberal use of inverted commas, gives an appearance of mosaic work to some portions of the text.

The first of the "Lancashire Worthies" whose deeds are here recorded, is Thomas, the first Stanley Earl of Derby. The Stanley motto of *Sans changer* was little justified in his case; his portrait, which is very carefully drawn, is that of a Trimmer, "Ever strong upon the stronger side." "Each change of dynasty, or extrusion of an occupant of the throne by a claimant added to his possessions and power." The Stanley power was so great that it was not wise to scan too closely the actions of a nobleman who could bring 10,000 men into the field. His support was

courted by each of the factions by which England was then torn. He managed to gain advantages from both. When Warwick the King-maker went to Manchester to ask his aid against Edward IV., it was refused. Yet Warwick was accompanied by Lord Stanley to the Tower " (6th October, 1470), whence Henry was brought 'with great pomp, apparelled in a long gown of blue velvet, through the streets of London to St. Paul's.'" When this puppet king "died," and Edward returned to power, Lord Stanley was in greater favour than ever. Much more interesting than this political Vicar of Bray is his second wife the Lady Margaret Beaufort, mother of Henry VII., whose memory is preserved in the benefactions with which she enriched the universities of Oxford and Cambridge. Her noble character was strongly tinged with the spirit of the age. With an ascetic disposition which made of her marriage with Lord Derby a simple formality, she could yet take sufficient interest in the pomps and vanities of the world to compose two elaborate ordinances of court ceremonial, in one of which she forbids the chin-cloth, called a *Barbe*, to be used by any lady under the rank of baroness. Not the least of her claims to honour and respect is that she was the patroness of Caxton and Wynchyn de Worde.

Hugh Oldham, the founder of the Grammar School at Manchester, owed his success in life in no small degree to the friendship and patronage of the Countess of Derby. "In Crumpsall," says Mr. Espinasse, "there stands or lately stood, an ancient house, called 'Oldham's Tenement,' in which according to tradition, the bishop was born." The house, we may add, stood upon an estate which belonged to the Manchester Board of Guardians, who were anxious to repair and keep in good preservation the Bishop's cottage; "but the roof, mainwalls, and timbers were so ruinous that the structure fell under the hands which would have preserved it." (See the privately printed *Memorials of Oldham's Tenement*, by Thomas Baker. Manchester, 1864. Fol.)

Mr. Espinasse quotes from Hollingworth a passage which states that about the year of Oldham's death there were "three famous clothiers living in the north country, viz.:—Cuthbert of Kendal, Hodgkins of Halifax, and Martin Brian (some say Byrom) of Manchester." This passage has often been quoted, but it has not been noticed that Hollingworth speaks very doubtfully of the matter, and in fact the statement is simply copied from Delony's *Pleasant Historie of Thomas of Reading*, 1595, not a good source to go to for genuine history. Delony places Martin Brian in the reign of Henry I., and says that he gave a "masse of money" to found a grammar school at Manchester. This is all purely mythical: Manchester had certainly no grammar school until Oldham, who had then become Bishop of Exeter, founded one to remedy the want of education caused by the "great poverty of the common people," and the lack of "schoolmaster and usher there, so that the children in the same country having pregnant wit, have been most part brought up rudely and idly, and not in virtue, cunning, erudition, literature, and in good manners." The provisions

made for the government of the school were wise and liberal in their nature. "Cock-penny," "Victor-penny," "Potation-penny," were alike prohibited. Oldham was no friend of monks, and orders that the master shall "be no religious man," a clause directed not against piety but monasticism. There appears also to have been a monitorial system applied to the teaching of "all infants that shall come there to learn their A B C primer, and forth till they begin grammar." Oldham's Grammar School still flourishes, and if it has not done all that its founder hoped, it has certainly contributed largely to the higher education of Lancashire.

John Bradford, the next worthy with whom Mr. Espinasse deals, is supposed to have been one of the first scholars at the grammar school founded by Hugh Oldham. He was born in 1510, and served as secretary to Sir John Harrington. The principles of the Reformation were eagerly embraced by Bradford, who abandoned the law to enter the church, of which he became one of the saintliest ornaments. He was chaplain to Edward VI., a missionary appointment which led him on a preaching tour through a district which included Lancashire and Cheshire. Bradford was no fair-weather friend of the Reformation. The accession of Mary tested the sincerity of those who had found Protestantism an easy belief under the reign of her young brother. Bradford was one of the first to feel the effects of the change. After lying in prison for fifteen months, he was condemned to death in January, 1555. Next month, Rogers the proto-martyr was burnt. It was intended at first to consign Bradford to the Earl of Derby to be burnt at Manchester. This is the man who "told George Marsh, the Bolton martyr, that the true religion was the religion which had the most good luck" (p. 69). He appears to have interceded for Bradford, who was not executed until July 1, 1555. Unflinching honesty and undivided devotion to the truth, courage that feared neither bonds nor death, make "holy Mr. Bradford" the noblest figure in this group of Lancashire worthies.

We could have wished that, as a counter-part to Bradford, Mr. Espinasse had given us one of the Roman Catholic martyrs of Lancashire.

The life of Jeremiah Horrocks is interesting as an example of the pursuit of knowledge under difficulties. The elaborate preparations which are being made for the observation of the transit of Venus over the sun in this present year recall the slender means with which the phenomenon was first observed by the poor Lancashire curate, who had received his education as a sizar at Cambridge. When his attention was directed to the study of astronomy—which, with its cognate sciences, was not then regarded as a part of academical learning—he says:—"Lack of means and appliances weighed down, and indeed still weighs down, my aspiring mind." For a long time he worked unaided, but in 1636 we find him in regular correspondence with William Crabtree, Gascoigne, the inventor of the micrometer, and some other students of science.

November 24, 1639—the most important day in Horrocks' life—fell upon a Sunday.

His watch upon the heavens for the expected transit had to be intermitted, whilst he paid attention "to matters of greater importance"—namely, conducting the service at the little church of Hoole. Having concluded prayers, he then returned to his post, and at a quarter past three the clouds dispersed, and he saw the wished-for sight. Horrocks died January 3, 1641, in the twenty-second year of his age, the only man who ever observed the transit of Venus across the sun, and whose powers of intellect led him to foreshadow some of the greatest discoveries of modern astronomy, and made him, in Herschel's words, "the pride and boast of British astronomy."

Of Humphrey Chetham we have a pleasant sketch. The grandest pen-portrait of the founder of the Chetham Library and Blue-Coat School is that given by Thomas Fuller in his *Worthies*. He had the charge of collecting King Charles's ship-money, and writes: "If you shall tax and assess men according to their estate, then Liverpool, being poor, and now, as it were, going a-begging, must pay very little." Chetham seems to have been a hard-working business man, with a taste for Puritan theology, and something of a disposition to act up to his family motto—"Quod tuum tene." Yet he was not one of those who think to atone for a life of mean wickedness by an act of death-bed benevolence. During his lifetime he took charge of the maintenance and education of a number of orphans, and by his will left 7,000*l.* for the continuation of this good work. But that which endears the memory of the old Manchester trader most is the bequest of 1,000*l.* and the residue of his estate to found a library, "for the use of scholars and others well affected." This library was probably the first in Europe which was freely open to all comers, without let or hindrance; and no one who has ever studied in its quaint reading-room—dim with a religious light—but will murmur a blessing on its founder, whose portrait—grimly tender—looks down from the wall.

Mr. Espinasse complains that the Chetham Society has issued no biography of the old worthy whose name it bears. The fact is the materials are lacking for such a work. There is another work which might with advantage be written, and that is a history of Chetham's Foundations. The archives of the library especially would yield much interesting matter. If their present learned custodian would turn his attention to this subject he would earn the thanks of all book-lovers.

Charles Worsley of Platt was a good type of the Lancashire Puritan. He was a Lieutenant-Colonel in Cromwell's army, and on April 20, 1653, was in command of some twenty or thirty grim musketeers who were called in to eject the Rump Parliament. Cromwell "lifting the sacred mace itself, said 'What shall we do with this bauble? Take it away!'" (p. 102); which was accordingly done, and the symbol of parliamentary authority remained in Worsley's hands until the meeting of the Barebones Parliament, in which he represented Manchester. When this was dismissed, Worsley was appointed Major-General of a district which included Lancashire, Cheshire, and Staffordshire. Two

centuries ago the liquor traffic was a source of danger and difficulty. Worsley calls the alehouses "the very bane of the counties." Speaking of the hundred of Blackburn he says: "We find that these alehouses are the very womb that brings forth all manner of wickedness. We have ordered at least two hundred alehouses to be thrown down in their Hundred, and are catching loose and vile persons" (p. 107).

Next to alehouses, the Major-General seems to have been most troubled by Quakers, who were then in the full vigour of their new-born spiritual enthusiasm. He was summoned to London to attend a conference of the Major-Generals, and died there at the early age of thirty-five. He was buried in Westminster Abbey, and his remains escaped the inhumanity of the restoration.

"A few years ago," says our author, "search was made in Henry VII.'s chapel for the missing body of James I., and in the course of it a coffin was opened, which, according to Dean Stanley, was most probably that of Worsley. Its contents, after examination, were carefully replaced in their original depository, and, in all likelihood, among the dust of the Kings and Queens of England, now reposes that of the Lancashire linendraper's son, the first member for Manchester."

It would take too much space to enter into details concerning each of the remaining lives. What has already been said may serve to show the quality of the work. The remaining portion is occupied with memoirs of James Stanley, 7th Earl of Derby—the Great Stanley, as his admirers call him—husband of the heroic lady who defended Latham House so successfully; * Booth, the player, who, although born at Barton, went with his father's family to London when three years old, and had no further connection with the county; "Dr." John Byrom, witty and wise, whether in verse or prose, whose writings—once perhaps overpraised—have now fallen into undeserved neglect; John Collier, the author of writings in the Lancashire dialect (under the pseudonym of "Tim Bobbin"), which have had an immense amount of popularity; the "Great" Duke of Bridgewater, whose disappointment in a love-affair led to England being intersected by that network of inland navigations which has been so beneficial to our trade and commerce; John Kay, James Hargreaves, and Richard Arkwright, whose memoirs include a careful survey of the rise of the cotton-trade, and a minute and singularly painstaking attempt to apportion justly the credit of the various inventions leading to the development of the British cotton manufacture.

This work, we hope, will be the precursor of a *Biographia Lancastrensis*. It is now almost a generation since Mr. C. H. Timperley (whose *Dictionary of Printers* is a monument of patient industry) issued a prospectus of a book which was to contain biographical notices of a thousand individuals—eminent in a greater or less degree—who had been connected with the county

* It may be noted that when he (then Lord Strange) was entertained by Royalists at a banquet in Manchester, an affray arose between the feasters and the trained bands of the town (then strongly Puritan), in which Richard Percival, a weaver, was slain by the Royalists. This is supposed to be the first life lost in the Civil Wars.

of Lancashire. It would be interesting to learn what has become of the materials which Timperley must have collected for this immense undertaking.

WILLIAM E. A. AXON.

The Dramatic Works of Thomas Dekker.
Now first collected. 4 vols. (London: John Pearson, York Street, Covent Garden. 1873.)

THE students of our dramatic literature have to thank Mr. Pearson for collecting the plays of Dekker—fifteen in all, besides masques and entertainments. Of these plays seven are ascribed to Dekker as sole author; eight were produced by him in collaboration with Webster, Ford, Middleton, Rowley, and Massinger. Four have been reprinted in this edition for the first time. They are 'The Shoemaker's Holiday,' 'The Whore of Babylon,' 'If this be not a good Play, the Devil is in it,' and 'Match me in London,' all of which are the work of Dekker alone. 'Old Fortunatus' and the 'Wonder of a Kingdom' have previously appeared in Dilke's *Old English Plays*; 'The Honest Whore' and 'The Roaring Girl,' in Dodsley's *Old Plays*, Scott's *Ancient British Drama*, and Dyce's edition of Middleton; 'Satiromastix,' in Hawkins' *Origin of the English Drama*; 'Westward Ho!' and 'Sir Thomas Wyatt,' in Dyce's *Webster*; 'The Sun's Darling' and 'The Witch of Edmonton' in Gifford's *Ford*; and 'The Virgin Martyr,' in the various issues of Massinger's plays. Mr. Pearson has done us the service of reprinting the whole series from early copies, so that we are able to survey in one book all that remains of Dekker's labours for the stage. He has followed the *fac-simile* system already adopted in the edition of Chapman's Works, and has added a biography and notes. It is to be regretted that he has not included 'The Comedy of Patient Grissil' in his collection, since it contains Dekker's most charming lyric, and many passages of the simple but soul-stirring pathos he could command so well. The absence of Dekker's name from the title-page of the Edition of 1603, is the reason assigned by Mr. Pearson for this omission. Fortunately the play may be read in the Shakespeare Society's publications. That Dekker also had a principal share in the composition of 'Lust's Dominion,' a tragedy falsely attributed on the title-page of 1657 to Marlowe, but written five years at least after his death, is rendered more than probable both by the style of the first act, and also by the proofs adduced by Mr. Collier ('History of Dramatic Poetry,' iii. 73 and 96). This play may be read in Dilke's *Ancient Drama*. Had Mr. Pearson included it among the works of Dekker as a doubtful play, his edition would have been still more complete. About the notes a word must be said. In the preface we are informed that "a few notes and illustrations (elucidative of difficult passages, and embodying the researches of Malone, Steevens, Reed, Collier, Dilke, Gifford, Fairholt, Dyce, and others) have been added to each volume; but the bickerings of rival editors have been carefully eliminated. Only a few of the notes are

entirely original, but those borrowed from the sources above indicated have in many cases been considerably altered, corrected, abridged, or amplified." The editor, when he has a scholar like Dyce to follow, is copious in his illustrations; when he is left to his own resources, he is very meagre. The notes, for example, to 'Westward Ho!' are selected and copied verbatim from Dyce's edition without any augmentation. Two notes only are appended to 'If this be not a good Play, etc.' and these only contain accounts of Ravallan and Guy Faux, which are useless for the explanation of material difficulties in the text. It might, perhaps, have been better to print no notes at all, or else to have prepared really critical elucidations of the plays which have not hitherto had the advantage of a scholar's care. But Mr. Pearson's edition is so valuable as a contribution to our Dramatic Library that it would be most ungrateful to insist on a point of this sort. We ought rather to hope that he may proceed in his venture, and republish such works as the tragedies of Tournear, 'Arden of Feversham' and the 'Spanish Tragedy.'

Dekker has suffered more than the usual vicissitudes of a poet's fame. In his lifetime he was a true literary hack, an Elizabethan Grub Street author, as familiar with prisons as with taverns, scribbling ephemeral pamphlets and hasty scenes with a fluent pen, caring but little for the future of his works, and taking no pains to secure their immortality by patient execution or by thoughtful planning. The printer's devil or the bailiff was always at his elbow while he wrote. He seems very early in life to have just missed catching time and opportunity by the forelock, and to have passed his years in a light-hearted but exhausting race after yesterday. Langbaine only mentions him as the antagonist of Jonson. Gifford tries to fasten on him all the foul and feeble scenes that occur in his joint plays with Ford and Massinger. Campbell dismisses his masterpiece with a pitying sneer; and even the judicious Dyce hardly does him justice. In compensation for so much neglect, Lamb and Hazlitt, the two most sympathetic critics of our dramatists, are enthusiastic about Dekker. Hazlitt extols him above Webster for "truth of character," "instinctive depth of sentiment," "unconscious simplicity of nature;" while Lamb assigns to him those passages of exquisite poetry which distinguish the 'Virgin Martyr' among all the plays that bear the name of Massinger. Mr. Swinburne, in his essay on Ford, gives Dekker the credit of the finest and most truthful portions of 'The Witch of Edmonton'—with justice, as it seems to me, if we may trust internal evidence.

The question of joint authorship and all the critical difficulties which surround it, render an exact estimate of Dekker's genius very hard to form. How far was a play which bears the name of two or more authors on its title-page, the product of one common literary effort, or the rehandling of an old composition by a new playwright? We may, for example, feel tolerably sure that Beaumont and Fletcher planned and executed many of their dramas in concert. But it seems clear enough that 'The Sun's Darling' was a *refacimento* by Ford of Dek-

ker's 'Phaethon:' the tragedy of 'Sir Thomas Wyatt,' again, is made up of two plays, called 'Lady Jane,' badly pieced together. Heywood, Webster, Chettle, and a certain Smythe, besides Dekker, had each a hand in it; but which came first, which last, and to whom the present piece of maimed deformity is due, we cannot say. There is, again, the question of a common style: to what extent did authors, writing comedies to be acted and not printed, content themselves with effacing their own personalities as far as might be by adopting the simplest language of the day in which their plot could be presented? 'Westward Ho!' and 'Northward Ho!' are two excellent old comedies, full of life and bustle from beginning to end, well seasoned with contemporary jokes and quaint allusions to the fashions of the day. Yet how difficult it is to trace in them either the meditative style of Webster or the breezy cheerfulness of Dekker's geniality! The sustained and well-knit plot in both these comedies seems to bespeak Webster; the rattling rapidity of the dialogue and action may be due to Dekker. But I find it hard to judge either poet by these compositions, remembering the complaint of Marston, that "scenes invented merely to be spoken, should be inforcibly published to be read;" and his frequent protest that "the life of these things consists in action," and "in the actor's voice." Webster commending 'Victoria Coromona' to the notice of posterity was a very different being from Webster lending a hand to Dekker in a comedy of cuckoldom. There is a further difficulty about interpolated scenes. The beautiful dialogue between Dorothea and Angelo in the 'Virgin Martyr' we may fairly take for Dekker's handiwork, just as Lamb is probably right in attributing the garden scene in Kyd's 'Spanish Tragedy' not to Jonson, but to "some more potent spirit," of the stamp of Webster. But who conceived the whole character of Dorothea? Massinger's hand is obvious in her argument with Calista: at what points, then, in the delineation of her portrait did Dekker intervene? Another important detail of joint-authorship demands attention. It would be a natural division of labour for one author to sketch and control the plot, while the other held the pen and filled the scenes with life. That a plan of this sort was pursued in some of the joint plays of Dekker, I believe. The chief weakness of his own compositions is their want of a firm and well-articulated fable. The turning-point, for example, in 'The Wonder of a Kingdom,' when both Tibaldo and Alphonsina abandon their mad project without adequate reason, is singularly inartistic, even in a play of this period, when the dramatist thought less of the development of motives than of the display of feeling. Now 'The Honest Whore,' in which Middleton had a hand, is tolerably well managed in both its parts: it has to my mind the movement of one of Middleton's acknowledged plays. At the same time, the mingled pathos and humour of Orlando Friscobaldo, the roystering rakishness of Matheo, the sweet humility of Bellafront, and the poetry put into the mouth of Candido, are all conceived and written in a strain above the faculty of Middleton. Dekker has, and must have,

the chief credit for the characters and language of the play, but I am inclined to think that he owed to Middleton's guidance the composition of its form. The 'Roaring Girl,' like the two comedies written in conjunction with Webster, belongs to the period rather than to separate authors. Yet, if an opinion has to be pronounced, I find in it more Middleton than Dekker. It is also worth noticing that Middleton, in his preface to the Edition of 1611, does not mention his collaborator.

That Dekker could "make inches better than ells," and compose single scenes of delicate beauty, while he was unequal to the production of a whole good play, is obvious from the comedies which bear his name alone. As Lamb said, he "had poetry for anything;" but this poetry appears in flashes. Nothing can be more pathetic and natural than the scenes between the lovers Angelo and Fiammetta (vol. iv. pp. 258, 283), in 'The Wonder of a Kingdom;' the splendid generosity of Gentile is set forth with exuberance of fancy; Alessandra's artless confession of love to Tibaldo disguised as a woman (p. 273), has a grace and purity that Fletcher, fond as he was of similar situations, might have envied. Yet the effect of this comedy is marred by the abominable plot laid between the brother and sister, Tibaldo and Alphonsina, by which she undertakes to help him to gain possession of Vanni's wife and he exposes her reputation to the greatest peril. 'Match me in London' has fewer beauties and more that is repulsive. The villain Gazetto seems outlined after the pattern of Webster's Bosola, the King after that of Tournear's Lussurioso. But they are both inconsecutive and feeble rascals. The salt of the play is the fidelity of Tormiella; who is one of those sweet, strong, and patient women, bearing all things, enduring all things, and conquering all things in their innocence, whom Dekker loved to draw. Tormiella, Dorothea, Susan, Grissil, Cælestine, and Jane are a charming sisterhood, from whom we need not exclude Bellafront in spite of her original shortcomings. 'Match me in London' contains, besides, one or two good shop scenes. In these Dekker excels. The mercer's store, kept by Candido and his apprentices, the shoemaker's booth of Master Simon Eyre, and the haberdasher's stall of Cordolente, are places which every lover of good comedy is glad to visit. Inns, too, taverns, and suburban pleasure-gardens are described by Dekker with notable felicity. Nor is he less at home in bedlams and bridewells, and places of a more questionable character. The pert 'prentice, the obliging merchant, the teasing wife, the overtasked drawer, the shrill shrew, the ruffling gallant, the fantastic gull, the swaggering captain, the insinuating bawd, the highflying spendthrift, the gaudy woman of the town, the jealous husband, come and go in these many-coloured scenes of City life with a fulness of vitality and truth to nature that we scarcely find elsewhere, except, perhaps, in Jonson's 'Bartholomew Fair.' Of course, there is much that is even more than gross in these vivid Dutch interiors. But we can pardon a coarseness which is obviously unstudied, which reflects the manners of the time, and which does not exclude sallies of real wit.

In this style of comedy Dekker was treading his own ground. Perhaps the most perfect example of his success is 'The Shoemaker's Holiday,' which, besides the exquisite portrait of Jane (see in particular the scene between her and Hammond), relieved upon a background of continual mirth and motion, contains the very amusing character of Simon Eyre. Like Matheo in 'The Honest Whore,' he must have owed some of his effect upon the stage to the repetition of catch phrases: he is always inventing hyperbolical names for his apprentices, "my mad Mesopotamians, Cappadocians, Assyrians, Philistines, Hyperboreans," and so forth—and exclaims on every occasion: "Prince am I none, yet am I princely born." But he is, notwithstanding, no mere humour; but a real man, full of genial kindness, merriment, and content—the qualities that Dekker loved above all others, and could portray more vividly than any of his contemporaries. The lyrics prefixed to this comedy are worthy to be mentioned with those in 'Patient Grissil.' Far less successful is 'Satiromastix.' This counterblast to Jonson cannot be named in the same breath with the 'Poetaster.' Though the episode of Cælestine is beautiful, it is out of place in a satire; the court of William Rufus is no counterpart for that of Augustus; and the caricature of Jonson is devoid of true causticity. The acting of the play must have been good; for the 'Untrussing of the humorous Poet' took the town. To read, it is a poor performance. Still more defective is 'The Whore of Babylon.' Nothing can be conceived more dismally wanting in wit or power than this allegory in five acts, which sets forth Queen Elizabeth as Titania, and presents the court of Rome, the kings of Europe, and the famous people of the day under various shallow and clumsy disguises. To see how a play of this kind should be written, we may turn to Middleton's 'Game of Chess.' Dekker could not manage the style. He is almost equally dull in his dramatic version of Machiavelli's Belphegor, which has for title 'If this be not a good Play, the Devil is in it.' The pranks played by three fiends in a court, a convent, and a country house, might have furnished excellent sport; and here and there by feeble flashes the real Dekker shows himself. But the plot is uninteresting, and the conclusion is absurd: the young king deserved to come to a bad end, instead of being half-sainted and restored to his injured mistress. The scene in Hell, tagged on at the tail of the piece, with Ravallac and Guy Faux undergoing torture, is grossly revolting, without wit.

Dekker was not merely a master of sweet April comedy. He was also a poet of silvery purity. Heywood alone approaches him in the tenderness of pathos, wrought out of the simplest language and the most artless situations, owing nothing to rhetoric, and putting no strain upon our sympathy; but Heywood is more sentimental than Dekker. His cheerfulness was all his own. And his fancy has a quality of lustre and limpidity combined, which distinguishes him from his Elizabethan brethren as an independent genius. The spirit-searching depth of Webster, the dark majesty of Ford, the

passionate magniloquence of Marlowe, the incisive phrase of Tourneur, the linked melodies and splendid volubility of Fletcher, the full and even flow of Massinger, were not his. Nature never meant him for a tragedian; he produced no tragedy, except those portions of 'The Witch of Edmonton' which he added to Ford's work: in those scenes his quick humanity bled, as it were, the ichor of infinite pity rather than of tragic terror. The question might also be raised whether Dekker had a hand in 'Lust's Dominion;' but its discussion would carry us too far. Soft and tempered fervour, as of some transparent gem—*dolce color d'oriental zaffiro*—with the light of morning and the tremulousness of dewdrops in it, bright and quivering rapidly, as of some swift mountain stream, made silver by spring sunbeams, are the qualities which mark him as a poet. These are best displayed in 'Old Fortunatus.'

This comedy is founded on the tale of Fortunatus and his magic purse. Dekker has preserved its allegorical character. Fortunatus, a poor old man, worn with despair, falls asleep in a forest, and is visited by Fortune and her train of captive kings. Fortune bids her ministers

"take instruments,
And let the raptures of choice harmony,
Thorough the hollow windings of his ears,
Carry their sacred sounds, and wake each sense
To stand amazed at our bright eminence."

Fortunatus starts up, and the goddess offers him the choice of her six gifts to men—'wisdom, strength, health, beauty, long life, and riches'—painting each in glowing terms. He may take infinity of one, but he must leave the rest. Fortunatus decides on riches:

"Beauty is but a painting; and long life
Is a long journey in December gone,
Tedious and full of tribulation.
Therefore, dread sacred Empress, make me rich;
My choice is store of gold; the rich are wise."

After this we are introduced in another scene to Ampedo and Anelocia, the two sons of Fortunatus, reduced to abject poverty, and with them their servant Shadow. These persons severally represent that cold show of virtue, which is a defect rather than a quality, and which makes no use of either wealth or wisdom; vicious folly, which abuses both; and the fleeting vanity of human life. Fortunatus himself stands for Fortune's favourite, the quick, active, fancy, eager for excitement, and smitten with Faust's yearning for experience. Though the chief personages of the play are allegories, Dekker has realised their characters and made them men. Fortunatus is the living type of Elizabethan restlessness, embodying the thirst for novelty, the passion of extravagance we find in Marlowe. Anelocia has much of the high-flying, devil-mcare heedlessness of Matheo in 'The Honest Whore.' Shadow is a witty body-servant, full of curious quips and excellent fooling. Ampedo offers less scope for poetic delineation. It is his function to bury his talents under a napkin, and to accept all buffets with a stupid Stoicism. This part he plays to admiration. While the three are pondering their ill fate, Fortunatus suddenly appears, jingling guineas:

"Peace, Ampedo: talk not of poverty;
Disdain, my boys, to kiss the tawny cheek
Of lean necessity: make not enquiry
How I came rich; I am rich, let that suffice."

Having stuffed their pockets with gold, he flies off again to

"revel it with Prester John,
Or banquet with great Cham of Tartary,
And try what frolic court the Soldan keeps."

This scene is succeeded by a Masque of Vice, Virtue, and Fortune; the two former plant trees with fruit of divers quality to attract mankind, while Fortune expresses her queenly indifference to both. A Chorus then enters to patch up the tale of Fortunatus' travels and to introduce him at high festival in Babylon. Here he steals the wishing-cap from the Sultan's treasury, and returns to tell his adventures to his sons at Cyprus. The description of a court which Dekker puts into the mouth of Fortunatus is remarkable both for its poetry and as an expression of sixteenth-century feeling:

"For still in all the regions I have seen,
I scorned to crowd among the muddy throng
Of the rank multitude, whose thickened breath
Like to condensed fogs does choke that beauty
Which else would dwell in every kingdom's cheek.
No, I still boldly stepped into their courts,
For there to live 'tis rare, O 'tis divine!
There shall you see faces angelical,
There shall you see troops of chaste goddesses
Whose star-like eyes have power (might they still
shine)

To make night day and day more crystalline.
Near these you shall behold great heroes,
White-headed councillors, and jovial spirits,
Standing like fiery cherubim to guard
The Monarch, who in God-like glory sits. . . .
In some courts shall you see Ambition
Sit piecing Daedalus' old waxen wings. . . .
Fantastic Compliment stalks up and down,
Tricked in outlandish feathers; all his words,
His looks, his oaths, are all ridiculous,
All apish, childish, and Italianate."

But the Destinies appear, spinning; and Fortunatus falls into a sleep, from which he never wakes. The rest of the play consists of the doings of Anelocia; who travels abroad with the magic purse, visits England, is wheedled by the Princess Agripyne out of his treasure, returns to Cyprus, steals the wishing-cap from his brother, and plays a myriad mad pranks to prove that neither wealth nor wisdom can profit him. In the end Ampedo burns the hat: both brothers are put to death by avaricious courtiers; and Fortune gives the purse to King Athelstane. The allegory of Vice and Virtue is carried on by Anelocia's eating of the tree of vice and bringing its apples to make mischief at the court. But Dekker has not wrought this portion of the play with any depth of meaning; the interest shifts between the sons of Fortunatus and the by-plot of Agripyne and her lover Orleans. Among the poet's most perfect achievements, however, are the scenes in which Orleans indulges a lover's lunacy in a passion of wild fancies. To quote passages would be to murder the effect. Nothing can be imagined finer than the paradoxes of this witty fanatic, in whose opinion the whole world is mad and he the only wise man left; who scorns the scorn of sober folk, extols deformity, and adores the very horns that sprout upon his lady's brow. The mastery of Dekker is shown throughout this comedy in the flesh-and-blood reality which he has given to abstractions; to love-lunacy in

Orleans, to pride in Agripyne, to policy in Athelstane, and to avarice in Longaville: even the subordinate characters embody each a clearly-defined quality. Fortunatus and his sons have a higher degree of reality; while Virtue, Vice, and Fortune, withdrawn from human action and anxiety, survey the world from thrones and feel such passion only as befits immortals. They enter and depart in pomps and pageants to solemn strains of music. The men and women of the piece, moral qualities though they be, run to and fro and live and die. To have conceived the comedy of 'Old Fortunatus' proves Dekker a poet of no common order. A little more firmness in its ground-plan would have made it a masterpiece; for the language and the fancy with which it is set forth are beautiful and vigorous. Take these lines as a last quotation:

"To-morrow? Ay, to-morrow thou shalt buy them.
To-morrow, tell the Princess I will love her;
To-morrow, tell the King I'll banquet him;
To-morrow, Shadow, will I give thee gold;
To-morrow pride goes bare, and lust a-cold;
To-morrow will the rich man feel the poor,
And vice to-morrow virtue will adore;
To-morrow beggars shall be crowned kings;
This No-time, morrow's time, no sweetness sings.
I pray thee hence; bear that to Agripyne."

This is Andelocia's exclamation at a chance mention by Shadow of "to-morrow." Is it not the comic counterpart of Macbeth's famous apostrophe?

It is not very easy to treat of Dekker's most considerable achievement, 'The Honest Whore,' two comedies connected by a common title and a common list of persons, without following in the steps of Hazlitt. Hazlitt has expressed his strong admiration of these fine plays in a panegyric marked by as much warmth of feeling as acuteness of perception. He is particularly happy in his characterisation of Dekker's style by a metaphor from painting: "There is the least colour possible used; the pencil drags; the canvas is almost seen through: but then, what precision of outline, what truth and purity of tone, what firmness of hand, what marking of character!" Indeed, in 'The Honest Whore' Dekker has managed to condense all the tenderness, geniality, truth to nature and vivid humanity, which we find in a less degree throughout his works. His power of copying from the life after the patient manner of the Dutch masters, is here not displayed in single scenes, but in whole characters. Very rarely has the heartless spendthrift—heartless because he is utterly thoughtless and selfish, rather than because he is cruel or reflective—been more livingly portrayed than in Matheo, who seduces Bellafront, marries her, robs her, ill-treats her, and seeks to drive her to the streets with equal imperturbability and swaggering nonchalance. The same minute care is bestowed upon the portrait of Orlando Friscobaldo, Bellafront's father, who hides his tender concern for his lost daughter beneath a rough exterior of seeming indifference. After the long colloquy between him and Hipolito (Part II. Act i. Sc. 2) the piteous exclamation with which he breaks silence when left alone, 'Las, my girl, art thou poor? has in it, like Webster's famous Cover her face: my eyes dazzle: she died young, and Tourneur's no less masterly

Mother, come from that poisonous woman there, an energy of simple nature, which proves that in the age of Elizabeth our dramatists had the gift of clairvoyance into the working of the heart. Bellafront herself is one of Dekker's highly-finished portraits, whether we consider her in the heyday of her early wantonness or in the cold gray shadow of neglected wifedom. The remaining characters are not distinguished by the same mastery. Hipolito is a cold-blooded moralist in the first part and a cold-blooded libertine in the second; but in both capacities he comes before us as an artificial prig. His very love-lunes (Part I. Act iv. Sc. 1) over the picture of Infelice are pedantic, and will bear no comparison with the companion scene in Tourneur's 'Revenger's Tragedy,' where Vendice moralizes over the skull of his dead mistress. Candido, the patient man, is a mere outline, humorous enough, however, and capable of being well filled in by a lively comic actor. It must not be forgotten, however, that Dekker has put into his mouth some of the sweetest lines of which our dramatic literature can boast:—

"The best of men
That e'er wore earth about him was a sufferer,
A soft, meek, patient, humble, tranquil spirit,
The first true gentleman that ever breathed."

In classifying the numerous comedies of the Elizabethan age we may discriminate several different species. First comes the comedy of pure fancy, in which Shakspeare stands almost alone, and near him Fletcher; next the Spanish comedy of mirth and movement, in which Fletcher excels; next the comedy of cuckoldom, whereof Chapman, Dekker, and Middleton are masters; then the Latin comedy, which derives its plot and style of treatment from Plautus, or Terence; then the comedy of swindling, in which Ben Jonson by right of 'Volpone' and the 'Alchemist' and the 'Staple of News' stands foremost; then the screaming farce, of which 'Gammer Gurton's Needle' and 'Bartholomew Fair' are good examples; and, lastly, the comedy of moral purpose. Massinger may be styled the prince of this last species; but Dekker's 'Honest Whore,' by reason of its earnest pleadings against vice, its tender sympathy for repentant frailty, and its firm belief in the restitution of a soul to virtue from the depth of disgrace, deserves to rank in this, the smallest class of English comedies. At the same time it is as bright a play of mere intrigue and movement as any which proceeded from the pens of Chapman, Heywood, Marston, Middleton, and Rowley, and the rest of Dekker's mates.

Dekker's masterpieces were 'Old Fortunatus,' 'The Honest Whore,' 'The Shoemaker's Holiday.' Next to these, as containing most of his specific quality, comes, in my opinion, 'The Wonder of a Kingdom.' But some of his best work is to be found in his contributions to 'The Virgin Martyr,' 'Patient Grissil,' and 'The Witch of Edmonton.' Exquisite touches survive all the mutilations of 'Sir Thomas Wyatt'—as, for instance, in these lines:

"An innocent to die, what is it less
But to add angels to heaven's happiness?"

And even in the comedies of intrigue, some passages of poetry like the following from 'Westward Ho!'

"Go, let Music
Charm with her excellent voice an awful silence
Through all this building, that her sphyry soul
May, on the wings of air, in thousand forms
Invisibly fly, yet be enjoyed;"—

reveal the master's hand.

We leave him with a keen sense of what our literature has lost by the necessities which forced a man of genius so rare and pure, to lead a dog's life in the slums of London, and to write when he was scarce past fifty: "I have been a priest in Apollo's Temple many years; my voice is decaying with my age; yet, yours being clear and above mine, shall much honour me if you but listen to my old tunes. Are they ill-set? Pardon them. Well? Then receive them."

J. A. SYMONDS.

Giraldi Cambrensis Opera. Edited by J. S. Brewer, M.A. Vol. IV. (London, 1873.)

WITH this volume, containing the 'Speculum Ecclesiae' and the treatise 'De Vita Galfridi Archiepiscopi Eboracensis,' the labours of Mr. Brewer, as joint editor of Giraldus, for the Master of the Rolls' series, are concluded, the remaining volumes, of which the fifth and sixth have already appeared, being entrusted to Mr. Dimock. Pending the completion of the work, when we may have some general remarks to offer on the author and his writings, the 'Speculum Ecclesiae,' both from the interest of its subject and from its being now for the first time printed, seems entitled to a separate notice. This treatise shares the misfortune of several other of the author's works in being necessarily edited from a single manuscript, no other copy of it than that now in the Cottonian Library being known to exist. Still more unfortunately, this unique copy has not only lost several chapters (the titles of which, however, have been preserved), but has suffered severely from the fire which proved fatal to so many valuable manuscripts of the same collection, and the effects of which, in the present instance, are only too plainly visible in the numerous *lacunae* which tantalize the reader. Apart too from the charred and mutilated state of the manuscript, the errors of an illiterate scribe and the often intricate style of the author have combined to render the task of editing peculiarly difficult. Mr. Brewer therefore deserves great credit for the general accuracy and skill shown in his edition, no less than for the admirable preface which accompanies it. At the same time we are bound to add that the text is disfigured by not a few errors, which, whether they proceed from the editor or the printer (and many can only be attributed to a careless collation of the copy with the original), ought not to be found in the volumes of a standard series such as the 'Chronicles and Memorials' profess to be. Ordinary care, for instance, would have rendered impossible, as it seems to us, such a misreading as "*idem clericis tanto conamine presbyteri semper et praeeminere nituntur*" (p. 83), where the real subject is "*idem sc. monachi*," and *presbyteri* is as plainly excluded by the argument as *praeferri* may be read in the manuscript. The original scribe, too, has enough faults of his own without being

made responsible for such blunders as "super corpulentiae priori" (p. 107) for "corpulentia priore;" "totis indulgentes studiis et laborant" (p. 246) for "indulgent;" "per diligentiam inquisitionem" (p. 251) for "diligentem;" and others of a similar kind.

But it is time for us to turn to the work itself. 'The Mirror of the Church,' in spite of its comprehensive title, is little more than a vigorous invective against the monastic orders, which is prolonged through three of the four books, or "Distinctiones," into which the work is divided. The fourth book is of a different character, consisting chiefly of remarks upon the condition of the Church and Court of Rome, with a description of the ecclesiastical buildings of the city. The whole is, or rather was, preceded by a Prooemium, which, to judge from the few remaining fragments, criticised severely the system of education pursued in the Universities, the evils of which Giraldus had already, in the 'Gemma Ecclesiastica,' bitterly deplored. The interest and value of the work, as in the case of the equally remarkable treatise just cited, are materially increased by the numerous anecdotes with which the author enforces his arguments, and which give a vivid, if one-sided, picture of the monastic life and character at the beginning of the thirteenth century. Mr. Brewer looks with suspicion on many of these stories, as fictitious or at least grossly exaggerated. That this is the case is not improbable; but at the same time it should be remembered that, incredible as some of them appear, they are but illustrations of a state of corruption in the monastic orders which undeniably existed, and the evidence of which is to be found not only in the pages of satirists such as Giraldus, Map, Wreker, and their successors, but in the confessions of monkish writers themselves and in the formal records of chapters and councils. Nor are we inclined, with Mr. Brewer, to question the earnestness of the author's satire. That he was not merely a satirist, but where he had the opportunity a practical reformer, he had already shown in his own archdeaconry; and if he lashes monastic abuses with an unsparing hand, he does not fail to suggest means for their remedy, nor again does he hesitate to give praise where it is due, even to the hated Cistercians. Prejudiced and intemperate as he certainly shows himself to be, there occur also throughout the work passages revealing a passionate yearning for reform, and for a return to primitive strictness and simplicity, which forbid us to doubt the sincerity of his convictions, however much we may blame the virulence of his language.

Of the three chief monastic orders then established in England,—the Benedictines, Cluniacs, and Cistercians,—the first-named are quickly disposed of, escaping with little more than a general censure on their pride and luxury. The latter vice is illustrated by a graphic account (p. 39; see also "De rebus a se gestis," ii. 5) of two dinners at St. Augustine's, Canterbury, one of which consisted of no less than sixteen courses (the king, as we learn from another anecdote, being content with three), while at the other such was the quantity of choice wines and other liquors, that no room was found for

beer, though, as Giraldus remarks, that of Kent was the best in England. Of the Cluniacs he has more to say. What he especially censures in them is the practice, not however confined to their order, of establishing "cells" at a distance from their monasteries, to which monks were sent, either singly or in small numbers under a prior, for the purpose of managing the detached property of the fraternity. The evils resulting from this system are vividly depicted by Giraldus. Freed from the wholesome restraint of the parent house, the tenants of these cells paid slight attention either to the letter or the spirit of the rules of their order. "Regardless," to use the words of Mr. Brewer, "of their vows and the sanctity of their profession, they gave themselves up to the pleasures and pursuits of a country life without restraint; too often indulging the gratification of their appetites, to the scandal of the order of which they were members." To be sent to a cell (Giraldus says, "ut ibi de caetero bestialiter vivant") no less than to prevent being recalled when there, was the great desire of the lazy and dissolute, and the easiest way of effecting this object was by bribing, too often with the proceeds of peculation, the abbot or those by whom he might be influenced. Among other stories of profligacy and intrigue we read (p. 33) of the prior of a cell on the Welsh border, who, having purchased his office for life, confidently handed over the attesting deeds, which he had been careful to secure, to the safe keeping of his friend the cellarer. But the cellarer had command of money, and "more monachorum officii illius" was quite ready to use it for his own advantage. As the abbot was equally ready to double his profits, the unlucky prior suddenly found himself supplanted, and that by the very man who alone had evidence to prove his superior title,—evidence which, it is needless to say, was not forthcoming.

But it was to the Cistercians that Giraldus, like his friend Walter Map, was most bitterly hostile, going so far indeed as to add to his daily litany the prayer, "a monachorum malitia, maxime vero Cisterciensium, libera nos, Domine" (p. 160). Richard I. (if we are to believe the story told of him p. 54) justly appreciated the besetting sin of this order, when he said he had married his youngest daughter Avarice to them, as he had married Pride to the Templars, and Luxury to the Benedictines. Founded at the end of the eleventh century, by a few earnest men who were scandalized at the prevailing laxity of monastic discipline, the Cistercians soon became by common consent the "ordo ordinum," whose austerity, devotion, and industry put their luxurious elder brethren to shame. The favour with which they were regarded on this account is shown by the fact that at the General Chapter of 1151, the number of their houses already exceeded five hundred, while this country alone, before the end of the century, contained upwards of one hundred and twenty separate foundations. When, however, the first enthusiasm had died away, the Cistercians, though still in a great measure free from the grosser vices of the older orders, became especially notorious for greed and rapacity. According to Giraldus (p. 120), this "pestiferum cupiditatis vitium"

originated in the pardonable wish to maintain their reputation for hospitality, for the exercise of which the product of their labour did not suffice. From whatever cause it sprang, the inordinate desire for wealth had a ruinous effect on the character of the new order. To enrich their houses they not only engaged in secular pursuits, which, even if honestly carried on, were inconsistent with their profession, but added to their possessions by every species of fraud and violence, by working on the superstitious fears of the dying, by appropriating tithes and ploughing up churchyards. Want of space precludes us from dwelling upon the many anecdotes by which these charges are supported. Some of them are more calculated to excite amusement than indignation or disgust: such as the account of the drinking-bout between Henry II. (not Henry I., as printed in the Preface) and the abbot; or the visits interchanged between Walter Map and his Cistercian neighbour, with the advice each gave the other when he supposed, or feigned to suppose, him to be dying. Others reveal greater depravity. To obtain possession of coveted lands, we have in one case (p. 152) a rich monastery shamefully robbing a poor nunnery; in another (p. 226) the monks extend their boundaries by carefully transplanting during the night a tree which served as a landmark; in a third (p. 203) a certain Gilbert is made drunk by the Abbot of Dore, and his seal stolen and affixed to a grant which, when disputed, the judges are bribed to maintain.

Not the least curious story, as illustrating a strange superstition, is that told (p. 201) of William de Ypre, Earl of Kent, in the reign of King Stephen. In his old age, this "maximus in regno mali machinator" becoming alarmed about his soul, consulted monks of different orders upon the best means of ensuring its salvation. Among these were some Cistercians, who hastened (prosilientes) to relieve his anxiety, offering to take upon themselves the whole burden of his sins if accompanied by the grant of the manor of Boxley, wherewith to found a house of their order. The penitent naturally closed with so good a bargain, and "quatinus promissi securior existeret" *blew his sins through a hollow reed into the mouths of his scapegoats!* With respect to this story it should be observed that other accounts, while still making William de Ypre the founder of the abbey, state that the grant of the manor was made by Richard I. It is possible, however, that this grant was merely a confirmation.

Some of the most scandalous tales are told in connection with the well-known custom of persons at the point of death assuming the cowl in order to share in the spiritual privileges of the religious profession. This indulgence, Giraldus affirms, was reserved for those who could pay for it, "quia pauperes non respiciunt;" and no promises, threats, or intrigues were spared by the monks to induce a sick man, by whose will they might profit, to join their fraternity. Even women from such motives were subjected to the tonsure (pp. 179, 200), a scandal which gives occasion to the author to ask how the monks would manage, supposing such a "monacha" should recover, seeing that, as an admitted member of the house, "in refectorio cum fratribus refici, et inter

eosdem in dormitorio cubiculum habere deberet"! One way of escaping from such an awkward dilemma is suggested by an almost incredible story (p. 241), which will at once remind the reader of a well-known scene in *Ivanhoe*. A rich knight of Leicestershire fell ill, and, despairing of recovery, caused himself to be carried to a neighbouring abbey, of which he had been through life the patron and benefactor. He there assembled his friends and made his will, leaving a large sum of money, together with other property, to the house within whose walls he had elected to die. As it happened, however, he began to recover. Hereupon the monks, feigning satisfaction at the happy change, secretly resolved to poison or smother him, in order to ensure themselves against all risk of losing their expected inheritance. Warned, however, of the plot in time by one of their number, in whom gratitude was stronger than avarice, he found means to summon his friends to his aid on the evening of the night fixed for the crime; but even then it was not without resistance and bloodshed that the baffled monks allowed him to depart. Such is the picture drawn by Giraldus of monkish morality; and if among the stories we have cited there are none which illustrate the special vice of incontinence, the omission arises by no means from a lack of examples. That the picture is a dark one, must be confessed; but dark as it is, the author, both in his eulogy of the orders of Grammont and the Chartreuse, and in many scattered passages of his work, permits us to obtain glimpses of that brighter side of monasticism which is the pleasanter one to contemplate. That there was a brighter side, and that civilisation and morality have benefited more by what was good than they can ever have suffered from what was evil in the monastic system, is nowhere more ably and eloquently insisted upon than in the Preface to the present volume; and although Mr. Brewer uses some arguments which may be proved, as we believe, fallacious, and occasionally indulges in somewhat extravagant language, there are few who will not acknowledge that his view is substantially correct. But into this question we have no time to enter, and for the same reason we must pass over both the remaining book of the '*Speculum Ecclesiae*,' and the treatise '*De Vita Galfridi*' which follows it. What we have already said, however, will be enough to show that the present volume of Giraldus contains one of the most interesting, if not one of the most valuable of the works of that author. That it has so long remained unprinted can only be attributed to accident, or the mutilated condition of the manuscript in which it is preserved.

G. F. WARNER.

Documents inédits sur l'Histoire du Languedoc et de la Rochelle après la St. Barthélemy (1572 à 1574): Lettres extraites des Manuscrits de la Bibliothèque Impériale de St. Pétersbourg. Par M. Jean Louchitzki. 72 pp. 8vo. (Paris: Sandoz & Fischbacher, 1873.)

WAS the Massacre of Saint Bartholomew a premeditated crime, prepared at leisure with infernal dissimulation, or are we to see in it

a sudden, unexpected, so to speak, inevitable explosion of political and religious animosities? Neither one nor the other, if we may believe the most recent historians of this ill-omened epoch.

The question of premeditation is decided so far as Charles IX. is concerned. The sincerity of the feelings of confidence and admiration which he professed for Coligny is no longer disputed; and if, at the last moment, he allowed a consent to the massacre to be wrung from him, which has earned the maledictions of posterity, he must at least be acquitted from the charge of hypocrisy that has so long helped still further to blacken his memory.

It is not so easy to acquit his mother. There can be no doubt that the idea of ridding herself in one day, at a single blow, by a general massacre, of all the Huguenot chiefs, had frequently crossed the mind of this woman without conscience and without honour. But there is no proof of her having laid a snare for Coligny and the King of Béarn; and it is more probable that, like a true Italian, she wished to keep a door open upon either side, and remained for a long time in a state of hesitation, reserving to herself the right of joining the Huguenots, or effecting their destruction, according to circumstances. Only at the last moment, so far as appears, did she resolve upon the latter alternative.

These suppositions are confirmed by the newly published documents for which we are indebted to M. Jean Louchitzki, a Russian writer, who has extracted them from the MSS. of the Imperial Library at St. Petersburg; and, after communicating them to the *Bulletin de la Société de l'Histoire du Protestantisme français*, has now published them in a separate pamphlet. They consist of letters from some of the commandants and governors of provinces, addressed to the King, the Duc d'Anjou, and the Queen-mother, and all bear witness to the unprepared state in which the government was found at the moment of action. If the Saint Barthélemy had been carefully planned beforehand, some measures would certainly have been taken to guard against the reaction, and to repress the inevitable revolt of those provinces in which the Huguenots were most numerous; but nothing of the kind had been done.

In his first part, M. Louchitzki gives fifteen letters of Villars and four of Damville. Villars (Honorat de Savoie, Marquis de Villars, Count de Tende) had received the post of Admiral of France, left vacant by the death of Coligny; he served the Court with zeal and intelligence, and was charged with the mission of repressing the revolt of Upper Languedoc, Rouergue, and Quercy. The correspondence shows him to have been entirely without means; it is true that, as he was allowed to levy money, he succeeded in procuring soldiers, but the Government alone could provide him with cannon, of which he would want many, to reduce towns like Montauban, St. Antonin, Milhau. He applies for them to the King, to the Duke of Anjou, and it appears that there is great difficulty in procuring them. "J'ai grande faute d'artillerie sans laquelle on ne les peut guères offenser. Il y a six

canons à Bourdeaux, dont l'un est esvantré; les autres sont mal montés et quasi point de munitions." (To the King; Agen, 22 Oct. 1572.) With these he might succeed in recapturing some châteaux, but to attack the towns, and especially Montauban, many more would be wanted, and "les affaires vont à longueur."

Villars' cousin, Damville, who afterwards became Duke of Montmorency, through the death of his elder brother, was in command in Lower Languedoc, and was equally ill-provided. He also asks for cannon, and expects some from Lyons and from Narbonne; but the artillery of Lyons does not arrive, and that of Narbonne is in such a bad condition that tedious repairs have to be executed before it can be used; meanwhile he is unable to attack Nîmes. (Letter to the Duke of Anjou; Lunel, 24th January, 1573.) All these nineteen letters testify to the destitute state of the provincial governors, and to the inactivity or impotence of the Government in coming to their assistance.

The second part of the pamphlet contains twelve letters; one from Villars, eight from Biron (Armand de Gontaut, Baron de Biron, grandmaster of artillery), and three from the Duc de Montpensier. All relate to the unsuccessful siege of La Rochelle. Biron had been appointed Governor of the town by the King, but the inhabitants refused to admit him. The Court ordered him to begin the siege without waiting for the Duke of Anjou, who was to take the command; but Biron, like Villars and Damville, was in want of almost everything: his troops were insufficient, yet he does not know how to maintain even the few he has, and he also complains with great energy of the extreme insubordination of a part of his forces.

Two other letters from Biron to the King (April 24 and 26-7, 1574) form the third part of M. Louchitzki's publication. As their date shows, they refer to incidents occurring a little later. The siege of La Rochelle had been raised—peace signed before the departure of the Duke of Anjou for Poland. In February 1574 war had broken out again. The heroic La Noue commanded at La Rochelle, and Biron received orders to enter into negotiations with him. In these two letters he gives an account of the negotiations, which did not come to an immediate result, but, after the death of Charles IX. (May 30), were terminated by a truce. They are documents of great interest.

M. Louchitzki has done a real service to the history of France in publishing this collection; the letters throw great light upon the situation of the Government of Charles IX., and the state of things in the south of France after the massacre of St. Bartholomew, and they will have to be consulted by everyone who wishes to write the history of this gloomy period in detail.

ETIENNE COQUEREL.

The Wild North Land: being the Story of a Winter Journey with Dogs across Northern North America. By Captain W. F. Butler. (Sampson Low & Co.)

EVERYONE who read the *Great Lone Land* will welcome another book of travel by the

same author, and will be ready again to follow Captain Butler and his train of dogs, with the gallant Esquimaux, *Cerf Vola*, at their head, in an arduous journey across Northern America. The track he followed was no new one, and the difficulties and hardships he experienced by the way have been encountered and overcome by hundreds of bold and enduring men before him—the traders of the Hudson's Bay and North-west Fur Companies, the pioneers of the Northern continent—and to their merits he pays full and generous tribute. But in spite of this want of novelty, Captain Butler succeeds in rendering his narrative extremely interesting and attractive by his wonderful power of description, enabling the reader to realise very vividly the varied features of the magnificent scenery through which he passed, the incidents of the journey, and the many new conditions of life in the Northern wilds, which strike so strangely on the mind of one fresh from a more complicated and artificial mode of existence. All these are portrayed with such truth and force, that the heart of the old traveller in that glorious country will leap within him as he lives over again in these pages the life of bygone days.

The least pleasing portion of the book are certain passages wherein the author criticises, in a somewhat flippant way, various public affairs, the commercial spirit of the age, and the degeneracy of modern travellers. That the race of the great travellers of old at any rate is not extinct, and their successors not mere "carpet knights," is sufficiently proved by Captain Butler's own career, and that of many other gallant spirits at this moment manfully at work exploring the unknown in distant lands. The illustrations are unusually good, with the exception of the map, which is so woefully meagre that the author's movements can only be followed very imperfectly, in spite of the red line which marks his route. The names of many most important places are entirely omitted, and the only new position laid down is that of *Cerf Vola's* birthplace. This wild North Land, of which Captain Butler writes, has a strange fascination about it, so that those who have once come under its charm seem to bear with them ever after a restless longing to visit again its vast prairies, its silent forests, and its snow-clad mountains, in spite of the toil and hardship and privation with which life in such a region is necessarily seasoned—sometimes so painfully. Here we have Captain Butler but just returned to England from a winter journey to the Rocky Mountains, after a brief fretful sojourn of a few months at home, eagerly setting out again on a long weary tramp of above a thousand miles through the snows of the same wild region. It was not merely the traveller's sense of unrest to which he confesses in the quotation on the title-page (and which has now carried him to Ashanti), which compelled him, but the singular attractions of that magnificent country, which drew his footsteps away to it once more.

One of the most striking and impressive of the new sensations experienced by the traveller in North-west America, and so picturesquely described by Captain Butler, is the sense of vastness and space, and of the huge

proportions of the land—in one part prairies over which a rider can steer for months without approaching the dim verge of the ever-shifting horizon; in another, forests "where sombre pines darken a region half as large as Europe;" in another, huge mountain ranges, "rent by rivers, ice-topped, glacier-seared, impassable." Then there is the absence of all boundaries, the freedom of marching on and on without fence or limit, with no one to say nay or interfere; and most awesome of all, the sense of solitude; when day after day, perhaps week after week, flits by without the sight of a single human being, or human habitation, or sign of man's presence to relieve the intense loneliness. In the glad summer-time this lack of man's presence is rendered less oppressive by the sounds of nature; it is

"a land echoing with the voices of birds, the ripple of running water, the mournful music of the waving pine-branch."

But in winter it becomes

"a land of silence; hushed to its inmost depths by the weight of ice, the thick-falling snow, the intense rigour of a merciless cold, its great rivers glimmering in the moonlight wrapped in their shrouds of ice, its still forests rising weird and spectral against the aurora-lighted horizon, its notes of bird or brook hushed as if in death, its nights so still that the moving streamers across the Northern skies seem to carry to the ear a sense of sound, so motionless around, above, below, lies all other visible nature . . . the land of stillness."

Starting from Fort Garry, on the Red River, in the beginning of October, Captain Butler travelled westward as far as the Forks of the Saskatchewan, where he spent the early months of winter in a log-hut awaiting the arrival of the "Winter Packet," with which he travelled as far as Fort Dunvegan, on Peace River. The "Winter Packet" is a sleigh, drawn by dogs, the animal post which once a year carries letters from Fort Garry to the chief trading posts of the Hudson's Bay Company; by the Saskatchewan Great Slave Lake, and the Athabasca, to the shores of the Arctic Ocean, a distance of nearly 3,000 miles. From Fort Dunvegan the author made his way across the Rocky Mountains, with a half-breed and two miners as his companions, through the huge cleft in the chain by which the Peace River has forced its way from the west, to the mining camp of Germansen, on the Findlay River, in Northern British Columbia; thence southward to the Fraser River, and so forwards to Victoria, in Vancouver Island. The journey, as far as Dunvegan, consisted of the ordinary routine of winter travel in the North-west; long marches on snowshoes of from twelve to sixteen hours, and from twenty to fifty miles at a stretch, sometimes when agonised and half-disabled by the terrible "mal de raquette," or snowshoe lameness; intense paralysing cold, often almost unendurable, when a bitter north wind blows untempered over a level shelterless expanse right in the teeth of the hapless traveller; the evening camp "sub Jove frigido," with the thermometer from 20 to 30 degrees below zero, under the lee of some friendly thicket; or, when less fortunate, on some plain bleak and bare, where as far as the eye can reach there is nothing but

hard drifted snow, and a few scant willow-bushes alone lift up their bare leafless twigs in mockery of shelter. As night advances still greater cold—"the frost comes out of the cold grey sky with still, silent rigour," so that just as the "dawn is stealing over the eastern pine-tops the thermometer may be down well into the forties"—

"You are tired by a thirty-mile march on snowshoes; you have lain down with stiffened limbs and blistered feet, and sleep comes to you by the mere force of your fatigue; but never goes the consciousness of cold from your waking brain, and as you lie with crossed arms and up-gathered knees beneath your buffalo-robe you welcome as a benefactor any short-haired shivering dog who may be forced from his lair in the snow to seek a few hours' sleep upon the outside of your blankets."

In this manner, travelling for the last 300 miles chiefly upon the frozen river, Fort Dunvegan was reached on the 1st of April. By this time there were signs of coming spring, and it became necessary to travel by moonlight, when the failing ice was strengthened by night-frost. Before long the dogsleights were finally abandoned for horses, which carried them to the foot of the Rocky Mountains.

The real difficulties of the journey now commenced. The great mountain chain had to be passed as soon as the ice broke up, by ascending in a canoe the Peace River, which cleaves its way through this great barrier by a mighty chasm, "whose steep cliffs frown down on the black water through 6,000 feet of dizzy verge." The noble river flows along on its journey of 2,000 miles to the sea in a broad powerful stream of 250 to 300 yards in width; and Captain Butler declares that the scenery of the Peace River Pass, with the great river flowing tranquilly through a stupendous mountain range, whose snowy peaks rise to a height of 10,000 feet above the water, possesses a singular beauty and grandeur unequalled by all the glories of Mount Shasta or Yosemite.

The work of forcing the canoe by pole and paddle, or hauling it by ropes from a rocky and precipitous shore against a current daily becoming more powerful by the inpour of melted snows, and down which crashed great blocks of ice, was one of extreme toil and danger. The difficulties and disasters which the party encountered reached their climax in the Black Cañon of the Ominica River; their canoe was swept away, and they were twice carried back far away down stream by the boiling torrent, losing all the ground won by infinite toil and at the peril of their lives. The story of these adventures, and how all obstacles were eventually overcome, and the mining camp at Germansen reached in safety at last, on the 20th of May, is told with great spirit and graphic power; and it would be unfair to detract from the pleasure the reader will find in perusing it by giving extracts here. The remainder of the journey was comparatively easy, and the account of it, and the various digressions in which the author indulges, afford no matter of special interest; but an appendix is devoted to the discussion of a question of considerable practical importance. In it the writer endeavours to show that the Peace River Pass offers a

better route for the Canadian Pacific Railroad than the one by Tête Jaune Cache, which has been adopted by the Dominion Government. It has been fully established that a railway can be carried across the Rocky Mountains into British Columbia without serious difficulty by these two passes, and by these two passes only. In each case the line would traverse the Fertile Belt of the Saskatchewan, on the eastern side of the mountains; and although Captain Butler is certainly correct in his statement that the road, as at present laid down, runs too far south, through some barren tracts of the Eagle Hills and South Saskatchewan, this might easily be obviated by carrying it north of the northern branch of the Saskatchewan, through the very centre of the Fertile Zone. The only point of real importance is with regard to the country west of the Rocky Mountains. From the western extremity of which of these two passes can a railway be carried by the shortest and easiest route through this rugged and mountainous land to a satisfactory harbour on the Pacific coast? Captain Butler states that at the western extremity of the Peace River Pass the line would enter upon an undulating plateau, which extends to the Coast Range of Mountains, and offers no serious impediment to the construction of a railroad. Through the Coast Range there is a practicable way to Dean's Inlet, or that of Bentinck Arm. But both these lie too far north—are too distant from the coal-fields of Nanaimo and from Vancouver Island. Neither of them is a satisfactory harbour, fitted to be the terminal port of a great interoceanic railway; the latter especially, according to the report of Captain Palmer, who examined it, being destitute of good shelter, good anchorage, and a good landing-place. The Tête Jaune Pass lies 200 miles further south than that by Peace River, and therefore in a more direct line between the Red River Settlement, through which the railway must necessarily pass, and the magnificent harbours of Southern British Columbia and Vancouver Island. The late Mr. Waddington, who devoted many years to the investigation of this subject, and the personal exploration of a route through British Columbia, seems to have proved very satisfactorily that the only practicable route across the colony to a good terminal port on the Pacific is by the Chilcotin Plains, and down the valley of the Homathco River, through the Cascade Range, to the magnificent harbour of Bute Inlet, opposite Vancouver Island, and near the coal-mines of Nanaimo.

From the Tête Jaune Pass to the Chilcotin Plains the railway might be carried either by the valley of the Upper Fraser; or down the North Thompson River, and thence along the Clearwater or Bonaparte Valleys.

The way by Peace River, and that by Tête Jaune Pass, have both been thoroughly explored by surveying parties, under the able direction of Mr. Sandford Fleming, the engineer of the Canadian Government, who will thus be furnished with ample data to guide them in the selection of the best route for the Canadian Pacific Railway.

W. B. CHEADLE.

Ivan de Biron; or, the Russian Court in the Middle of the Last Century. By the Author of *Friends in Council*, &c. Three vols. (London: W. Isbister & Co., 1874.)

Phineas Redux. By Anthony Trollope. Two vols. (London: Chapman & Hall.)

IN *Ivan de Biron*, as in most historical novels, we have two plots developed side by side, the one consisting mainly of fact, the other wholly of fiction: in this case the facts are decidedly the most interesting ingredient. The hero is a nephew and private secretary of the Duke of Courland, favourite of the Empress Anne, by whose will he was appointed regent during the minority of Ivan III. The narrative opens with his assumption of the office upon his mistress's death in 1740, and a sketch of his temporary ally and real rival, Marshal Münnich. The revolution by which Biron was overthrown and the regency transferred to the mother of the infant prince was considered remarkable even in Russian history—where almost every possible variety of revolution might find a precedent—for the disproportion between the means employed and the results effected, the strength of the power upset and the reckless levity with which the successful attack was planned and executed. The author follows Manstein's memoirs for the details of the plot and its execution, but improves upon his authority a little by making a gipsy's warning to the Duke, to "Beware of the night," the motive for his abrupt enquiry whether Münnich had ever conducted any great enterprise by night, as they were dining together on the eve of the conspiracy. The Marshal's self-command, though the question seemed to imply that his plot was detected, was such as to reassure Biron till, a few hours later, he found himself a prisoner, travelling to Siberia with the last batch of exiles condemned by himself. Ivan, the nephew, accompanies him, and takes the opportunity of recommending himself to the Princess Serbatoff, whom he has hitherto adored at a respectful distance, and now meets on a common level of misfortune. While the young people are philandering, another revolution was being prepared at St. Petersburg, of which the history is even more perplexing than that of its predecessor, so that we should have been grateful for a hypothetical account from Sir Arthur Helps of what went on behind the scenes, to prepare the way for it. Occurrences which fairly puzzle contemporaries, and *à fortiori* historians who are not contemporary, are the lawful prize of the historical novelist who can invent an explanation; for if the theory is moderately probable, there is no saying but what it may be true, while in any case a theory is *ben trovato* that arranges the puzzling facts in a portable shape. But the author misses his opportunity, and only incidentally mentions that Marshal Münnich had in his turn fallen into disgrace when Ivan de Biron is, by rare favour, recalled from Siberia, and at liberty to seek his fortune again at court. The Duchess-regent Anne and her young husband, the Duke of Brunswick, though neither able nor particularly popular (except so far as the exile of Biron gave them a claim on his innumerable enemies), found themselves strong enough, within a few months, to set

aside the Marshal, to whom their accession to power was owing. Biron was arrested in November 1740, and in March 1741 Münnich was deprived of his charges and banished from court. The army might have been expected to resist this affront to a victorious leader, and the revolution which shortly afterwards placed Elizabeth (the daughter, of questionable legitimacy, of Peter the Great and Catherine) upon the throne was mainly conducted by the common soldiers, with whom her easy manners and morals were a source of popularity. The unintelligible part of the transaction is that Marshal Münnich should have succumbed to the regent and Ostermann (a statesman of considerable ability, chiefly evidenced by a habit of taking to his bed whenever a revolution was expected) without making a struggle in favour of the Princess Elizabeth; and that Elizabeth, when the infant Ivan and his parents were secured, so far from taking the Marshal into favour, though the accusation against him (drawn up, it is true, at random, and signed by himself without reading, but still probably corresponding roughly to the suspicions entertained by his enemies) was to the effect that his intrigues against Biron were conducted in the name of Elizabeth, and for her advantage—that Elizabeth in spite of this should have allowed him to proceed to Siberia, while Biron's sentence was relaxed, we repeat, is so perplexing that we are a little aggrieved that the novelist, who might so easily have invented a few spare motives to fit the phenomena, has not thought it worth while to do so. The reason can scarcely have been that he was anxious not to depart too widely from his authorities; for in the second volume, when the hero is sent on a second trip to Siberia, for a supposed share in the Lapouchin plot, or intrigue, he goes out of his way to deprive Elizabeth of her one title of honour, the clemency which boasted that no political offenders suffered death in her reign, by asserting that the Countess, who was condemned to have her tongue cut out for speaking evil of her royal mistress's private life, died from the effects of the mutilation. Manstein mentions the sentence, with the addition of the knout and Siberia, and says nothing to intimate that the victim escaped the latter part of the penalty; and Levesque, who is almost a contemporary and must have conversed with eye-witnesses, expressly says that the same Countess Lapouchin, whose beauty had provoked Elizabeth's jealous rigour, reappeared at court eighteen years later in the following reign, still beautiful, and able to speak, though indistinctly. However, in *Ivan de Biron*, a visit to Siberia—which, as the author remarks, was only the recognised Russian way of "going out of office"—is not treated so much from the political side, in which case the political crisis between Mr. Gresham and Mr. Daubeny might seem tame by comparison, as from the domestic aspect, in which the reader is, indeed, still reminded of Mr. Trollope, but of Mr. Trollope illustrating another form of the immortal thesis that there are two sides to every question, and that there is so much to be said for each of them that it is really rather hard to tell them apart. In other words, Ivan de Biron is more or less in love with two ladies, and the

two ladies take it in turns to be more or less in love with him, and all three devote their energies, with quite arithmetical enthusiasm, to exhausting the number of combinations that shall mismatch the inclinations of all concerned at once. Their zeal is assisted by the shifting of the scene from St. Petersburg and Paris to Siberia and back, so as to multiply the combinations by an uncertain geographical factor, the result of which is to separate for the moment whichever couple seems to show a disposition to come prematurely to a final understanding. The motive of all these complications is similar to that of the same author's tragedy, *Ouida the Serf*. Two women—one noble, the other plebeian—love the same man, sink their rivalry out of pure disinterested affection, and conspire together to make its object happy in what they consider the best way, without reflecting upon the difficulty of making a third person happy in any way but his own, even though that be bad. In *Ivan de Biron* the hero loves the Princess Marie, who determines to educate the gipsy, Azra, so as to be a fitting bride for him in her stead. Ivan succeeds in transferring his affections as commanded; but by the time he has done so, Azra has grown fond of the stage, and no longer cares for him; he no longer cares for the princess, who is more in love with him than ever, and therefore will have nothing to say to him when they meet a second time in Siberia, and he would be very glad to be consoled for Azra's rejection. Again they return from Siberia, and it is Azra this time who, in conjunction with the Empress, endeavours to play the part of Providence to the coy pair: they strenuously refuse, still out of consideration for each other, to marry at the imperial bidding; but Azra having brought them together to listen to an undress rehearsal, in the hopes that pathetic music may melt their resolute indecision to agreement, they laugh so heartily together over the prosaic accessories to the tenor's declarations, as to come away excellent friends and engaged lovers. This is ingenious, but it must be confessed that the story lags a good deal towards the middle, and that the abrupt changes of mood ascribed to the actors are cursorily described and not at all accounted for. The book, as a whole, bears signs of hasty or careless composition; but few chapters are unrelieved by some sentence in the writer's characteristic manner, almost too mild to be called epigrammatic, and yet so acute that the absence of malice, which always makes acuteness seem to go further in proportion, appears in them as the result, more spontaneous than deliberate, of strong tolerance, not imperfect insight. A passing tribute must be paid to Kalynch, a sage Courlander, with an original theory of life, which possesses, in a remarkable degree, the two chief merits that can be desired in a theory on a subject too obscure to be theorised about profitably—namely, that of fitting most facts without any difficulty in its obvious sense, and that of being easily interpreted in senses that are not obvious to suit any possible vagaries of fact; but we should do injustice to its fine simplicity by an abridged statement shorn of illustrations.

It is to be feared that the friends of

Phineas Finn—when, a few years ago, sentence went forth that he should take a place under Government in Ireland and marry his first love, the Irish Rose—must have been nearly as much distressed as if the formula had been that which comes glibly, as a matter of course, to the pen of Manstein: "He had the knout, and was sent to Siberia." But even from Siberia exiles sometimes returned; and, though Rose has to be got rid of before Phineas can rise again upon the political horizon of Westminster, Mr. Trollope might possibly plead "killing no murder" in the case of characters who are never brought fairly on the stage themselves, but only hover behind the scenes as shadowy influences, to be invoked as the exigencies of the plot may require. The original Phineas, as we all know, was a clever young Irish M.P., chiefly remarkable for the *native* sincerity of his attachments to a succession of very eligible young ladies. We are not quite sure whether anyone making his acquaintance for the first time as a widower would acquire a very distinct idea of his personality; but the remedy for that is in the reader's hands, or rather in other two volumes, which rise up against the indolent amongst Mr. Trollope's admirers to point a moral lesson on the dangers of procrastination. Either *The Eustace Diamonds* or *Phineas Finn* the reader of *Phineas Redux* must really be acquainted with; and if anyone ventures to plead ignorance of both, we see no help for him but to make up for lost time, and begin meekly at the beginning of the *Last Chronicles of Barsest*. On his return to public life (by a contested election, the other candidate being unseated for bribery), he, of course, renews his acquaintance with Violet Chiltern, whose husband has found his vocation in life, and is the ideal M.F.; so much so that, when riding home with a young lady in whom he is interested, after a run in which he has copiously anathematised her beloved, he enquires whether the affair is really to come off; she thinks not. "I am sorry to hear that," said Lord Chiltern. "Why?" enquired Adelaide. "Because I thought, if you were engaged, you might be able to persuade him not to ride so forward!" Mr. Kennedy has gone mad with solitude, jealousy, and ill-temper—a result which his age and religion make more probable than the similar catastrophe in *He Knew He was Right*. Finn, partly at his suggestion, goes to see him before renewing his acquaintance with Lady Laura, who has also rather lost her head, and makes embarrassing declarations of her regard for Phineas. The scenes with Lady Laura, in fact, suggest a slight doubt—not anything so presumptuous as a criticism—as to the dramatic accuracy of Mr. Trollope's presentation of feminine emotion. He comments in another place, and with perfect truth, on the notable fact that, in the hunting-field or anywhere else, if a group of people are all talking at once, though the majority may be men, the sound that strikes the ear most forcibly will be a feminine treble. It might be said, perhaps, that a solitary bass voice will in the same way make itself heard above the shrill clatter of many maids and matrons: but our doubts refer to

the quality rather than the quantity of Lady Laura Kennedy's eloquence; it is not so much that she is too voluble, as that she is too articulate. Mr. Trollope is too generous to his ladies; he idealises them into a preternatural acuteness, by making them the mouthpiece of his own discernment, forgetting for the moment that, if they were really as discerning as their creator, they would not be the interesting but not conspicuously rational beings whose manners and customs he has studied with so much success. If they could explain in such neat sentences, indeed in whole paragraphs of coherent exposition, what is passing through their very becomingly illogical minds, their minds would be too analytically logical to be of the least use to the novelist, and he would have to fall back upon the other sex, the members of whom he does not credit with the same abnormal power of quantifying their own indecision, and distinguishing between the shades of unreason by which their conduct is determined. In a word, if everyone knew their own mind well enough to describe it, they would know it well enough for the practical purpose of acting upon it; and the reason that Mr. Trollope's young gentlemen and young ladies are more than commonly life-like is that they manifest a more than commonly perfect incapacity for performing that desirable feat: but the young gentlemen are, we venture to think, if anything, the more life-like of the two, because they describe their abortive attempts in that direction with less astonishing lucidity and detail. To take only one instance, Phineas, after his trial, is in a very natural and by no means rational frame of mind, of which he professes himself unable to give an intelligible account; the mood itself would be unintelligible if the subject of it could describe it while it lasted. The incidents in *Phineas Redux* are more exciting than usual. Mr. Kennedy shoots at Finn, and he is more or less libelled in the newspapers; his party is not kind to him, and as he has given up his place at a semi-official invitation he feels injured. Mr. Bonteen, who was nearly made Chancellor of the Exchequer by a fluke, is hostile to him, and there is a public quarrel (at the Century), immediately after which Mr. Bonteen is murdered. Phineas is apprehended on the charge, because Lord Fawn saw a man in a grey coat, who he afterwards thought might have been Finn, go towards the scene of the murder. All the ladies charge to the rescue, and Madame Max Goesler (who marries Phineas at last) does a little amateur detecting in Prague, which would be more interesting if the case against Finn were not all along so weak that no one except a distinguished criminal counsel (Chaffanbrass) could for a moment have supposed him guilty. The real culprit is Mr. Emilius, Lady Eustace's unsatisfactory husband, the motive being that Mr. Bonteen had taken up that lady's cause, and was endeavouring to prove the marriage void. It does not do to look a gift horse in the mouth, and when a useful murderer is provided gratis out of a former work no doubt matters are much simplified; but we should have thought that Mr. Bonteen was the last man in the world to go to Prague on business that was no con-

cern of his; and further, as Mrs. Bonteen and Lady Glencora Palliser had an aversion to each other, of intensity such as Christian ladies of fashion are alone supposed to be capable of entertaining, and as Lady Glencora with her usual rashness had espoused the cause of Lady Eustace while the matter of the diamonds was still *sub judice*, we do not quite understand how Mrs. Bonteen came to be Lizzie's dear friend in the present work; but no doubt there are mysteries in these drawing-room politics which no amount of explanation will enable the laity to fathom, and what look like inconsistencies may be as cunningly devised to impress us with a sense of the incalculableness of social vicissitudes as the cross-examination of hostile witnesses by Finn's counsel was to bring into relief appearances that he firmly believed to be misleading. Madame Max, as everybody knows, is a rich widow, pretty and not too old, with a charming house in Park Lane, so that Phineas is well provided for at last, and will doubtless live to be a distinguished member of the Cabinet, of which the history yet remains to be written. The only objection that can be made to the practice which is gaining ground amongst novelists, of reproducing current political events in a slight disguise, or parodying the famous trials of the day, is that the resource is equally open to everyone, and that it is tiresome to have to read about the same thing more than twice. Anybody can call Mr. Gladstone out of his name, and describe a real parliamentary debate with a difference; but Plantagenet Palliser, now, alas! Duke of Omnium, is his author's private property, and cannot be pirated; and though *The Way we Live Now* is cruelly beset with claimants and plaintiffs of most seductive ingenuity, we almost hope that in his next work Mr. Trollope will spare us any more trials, civil or criminal—or that he will describe them less veraciously. EDITH SIMCOX.

Essays on Freethinking and Plainspeaking.
By Leslie Stephen. (Longmans.)

The Fair Haven. By Samuel Butler, Author of *Erewhon*. (Trübner.)

MR. LESLIE STEPHEN'S essays are so temperately written that they may, perhaps, be criticised not unjustly, even by those who least agree with them. Though the subjects have no obvious connection, there is a unity of intention in the volume, consistently maintained in the earlier essays, but less easily traced in the later—in that on Warburton especially the aim is divergent. The exposure of his coarse and futile arguments is logically valuable only as abolishing a mode of criticism now happily defunct; polemically it might tend to discredit the sincerity of Christian commentation generally, but such illogical polemic does not form part of the author's plan. Mr. Stephen appears in this book as the opponent of theism, but not of the principle of religion; so far he is a disciple of Comte. He is a sceptic, but not a cynic, convinced that the time has come for unhesitating attack upon received faiths, because he sees his way to finding some other objects for the religious emotions, which he reckons among the nobles,

parts of human nature. In the first essay he appeals to "Broad Churchmen," on the score of honesty and of policy, to abandon the attempt to keep new thought in the old forms. His argument here and throughout is this—All the formulæ of Christianity are framed to fit a belief in the supernatural: that belief is abandoned; we must abandon the formulæ. The same is carried further in "Are we Christians?" which is the best essay in the book, and makes so many points against all creeds except that of the Church that one is tempted to hope that the author means to accept the alternative conclusion and declare himself a Churchman. But his alternative is the other. He is content to be for the present without a creed, confident that something will turn up to satisfy his spiritual craving; and, meanwhile, solaced by assisting in the progress of "Humanity." The essay on "Religion as a Fine Art" shows justly the worthlessness of an insincere religion, though fallaciously implying that all existing religion is insincere. Those on Shaftesbury, Mandeville, and Warburton attack certain forms of Theism and Deism; but systematic attack on Christianity is not the purpose of the volume, which is addressed rather to freethinkers than to believers. An apparent exception is "A bad five minutes in the Alps," where the experience of a person expecting immediate death is represented as proving the inadequacy of all creeds. This essay is rendered worthless by the fact that the experience is fictitious; for *a priori* conjecture does not touch the question.

It must be admitted that the author proves his point, viz., that given a disproof of the possibility of the supernatural, one ought to abandon all that is now called religion. But, that the supernatural is impossible he never attempts to show; that negative is obviously incapable of proof, and while it remains unproved his conclusion is unproved also. He assumes it throughout, and for those who assume it with him, and for them only, his conclusion has a logical value. But his book does not contain a single argument against the Faith of the Church, which rests on a belief in the supernatural, not as an exceptional or temporary agency, but as a permanent aspect of everything; not opposed to the natural but incommensurable with it. This hypothesis appears at least to explain many difficulties; it is obviously incapable of disproof; it is supported by the testimony of the vast majority of mankind, who have tried it and not found it wanting, while many think it is given them in consciousness as a *vera causa*: surely to assume its falsehood is unphilosophical. When its falsehood is assumed, there remains, as Mr. Stephen shows, very little, if anything, to mitigate the ills of life or the insolence of death. Is it not possible, if we may address an *argumentum ad hominem*, that this universal supernatural is the proper *pabulum* of those spiritual organs on whose existence Mr. Stephen insists? "Man possesses," he says, "certain spiritual organs, whose function it is to produce religion;" and he adds rather feebly, "religion could only be destroyed by removing the organs, not by supplying them with slightly different food." It all turns on the word "slightly." Is the natural only "slightly different" from the

supernatural? May it not be so utterly different that those organs will die of inanition? Our author longs to reverence and believe in something, and yet he assumes the non-existence of the only permanent object of reverence and faith.

It is with much respect that we leave a writer who, though separated from the truth by the gulf of a fundamental false assumption, has yet so much of true religion, that he has not written in all these essays a word that is irreverent or unkind.

From him we turn to a very curious book. *The Fair Haven* has been differently understood by different critics, and the preface to the second edition does not quite settle the question. The author tells us that some religious newspaper has welcomed his work as a masterly defence of the doctrine of the Resurrection, and that the writer of a certain pamphlet, on the other hand, has seen in it an exquisitely witty attack upon the same. The author makes merry with the perplexity of his critics, and, throwing aside the *alias*, under which the first edition was published, states in so many words that he now appears "in his true colours as the champion of orthodoxy." It may seem rude still to hesitate after this plain statement, but we will sketch the contents of the book, and leave it to the reader to decide in what category he will place Mr. Samuel Butler.

The subject treated is the Resurrection of Christ, with which, as is shown, Christianity stands or falls. The book begins with an introduction, in which the believing Christian is urged to give a fair hearing to the opponents of religion, that so he may be fitted to convert them, and encouraged to be confident, inasmuch as he will find the objections all easily refuted. This introduction is remarkable for an exaggerated use of the catchwords of the weaker orthodox writers, and reads like a burlesque of their style. Next comes a discussion of the "hallucination theory" of Strauss, in which the silliest fallacies are accepted as triumphant refutations of the mythical hypothesis. This is followed by a chapter on the value of St. Paul's testimony, the cogency of which as bearing on the reality of Christ's appearances after the crucifixion is fairly maintained, and the "hallucination theory" is here not ineffectively impugned. All this occupies eighty pages. Then we have forty pages on the feebleness or disingenuousness of orthodox commentators, the tendency of the whole being to shake belief in the reality of Christ's death. Then follow sixty or seventy pages on "The Difficulties felt by our Opponents;" these are occupied by a statement, entirely unanswered, of an elaborate theory of the origin of the myth of the Resurrection, the main point of which is the theory that Christ did not die on the cross, and which involves the most minute inferences from the particular words of documents, in which the author professes a general disbelief. Last, comes a chapter on the Christ-ideal, and a conclusion.

It must be evident that in all this the attack on Christianity preponderates over the defence. The answers, when any are given, are impudently futile, too much so for a good caricature; as when, on pp. 34, 35, "believed that they had seen miracles" is

fallaciously taken as equal to "had seen miracles;" that on p. 42, where the same thing is admitted and denied in one sentence; that on page 81 about *ῥῶθῆ*, or that on p. 235, where the doctrine of Christ's session at the right hand of God is supported by the question, "Where else could He be?" Add to this, that the tone throughout is one either of singular irreverence or of exaggerated cant. When we reflect further that no sane person could have reprinted as a defence of Christianity what some of its opponents had welcomed as an attack, we hesitate, in the face of Mr. Butler's own words, to accept him as "the champion of orthodoxy."

The other alternative has also its difficulties. It is difficult to imagine a man capable of so long excluding from his features every expression but a sneer. It is difficult to understand how a person, resolved to destroy in simple minds the opinions which, though erroneous, had been dear and sacred to them, could go through his work without one pang, without one expression of sympathy, with only a sustained grimace of elaborate mockery. But this is the least part of the difficulty.

If a proselytising believer, who thought he was offering salvation to the lost, should induce a sceptic to argue with him under pretence of readiness to be converted to scepticism, we should call him at least dishonest. Still the believer had something to offer which he thought valuable, and would do it for the sceptic's good. But if the sceptic, aiming only at destruction, should entice the believer into his toils by promises of being converted, one might call it cruel as well as false. What is to be said of the sceptic who invites the believer to hear him, by an appeal to his generosity?—who says, "I acknowledge that you run a risk, but for the sake of fitting yourself to bring souls to your Saviour you ought to face it?"

There is a story of an inhuman soldier, who, lying wounded on the field, beckoned to his side a surgeon of the enemy's army, that when he came near he might shoot him. The story does not add that he missed his aim, or it would be curiously parallel to the case before us.

Our author thus invites the attention of women, who, he says, often recoil from the task of weighing the arguments of the sceptic, but who might "thus, perhaps, be the means of bringing him into contact with Divine truths."

"O my sisters, my sisters, ye who go into the foulest dens of disease and vice, fearless of the pestilence, and of man's brutality: ye whose whole lives bear witness to the Cross of Christ and the efficacy of Divine love, did one of you ever fear being corrupted by the vice with which you came in contact? . . . Can you doubt that the foundation of your faith is sure also, and can you not see that your cowardice in not daring to examine the foul and soul-destroying den of infidelity is a stumbling-block to those who have not yet known their Saviour?"

Few men who adopt our second alternative, will think it a sufficient reason for adopting any set of opinions, that they are found along with the morality of Mr. Butler.

R. S. COPLESTON.

A *Life of Christ*, by the Rev. F. W. Farrar, will be shortly published in two volumes, by Messrs. Cassell, Petter and Galpin. Each volume will contain an illustration from an original sketch by Mr. Holman Hunt.

NOTES OF TRAVEL.

THE *Journal de St. Pétersbourg* reproduces from the *Moscow Gazette* an extract from a letter addressed by Mr. Ashton Dilke to a friend in Russia on the subject of Mr. Schuyler's criticism of M. Vambéri's works on Central Asia.

Mr. Schuyler, the United States' Secretary of Legation in St. Petersburg, who visited Bokhara last summer, took M. Vambéri to task on various points with reference to that city. Mr. Dilke now exposes several flagrant errors in Vambéri's description of Samarcand, and expects that other persons will be now forthcoming who can speak as to Khiva and to other places supposed to have been visited by the Hungarian traveller.

Mr. Ashton Dilke observes—

"If Mr. Vambéri has not been to the places which he describes, we must consider ourselves indebted to Mr. Schuyler for having unmasked one of the most remarkable impostures of our age; if it is otherwise, then it remains to be regretted that the task was not undertaken by a man with a better memory and less conversant with all that may have been written by his predecessors on the subject of Central Asia."

At a meeting of the Imperial Russian Geographical Society, held in December last, it was unanimously decided to apply to the Government for support in the equipment of an expedition to the Oxus, with the object of thoroughly examining the delta of that river. This expedition, or some of the military officers accompanying it, will ascend the river as far as may be found safely practicable. The declared purpose of this enterprise is the development of trade in Central Asia, and the treaties recently entered into by the Governor-General of the Russian province of Turkestan with the Khan of Khiva and the Emir of Bokhara give great validity to the arguments on which the Society's application to the Imperial Government is based.

The Grand Duke Nikolai Constantinovitch was in the chair on this occasion, and Colonel Glukhowski, a great advocate for the promotion of Russian trade and industry, read a short paper on the absolute necessity of taking immediate advantage of the provisions of the treaties above mentioned.

One of the members present, opposed to Colonel Glukhowski's views, attempted to prove by scientific argument the utter impossibility of diverting the Oxus into the Caspian, and of improving that river for purposes of navigation, and expressed his belief that the proposed expedition would lead to no profitable result as regards trade.

This member did not, however, appear to see the point at which Colonel Glukhowski, Colonel Veniukof, the secretary, and others were aiming. His objections were not taken into consideration, and at the end of the debate Baron Osten-Sacken read out the names of the various scientific and military gentlemen who should be selected to compose the expeditionary party; his Imperial Highness the Grand Duke being invited to head it.

The expedition is to start in the spring.

WITH reference to a paragraph which appeared in the *ACADEMY* of January 10, we learn, on the best authority, that Mr. Hopkins' journey to Tashkend really took place in the long vacation of 1870, and not, as was believed, during the last Christmas vacation. Mr. Hopkins went in no disguise of any sort, and met with no hindrance from anyone till he reached Tashkend. The authorities there were rather surprised to see him, and sent him off again by the Northern route without much attention to his wishes. Being compelled by his engagements to be in England at the beginning of October, Mr. Hopkins could not act with much independence, as, if anything had put it into the heads of the authorities to send to St. Petersburg for instructions as to the manner in which he was to be dealt with, he would, in all probability, have been detained the whole winter.

THE Survey Department in Vienna have just published the second volume of the account of their operations. It deals principally with the grand work of connecting the Austro-Hungarian triangulation with that of Italy, which has been so successfully achieved. A base of 1305·3 fathoms was measured by Sinji, and united with a chain of triangles extending from Monte Dinara to Giovanechio by Monte Gargano. The Apulian mountains are thus connected with the chief ranges of Dalmatia. The observations made on the refraction and reflection of the heliotrope flashes across the horizon of the Adriatic are valuable and interesting. Some idea of the accuracy of the measurements may be gathered from the fact that a re-measurement of the base-line gave an error under two millimètres only.

We learn that a very important work, called *Natural History of North China, with Notices of the South*, had lately been published in China, compiled chiefly from the travels of Père Amand David. Unfortunately, however, before the publication was complete, the printing office in which it was being brought out was burnt down, and there is now scarcely a copy of this work to be had.

Père David is a very able naturalist, who has been at work in China for about sixteen years. He is an abbé of the Lazarist Mission, and for several years past has been employed under a dispensation from Rome in collecting specimens for the museums. He has discovered some hundreds of new specimens of vertebrata and insects: notably a species of the cervides which is called after him "Elaphurus Davidianus." He sent a pair of these animals to the Zoological Society of London. They were of the same size as an elk. Though they came from Manchuria, however, both of the animals died of congestion of the lungs last winter. Other species of the same class which he discovered in the West are "Elaphurus Cephalophus" and "Cervulus lacrymans."

Père David has been at work this winter in the province of Kiangsai, which is reported to be very prolific in beetles.

SOME details received by private advices from China concerning Lieut. Francis Garnier's last work may prove interesting.

It appears that Garnier returned last July to Shanghai from a journey up the Songkoi river, through the provinces of Yunnan and Szechuen; and down the Yangtse. He then went by sea to Saigon, and was sent by the admiral of the station on a mission up the Songkoi to look after a French adventurer named Dupuis, who, contrary to treaty, had found his way up there with some small steamers loaded with arms and ammunition, which he was supplying to the local mandarins, to assist them in putting down first the Panthay and then the Tongkin rebellion. In China the general opinion is that the French authorities favoured, or at all events winked at, the illegal proceedings of Dupuis, and it has nowhere transpired what the exact object of Garnier's last mission really was. There is, indeed, a great deal of mystery about his relations with Dupuis.

When Garnier started on his first journey up the Songkoi, now more than a year ago, he was supposed to be making an attempt to penetrate Thibet on its south-eastern border; and it was authoritatively reported that he was provided with a passport for that purpose from the Central Government at Peking. It is not apparent why he came down the Yangtse instead of attempting Thibet.

THE *Yacht*, a new Russian paper, edited by M. Leer, Vice-President of the St. Petersburg River Yacht Club, announces that the expedition to the Oxus will consist of two different parties, one of which will explore the delta, and the other the river in its higher course. The expedition will be composed of 400 persons, and will be accompanied by two steamers, four barges, and a steam cutter. The expedition will last four months, and is calculated to cost 104,000 roubles.

SELECTED BOOKS.

General Literature.

- BERNHARDT, W. Robert Greene's Leben und Schriften. Eine historisch-krit. Studie. Leipzig: Volk. 1½ Thl.
 ESSAYS on Religion and Literature. Edited by Archbishop Manning. King. 10s. 6d.
 FRIEDLAENDER, J. Ueber einige römische Medaillons. Berlin: Dümmler. ¼ Thl.
 HUTCHINSON, T. J. Two Years in Peru. Sampson Low. 28s.
 MERIVALE, C. Summary of the St. Etheldreda Festival at Ely, 1873. Hills. 2s. 6d.
 OBERG, A. Musarum typi monumentis veteribus expressi, quo modo orti sunt, ratione historica exam. natur. Berlin: Calvary. ¼ Thl.
 TROSTMEIER, W. B. The Poultry Book. Routledge. 21s.
 UTRECHT PSALTER. The. Reports addressed to the Trustees of the British Museum on the Age of the MS. With Preface by A. P. Stanley. Williams & Norgate. 9s.

Science.

- ABNEY, Capt. Instruction in Photography. Piper & Carter.
 MAKINS, G. H. A Manual of Metallurgy. New edition, entirely re-written. Ellis & White. 10s. 6d.
 MACDUSLEY, H. Responsibility in Mental Disease. (Vol. VIII. of "The International Scientific Series.") King. 5s.
 SCHORLEMMER, C. Manual of the Chemistry of Carbon Compounds. Macmillan. 14s.

History.

- CALENDAR OF STATE PAPERS (Domestic Series), of the Reign of Charles I. 1639. Ed. W. D. Hamilton. Rolls Series. Longmans. 15s.
 DESCRIPTIONS terrae sanctae ex saeculo viii. ix. xii. et xv. Nach hand- und druckschriften mit Bemerkgn. hrsg. von T. Tobler. Leipzig: Hinrichs. 5¼ Thl.
 GRAVIER, G. Découverte de l'Amérique par les Normands au X^e Siècle. Paris: Maisonneuve. 5 fr.
 HOUSSEY, A. La Régence. Paris: Dentu. 3 fr. 50 c.
 HUEFFER, G. Das Verhältniss d. Königr. Bismarck zu Kaiser und Reich besonders unter Friedrich I. Paderborn: Schöningh. 12 Ngr.
 HURN, A. Robert Emmet. Eine Erzählung aus der Geschichte Irlands. München: Stahl. ¼ Thl.
 WIENER, C. Essai sur les Institutions politiques, religieuses, économiques et sociales de l'Empire des Incas. Paris: Maisonneuve. 6 fr.

Philology.

- KENNEDY, B. H. The Public School Latin Grammar. Second and enlarged edition. Longmans. 7s. 6d.
 SCHULTZ, F. Die Mischung der Dialekte bei Theokrit. Berlin: Calvary. 12 Ngr.
 TAYLOR, Isaac. Etruscan Researches. Macmillan. 14s.

Music.

- BRAHMS, Johannes. Variationen über ein Thema von Jos. Haydn, Op. 56 a. (Partitur.) Berlin: N. Simrock. 3 Thl.
 BRAHMS, Johannes. "Schicksalslied," Op. 54. (Partitur.) Berlin: N. Simrock.
 BRAHMS, Johannes. "Song of Fate" (Schicksalslied), Piano-forte Score, with English and German words. London: Stanley Lucas, Weber & Co.
 GODDARD, Ch. Messe Solennelle. New Edition. London: Goddard & Co.

CORRESPONDENCE.

THE TITLE "SIR" AS APPLIED TO A PRIEST.

There were three Sirs, King, Knight, and Priest (Watson *Decadord*, quodl. qu. 1602, p. 53). Bale speaks of "Sir Reynold Pecoock, Bishop of Chichester, Sir John Ball, etc., priests," and says, "the most ragged runagate and idle idiot among them is no less than a Sir, which is a lord in Latin, as Sir John, etc." (*Image of Both Churches*, ch. xi. § 9, ch. xiii. p. 447). Sir John was the ordinary nickname of a secular priest, of which it would be easy to multiply instances. It was an English rendering of the academical title of a B.A., which was coupled with the surname, and not the Christian name. Thus there is a story of Bishop Mawson, a very absent man, when master of Benet College, Cambridge, saluting aloud at Court Greene, afterwards Dean of Salisbury, to the astonishment of the bystanders as "Sir Greene."

As the friars were "Brethren," so the Benedictine was known as dom.; by the rule the abbot only was the dominus, but at length priors, properly called nonni, usurped the title, which in time passed down to inferior members of the order.

Cancellieri says that in the fifteenth century Don in Biscay was restricted to bishops, priests, and religious; and two hundred years later, in the dioceses of Pampeluna and Bayonne, it was given to simple clerks, as nuns were called Donne or Duena; in England the synonym was Dame. Muratori denies the right of Italian priests and monks to the title (*Antiq. Ital. diss.* 23, col. 345), but as a matter of fact seculars adopt it to this day.

In the Monastery of Sheppey there were a "Curat of the Paryshe Church," and two chaplain-priests, supported by payments out of the

House: whilst the Confessor occupied a chamber over the gate-house. The parish church was the south aisle of a double church. The rule required every nun, when travelling, including an abbess, to have a "collega ejusdem religionis;" and an abbot had always his chaplain as a witness to his character (*Lyndur*, lib. iii. tit. 19.)

In further illustration of the unusual and secondary sense of the word "chaplain" as a chapel-keeper, I may add that English bishops frequently bequeathed to their cathedral churches their whole "chapel," that is, not the private or domestic oratory—the structure for celebration of Divine Service,—but its ornaments and furniture.

It is a familiar fact that a new meaning here and there grew up side by side with the original, in the gradual mediaeval development of language, for instance, Bishop Sherborne's chantry priest at Chichester is called by him his bedeman, praecular, and orator. MACKENZIE E. C. WALCOTT.

THE PAHLAVI INSCRIPTION ON THE MOUNT CROSS.

Brighton, Feb. 3, 1874.

As I have recently submitted to your readers an attempt to explain the Pahlavi inscription on the Mount cross, lithographed in Mr. Burnell's pamphlet *On some Pahlavi Inscriptions in South India*, it is only fair to inform them that Professor Haug of Munich has published a different interpretation in a supplement to the *Allgemeine Zeitung* of January 29. His translation is as follows: "Whoever believes in the Messiah, and in God above, and also in the Holy Ghost, is in the grace of Him who bore the pain of the cross." No doubt this interpretation (which is dated January 15) gives an excellent sense, and the resemblance of some of the characters to the well-known Pahlavi word *yasharibo*, "holy," I have myself found very tempting; but as the learned Professor has reserved all details for publication elsewhere, it would be premature to offer any opinion upon the grammatical and palaeographical difficulties which his interpretation seems to involve.

E. W. WEST.

MR. HERBERT SPENCER'S SOCIOLOGICAL TABLES.

Dayswater, Jan. 27, 1874.

If Mr. Gardiner had confined his remarks to the issues raised in my letter, I should not have had a word more to say. But as one of his contentions is new, and only one side has therefore been heard, you cannot justly refuse space for the complete answer of which it admits.

Criticising the statement in *Descriptive Sociology*, "Intervention of King in Courts declared illegal," Mr. Gardiner says:—

"... nobody would be likely to guess from it, or from the quotation from Fischel at p. 16, that what really happened was not that an intervention which had been customary was declared illegal, but that a proposal made for the first time by Bancroft, and backed by James, that the King should intervene, was nipped in the bud by Coke."

Mr. Gardiner then quotes from *Coke's Reports*, which he describes as an "original authority," the statement that

"no king after the Conquest assumed to himself to give any judgment in any cause whatsoever which concerned the administration of justice within this realm."

Coke is certainly an "original authority" for the fact that the King's intervention was in this case "nipped in the bud;" but for the alleged fact that "no king after the Conquest" took part in the administration of justice, he is no more of an authority, original or other, than anyone else. That Coke was utterly mistaken admits of complete and decisive proof.

We need go back no further than the reign of Henry II. In the *Dialogus de Scaccario* it is plainly stated that both in the King's Court and in the Exchequer the king "makes decrees in his own person":—

"Habet [sc. Scaccarium] enim hoc commune cum

ipsa Domini Regis Curia, in qua ipse in propria persona jura decernit," &c. Lib. i. cap. 4; in Madox, (*History and Antiquities of the Exchequer*, vol. ii. p. 360.)

John is said, I know not on what authority, to have presided almost habitually in his Court; but I find the following fact in Madox:—

"The Abbot of Whithy fined in Cl. that the Plaint between him and the Burgesses of Whithy might be heard before the King"—[coram Rege]. (*Hist. Excheq.*, vol. i. p. 99.)

The presidency of the king, at all events in the Exchequer, was still frequent in the reign of Henry III.:—

"As in the first period, so also in the second, the King, if he pleased, sat and acted in Person at the Exchequer. K. Henry III. sat and acted in the Exchequer, in the 25th Year of his Reign, in the 31st Year of his Reign, in the 35th Year, in the 37th Year, in the 39th Year, in the 49th Year, in the 51st Year, and in the 52d Year of his reign."—Madox, vol. ii. pp. 10, 11.

As specific statements are desirable, I give the following list of cases from Madox (vol. i. pp. 100-2):—

"It appeareth by the Plea-Rolls . . . that K. Henry III. did several Times sit personally in Judicature. For Example: A Plea or Cause pending between the King and Thomas Peverell and others, was adjudged or determined before the King and his Council; the King declaring, that he desisted from further Prosecution in the Case. A Plea between James de Audeley and Henry de Lucy, who prosecuted for the King, was debated before the King. The Cause of Gilbert de Clare Earl of Gloucester and Hertford was rehearsed before the King and his Council; the King sitting on his Tribunal at Westminster. G. Mareschall was summoned [before the King], to warrant to John Mareschall the Manors of Folesham and Norton, which the King claimed against John as an Escheat. The Defendant pleaded, that this Plea ought not to follow the King, and that it was against the Charter of Liberties that it should follow him; because Common Pleas ought to be determined in a certain Place [to wit, in the Common Bench]. It was answered, that this was not a Common Plea, but a private one, and did especially touch the King's Person; and that a Plea which touched [or concerned] the King, ought to be determined before him. Whereupon, the Defendant's Exception was over-ruled. And Pleas were holden before the Queen and the King's Council, in the 37th Year of K. Henry III., whilst the King was abroad in Gascoigne. At this time the Queen was Custos regni, and sat vice regis."

If it be said that some at least of these cases were of a quasi-executive character, the reply is obvious and sufficient that all of them would, equally in Coke's time and now, be tried by the judges alone.

Even in the reign of Edward IV. we have unmistakable evidence that the administration of justice was originally, and continued to be, a royal function. Stow (*ann.* 1462) says:—

"In Michaelmas Terme king Edward sat in the King's bench three dayes together in open court, to understande how his lawes were executed." (Ed. 1580, p. 714.)

It is certainly not said that he took part in giving judgment, but we find proof fifteen years later (1477) that he tried criminal cases in person. The monkish chronicler of Crowland says:—

"Coactus est igitur ipsemet dominus Rex Regnum suum una cum Justitiariis suis perustrare, nemini etiam domestico parens, quo minus laqueo penderet, si in furto aut homicidio deprehensus existeret."—*Hist. Crowland, Continuatio*, in Gale, t. i. p. 559.

Thus so late as the last quarter of the fifteenth century we have evidence that the king actively intervened in the administration of justice. How the intervention of the king fell into disuse, and how the fact of his ceasing to give judgment was converted into the rule of law that he could not "give any judgment in any cause whatsoever," it might not be easy to show. But it was as indicating the final stage in the long process—the establishment of the principle—that Coke's effec-

tual protest was noted in *Descriptive Sociology* as "Intervention of King in Courts declared illegal." The statement would be mistaken by no one who took it in connection with similar previous statements, and with the illustrative extracts, including the Supplementary ones. So far therefore from being "entirely worthless," it is strictly accurate and full of significance; and anyone who "drew conclusions from the statement" would not "be likely to shoot very wide of the mark," but would hit it.

JAMES COLLIER.

I must acknowledge that Mr. Collier has made a point against me by showing that Coke, from his ignorance of early history, was wrong in saying that no king after the Conquest had assumed to give judgment in person; and, though some of his inferences seem to me hardly sustainable, I am quite willing to let him have his way, for the sake of argument, down to the end of the reign of Henry III. If indeed it were worth while to raise minor objections, it might be argued that Mr. Collier's statement that the king makes decrees in his own person in the *Erchequer* is simply based on the fact that he has only quoted half a sentence, the point of comparison between the two Courts being by no possible violence of construing to be got out of what he has thought fit to give us. The whole sentence is as follows:—

"Habet enim hoc commune cum ipsa Domini Regis Curia, in qua ipse in propria persona jura decernit, quo *duce recordationi, nec sententiae in eo latae licet alicui contradicere.*"

The words in italics, omitted by Mr. Collier, tell us what, in the opinion of the author of the *Dialogus*, the point of similarity between the two courts was.

What Mr. Collier says about Edward IV. is not more to the point. The first quotation is almost abandoned by himself, and it had already been defended in such a lukewarm way by Littleton (*State Trials*, iii. 92) that clearly nothing is to be made of it. The second quotation on which Mr. Collier relies does not show that Edward IV. acted as a judge, but merely that he went about with the judges, probably to secure respect for their authority, and to compel thieves and murderers to submit to hanging—a difficulty in those troublous times after the long civil war.

As far, therefore, as Mr. Collier's letter goes, what took place in James's reign was after an interval of some three centuries and a half; and though this length of time may possibly be diminished by the investigation of competent enquirers, I still hold that Coke's knowledge of the law as it stood within the legal memory of his time, backed by Littleton's failure in 1637 to prove the contrary, is sufficient to enable me to state, till I hear better reason, that it was not a customary intervention which was declared illegal.

My further position is that, as the special intervention in the Common Law Courts was practically obsolete, the mere repetition by Coke of the received doctrine of its illegality is unimportant. It is true that no king ever again asked in person to have his right of delivering judgment acknowledged in the Common Law Courts, though James did subsequently act twice as a judge in the Star Chamber. But in 1637 Littleton asked as Solicitor-General, on the king's behalf, to have the same claim acknowledged in spite of this resolution of the judges, of course with equal want of success. On the other hand, whilst the doctrine held by Coke was not unquestioned afterwards, his declaration was itself only an amplification of a resolution of the judges in the time of Richard III. about a claim of the Crown that, when a fine had been set "at the King's will and pleasure," the king might settle its amount. The judges decided against it, saying that:—"In terminis et non per legem per se" [*sic*, probably it should be, "et per legem et non per se"] "in Camerâ suâ nec aliter coram se, nisi per Justiciarios suos, et hoc est voluntas regis, scilicet per Justiciarios suos et per legem suam." (*State Trials*, iii. 862.)

The principle was thus laid down in the reign of Richard III., and the answer in James's time did little more than draw the inference from it.

But if the actual importance of this declaration that the king could not administer justice seems to me very little, its comparative importance is far less. Whether the custom denounced had been obsolete since the reign of Henry VIII., or since the reign of Richard III. does not matter much. But it does matter that the demand made by James was the beginning of a whole series of interventions. If we omit the sentences delivered in the Star Chamber by James, it is impossible to regard this demand apart from the taking of the opinions of the judges separately in Peacham's case, from the deprivation of Coke himself, from Bacon's argument on the writ of *de non procedendo Rege inconsulto*, from the letters and messages spoken of by Whitelocke in the Parliament of 1628; and last, though not least, from the dismissal of two Chief Justices, and the suspension of a Chief Baron by Charles I. If Mr. Collier had attempted to bring out the great facts of the interference of the Crown with the Courts of these two reigns, I should have had no objection to his stating what I have already acknowledged to be literally true, about the resolution of the judges.

And, even so far as that resolution is concerned, all that relates to the real question at issue is omitted by Mr. Collier. The demand that James might sit in the courts, was hardly more than an *obiter dictum*. What James and Bancroft seriously asked for was the right of the Crown to decide questions in which two courts were brought into collision, as may be seen by comparing the passage in Coke's reports with the *Articuli Cleri* of 1605 (*State Trials*, ii. 131). What Bancroft really wanted was that James should decide that the Court of King's Bench had no jurisdiction over the Ecclesiastical Courts. This kind of intervention Coke and the judges decided against in 1607. When the same question arose between the Courts of King's Bench and Chancery in 1616, James claimed the power of intervening between them, turned Coke off from the bench, and induced or compelled the remaining judges to acknowledge that he was in the right. Even in this particular case, therefore, Mr. Collier omits all reference to so much as relates to the living, burning question of the day. The real collision between the Crown and the judges about which men really cared, is left unnoticed, whilst the thing which nobody really cared seriously to claim, is noticed. All that I have thought right to say has been on the supposition that sociology is mainly concerned with the real, living movements of society. If this is not the case, the ground is, of course, cut from under my feet.

S. R. GARDINER.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 7,	3 p.m.	Handel's <i>Theodora</i> at the Crystal Palace. Saturday Popular Concert, St. James's Hall.
	"	Royal Institution: Prof. Croom Robertson's last Lecture on Kant.
MONDAY, Feb. 9,	8 p.m.	M. Goumard's Concert (St. James's Hall), <i>Jeune d'Arc</i> . First night of <i>Philip at Lyceum</i> .
	1 p.m.	Sale of China at Sotheby's.
TUESDAY, Feb. 10,	"	Sale of Engravings after Sir J. Reynolds, at Christie's.
	4 p.m.	London Institution: Mr. E. B. Tylor on the "Development of Civilization" (i.).
	8 p.m.	Monday Popular Concert (Bilow's last appearance).
	"	Social Science Association, Mr. Dowdeswell on "The Rules of Practice and Procedure to be framed under the Judicature Act of 1873."
	8.30 p.m.	Geographical. At this meeting it is expected that letters from Mr. Cameron will be read.
	1 p.m.	Sale of Hon. Mr. Molyneux's China at Sotheby's.
	"	Society of Arts; Cantor Lecture: Dr. Graham on "The Chemistry

of Brewing." Photographic (Anniversary); Anthropological.

• 8.30 p.m. Medical and Chirurgical.

WEDNESDAY, Feb. 11, 3 p.m. Royal Literary Fund.
4.15 p.m. Royal Society of Literature.
8 p.m. First Night of *Les Inuites* at the Holborn Theatre.

" London Ballad Concert (St. James's Hall); Society of Arts; Graphic; Archaeological Association.

THURSDAY, Feb. 12, 1 p.m. Sale of Mr. Teesdale's China at Christie's.

6 p.m. Royal Society Club.
8 p.m. Society for the Encouragement of Fine Art. Dr. Zerffi on "Darwinism in Art." Mathematical.

8.30 p.m. Antiquaries. Royal.

FRIDAY, Feb. 13, 1 p.m. Sale of Engravings, &c., at Sotheby's.

3 p.m. Royal United Service Institution: Professor Macdonald on "Ventilation of Ships."

7 p.m. Literary and Artistic.

8 p.m. Royal Institution: Dr. Donnan on the "Opponents of Shakespeare."

" Astronomical (Anniversary); Querkett Club.

8.30 p.m. Wagner Society's Concert, St. James's Hall.

" Clinical.

NOTES AND NEWS.

A SERIES of four lectures, on Early Russian History, will be given at Oxford during the present term, by Mr. W. R. S. Ralston, M.A., of Trinity College, Cambridge. The first, on "Legendary Russia," will be delivered on February 14.

THE works of another famous *Lundiste* are being gradually collected. MM. Charpentier have issued this week the *Critiques Romantiques* of Théophile Gautier—a series of dramatic criticisms which had hitherto lain *perdu* and forgotten in the columns of obscure and extinct newspapers. This volume is only one of a long series. A poet, M. Maurice Dreyfous, is engaged in a vast work of collection, selection, and arrangement, which shall, when completed, bring forth a perfect edition of Gautier's writings—all his early efforts in the ephemeral press of the Latin Quarter, as well as his more recent *Chroniques Théâtrales*, in better-known and more stable journals.

THE *Kölnische Zeitung* speaks in commendatory terms of a collection of Poems, Folk-Rhymes, Legends, and Sagas, by Matilda Wesendonck, which has just appeared at Leipzig.

AN interesting discussion is going on in the Imperial German Chamber of Representatives, with regard to the status and remuneration of the professors of the various German Universities. The House went into committee January 30, for the consideration of this question; and, in an interesting speech, Dr. Virchow showed what had been the course adopted by the University Commission, and what were the special points to which the attention of the House would have to be directed in considering the general question of University education in the German Empire. He pointed out the inadequate means at the command of the provincial authorities for maintaining institutions connected with education and literary culture. Thus, for example, Westphalia has but one large public library; and this institution, which is at Münster, receives only 100 thalers annually from the State. The low scale of the salaries obtained by the professors at some of the German Universities, is still more to be deplored. At Berlin, Halle, and Greifswald, for instance, the average remuneration is 200 thalers per annum, yet out of this they are called upon to contribute sixty thalers to the Widows' Fund, and have to render various compulsory services in the University. At present there is no uniformity of system, and at some places, as at Königsberg, a few new extraordinary professorships have been founded, with salaries of from six to nine hundred thalers, while the older chairs are not worth half that amount.

Dr. Virchow strongly recommended a careful consideration of the question of University fees, and of the scale of fees to be fixed for medical attendance at the Universities; but here he foresaw

the dangers to be apprehended from legislative interference, since a slight augmentation in the medical fee would inevitably be followed by a diminution in the number of visits required.

THE Guildhall Library Committee, at their meeting on Monday last, gave leave to Mr. Furnivall to search all the other City records for notices of Chaucer and his relatives, besides the Hustings Rolls which he has already searched. The committee subsequently, at the same meeting, also gave leave to Mr. J. O. Philipps to make extracts from the *Remembrancia*, a series of records, or copies of letters, sent to and from the Lord Mayor and sheriffs, of orders in council, warrants, petitions, &c., relating to the City of London, from A.D. 1580 to 1664. These are contained in nine stout folio volumes, the contents of two of which,—Vol. II., A.D. 1593-1609, Vol. VIII., A.D. 1613-1640—were calendared by Mr. W. H. Overall, the librarian, and Mr. H. C. Overall of the Town Clerk's office, some years since, and printed for the Corporation in 1870. The letters are calendared by subjects; and under the head of "Plays and Players," were notices of eight interesting documents, from 1593 to 1602 (with a ninth under "Plague" in 1607), relating to the stage during Shakspeare's time, which first drew Mr. Philipps's attention to the *Remembrancia* as a fresh source of information for his *History of the English Stage*. The Messrs. Overall are, by the authority of the Library Committee, gradually calendaring the remaining seven volumes of the *Remembrancia*, with the view of incorporating into one volume the abstract of their contents, and of the published book of 1870. They have placed their MS. calendar, so far as it is made, at Mr. Philipps's disposal, and he is examining the originals for himself. Mr. Philipps has also, for his *History of the Stage*, worked through the records of some sixty of our corporate towns, and intends to exhaust those of the remaining hundred and thirty or more such towns, so as to get all possible notices of early plays and players. His Shakspeare studies have convinced him that the stage of Shakspeare's time must be known as fully as possible before Shakspeare's own work can be rightly appreciated; and for that end Mr. Philipps has undertaken this long labour of love in tracing Shakspeare's companies, and all other players, all over England.

So Chaucer was feloniously despoiled ("felonice depredatus fuit") of 20*l.* "apud le foule Oke," wherever that might have been, on the third day of September in the 14th year of Richard the II. (1390)! And the King, of his special grace, forgave the said Geoffrey, Clerk of his works, the repayment of the said sum of 20*l.*, by Writ of Privy Seal dated the 6th of January, 1391, directed to the Treasurer and Barons of his Exchequer. This appears from the enrolment of the poet's accounts as Clerk of the King's Works at the Palace of Westminster, the Tower of London, the Castle of Berkhamstead, &c., from July 12, 1389, to June 17, 1391, in the Public Record office (just copied for Mr. Furnivall), which enrolment also contains a curious list of the dead stock ("mortui stauri") or utensils in the different palaces, &c., received by Chaucer, and given out by him, or handed over by him to his successor, John Gedney. Among these is "j. instrumento vocato Ranme, cuius stipes frangitur & devastatur;" "ij. coleris ferri nuper factis pro quodam ponte vertibili;" "j. ferramento vocato Grate;" "j. instrumento vocato bill;" "ij. slynges pur le Crane;" &c. During his nearly two years of office Chaucer received from the Treasury, to pay in wages, for materials, &c., 1,200*l.* 9*s.* 9*d.* His own wages were 2*s.* a day; those of the controller of the works, the master cements, and carpenter, 1*s.*; of the ordinary cements, carpenters, plumbers, plasterers, smiths, shinglers, and tilers, 6*d.*; glaziers, 1*s.*; daubers (of wattles, &c., with clay), 6*d.*; and other labourers, 4*d.*; the gardeners at Shene and Eltham, 3*d.* In May and October, 1390, Chaucer paid 8*l.* 12*s.* 6*d.* for making

two scaffolds in Smithfield for the King, the Queen, and other ladies, to see the jousts.

On the 12th of July, 1390, Chaucer was appointed Clerk of the works at St. George's Chapel, Windsor, "que minatur ruine, & in punctu terra cadendi existit, nisi cicius facta & emendata fuerit." For the necessary repairs he had power to impress workers in metal, carpenters, and other labourers, wherever he found them, and to set them to work. But though Chaucer held this office for a year all but four days, all he did was to spend 100*l.* 17*s.* 4*d.* in getting one John Paule to ride about and buy 101 "doliatae" (paniers, baskets) of Stapleton stone, and 200 loads (carectatae) of Reigate stone, and freight and draw them to Windsor Castle, paying also the wages of three labourers for sixteen days to load and unload the stone. Whether this neglect came from the poet's carelessness, or from want of proper supplies from the Treasury, does not appear; but one is hardly surprised at finding him superseded by John Gedney on July 8, 1391, when St. George's Chapel was still "on the point of falling to the ground."

On the City Hustings Rolls, Mr. Furnivall has found enrolments of more purchase-deeds, by the poet Chaucer's grandfather, Richard Chaucer, vintner: 1. On the Friday before May 1, 1339, a conveyance by Thomas Heroun, citizen and vintner (and no doubt the son of the said Richard Chaucer's wife, whom he mentions in his will), of a house in the parish of St. Michael's Paternoster church, in the Vintry Ward. 2. In July 1339, Mrs. Joanna Bercote's Release of her right of Dower in the house bought of Thomas Heroun. 3. On the first Saturday and Monday in April, after February 24, 1344, two deeds of conveyance and release by John Fort, of his tenement at the corner near London Bridge, at the place called the Bars. 4. On March 6, 1348 (the year before Richard Chaucer's death, in the plague year of 1349), a release by John Box, of his quitrent of two marks a year in Richard Chaucer's newly-built house, at the corner of Crown Lane.

An earlier conveyance by Philip le Chaucer and Heloise his wife, to John de Borham, is registered in 1322; but this Philip has not been as yet connected with the poet's family. He is no doubt the same man as is mentioned in the City Letter-books in 1308 (B. xxxviii.), and in 1312 (D. 68), noted by Mr. Riley.

MR. HENRY HUCKS GIBBS'S pleasant little book on Ombre, of which we gave a short announcement some weeks ago, is now, we are glad to find, not to be a privately printed book, but is published by Henry Jas. Smith and Co., 45 Julian Street. Though a hand of the Spanish Ombre cards is given in colours in Mr. Gibbs's book, yet the game is played with the ordinary English cards.

THE Shakspeare Society of New York has been recently incorporated under the laws of the State, for the reading, and encouragement of the study, of the works of Shakspeare.

A DUTCH translation of *Macaulay's History of England*, selling at six shillings, is passing through a second edition in the tiny kingdom of the Netherlands.

A BOOK is to be shortly published by Messrs. Macmillan on *Fifty Years of Greek History*, covering the years between the end of the History of Herodotus and the beginning of the History of Thucydides. The rise and development of Greek Art which this period witnessed will be treated of in narrative form.

THE next two volumes in Mr. Freeman's Historical School Series, will be *Germany*, and the *United States*. The *Germany* is by Mr. James Sime, whose proofs, we hear, have had not only the general supervision of Mr. Freeman, but a more detailed supervision by Prof. A. W. Ward. The *United States* is by Mr. J. A. Doyle, Fellow of All Souls', Oxford, who gained the Arnold

Prize in 1869 for an essay on *English Colonies in America before the War of Independence*.

It is rumoured in Holland that the long-expected bill for the better regulation of the three Dutch Universities is at last about to be discussed in the Second Chamber. It has more than once been suggested that one single University in a country of but three millions of people, would not only amply suffice, but would have this additional advantage, that all the Professors of first-rate power would be drafted to one common centre.

PROFESSOR CH. F. HART has published in the *Aurora Brasileira*, a journal conducted by the Brazilian students in Cornell University, a specimen of a larger work on the *Mythology of Brazil*, which he has been preparing for several years. He is able to speak the Tupi language, and has collected his materials from the nation on the Amazon. The article in the *Aurora* is written in Portuguese, and treats of the myth of *Curupira*. His great work will be in English.

MESSRS. BELL AND SONS will shortly publish a *Memoir of Miss Barbauld*, including unpublished letters and notices of her family and friends, by her great-niece, Mrs. Le Breton.

MR. FLEAY'S papers to be read to the New Shakspeare Society this session will be:—

1. and 2. On the Application of Metrical Tests to determine the Authorship and Chronological Succession of Dramatic Writings: Part 1, SHAKSPEARE; Part 2, Fletcher, Beaumont, Massinger.

3. On the authorship of the *Taming of the Shrew*.

4. On the authorship of *Timon of Athens* and *Pericles*.

5. On certain plays of SHAKSPEARE, of which Portions were written at different Periods from other Portions. For instance, *All's Well that Ends Well*, *Troilus and Cressida*, with some Considerations as to the Peculiarities of *Richard III.*

6. On the authorship of *Henry VI.*

WITH the January number, the *Revista de España* enters upon its seventh year; and we are glad to find that its career has not been closed owing to the recent unsettled state of Madrid. The historical notices of the University of Salamanca are continued, and the present number contains an interesting account of the connexion between Christopher Columbus and this ancient abode of learning. There is a spot near Valcubo, about two leagues from Salamanca—a grove of oak trees, where Columbus often retired for rest and meditation, while his proposals were under discussion in the Convent of San Estevan. The present owner of the spot, Don Mariano Solis, erected a simple monument to the memory of the great discoverer in 1866, and has since presented it, together with the plot of ground known as *El Teso de Colon*, to the University. Another memorable event in the history of Salamanca was the famous revolt of the *Comunidades*. The University joined heartily in the struggle for freedom, both professors and students, and seven graduates were excepted from the tardy and ungracious amnesty eventually promulgated by Charles V.

The present number of the *Revista* also contains the first of a valuable series of historical papers on the land tenures of Catalonia; and an article on the mineralogical products of Cuba.

WE drew attention last week to the important help given by the Government in furtherance of our knowledge of Irish history by sanctioning the publication of a very full calendar of the Carew Papers in Lambeth Library. In reference to the same subject it may not be amiss to remind our readers of the valuable materials for illustrating the affairs of Ireland chiefly at a later period, which have also been collected at the expense of the country. As these, however, are not placed in so accessible a form, they stand in more danger of being disregarded. We allude to the transcripts from the Carte Collection in the Bodleian Library, completed a year or two ago under the

superintendence of Dr. Russell, of Maynooth College, and Mr. J. P. Prendergast, of Dublin; one set of them is lodged in the Public Record Office, London, and a duplicate set has been very suitably transferred to the kindred office at Dublin. The collection takes its name from Thomas Carte, best known for his *Life of James, Duke of Ormond*; many of the papers in it, of course, served as materials for the biography, but a very large proportion is entirely unconnected with that subject, and was the growth of a long series of literary and historical undertakings in which the collector was engaged. Carte was born in 1686, at Clifton, in Warwickshire, where his father was vicar. He matriculated at Oxford at the unusually early age of twelve. When reader of the Abbey Church at Bath, he took occasion in a sermon to vindicate the conduct of Charles I. in connection with the Irish Rebellion, thus showing the direction in which his studies lay. A determined Jacobite, he refused to take the oaths on the accession of George I., and so lost his preferment at Bath. Seriously compromised by the Rebellion of 1715 and the Atterbury conspiracy, Carte was compelled to leave England, and lived abroad for many years under the assumed name of Phillips. During his residence in Paris he had free access to the State archives, and there formed the nucleus of his magnificent store of manuscripts. The years between 1728, when Carte was permitted to return to England, and the time of his death in 1754, were constantly spent in adding to these accumulations. By his will he directed that his corpse should be carried to the grave "without any ostrich feathers, or other unnecessary pomp, little becoming a mortal in the lowest state of humiliation." The University of Oxford acquired the manuscripts in 1778, whether by bequest, or for a "valuable consideration" to Mr. Jernegan, the widow's second husband, is somewhat doubtful. Among the papers which were not available for the purposes for which this selection of transcripts was made, are the correspondence, &c. of Sir Edward Montagu, one of Cromwell's generals at sea, afterwards Earl of Sandwich, and many documents relating to Philip, Lord Wharton, a great personal friend of Cromwell; they are said to throw a great deal of light on English affairs under the Commonwealth. To those who desire further information on this subject, we recommend the perusal of the thirty-second *Annual Report of the Deputy-Keeper of the Public Records*, which contains a short account of the contents of each volume of the Carte Collection.

SCIENCE.

Problems of Life and Mind. By George Henry Lewes. First Series. The Foundations of a Creed. Vol. I. (London: Trübner.)

THE progress of mankind from a lower to a higher state consists in the direction of conduct by the organised experience of the past. On the practical side, the conduct which is the result of this progress is called Civilisation; on the theoretical side, the consequent state of mind is called the Scientific View of Things. With these two sides to its results, the essence of true progress consists in their unity; its theory is derived from experience, and aims at action; its practice is directed by that application of past experience to new circumstances on the assumption of uniformity in Nature, which is the Method of Science. Every scientific judgment is a moral command; every precept of natural ethics is a scientific induction. He, then, who extends the range of the scientific view of things, who enlarges the possible applications of organised experience to the guidance

of new endeavours, performs the highest service which a man can render to men. It is this service which in the book before us Mr. Lewes claims, and we think rightly claims, to have performed. It is an advance of the empirical front; a successful use of the scientific weapons against enemies which men had well-nigh despaired of reaching. "Speculative results by inductive natural-science method:" this has been the motto of many; but to seek is not always to find. We do not mean that the book is rich in new doctrines, though there are one or two of very considerable importance; but ideas are more portable and potent than propositions, and no one who carefully reads these chapters will fail to feel that the explanatory armoury of empiricism is therein made far more powerful than it was before.

After an Introduction, treating of the Method of Science and its application to Metaphysics, and of fifteen "Rules of Philosophising," we find a general sketch of the chief doctrines to be maintained in the following volumes, under the title of "Psychological Principles." The remainder of this first volume is then occupied with Problem I., the Limitations of Knowledge; which in form is devoted to the negative work of decisively extruding the alleged *Metempirical** element of knowledge, but whose chief interest is in the construction from empirical data of the higher abstractions of science.

"Rules of philosophising" are admirable things if two conditions are satisfied: first, you must philosophise before you make your rules; secondly, you should publish them with a fond and fervent hope that no philosopher will attend to them. It is quite true that a man who can make a new and successful application of the methods of science must have passed through a training which organises in him the experience of preceding scientific work into an instinct of right generalisation; and that if he has the power of self-observation, he may state some of the main features of this instinct in the form of rules. But these rules are the *product*, not the *regulators*, of his habits of thought; they are *laws* in the empirical sense admirably expounded by Mr. Lewes in a later portion of the volume. And a subsequent investigator cannot be safely guided by these rules, but only by instinctive habits formed in the course of a similar scientific training. Young would have created the theory of Interference if no *Regulae Philosophandi* had existed; but every simpleton who explains the universe appeals to the canons of Bacon and Newton in support of the chimaeras that buzz in his brain. It is hardly necessary to say that these remarks are addressed to the world, and not to Mr. Lewes; who says distinctly that what his Rules profess "is no more than certain general results of philosophic reflection on

the conduct of Research, which are offered to the attentive meditation of the student."

The "Psychological Principles" open with a concise statement of a doctrine which is subsequently expounded at greater length as part of the Method of Psychology.

"Man is not simply an Animal Organism, he is also an unit in a Social Organism. He leads an individual life, which is also part of a collective life. Hence two classes of Motors: the personal and the sympathetic—the egoistic and the altruistic. From these chiefly issue the Animal sentient life, and the Human intellectual and moral life."

"Human Psychology, therefore, the science of psychical phenomena, has to seek its data in Biology and in Sociology. The great mistake hitherto has been either that of metaphysicians, seeking the data solely in introspective analysis of Consciousness; or that of biologists, seeking the data in the combination of such analysis with interpretation of nervous phenomena."

Obvious as the statement seems when made, the *sense of relative importance* implied in it amounts, we believe, to a revolution in psychology. The relation of the new view to that of Comte is partially stated in a footnote, where Mr. Lewes says:

"They differ primarily in this: he holds that Humanity develops no attribute, intellectual or moral, which is not also to be found in Animality, whereas I hold that the attributes of Intellect and Conscience are special products of the Social Organism, and that although animals possess in common with man the Logic of Feeling, they are wholly deficient in the Logic of Signs, which is a social not an animal function."

(The logic of feeling means those laws of grouping whereby elementary simple sensations are knit together into the perception of objects or things; the logic of signs, those laws of grouping whereby such perceptions are knit together into the general conceptions expressed by language.) The important part of the difference here marked out is the ascription of intellect and conscience entirely to the action of the Social Organism, not the denial of them to other animals than man; for some of these have also a social organism, and it would be very difficult to make out that intellect is entirely absent in ants and bees or in gregarious monkeys. But this is not the only advance; for the doctrine, verbally like that of Comte, is here restated in the midst of a Social Medium so newly related to it as to make the doctrine itself new: a medium impregnated with the ideas and language of evolution, vital and social, and of that analogy between them of which Mr. Herbert Spencer has made so good use; acquainted with a whole new science of language, and recognising its influence upon thought; becoming conscious that its motives to right action are natural ones, born in the light of day out of the Social Organism itself. This environment of contemporary thought, acting upon the mind of Mr. Lewes, has stimulated it to react by a statement of Comte's doctrine with the vastly deeper and broader meaning which now attaches to its terms, and by an extension of it which sufficiently marks the changed point of view.

The world as we know it is mainly that which we can talk about. Now the signs of language correspond to general conceptions, and only express particulars in terms of

* This admirable coinage explains itself; it was made necessary by the use of *Metaphysic* in a good sense, as coming after physis, and including the highest generalisations of research. We think, however, that a rather better division of knowledge might be made, if Physis were taken to include the science of the Object-World, Metaphysic the science which proceeds on the hypothesis of consciousness associated with other organisms than mine.

them; *this horse* presupposes the general term *horse*. The world in which we live, then, is mainly a world of general conceptions; these were originally evolved out of individual perceptions by a grouping and symbolising process, but are now rarely analysed into them. The doctrine of Mr. Lewes is that these conceptions were formed for the purposes of language—that is to say, by the action of the social medium; so that the very instruments of thought whereby we form a symbolic picture of the external universe have been fashioned for us by Humanity; and the picture itself only takes on its present aspect because it embodies the thought of thousands of generations. The physicist who finds order and harmony in the laws of motion is seeing with the eyes of Archimedes, of Galileo, of Newton; the physiologist cannot look at a tissue without perforce holding converse with Hippocrates, and Geber, and Vesalius, and Harvey. He must think by means of conceptions which his predecessors have helped to create. Hence it is that we cannot contemplate Nature without feeling that we are in the presence of an intelligence similar to our own; for the intelligence of antecedent Humanity has moulded Nature into the form in which we know it. Our fathers are ever with us; by no stretch of thought can we escape from the presence of the spirit of man. If we climb up into heaven, it is there; whether our heaven be a dome of clouds, or a crowd of stars, or a vast universe moving in accordance with laws, still the poet or the observer or the theorist has been there before, and has made heaven to be what it is for us. If we go down into the depths of the earth, it is there also; if we take the wings of the morning, and fly to the uttermost parts of the sea, the inheritance of ages will fly with us and await our coming. We cannot undo the work of the shaping centuries since man or his ancestor found it not good to be alone.

Mr. Lewes goes on to explain that he uses Vitality and Consciousness as pure abstractions, built up from concretes, and containing no more than is warranted by the concretes, in accordance with his most valuable Rule XI. The Rule really amounts to an adoption of thorough-going Nominalism; and it may be remarked that the error which it is designed to guard against is merely incapacity to form a certain abstraction as such. Certain bodies, moving differently from other bodies, are distinguished as *alive*; the adjective is an abstraction reached through numerous general names of kinds of plants and animals. The fact of belonging to this class is called Vitality; the adjectival noun is a most convenient and powerful artifice of language, but the conception belonging to it is proportionately complex and difficult to form, so that we naturally fall into the error of likening this noun to other nouns which mean things, and picturing *vitality* to ourselves as a *thing* distinct from the animal and residing in it. When Barrow defined Velocity as the power by which a certain space may be described in a certain time, he showed only that he lived among a generation which had not yet learned the use of adjectival nouns.

Passing over the remainder of the "Psychological Principles," we shall here note only two other doctrines contained in it—the Psychological Spectrum, and Reasoned Realism. Just as every colour in the optical spectrum (and, indeed, every colour whatever) is produced by the blending in proper proportions of three fundamental sensations, red, green, and violet; so, Mr. Lewes believes, every sensation, perception, image, or conception, every emotion, desire, or volition, is constituted by three fundamental modes of excitation—namely, Sensation, Thought, and Motion. Every psychical fact is a product of sense-work, brain-work, and muscle-work. All varieties among the several mental states are due to the varying degrees of energy with which Sensation, Thought, and Motion co-operate.

We may perhaps venture to translate this into the language of the current hypothesis, that consciousness co-exists with and corresponds to certain motions in the matter of the brain, and that the complexity of consciousness is parallel with the complexity of these motions. All such motions are preceded by peripheral disturbances which become grouped as they approach the centres associated with consciousness; in these also reverberation and further grouping of the disturbance goes on; finally it goes out along motor channels to the muscles, acquiring the further grouping which is necessitated by their functions. A feeling as arising in consciousness—the co-existent motion being aroused by the sensory current—is sensation; as transformed in consciousness—the co-existent motion reverberating and re-grouping itself—is thought; as passing out of consciousness—the disturbance passing into the motor channels—is motion. This is not to be accepted as Mr. Lewes's own view, which would apparently regard the sentient changes which go to make up consciousness as paralleled by the changes in the *whole* nervous system. When the doctrine of the Psychological Spectrum is developed (as is promised for a subsequent volume) from the physiological side, it will be important to notice its relation with Mr. Bain's theory of the muscular sense. Another remark which seems worth making is that Judgment appears to belong to the motive part of a psychic fact, to be the expression of the bundle of resolves which it suggests. When I frame the proposition that A is B, I mean that I am going to act as if A were B. For judgment is never connected directly with sensations, but always with the symbolic conceptions which interpose between them and the motions they produce.

The doctrine of Reasoned Realism is Mr. Lewes's contribution towards the solving of the great metaphysical question touching an external reality. On this question it is always exceedingly difficult to enter into the thoughts of another man; we do not therefore attempt to describe the present doctrine without grave fears that we have misunderstood it.

A serious cause of misunderstanding lies in the various senses given to the word *Object* by different writers. With Spinoza, as with Kant, the word was equivalent to *phenomenon*, that which is objected or pre-

sented, or which appears to me; it is a certain grouping of my sensations, and is therefore in my consciousness. This appears to be the sense in which Mr. Lewes generally uses the word. In some writers (Mr. Herbert Spencer for example) the word is used to mean a certain other thing, which is not in my consciousness, and which is the cause of the appearance in my consciousness—which gives rise to those feelings of mine that constitute the phenomenon. When two disputants use the word in these senses respectively, and are unaware of the difference, they do not as a rule explain things very clearly to each other. We shall here use the word in the former sense.

Another difficulty is in a restricted use of the term Feeling which Mr. Lewes here adopts. He seems to restrict it to mean Perception, as excluding Conception. It would apparently have conduced to clearness, if one might have spoken of a conception as a feeling which is habitually substituted for a group of other feelings and made a symbol of them. The words Perception and Conception, however, are used in the same relation to one another as Feeling and Thought.

Now the world is *thought of* as a world of conceptions; this is a symbol. But the symbol is valid in so far as capable of interpretation, and thought is true when representative of feeling. The world, *when so reduced to feeling*, is real, is what it is felt; within this region "we do know things as they are, know them absolutely, comprehensively—in any rational sense to which the term knowledge ever was applied." The distinction between Self and Not-self is given directly in Feeling; this is therefore a distinction *within* my consciousness, and does not transcend it. In this sense the Object, or Not-self, may abstractedly be considered under a different aspect from the Subject, or Self, but they are one and the same phenomenon. But we may sometimes use the words Object or Not-self to mean "the universe of existence, conceived in its totality, including that smaller section of it which is grouped by a Subject." Thus it appears that I am to infer an existence outside of my consciousness, but this is not, like the unknowable of Spencer, a counterpart of my feelings, the reality by which they are caused; it is that larger order from which my world is a selection—which selection, *so far as it is given in feeling*, I know absolutely and directly to be what it appears to be; so far as it is given in thought, I know it symbolically, indirectly.

It seems to us that there are here two points on which controversy may be raised; we do not intend to discuss them, but merely to indicate other views that may be taken.

In the first place, it may be maintained that the judgment of feeling which asserts an external reality, a not-self, is derived from the social medium. This table is an object in my consciousness; but I have reason to infer the existence of your consciousness, and of a similar object in that. Your consciousness can never be an object to me, nor can any part of it. Now this inference of a consciousness in other men, similar to my own, lies at the base of the social relations. Herein is a distinction between Self and Not-self, which is far deeper than that between

Subject and Object; the distinction between *You* and *Me*. My conception of your consciousness is a symbol that differs from all objective symbols in this; that they can be expressed in terms of my feeling: this never can. In the primary sense of the word object, then, I know directly one object, this table, which is in my consciousness; I infer symbolically a number of similar objects in the consciousness of other men. Out of all these there now arises a still more symbolic conception; the table, as object in the consciousness of man. Now it may be maintained that long before we are able to reflect, this very complex symbol has (through the action of the social medium) been substituted for the immediate object which can be expressed in terms of feeling, and that it is this which is regarded as a Not-self. Such, we believe, is the view of the Object propounded by Mr. Shadworth Hodgson. It is conceived as existing in Consciousness in general, not merely in the individual consciousness.

Secondly, it may be maintained that as a form of consciousness thought differs only from feeling in the complexity of its relations. An object as thought of is a symbol of the object as felt; these are two different facts of consciousness, and we know the relation between the two. But if the object as felt is real, and exists just as it is felt, may we not say that the object as thought of is equally real, and exists just as it is thought of? But this is subsequent and derivative. Granted; there are relations of time and complexity between the two facts. But does this prevent one from being as real as the other?

We have no space left to criticise the important Problem of the Limitations of Knowledge; but must confine ourselves to a particular doctrine—that of Necessary Truths. Mr. Lewes's view is that "every verified proposition, whatever its nature, is necessarily true, and universally true—*under the formulated conditions*." "All propositions are liable to a double contingency—first, the contingency of enumeration (i.e., whether all the factors are or are not taken into account); secondly, the contingency of application (i.e., whether the old formula is applied to the old conditions, or to changed conditions, which would require a new formula)." It seems to us that this is either not true, or an inconvenient way of stating the truth. The actually empirical position is a very simple one: No general statement is known to be true; if an apparently general statement is known to be true, it is really a statement about the equivalence of words. Let us take for example Rule VI. "Each cause must always and everywhere have the same effect; and never more than this." Let a given cause have on a certain occasion a certain effect; on all other occasions it will have the same effect, *provided all the conditions are the same*. But suppose Time is one of the conditions? Then there is no other occasion, and all we can say is that a certain event happened at a certain time and place; and it seems hardly worth while to call this a necessary and universal proposition. The axiom of causation, in fact, assumes that in the relations of events, time is not a condition. But all we know

is this:—the influence of time as a condition has been hitherto imperceptible; we are going to assume that it will continue imperceptible. So the principle of superposition in geometry asserts that in the distance-relations of bodies, *place* is not a condition; to which the homaloid hypothesis adds, *size* is not a condition. Again, the law of Force in dynamics says that in the relations between the acceleration of one body and the relative position of others, the *velocity* of that body is not a condition. In all these cases we are only entitled to assert that the influence of these circumstances has not yet been observed, and that for purposes of practical science we shall expect it to remain imperceptible. In Newton's words, "We shall look upon propositions collected by general induction from phenomena as accurately or very nearly true, notwithstanding any contrary hypotheses that may be imagined, till such time as other phenomena occur by which they may be made more accurate or liable to exceptions." But we shall decline to regard a limited experience and intuitions finite in accuracy and extent as adequate ground for universal statements.

W. K. CLIFFORD.

Chinese-English Dictionary of the Vernacular or Spoken Dialect of Amoy. By Rev. Carstairs Douglas, M.A., LL.D. Glasgow; Missionary of the Presbyterian Church in England. (London: Trübner, 1873.)

EUROPEAN scholars will be able to enter into the spirit of the Chinese language, and estimate with correctness the meaning of the roots and the variety of the derived forms, when dictionaries such as this by Dr. Douglas have been prepared in sufficient number. Much special work is needed on this language to exhibit it in its old dress. It needs to be rehabilitated in the robes it wore in the days of Confucius and earlier. Lexicon-makers must dig in the mines of old dialects to restore primitive words and forms. The varieties of verb compounds, perhaps the most curious and characteristic feature of Chinese grammar, if collected from all the existing dialects, and classified in a way suited for philological investigation, would illustrate in a style both novel and instructive the true position to be assigned to the language among the different families of human speech.

As Dr. Douglas has well remarked, the study of the Amoy dialect is of considerable importance, as contributing to our knowledge of the ancient Chinese pronunciation. A fourth part of the vocabulary appears in the mandarin tongue without final consonants, and in the Amoy dialect with them. This dictionary exhibits in full these lost letters, which are *k*, *t*, and *p*. We need a similar dictionary, constructed with as much care and persevering labour, of the Swatow or Tiechiu dialect. Goddard's small dictionary is much too brief and contains no phrases. The dictionary of Dr. Wells Williams of the Canton dialect is good as far as it goes, but does not approach in richness of examples the work now being noticed. The Fuchow dialect dictionary, by MacLay and Baldwin, is full and trustworthy, and has the advantage

of possessing the Chinese characters. Dr. Douglas, printing in England, was not able to add them, but promises an appendix in which they will appear.

It is very desirable that we should have copious dictionaries of the Shanghai, Ningpo, Suchow, and Hangchow dialects. The *patois* of these cities contains the whole of the lost initials *g*, *d*, *b*, *z*, and *dj*. A sufficient collection of the compound expressions there used would form a convenient link between the dialect dictionaries just mentioned and the works of Morrison and Williams, who have toiled meritoriously to illustrate the Northern Mandarin language.

The history of the changes that the general language has undergone enables us to assign to the Amoy dialect an approximate age of about two thousand years. This agrees with the statements of native historians regarding the settlement of the Chinese population in the southern parts of the country. When colonists went at that distant time, attracted by the richness of the soil and the scantiness of the aboriginal population, to Canton and the neighbouring province on the east, those of them who crossed the Bohea mountains would soon discover the advantages to be derived from a residence near a natural harbour so capacious and so safe as that of Amoy, and in a climate where two crops of rice in the year may be regularly expected. Their isolation between mountains and the sea would favour the preservation of archaic words and pronunciation. We find then, as stated by our author, that among the sources from which the ancient form of the Chinese has been to some extent recovered, a prominent place is held by the Amoy vernacular.

Let it not be supposed, however, that the vernacular language registered in this dictionary is all of it as old as the time of the first colonisation of the region by the Chinese population. The four tones have become seven by the subdivision of three of them. The initial letters *j*, *h*, *b*, *l*, are changed to a large extent from an older *ni*, *f*, *m*, and *n*. The final letters *ng* and *n* have been weakened into nasals. Many of the words formerly ending in *k*, *t*, and *p* have lost those letters in whole or in part. The old initial *ng* has become *g*.

In the medial vowels and diphthongs there is often combined with much that is old, and therefore valuable, an exaggerated provincialism.

Some of the colloquial initial letters are of the greatest philological value, as *kwai* "a *Hien* city." This tells us that the mandarin initial *k* is derived here from an old *g*, of which the Amoy equivalent is *k*. *Pu*, the colloquial for Buddha, shows that the mandarin initial *f* in *Fo* and *Fuh*, commonly used for Buddha in Northern and Western China, is changed from an older *b*, of which the Amoy equivalent is *p*. When *m* occurs in the colloquial for *b* in the reading sound, we learn that the true old initial is *m*.

Colloquialisms in all languages may be extremely archaic or extremely modern. When in Amoy vernacular the reading word *but*, thing, becomes *mih*, it drops the old final *t*, substituting for it a nasal in a most irregular manner. At the same time it retains the old *m*.

Dr. Douglas has not given an opinion on the question whether the words without characters are Chinese or aboriginal. Medhurst, in his *Hokkein Dictionary*, expresses his belief that they are aboriginal. This hypothesis is, however, scarcely necessary. For example, *phai*, "bad," "spoiled," may be referred to *hui*, "it is not," "no," "wrong." Probably no language in the world has borrowed so little from neighbouring languages as the Chinese. The preservation of its purity has been favoured by many circumstances, among which may be mentioned the vastness of the population, the civilisation of the race, the simplicity of the grammar, the absence of grammatical forms, the fulness of the vocabulary, the primitive character of the linguistic type. These things have rendered the Chinese language a giver without being a borrower. The only foreign words borrowed by the Chinese are the names of some things introduced from abroad. As to adjectives, verbs, or pronouns, there is no need to suppose that they have borrowed a single word. But it may be objected, there is the word *lung* used for "man" in that part of China and nowhere else. Surely this must be foreign? It may be derived from the Malay for "man," which is *urang*, as in *ourang outang*, "wild man of the woods." To this it may be answered that the same sound, *lang*, is used in mandarin for a "cowherd," and for a "bridegroom" in the expressions *nien lang* and *sin lang*, and that this is the word that the natives of Amoy make use of for "man," as it is that which the Malays, whose vocabulary often resembles the Chinese, also commonly employ in the same sense, merely prefixing a vowel after their way to lengthen it.

The standard with which the Amoy pronunciation, given in this dictionary, should be compared for purposes of philological investigation, is to be found, not of course in the mandarin—for that is the newest of Chinese dialects—but in that of the mediæval dictionaries. Of these the most valuable and most worthy of becoming known in Europe is the *Kwang yün*, a work of the sixteenth century. Its law of arrangement is, first by tones, second by final letters, third by initial letters. The word *Kwang*, "wide," being in the second tone class, must be looked for in the second volume. There it will be found under the thirty-second final, and the third initial. This is cumbersome. To make the system of arrangement strictly alphabetical for European use, it would be necessary to cut up the book with scissors and place the articles in alphabetical order. The articles are about 2,500 in number. The process would be something like making an index, and it would be facilitated by first writing in the ample margin, which the Chinese printers love, the pronunciation in Roman letter. After writing down these 2,500 syllables and a good deal of clipping and pasting, the book would be ready for the printer, and would extend to between five and six hundred pages. Clipping would be comparatively easy, since the Chinese print only on one side of the paper.

On comparing the alphabetical *Kwang yün* with the Amoy syllabary, it will be at once seen that the similarity is in many respects great. If we divide 2,500 by four,

to eliminate the distinction of tones, we obtain 625 syllables, about half as many again as in Morrison's *Syllabic Dictionary*. Dr. Douglas' syllabary is probably about the same in extent as that of the *Kwang yün*. The difference is due partly to the preservation of the final consonants and partly to the greater number of diphthongs. The old language (like the Amoy vernacular) had not only a larger development of final consonants than the mandarin, but also of diphthongs. In the modern language the syllabification is much less complicated; and, in consequence of the increased simplicity of the syllable, the number of word compounds has increased in proportion. Formerly, the word "thing" was simply *mut*. The *t* was dropped, and the *m* becoming *w*, the word was too indistinct to stand alone. The people, therefore, used *wu kien*, or *wu shi*, or *tung si* instead. The result of changes like this is that the translation of the Bible into mandarin occupies nearly twice as much space as in the old book language. The little rift in the poet's lute soon spoiled it for ever, but it is different with the minute alterations which take place in the syllabic system of the Chinese language. They work a beneficial change by promoting a tendency to polysyllabic development, from the want of which the Chinese language has always been a sufferer.

Enough has been said to show that Dr. Douglas' dictionary is not only well adapted to be eminently useful to official, missionary, and commercial residents, among a population of eight or ten millions, but also to the progress of linguistic studies in Europe and America.

JOSEPH EDKINS.

NOTES AND NEWS.

THE Council of the Royal Astronomical Society have, we understand, awarded their gold medal to Professor Simon Newcomb for his tables of Uranus and Neptune and other contributions to gravitational astronomy, foremost among which is a paper in the *American Journal of Science* for September 1870, on the "Inequalities of Long Period in the Moon's Motion," in which, after a masterly discussion of the discordances between theory and observation at the commencement of the last century, the author is led to the conclusion that the irregularity in the moon's motion may be accounted for by supposing the length of the day to be variable, in the same way as an apparent irregularity in the movement of the stars might be referred to the bad going of our clock. This supposed variation, however, amounts to such a very small fraction of a second that astronomers are quite justified in taking the day as the standard of time, though the accumulated effect may possibly, in Professor Newcomb's judgment, amount to half a minute by the end of this century. Though the quantity involved may seem minute, it must be remembered that such minute residuals have ever led to the greatest discoveries in astronomy, and every scientific man must be glad to learn that the French Academy of Sciences also has marked its appreciation of the high character of Professor Newcomb's researches by electing him a correspondent of their eminent body. We trust that the duties with which he is charged will admit of his being present when Professor Cayley, the President of the Royal Astronomical Society, pronounces the usual *éloge* on one of whose work he is so peculiarly well qualified to judge.

MR. HIND, the Superintendent of the *Nautical Almanac*, has been doing good service by com-

paring certain ancient observations of planets with modern theory. As a general rule, observations made before the middle of the last century are far too rough to be of any value now, but an occultation of a star by a planet, or even a near approach, forms an exception; for the star's place is, by means of modern observations, determined with great accuracy; and we are sure that in the case of an apparent occultation, even before the invention of the telescope, the planet must have been very near the star, whilst the exact time at which the phenomenon happened is, owing to the slow motion of the planets, a matter of minor importance. Mr. Hind has compared an occultation of Regulus by Venus, observed by Ebn Jounis on Sept. 9, 885 A.D. (as detailed in Delambre's *Astronomie du Moyen Âge*), with Leverrier's Tables, and finds that at the epoch given the planet was actually only 1'7 from the star, and that therefore the latter would be hidden by the blaze of Venus. Now, as these tables are based entirely on modern observations, this agreement naturally inspires great confidence in the accuracy of Leverrier's theory.

MR. BIRMINGHAM, of Tuam, has lately been examining the red stars comprised in the list formed by Schjellerup some years ago, and has already communicated some interesting results to the *Astronomische Nachrichten* and *Monthly Notices*. He finds curious changes of brightness in some stars, whilst others have disappeared altogether; and his results are confirmed by observations made at the Royal Observatory, Greenwich. The connection between colour and variability in stars is very curious. It would appear that the red stars are in the condition of a fire dying out, and that the embers are sometimes raised to a white heat by some unknown causes only to die down again in an equally mysterious manner. We are much in the dark as to the how and the when of many of these changes, but this much we do know, that solid bodies become brighter as they become hotter, and in doing so pass from red through yellow to bluish white. But what is the behaviour of gases under such conditions, is a problem of the immediate future, and it must be remembered that the changes in stars are probably due to gases; so that we are hardly yet in a position to speculate. The interesting question remains, whether we can justify a division of variable stars into two classes, the one of short period (a few days), showing the phenomena of rotation or of the interposition of a dark satellite; the other of periods ranging from a month to many years, in which the change has a physical origin. The stars of the latter class are generally red. Well have those who called attention to these interesting objects, insignificant as most of them appear, carried out the motto of the Royal Astronomical Society, "*Quicquid nitet notandum*."

THE vexed question of change in the Lunar crater Linné has been again raised, the disputants being Dr. Huggins and Mr. Burton; and, strange to say, the latter quotes Dr. Huggins's former measures as evidence of change, while the observer in question, on repeating his measures recently, concludes that there is no alteration. There is a white spot in the small crater Linné which appears to change remarkably with the changing illumination of the long lunar day of one month, and the effect of this change greatly complicates the question of a change of much longer period, supposed to arise not only from an alteration in the light and shade, but from an upheaval or subsidence of the moon's surface. Where doctors differ it is hard to decide, but in the present case we prefer the doctor's view of the question, although Mr. Burton's skill as a draughtsman was vouched for at the meeting of the Astronomical Society, by no less an authority than Mr. Brett.

BY way of spreading ideas of scientific accuracy, a balance for the use of the public has been placed at the entrance-gate of the Royal Observatory,

Greenwich, which shows by means of an index, on a large divided arc, how many grains too light or too heavy any ordinary pound weight is. Any person may thus test his pound at any time between 8 A.M. and 2 P.M. This will be a useful addition to the electric clock showing accurately Greenwich time, to the standards of length, and to the automatic barometer, all of which have been exhibited to the public for some time past.

WITH rare energy, considering the heavy official duties he has to perform and the additional labour which has been imposed on him in the preparation of the Transit of Venus expeditions, the Astronomer Royal has developed a new method of treating the Lunar Theory, and already proceeded some way in the laborious computations which, as he pathetically expresses it, he hopes to leave in such a form that a successor may bring the work to a successful conclusion. In the ACADEMY for January 10, there was inserted a notice of a paper in which Sir G. B. Airy called attention to certain defects in the present theory of the moon's motion, and now we are glad to see that, like a wise physician, he not only points out the disease, but suggests the cure. Hitherto the tedious computations necessary for the formation of tables of the moon's motion have required the personal labour of the most distinguished mathematicians of this and of other countries; the great feature of the method proposed by the Astronomer Royal is that it will admit of this drudgery being handed over to a mere computer, so as to carry out that principle of economy of labour which applies with as much force in scientific as in any other work. The real difficulty in the Lunar Theory is the imperfection of our analytical methods, which lead to such a fearful complexity in the expression of the results that there are but few minds indeed which can successfully carry out the process when great accuracy is required. We know perfectly well the conditions of the moon's motion, but the calculation from these of the moon's position at any time can only be performed approximately, and is even then a very troublesome matter, involving such a serious risk of error from the mere number of operations required, that there is no security that our solution of the problem will satisfy the original conditions.

Now, notwithstanding the fearful labour involved, the late M. Delaunay has worked out the problem with such skill that his results have been accepted as one of the greatest steps in the Lunar Theory, and have secured him the medal of the Royal Astronomical Society. Taking these, then, as the basis of his calculations, Sir George Airy's plan is to find how far they require correction in order to make them satisfy the original conditions; and this, though a laborious task, is easy as compared with Delaunay's work.

A VALUABLE report has been published by Drs. Vogel and Lohse, of Bothkamp, on the application of Photography to the Transit of Venus, to which Germans as well as Englishmen are looking forward with much interest. The conflicting claims of wet plates, dry plates, and daguerreotypes are impartially examined, and the verdict is given in favour of the dry plate process, as it appears to give a sharper image, and leaves the operator at liberty to develop when he pleases, a very important consideration, when we think of the nervous excitement to which most men are subject on such occasions, and also to the difficulty of working for several hours continuously in a developing room with the thermometer at 100° or more. The objection which has often been urged against dry plates, that they require a long exposure, loses all its force in this case, where the picture is obtained by an exposure of a few thousandths of a second; independently of which some of the new processes are quite as rapid as wet collodion photography. Of course the dry plates will be prepared on the spot, so that there will be no risk of accident to them in transit.

All this agrees with the experience of the English expeditions.

The rest of the report is devoted to a discussion of instrumental details, and of measures of solar photographs under various circumstances; the conclusions do not differ materially from those already arrived at in this country and in America by Messrs. De La Rue and Rutherford.

WE learn from *Nature* that a paper on Electrical Warfare will be read by Mr. Nath. J. Holmes, at the Society of Telegraph Engineers, on Wednesday, the 11th inst. The same journal states that the new Holmes' Shipwreck Distress Signal, of great power, will be exhibited from Primrose Hill on Thursday, the 12th inst., at 8.30 P.M., in presence of the Marine Secretary of the Board of Trade. This signal is self-igniting in water, and inextinguishable.

THE post of Hydrographer to the Navy has been bestowed on Captain J. O. Evans, R.N., C.B., F.R.S., by Mr. Goschen, in succession to Rear-Admiral Richards, C.B., F.R.S., who has retired.

Nature states that Dr. Schmidt, Professor of Astronomy in the University of Athens, has just completed his great Map of the Moon. It is *two mètres* in diameter, and is a marvel of accurate mapping and minute draughtsmanship. The shading is so exquisite that any part of the map may be examined by a lens without the appearance of coarse or rough work. The map represents the labour of thirty-four years, and is without doubt one of the greatest astronomical results of the century.

AN American correspondent of the *Cologne Gazette* writes from Cincinnati that the German sparrows, which some years ago left the immediate precincts of the town to escape the smoke of the chimneys, and spread themselves over the neighbouring farms, have now returned in large numbers, apparently because they had multiplied so extensively as to have exhausted their supplies of food. The present generation of sparrows seems to have become completely habituated to the bituminous vapour with which the air is so densely charged, and they, as well as several species of ordinary singing birds, which have been imported from Germany by the Society of Acclimatisation, bid fair to become thoroughly naturalised on the American continent.

A MEETING was held at Berlin, February 3, to receive the report of the Liebig Memorial Committee. The collection has reached the sum of 40,000 marks, but as this is inadequate to the purposes aimed at by the Committee, further contributions are earnestly requested.

DR. PISCHEL, after spending some time in London and Oxford, and examining the manuscripts in the library of the India Office and in the Bodleian library, has just published, in his *Dissertatio pro veniā docendi*, an interesting account of the principal Prākṛit grammarians. There are several important facts which he has established in his essay. On page 31 he shows that, with regard to the degree of phonetic corruption, the Paisāki dialect ranks next to Sanskrit, and resembles closely the Pālī; that next follows the so-called Apabhraṃsa, afterwards the Sauraseni, and, last of all, the Mahārāshtri. He concludes that these dialects followed each other chronologically in the same succession, a natural conclusion, which, however, requires further confirmation, for, on the same grounds, we might claim for the Italian dialect an earlier origin than for the *langue d'oïl*. He calls attention to the fact that the large collection of popular stories, the *Bṛhatkathā*, was originally written in Paisāki, and he actually gives some lines, quoted in Hamaśandra's grammar, which seem to have belonged to the Paisāki text of that collection. He doubts whether the grammatical passages ascribed to Bharata could have been taken from Bharata's work on rhetoric, the *Alaṅkārasāstra*; yet on p. 23 he quotes himself another work on rhetoric, which contained grammatical passages. In

Vedic literature, the authors of ceremonial Sūtras are sometimes quoted as authorities on grammatical matters, because, in discussing the changes of letters or grammatical forms required for ceremonial purposes, they incidentally touched on questions of grammar, and the same may apply to Bharata's work on rhetoric. Dr. Pischel, though denying the possibility of identifying Vararūki, the author of the oldest Prākṛit grammar with Vararūki, the Pālī grammarian, inclines to the opinion that the Prākṛit grammarian may be the same as Vararūki, the author of the *Vārtikas* to Pāṇini's grammar. Has not Dr. Pischel been carried away by his love of Prākṛit in translating the passage from Bharata, *Samskrītāt prākṛitām aśiṣṭham tato pabhraṃsabhaṣanam* by "Prākṛit is better than Sanskrit, Apabhraṃsa better than Prākṛit?" Should we not translate, "the best Prākṛit comes from Sanskrit, Apabhraṃsa from Prākṛit?" After the excellent specimen which Dr. Pischel has given in this dissertation of his careful study of a much neglected branch of Indian scholarship, containing several important criticisms on Professor A. Weber, M. Williams, and others, we look forward with great interest to a more complete statement of the results of his researches, and particularly to his promised edition of the Prākṛit grammar of Hemaśandra.

MR. CHILDERS, the author of the excellent *Dictionary of the Pālī Language*, is preparing the text and translation of the *Mahāparinibbāna Sutta* for publication in the *Journal of the Royal Asiatic Society*. The following passage from the work is of great interest at the present moment, when the missionary character of Buddhism is called into question, as showing the anxiety of Buddha himself for the propagation of his doctrine. Three months before his death, when Buddha's health and strength were fast failing, he was tempted by Māra, who came to him and urged him to bring his life and mission at once to a close by attaining Nirvāṇa. Buddha replied that he would not enter Nirvāṇa until his disciples were perfect on all points, and able to maintain the truth with power against all unbelievers. Māra replied that this was already the case, whereupon Buddha spoke as follows:—"O wicked one, I will not enter Nirvāṇa until this, my holy religion, thrives and prospers, until it is widely spread and known to many peoples, and grown great, until it is completely published among men." When Māra again asserted that this was already done, Buddha said:—"Strive no more, thou wicked one; the death of Buddha is at hand; at the end of three months, from this time, he will attain Nirvāṇa."

AMONGST the numerous changes that have been effected in the professional staff of the German Universities, we may instance the following:—Dr. Krehl, Assistant Professor and Junior Librarian at the University of Leipzig, has been nominated to the chair of Oriental Languages in that University. Dr. du Bois Reymond, late Professor at Freiburg, has accepted the chair of mathematics at Tübingen, while the directorship of the Observatory at the latter University has been given to Dr. von Reusch. Dr. von Holst has left Strasburg to take the chair of history at Freiburg; Dr. G. Rindfleisch, of Bonn, has been nominated by the King of Bavaria to the chair of medicine in the University at Würzburg; whilst Dr. Lüder, of Leipzig, has migrated to Erlangen, where he has taken the chair of jurisprudence. The members of the medical faculty in the University of Berlin have under consideration the question of raising the status of the private extra-academical medical teachers, which they desire to bring into harmony with the objects aimed at by the Austrian Board of University Reform. But hitherto the support which the Berlin medical faculty expected to receive from the assistant teachers in the other faculties has not been given to them, and at present there seems no chance of effecting any material alteration in the existing system.

In the *Augsburger Zeitung* of February 1, Professor Haug has published a short article on the Trojan inscriptions, discovered by Dr. Schliemann. He imagines he can see some similarity between their letters and those of the Cyprian inscriptions, which have just been so successfully deciphered by Smith, Birch, and Brandis. He even attempts to read one inscription as *εἰς Σίγῃ*, the divine Sigo, and suggests that Sigo may have been a Trojan god or hero. He imagines that he can discover traces of Sigo in the *Skaean* gate, in the name *Skamandros*, in *Sichaeus*, the husband of Dido, in *Sigon*, the name of a place in Phoenicia, mentioned by Arrian, and in *Sige* the harbour-town of Troy. He might have mentioned the *Sigeia tellus*; and considering that Achilles was supposed to have been buried at Sigeum, he might have represented the treasure, not as coming from a temple of an unknown god Sigo or Siko, but from the very cairn of Achilles! Another inscription, written with the same letters, Dr. Haug imagines to be in a Phoenician dialect, but he admits that the only word which he thinks he can read in it has not yet been met with in any of the fragments of the Phoenician language.

PROFESSOR SCHRADER has a paper in the last number of the *Theologische Studien und Kritiken* which will interest the students of Assyria and theology alike. He first shows that Amos v. 26 ought to be rendered: "So will ye take Saccuth, your king, and Chiun, your star-god, your images, which ye made to yourselves, and I will lead you into captivity." Chiun is the Assyrian *Caivanu* (Arabic *Kaiḍān*), the name of the planet Saturn, and *Saccut* is a synonym of the god Adar, the Assyrian Moloch or Hercules, who presided over the same planet. Like Moloch himself (Malik in Assyrian), these astral deities would have been derived by the Israelites from Babylonia. It is next shown that the Canaanite Sun-god Baal was not identical with the Babylonian Bel, or the "older Bel," as he is termed. Both words are of course etymologically one and the same, meaning "lord," and might be the title of any divinity; but whereas the Phoenician Baal, when applied to a specific deity, was the Sun, the Babylonian Bel was the second person in the first Chaldaean trinity, Samas, the Sun-god, being the second person in the second trinity. These two trinities, together with Dingir or Ilu in Babylonia and Assur in Assyria, formed "the seven magnificent deities" who headed the Pantheon; and when the gods of the five planets were added, the whole constituted "the twelve chiefs of the gods" mentioned by Diodorus. The list of the planetary deities began with Merodach (Jupiter), the patron-god of Babylon; and it was to him that the name of Bel was specifically transferred by the Babylonians during the later period of their history. Prof. Schrader concludes by pointing out the Babylonian origin of the week of seven days. The ancestors of the Hebrew and Canaanite tribes, and possibly of the Aramaeans also, brought it with them from Chaldaea; but it was unknown to the Arabs or the Aethiopians until a comparatively modern epoch.

MR. JOHN RHŶS has reprinted an interesting communication of his to *The Carnarvon and Denbigh Herald*, on "The Early Inscribed Stones of Wales." It gives a detailed account of his examination of the various inscriptions which exist in South Wales. Most of these, it is true, had been known and copied before; but the copies could not be depended upon, and a careful re-examination of them, therefore, was indispensable. Some of the inscriptions are bilingual, containing a line of writing in the so-called Ogham characters, the key to which has long been in the hands of the Irish antiquaries; but it was the Welsh legends which established the correctness of their traditional alphabets. Mr. Rhŷs was fortunate in discovering a new Ogmic inscription at Llandawke. At the end of his paper he refers to the inscriptions found in North Wales which he has also examined, and remarks upon the significant fact that

the Welsh counties bordering upon England are all but entirely devoid of any. The philological value of these inscribed stones is very great, as they are almost all that is left of Welsh earlier than the tenth century. They tend to prove that the language possessed declensions answering to the first, second, third, and fourth of the Latin, and that the peculiar sound which is written *ll* was originally also pronounced in the same way.

LECTURES AND MEETINGS OF SOCIETIES.

LINNEAN SOCIETY (Feb. 5).

THERE seems to have been something like a free fight at Thursday's meeting. Mr. Carruthers began by proposing that the proceedings of the previous meeting of the Society be hereby declared null and void. This Dr. Bentham, the President, refused to put to the meeting. Mr. Carruthers persisted in his motion, and succeeded in carrying a majority of the meeting with him; whereupon Dr. Bentham left the chair, and it is said that he has declared his intention of resigning the Presidency. We hope he will think better of this; meanwhile the temperature of the meeting rose too high to admit of the consideration of scientific questions, so that Dr. Parker's disquisition on "Woodpeckers," and Mr. Moseley's "Letters from H.M.S. *Challenger*," had to stand over.

PHILOLOGICAL SOCIETY (Friday, Feb. 6).

MR. A. J. ELLIS gave an account of a system of scoring sheep said to have been introduced by Scotch shepherds into Yorkshire, now nearly extinct, or only known to very old persons, and used in school games. Versions were adduced from Scotland, Durham, and Westmorland, as well as Yorkshire, and, strangely enough, from three North American Indian tribes (communicated by Dr. Trumbull, of Hartford, Conn., U.S.) The foundation of the system is Welsh (not Gaelic), as shewn especially by the words for 5, 10, 15, and the system of counting 11, 12, 13, 14 and 16, 17, 18, 19 as 1 + 10, 2 + 10 &c., and 1 + 15, 2 + 15 &c. The words for 20 are perhaps all deformations of the Welsh. The words for 6, 7 in some versions seem also to be deformations of Welsh; but in others, as well as 8, 9, differ much from the Welsh and follow several different systems, not yet traced. The 1, 2, 3 are generally mere varieties of *ane*, *t'one*, *t'other*, but 4 is clearly Welsh. The persons who use the system being perfectly ignorant of the meaning, deface the words *ad libitum*, run off into jingles, and often confuse the order.

ROYAL INSTITUTION (Friday, Feb. 6).

MR. GARROD read a paper last evening on the "Heart and the Sphygmograph." He commenced by stating the great importance of the Sphygmograph of Marey. As in the consideration of any working pump there are two different sets of actions which may be considered,—the mechanism of the cylinder itself, and the force which keeps that cylinder in motion,—so with regard to the heart, the attention may be directed to the action of the valves, or to the manner in which the muscular walls of the ventricles perform their function. Physiologists, in the employment of the sphygmograph, have devoted their attention almost entirely to the former of these two points, and have left out of consideration the second, towards the elucidation of which there is more to be learned from the study of the sphygmograph trace than by any other means at our disposal.

The lecturer then compared the action of the heart to that of a high-pressure steam-pump, heated by an ordinary and constant gas flame. He demonstrated practically how variations in the amount of work required of it produced changes in the velocity with which its fly-wheel revolved; the greater the task, the slower the movement. By placing the waste-steam tube into the funnel of the engine, he showed that the draught through the boiler tubes, and therefore the heat of the furnace, is increased, somewhat proportionately to

the power expected of the engine. It was proved that, in this case, only a limited degree of variation in the intensity of the furnace can be arrived at, and that when the engine was doing no work there was a great waste of heat.

The engine previously employed being connected with a pair of bellows, to which a large elastic reservoir was attached, was made to pump coal-gas instead of air. The burner which heated the boiler was then disconnected from the main, and put in connection with the elastic reservoir just mentioned, with a leakage into an empty gas bag admitting of regulation. On the engine recommencing work, the coal-gas which it was pumping distended the elastic reservoir, and so supplied the burner with gas, which, on being lighted, heated the boiler. It was evident that by simply varying the escape of gas from the elastic reservoir into the gas bag, the intensity of the flame which heated the boiler varied in such a way that the greater the resistance to the escape of the gas, the greater the heating-flame, and consequently the greater the efficiency of the engine. A minimum of resistance was attended with a minimum of steam-production; and on the pressure becoming *nil*, the engine could not of itself recommence work.

The lecturer then argued that this is the principle on which the ventricles of the heart do work, showing that the anatomical arrangement of the coronary vessels, through which the blood enters its substance, renders it possible and highly probable that such is the case; these vessels being in direct communication with the elastic reservoirs, the arteries, into which the blood, the fuel, is pumped; whilst the blood in circulation is variable in amount. This, however, does not explain that the force of the muscular fibres of the heart's walls varies, in any way, with the pressure of the blood in the arteries, and it is necessary to appeal to the sphygmograph trace for the proof of this proposition.

It is well known by physiologists that the blood-pressure in the arterial system is not in any way correlated with the pulse-rate, the same rapidity being possible with different degrees of blood-pressure. The lecturer showed how he had been enabled, by measurements of the length of the systolic and diastolic intervals in the sphygmograph trace, to prove that the length of the systole and of the diastole *never*, in health, varies when the pulse-rate is constant. Such being the case, and the length of the first or systolic portion of the beat being a direct measure of the cardiac systole itself, it is evident that the rapidity of the systole, or pump action, is not in any way dependent on the work to be done, and this can only be explained on the supposition that the nutrition of the walls of the heart varies directly as the blood-pressure in the arterial system, just as the size of the furnace flame did in the engine described above.

The duration of the systole does, however, change with that of the pulse beat, in an unexpected manner, varying in length as the cube root of the length of the beat; and this law, taken in connection with a somewhat similar law arrived at from the measurement of cardiograph tracings, indicates that duration of diastole, or, in other words, time of repose for nutrition, influences the power of the ventricles, causing it to vary approximately, as may be shewn, as the square root of the length of the diastole.

MICROSCOPICAL (Feb. 4, Anniversary Meeting).

THE Report of the Council and the Treasurer's Statement of Accounts were submitted and adopted, and the officers and council for the ensuing year were elected. The annual address to the Society was delivered by the President, in the course of which, after reference to their present position and future prospects, he gave a critical review of the most important papers brought before their notice during the year; alluded to the microscopical apparatus exhibited at the Vienna Exhibition; and concluded with obituary notices of Fellows deceased since the last annual meeting.

FINE ART.

Dictionnaire du Mobilier français, de l'Epoque Carlovingienne à la Renaissance. Par M. Viollet le Duc. (Paris: Morel.)

THIS work, of which the publication was commenced fifteen years ago, has been lately enlarged by a whole series of supplementary sheets, which enable us to judge how far the whole work will fulfil the promises made by the author in his first volume. After the first enthusiasm of the Romantic movement of 1830 had exhausted itself, so far as architecture and the domestic arts were concerned, in a rage for restorations, collections, and imitations, some of the most intelligent leaders of the new school felt the need, if their work was not to degenerate into idle antiquarianism, for a general survey or analysis of the materials they had jointly collected, from which it was hoped that some ideas would detach themselves, and prove profitable to the arts in the name of which the collection had been undertaken.

M. Viollet le Duc was pointed out, by the rare combination in his person of the talents of author and artist, for the leading part in the accomplishment of this task; and he promptly justified the confidence felt in him by the publication, in the form of a dictionary, of a series of articles, some of which had already appeared in the course of the paper warfare then raging between the Classic and the Gothic schools.

I do not propose to criticise the 'Dictionnaire d'Architecture,' and only allude to it here for the sake of observing that the defects with which it was charged reappear in the present work without the other qualities by which they were redeemed and the success of the book justified. It was said that the 'Dictionnaire d'Architecture' was not a dictionary, but an ingenious piece of special pleading on behalf of mediævalism, which half defeated its own object by the exaggeration that betrayed the writer's bias. But this fault and the misconception involved in the title were forgotten in the admiration felt for the remarkable pages devoted to the words—which we take at random—*construction, goût, peinture*. The author was full of his subject, and even where his ideas seemed disputable, the reader was content to refrain from criticism in order to profit by the solid studies of which the result was laid before him.

M. Viollet le Duc might have been satisfied with the admiration freely lavished on his great work, and the authority it had given him; but his ambition seems from the first to have taken a wider range, and we find him beginning in his 'Entretien sur l'Architecture' to appeal to the authority acquired by his studies of mediæval architecture in support of works on Greek and Roman art, which he had studied with much less care, and of the 'Dictionnaire raisonné du Mobilier français de l'Epoque Carlovingienne à la Renaissance,' which was announced immediately after the success of the first dictionary, and of which the mere announcement added to his reputation as an architect the fame of a man of universal knowledge in matters relating to the Middle Ages.

The title promised a full account of furni-

ture, arms, utensils, clothes, jewellery, tools, and instruments of all kinds, which, equally interesting to the historian and to the artist, suggest the idea of an encyclopædia, and would require the work of one. M. Viollet le Duc virtually promised an equivalent to the 'Encyclopédie des Arts et Métiers' of the last century, which was the work of a whole society of intelligent writers dealing with contemporary subjects, for which all the materials were at their disposal in abundance; while, in his case, the inherent difficulty of the task was aggravated by a comparative dearth of materials.

It is impossible not to be struck by the sameness in the collections and public museums which furnished the greater part of the evidence on which he had to rely. In spite of the immense sums expended, the enthusiasm of collectors, and the zeal and learning of most of those in charge of the museums, it has been found impossible to arrange the objects discovered in any instructive order. The ravages of time and human destructiveness have left *lacunæ* which forbid classification,—certainly the definitive, absolute, classification of a dictionary.

M. Viollet le Duc soon found himself confronted by this difficulty, which he had either not foreseen, or had reckoned upon evading by the help of a ready wit. By a too transparent stratagem, when notes or drawings failed him, the articles for which he had not materials were relegated on some pretext to another section or even to later volumes, the appearance of which has been delayed for more than ten years. Still, the attraction of his style and the cleverness of his illustrations enabled him to venture under these conditions upon a series of articles forming the alphabetical part of this volume, in which the objects at his disposal were discussed. This part was that least fitted for the hand-to-mouth method of composition followed by the author, while it had also to suffer from the consequences of his prodigious activity. Engaged at the same time in the publication of his 'Dictionary of Architecture,' the preparation of his 'Entretiens,' the numerous restorations he had undertaken, his duties as inspector of historical monuments, and finally the cabals and controversies in which he was engaged, by the envy of some and the severity of others,—he literally had not the leisure requisite for the satisfactory execution of all the work he had undertaken.

If we further consider that he was often obliged, in order to economise the few hours borrowed from other engagements, to make use of such memoranda as he had at hand, embellishing a rapid sketch or amplifying a marginal note to furnish a page for his book or one of the seductive compositions with which it is illustrated; and that in this way the help which he might have obtained in the work of compilation was lost to him, since his speculations could not be followed by assistants, and he had to do everything, down to the slightest sketch on the wood, for himself,—with the exception, that is, of a few plates in chromolithography and etching confided to M. Gaucher, a colleague rather than a pupil, and to M. Caresse, a decorator of merit,—after making allowance for these difficulties, we shall be disposed rather to

blame the undertaking itself than the manner of its execution.

The work bears fatal traces of the circumstances of its composition. Almost every page, and still more the loose pamphlets published from time to time, reflected with painful fidelity the influences of the moment at which they were written. The reader has but to turn to the Dictionary itself, to receive this impression, the more fugitive when it is most frequently repeated. With the slightest acquaintance with the museums and the world of art in France, he will not fail to recognise, as in a reprint of newspaper articles, the dates of such incidents as the acquisition of the crowns of Guarrazar by the Musée de Cluny, the formation of the Musée des Ruines at Pierrefond, even—*à propos* of arms of offence and defence—the late war; all facts of passing interest, which enabled the author to fill his pages without betraying the scantiness of his data, the dearth of really instructive matter.

All the words could not be as fortunate as "chanferette," which profited by the harvest of texts and drawings collected by Villars de Honnecourt; more often, as with the word "bidon," there was a total want of contemporary examples, the place of which was supplied by long descriptions based on the analogy of a production of the seventeenth century, to which it was impossible to ascribe any but a German origin; or again, as with the word "seau," instead of French instances, Italian examples are quoted, that happen to have been preserved in France or Germany. To distract attention from these failures, it was necessary to make a point sometimes, as at the word "brouette," and seize the fleeting occasion of defending the Middle Ages from the reproach of not having invented a thing so useful, which some had thought to be no older than Pascal, without stopping to consider whether the word would not be more properly placed in the part reserved for tools and instruments.

It is noticeable that out of the immense number of articles mentioned in the catalogues of public museums and private collections, but a small proportion can be said to have their use and origin accurately ascertained. M. Viollet le Duc can scarcely be blamed for not having discovered all that was unknown in this direction, but he might at least have analysed the knowledge already possessed, and have put his readers in a position to distinguish between the objects of every-day use, and the professional *chefs d'œuvre* of which the existence was a matter of fancy or luxury. Instead of this, he has not only done little himself, but he has seemed to ignore the existence of several works bearing less ambitious titles than his own, but quite as well worth consulting. The only use he has thought fit to make of the publications of the bibliophile Jacob, of M. Louandre, of Shaw, and of Cundall, consists in the occasional appropriation—not always acknowledged—of drawings given by them. He has not included in his Dictionary a variety of useful information contained in the 'Arts Somptuaires,' in 'Les Arts au moyen âge et de la Renaissance,' or again in the 'Livre d'or des Métiers,' and he has not even been at the pains of harmonising his statements with those of other authorities with an equal title

to respect, or of explaining the grounds of his dissent when the fact is apparent.

A word in conclusion on the subject of the drawings. All the illustrations of M. Viollet le Duc's works have a uniform character, and are remarkable for a brilliant and novel manner which not only fascinated the public, but has even influenced a considerable number of contemporary artists whose work is more or less remotely connected with architecture. I believe, however, that the style which he has introduced is not one to be safely imitated, and, with few exceptions, his drawings appear to me to be untrustworthy as authorities. The qualities which they possess are such as could only be of value in original works, while affectation and mannerism, dangers only to be avoided by a taste of great purity, too often threaten to obtrude; but however this may be, and though all original styles or mannerisms were equally allowable, there can be only one way, that of simple fidelity, allowable in reproducing the work of others in order to transmit the expression of it to the public.

In one of those articles in the 'Dictionnaire d'Architecture' in which M. Viollet le Duc shows himself for what he is,—an artist and a thinker,—he says, "Respect for the public is the first mark of taste in the artist who produces a work, but sincerity is the best way of showing respect. If falsehood were ever permissible, it would be towards those whom we despise." But to reason from the ideas of others after dressing them up to one's own mind, to copy works of art so as to give them the character one chooses them to have, is a real act of treachery against confiding students, unworthy of an artist of merit, unworthy even of a man of taste. Unfortunately M. Viollet le Duc seems to have lost sight of these truths which he had expressed so well himself, for the great majority of his drawings are in flagrant contradiction with them. The drawings are charming,—the favour with which they were received would otherwise be unaccountable,—but they lose in fidelity whatever they gain in skill and *esprit*. I have myself felt their fascination, and could only free myself from it with difficulty; but after comparing many of the objects themselves with his sketches, and consulting other works, English and German, from which the author has borrowed without much ceremony, I became aware of the extent to which some of the objects he professes to reproduce are misrepresented, and how often cuts which are quoted as original authorities really represent nothing but ingenious conjectures and unavowed restorations. Perhaps it will be said that his talent compelled him to embellish what he touched, but that is beside the question; for even if the drawings contained an amount of refinement and meaning of which the authors of the original work were unconscious, for better or worse the drawings are false to fact, and a dictionary does not want to be illustrated by imaginative compositions.

The art of every age has its mannerisms, and of no period is this so true as of the Middle Ages; and every artist who has given much time to the imitation of the works of one date, finds an almost insuperable difficulty in breaking the habits which the hand acquires, and freeing himself from the control of formulæ that are often applied uncon-

sciously in copying fresh work of a different character. This is the case with M. Viollet le Duc's drawings. In his attempt to seize the character of the object before him, he has sometimes applied, in spite of differences of date, the manner which he had found successful with works of the thirteenth century, and sometimes debased the same manner when he wished to produce a different effect, still however retaining enough of it to produce a painful feeling of monotony and unfaithfulness.

To sum up: the 'Mobilier' has been promised, written and published with a levity not to have been expected from an artist of M. Viollet le Duc's importance; it is the result of an imprudent promise, an engagement entered into when his reputation was less firmly established than now, fulfilled too late for it in any case to have added to his reputation, and, we must add, fulfilled too carelessly not to detract from it in the minds of those who will find themselves misled by his work unless, before consulting it, they are on their guard against the errors it may suggest. C. CHAUVET.

THE DUDLEY GALLERY.

THIS is the tenth annual exhibition of Water-colours at the Dudley Gallery, and the critic knows what he has to expect there. In previous years he has been not unfrequently gratified, and sometimes interested. He anticipates finding a few works, but only a few, aiming at poetic subject-matter, and more especially poetic style: a large proportion of landscape and other "bits" showing a good eye for effect and for the picturesque, and abundant manual tact; and, even after these, not many things that are absolutely stupid or incompetent, but also not many that have any strong significance. There is mostly a good amount of point in these exhibitions, but no wide scope. The present one is barely up to the average. It contains very little that can remain on the memory, as did, for instance, the pictures of Mr. Burne Jones last year, or the *Antigone* of Mrs. Stillman.

Mr. Crane and Miss Boyd contribute the works of highest poetic appeal this time. *Winter and Spring* is Mr. Crane's subject: Mr. Jones has been his model of style. Spring, a very tall woman dressed in full-tinted yellowish green, is engaged in wreathing with flowers the walls of a semi-ruinous classic villa: Winter, also a female figure, robed in sombre grey, and seated on the step of the building, sees that she must go. This is fairly well conceived, and there is a certain lyrical glow and choiceness in the carrying out of the idea which harmonises the manner with the matter. But painters of the knot to which Mr. Crane belongs are—in their ideal compositions, at any rate—too much afraid of clear lucid colour, though they all are, or aim at being, colourists. In another picture by Mr. Crane, *Mother and Child*, clear colour does indeed appear in the conspicuous pink dress, but not with a very happy result. In the first-cited work, Spring has flesh of the hue of brownish brick-dust—no "carnations" to speak of; the very almond-tree which proclaims her advent—that most exquisite revelation of renescent luxury of life amid the skeletons of last year's leaving—is dim and obfuscated. A London almond-tree that has lived for ten or twelve days exposed to smoke and grime would compare with it to advantage. Miss Boyd has got hold of a higher though less strictly ideal subject than Mr. Crane—higher, because imbued with human and legendary life, not merely embodying an abstract impersonation. She paints *Taliesin the Bard hearing his deceased Master's harp playing as it hung upon the wall*: "I hear again the sound of the songs of other years." Taliesin is seated by

the hearth, a man in the full vigour of completed youth, and two women are with him, in strong flame-light: in moonlight, mysterious but vivid too, the ancient master, the Bard buried years ago, has returned to the chamber, and strikes a thrilling and startling chord. He is grim, with his great beard, and sinewy arms and hands, and head thrown back, as the olden inspiration courses through him anew. Taliesin knows whose hand that must be upon the harp. Miss Boyd has been more intent, and rightly so, upon giving the antique half-barbarous force and remoteness to this work than upon conferring grace on its composition, or finish on its workmanship: its spirit was to be one of awe, not of sightliness, not indeed that the two aims need be incompatible. It is entitled to that much-abused epithet "weird." The *Israelites gathering Manna* of Mr. Clifford is a far more painstaking production than the preceding two, showing much attentive study in the drawing and posing. In feeling, it is a sort of cross between the classical and the religious, and not exactly satisfactory. The manna-gatherers go about their work almost as if it were a sacred rite—an opportunity for self-examination, and *recueillement*. This is not the sort of way the stiff-necked generation are likely to have provided their meals, in point of fact; nor is it the kind of advantage to which a vigorous painter would have turned the subject, for pictorial purposes. We have got a long distance away from old Bassano and his likes. Mr. Bateman is an artist whom we naturally couple with Mr. Clifford. There is purity of sentiment and method in his contribution named *Reading of Love, he being by*: some women thus occupied, and Cupid in *propria persona*, visibly invisible in the opposite compartment of the picture. Such work is, however, a sufficiently unnatural hybrid between Mr. Dante Rossetti or Mr. Burne Jones, and Overbeck or Fra Angelico. We cannot accept it as genuine subject or spontaneous treatment; it is the product of a mind which *supposes* something about passion, poetry, and castigation, and mixes these extraneous elements as best it can into a too insipid kind of curds-and-whey. If the recipient objects that he is not fond of the whey at the top, the caterer speaks up for the curds at the bottom, but possibly with no greater acceptance. Mr. Adrian Stokes sends a little picture, *In Spring Time*, representing a young girl by a budding apple-bough. It has a good deal of brilliancy, and no lack of style: Mr. Mason and Mr. Walker are probably the painters of Mr. Stokes's predilection.

Mr. Townley Green is one of the leading exhibitors. His picture is named *The End of the Journey*, and represents a young country-gentleman and his wife, of about the close of last century, coming up to town by the Bath coach: they are entering the courtyard of the old-fashioned inn, and the landlord advances to do the honours of his house, rubbing an obsequious pair of hands. This is a work of much even excellence of performance: everything is nicely touched and nicely realised; nothing is in excess, unless it be the demi-tint—itsself the very emblem of moderation and the *via media*. This is a good specimen of the highly educated tact (observant and spirited in a way, and yet withheld from really vigorous performance by a certain half-heartiness and reluctance) which is characteristic of a section of our present English School, and especially of Dudley Gallery contributors. Mr. Brewtnall may be classed in the same category. His principal work here, *Called before the Curtain*, shows how hard-driven our painters of social genre now are for a subject; nothing can well be less pictorial than such a literal rendering of an actress and the actor who has led her forward before the curtain, picking up bouquets. A small—not to say an insignificant—work by this artist, *A Stirrup Cup*, is a very obvious reflex from Meissonnier, who is indeed, in some respects, the ideal master of this school. Mr. Macbeth is not at his best in *The Vale of Health, Hampstead*,

which is rather a figure-piece with landscape background than a landscape proper. Late winter or earliest spring gives a character to the scene, but lends it no charm, as here treated: lights and shadows are discarded, and a scarified monotony of tint rules over all. There is perception of truth, but a wilfully graceless perception. The figures here are more satisfactory than those in another picture from the same hand, *Evening Practice*. Mr. Poynter sends a *Portrait of F. Hugh Bell, Esq., and Daughter*. The painter's name is a guarantee for much solidity of accomplishment in the work, which is not, however, among his more attractive productions though the expressions are given with spirit. Four small landscape studies by this painter are on the walls; three of them are but slight records, yet all four are well above triviality.

The following figure-subjects should also be observed. *Bergen Fish-Market*, by J. Reed Dickinson, containing a great number of figures, cleverly and rapidly touched off. The *Gentle Craft*, by John Parker, a fair specimen of a style in which Mr. Herkomer has proved himself to excel. By Mr. Knewstubb, *Violin-Player*, a handsome little girl, of some six years or less, painted with a sense of beauty, and even of grandeur, but with something too juice-like in the key of colour, and too clotted in handling; also *Her Majesty—Children at Play*, marked by a like kind of merit. Miss Phillott has taken her theme from the last couplet of Keats's *Endymion*:—

"Peona went

Home through the gloomy wood in wonderment."

We see Endymion's sister traversing the forest, with its pine-trunks red here and there in sunset; the poetical subject has been felt fairly enough to make the choice of it creditable, and not damaging, to Miss Phillott. Another lady, Miss Elizabeth Thompson, exhibits *The Ferry—French Prisoners of War, 1870*; painted with great brightness and precision—a noticeable success. The prisoners are chiefly Turcos, who kill the time with such grins and *badinage* as they can muster. From Mr. J. C. Moore come three separate portraits of children. We like best of these *Isabel, Daughter of John Roget, Esq.*, demure in her chubbiness: but in all the examples the handling is rather slim and faint. Mr. E. Buckman tries what can be done in the *Decorative Treatment of Modern Subjects: No. 1, English Sports, Football*. These hulking athletics are not exactly the kind of modern subjects that we should wish to see portrayed: but Mr. Buckman's attempt was a difficult one, and the measure of his success in it claims some recognition. The faces are all very blank. *A Young Greek Woman* is the best work we remember from Miss Edith Martineau's hand; carefully executed, and not wanting in that fulness of mould which pertains to the higher class of such treatments. *An Old Song*, by Mr. Hennessy—a lady in the costume of 1810 or thereabouts—is agreeably though rather gawkily done. We can hardly give the same term of praise to *The Old Squire*, by Mr. C. Napier Henry; "agreeable" is not the word for the faces of the squire's daughters, who accompany him in his boat on a fishing excursion, and one of whom has just hooked a fish. Of course, however, the work has much force and straightforward realisation, or it would not be Mr. Henry's. *Al Fresco Amusements* is the rather silly name bestowed by Mr. F. Smith upon a picture of a Punch show by gaslight: the hilarious expressions of the lookers-on, adequately varied, but with a right air of consent and a common motive, are very cleverly caught. Two bright water-colours by Louis Leloir hang close together,—*Pretty Cockatoo*, and *A Moorish Lady*. The painter is not afraid of very strong local tints of red, &c. in his draperies and other material; and his contributions, more especially the second, show a deal of skill, in a way appreciably different from the English practice. *Worn Out* is a faithful well-managed study of an old cottage-woman by F. G. Cotman;

and *In the Arsu Bazaar, Cairo*, an Oriental study of somewhat similar qualities, spite of the very different externals of the scene, by Charles Robertson. *Dan Cupid*, by Mr. George McCulloch, hangs at such a height that we cannot examine it; but there seems to be in it a something of fancy and of style that should have secured the work a better place. Similar superiority of feeling appears in the landscape-study by this gentleman, *A Weird Stem, Burnham Beeches*. The *Portrait of Master Walter Hill*, by Mr. E. R. Hughes, shows us a boy in blue, standing on one of the steps of the garden-door: on another a cat is seated. The boy's face lacks delicacy of execution: but the subject is well got together as a whole, principal and accessories combined.

We reserve the landscapes in this Gallery for another notice.

W. M. ROSSETTI.

"ROUGH AND READY," AT THE ADELPHI THEATRE.

A DRAMATIC writer may perhaps be animated by one of three objects. He may aim at impressing the public mind with some idea (moral, political, or social) through the medium of the stage; or he may be ambitious of sending his name down to posterity as the author of some sterling work; or he may write a play with the view of giving some living actor or actors an opportunity of displaying their talents in the representation of characters composed expressly for them. Mr. Craven and Mr. Robertson are examples of the last class. But it is difficult to tell which of these motives inspired Mr. Meritt, whose *Rough and Ready*, was produced at the Adelphi on Saturday night. The only moral that can be drawn from the piece is that an unmitigated scamp, who ill-treats his brother and insults his mother through the course of three long acts, and who, during that time, does not interest the audience by the display of one redeeming quality, may, by an ungracious and clumsy apology at the close of the last scene, not only escape the consequences of his misconduct, but be rewarded with considerable wealth and the hand of an attractive girl. That the play can make a reputation for its author, or enhance that of any actor in it, is not probable.

The plot, which is obviously borrowed from one of the latest works of Lord Lytton, is briefly this. A rich widow lady has two sons: one (by a secret marriage), whom she believes dead; the other by a second marriage, whom she brings up as the heir to a considerable fortune, gratifying every whim, and permitting every extravagance that his false position may lead him to indulge in. The elder and unknown son occupies the position of a gamekeeper on his mother's estate, from which he is suddenly discharged through the jealousy and dislike of his younger brother; the good-looking gamekeeper having captivated the heart of his brother's pretty and dependent niece, with whom both brothers are in love. The gamekeeper fights his way to fortune, notwithstanding the persecution he is subjected to from his unknown mother and brother (persecution which at last takes the form of accusing him of larceny and breach of trust), and finally, upon discovering his birth and recovering his estates, he generously makes over half of them to the brother who has struggled to deprive him of his property and his cousin's love.

Mr. Billington's rendering of the "Rightful Heir" was sufficiently genuine and hearty to enlist the sympathy and applause of the audience, and his delivery of the sentiments entrusted to the honest Yorkshireman was forcible, although in the second act he allowed himself to be carried very much too far. Mrs. Billington enacts the Mother; and she is wanting in the softness and pathos required by the part; but it is only just to say that to her the piece will probably owe any success it may obtain. Her acting in the scene where she discovers that her secret is known, and changes her sobs to hysterical laughter, is decidedly the

most effective in the play. Mr. Manton does well in the unthankful part of the younger brother. Mr. McIntyre, who takes a subordinate but amusing part, would be a greater success if he did not imitate the gestures of a villain in melodrama. Miss Ellen Meyrick plays the cousin. It is stated to be her first appearance in London. Her appearance is ladylike, but the part gives no scope for displaying any ability the actress may possess.

The piece—though, as we have said, not likely to make a reputation—is not without merit; the dialogue being occasionally smart and the situations dramatic. The author may write a better play; and if he does, he might well forego some peculiarities which occur in this one. Everything takes place at a lapse of three years: three years between the ages of the brothers, three years between each act, three years during the legal proceedings. Also—another detail—the actors and actresses spend an unnecessary time in giving each other roses, irrespective of the season of the year. In conclusion, *Rough and Ready* is not likely to be more than a temporary success in London, but it may, and probably will, retain its popularity in the provinces.

ISAAC BRISTOW.

RECENT CRITICISM ON DRAMATIC ART.

IN her article on "Art in its Dramatic Aspects," in the new number of the *Contemporary Review*, Lady Pollock gives us some reminiscences of recent visits to the Théâtre Français, and takes the opportunity to put in a plea for State aid to the acted drama. She rightly implies that the laws of the Théâtre Français are the only ones which can ensure among actors any great variety of accomplishment, and laments the conditions under which it is possible in London for an actor to fatigue himself and deteriorate his power by playing a part for three hundred nights because it happens to be successful. The traditions of the Théâtre Français, she justly adds, tend to make the result of a great actor's art a less ephemeral thing than it is generally known to be. When a dramatic artist, attached to such a theatre, throws new light on a character, the light never quite goes out, even when the artist dies. It is cherished by pupils and *confrères*. It might have been observed in the course of the article that since the days of the patent theatres there has ceased with us to be that continual accumulation of stage tradition which, so long as it does not overpower and repress individual effort, is of incalculable value to our performances. Of every part in Shakspeare and Sheridan we have traditions, we suppose; but they no longer gather round Modern Comedy, even when Modern Comedy is good enough to justify them.

Though Lady Pollock's appreciation of several of the artists of the Théâtre Français is sympathetic and vivid, that portion of her article devoted to living actors and writers will not find, perhaps, such general acceptance as the part on which we have already commented. Writing for those who know the admirable works of Emile Augier, she may make her meaning understood without doing him an injustice, but the too brief way in which she avers that his name "has protected a corrupt taste neither worthy of himself . . . nor in harmony with the position of the Français," fails to inform the uninformed of the exact position which his least successful pieces occupy relatively to his most successful, and fails to imply that M. Augier is in truth the most artistic and profound of living writers for the theatre. Personally, we should quarrel a little—but that is a small affair—with her estimate of Delaunay and Mounet-Sully, the actors, though in the main that is doubtless correct. Moreover, her whole criticism puts before the English public, in a popular, readable way, the manner of excellence to which the frequenters of the Français are so well accustomed. M. Talbot she quite truly describes as "not a sympathetic actor." But she is so much less sure of her ground when she discusses

Mademoiselle Sara Bernhardt that one almost imagines that her opportunities of observing that actress must have been confined to Mdlle. Bernhardt's recent days at the Français. To such qualities as Mdlle. Bernhardt has been able to show in the impersonation of the heroine of Racine, the writer of the article does justice; but had Lady Pollock seen Mdlle. Bernhardt in *L'Autre* of Georges Sand, or in the exquisite one-act poem *Jean-Marie* of André Theuriot, she could hardly have written that "tenderness is not her characteristic." It would be scarcely too much to say that the tenderness and simplicity of pathos of Mdlle. Bernhardt's performance in the short poetical piece we have named last, are wholly unapproachable by any actress now on the French stage.

FREDERICK WEDMORE.

RECENT CONCERTS.

THE number of interesting concerts given during the past fortnight has been so great, and the space which can be spared for their record in these columns is comparatively so limited, that the most salient points only can be touched upon. Those who wish for fuller details can find them in the papers more exclusively devoted to musical matters.

Taking the recent performances in the order of date, the first to be mentioned is the opening concert of the second season of the British Orchestral Society, which took place at St. James's Hall on the 22nd ult. The programme, though containing only one absolute novelty—a brilliant and clever "Saltarello" by Mr. Hamilton Clarke—was well-selected and interesting.

A picked band of some seventy-five of the best instrumentalists in London was assembled under the baton of Mr. George Mount, the conductor of the society. As regards its individual composition, it could scarcely have been improved; and it might naturally have been anticipated that its performances would have been of no ordinary excellence. Truth, however, compels us to state that the reverse was the case. The quality of tone of the strings was magnificent, while the wind left nothing to be desired; but unfortunately no amount of individual skill will suffice by itself to produce a satisfactory *ensemble*; and Mr. Mount, who is, we believe, a skilful musician, seems lacking in the power of imparting point, and what is technically termed "reading," to the works executed under his direction. In addition to this, nearly all the instrumental music was taken by him decidedly too slow. A more unsatisfactory rendering of the "Eroica" symphony it has never been our misfortune to hear. Not only was it in many parts coarse, thus destroying in places the balance of the instrumentation, and rendering the subjects at times altogether confused, but it was taken at such a deliberate pace that the performance actually lasted fifty-five minutes! The first movement especially (marked by Beethoven *allegro con brio*) played almost as an *andante*, and without a particle of brilliancy, was at first tedious, and at last exasperating. On the other hand, it is only just to the conductor and the band to say that the *scherzo* was splendidly given, with all requisite fire and delicacy. But this one movement only made the shortcomings of the rest of the work more striking by contrast, and increased the regret that, with such capacities as the orchestra displayed, so indifferent a performance of Beethoven's masterpiece should have been presented to the public.

The other principal features of the evening were Bennett's charming (though very Mendelssohnian) overture to *Les Noces*, and Mozart's rarely-heard concerto in E flat for two pianos, well played by Miss Linda Scates and Mr. Walter Macfarren. The vocal music was contributed by Miss Edith Wynne and Miss Augusta Roche.

On the following evening the third concert of the Wagner Society took place, into which a new

feature was introduced by the addition, for the first time at these concerts, of a chorus to the orchestra. It must be admitted that this chorus, though full of spirit and animated by the best intentions, is at present somewhat rough; but every allowance should be made for a first appearance; and increased familiarity with Wagner's music will doubtless bring greater finish and refinement to the performance. The idea is an excellent one; for there are many pieces from Wagner's operas, especially the earlier ones, for the proper presentation of which a chorus is an absolute necessity.

With the exception of two marches by Schubert, arranged for orchestra by Liszt, with which the concert opened, the entire programme was selected from the works of Wagner.

The selections given at this concert were taken from three of his operas—the *Meistersinger*, *Tannhäuser*, and *Der Fliegende Holländer*. These were presented in the order we have given, this being, as many of our readers will be aware, the reverse of the chronological sequence of the works. Musical reasons, however, justified this arrangement, as the two pieces given from the *Meistersinger* were much more effective where they were placed than they would have been at the end of the concert. They were two short chorales—the first that which in the opera immediately follows the overture, and in which the organ is combined with the voices and orchestra with remarkably fine effect; the second, the "Wach' auf," from the third act. The subject of the latter is introduced by the composer in the prelude to this act, which has been two or three times performed at these concerts. Though, like all Wagner's music, especially in his later operas, these little pieces lost much of their effect by separation from their context and the absence of stage accessories, they nevertheless created a great impression, the second being warmly re-demanded. Both were well sung by the chorus.

The extracts from *Tannhäuser* were three in number. First came the shepherd's song, and chorus of pilgrims from the first act. On the present occasion accompaniments were added to both song and chorus, which in the original are unaccompanied except by the corno inglese, which represents the shepherd's pipe,—a step which was undoubtedly judicious, as some of the modulations in the hymn (those beginning at the words "Ach schwer drückt mich der Sünden Last," which in a different tempo are also found in the introduction to the overture) are of great difficulty; and to judge from the somewhat uncertain way in which, even with the help of the orchestra, they were performed, it is highly probable that, had the voices been left to themselves, a break-down might have been the result. The second piece from the same opera was the final chorus, which was much better sung than the preceding number; after which was given the favourite march and chorus from the second act. This is one of the most popular of Wagner's compositions, but, though full of beauty, by no means one of the most original, the influence of Weber being distinctly traceable in the leading theme. As a masterly piece of instrumental colouring it has seldom been surpassed, even by Wagner himself.

The remainder of the concert was occupied by a large selection from *Der Fliegende Holländer*—Wagner's second opera, and the only one which has at present found its way to the stage in this country. It is the natural result of Wagner's musical theories and method of composition that his earlier works should be those the music of which is most fitted for transplantation from the theatre to the concert-room; and, accordingly, the present selection was, from an abstractly musical point of view, the most successful portion of the concert. These were, on the whole, very well given, the solo parts being taken by Mdlle. Nita Gaetano, Mr. Bernard Lane, and Signor Gustave Garcia. Space, however, forbids our entering into further details.

That the programmes of the society have shown no falling off in excellence will be evident from the above remarks. An equally interesting selection is announced for the fourth concert, when, besides other works, no less than nine pieces from *Lohengrin* are promised.

At the Crystal Palace Saturday Concerts the most important novelty produced during the past fortnight has been a concert for organ and orchestra from the pen of one of the most talented of our younger composers—Mr. Henry Gadsby. The combination of the "king of instruments" with the band was a common enough one a century ago. Handel's organ concertos are well known to all organists; but since his time both the organ and the orchestra have undergone such changes, and the resources of both have been so enlarged, that no comparison is possible between these works and "concertos" in the modern sense of the term. Moreover, of all solo instruments, the organ, from its very nature, is the most difficult to be made to amalgamate with other tone-colours. Hector Berlioz, in his work on "Instrumentation," compares the organ and orchestra to Pope and Emperor—the spiritual and the temporal monarchs—and says that the effect of their combination is mutually to obscure one another. Undoubtedly a considerable amount of tact is requisite both on the part of composer and performer to render the alliance acceptable; but that the task is not an impossible one was proved conclusively on the present occasion. Mr. Gadsby's work is, we believe, with one single exception, the only concerto for the organ written in modern forms and for our present orchestra. It consists of the orthodox three movements, commencing with an *allegro* constructed on very pleasing themes, the second subject being really charming. Many of the combinations of the solo instrument with the band are most effective and novel. Not less interesting is the succeeding *Larghetto*, founded upon a suave and graceful melody, and most delicately scored. The finale is, from an abstractly musical point of view, less striking than its predecessors, but it is full of fire and spirit, and brings the work to a brilliant conclusion. There is comparatively little contrapuntal writing in the concerto; and the organ being *par excellence* the exponent of counterpoint, somewhat more might have been advantageously introduced. This, however, is a mere matter of opinion, and all who heard the work on Saturday will agree with us that it is one which reflects the greatest credit on its composer, and which deserves to be heard again. The solo part was played by Dr. Stainer, the organist of St. Paul's Cathedral, who as a performer has very few equals and no superiors. The great charm of his playing, to ourselves at least, is its entire self-abnegation. When we hear Dr. Stainer, it is always the composer and never the performer who comes to the front. A more perfectly artistic rendering of the solo part of the concerto its composer could not have desired, and the orchestral portion of the work, under Mr. Manns's direction, was given with a precision and spirit to be heard nowhere as at the Crystal Palace. Mr. Gadsby was called forward at the end of the performance, and warmly and deservedly applauded.

The symphonies produced have been Haydn's little-known one in E minor, and Schumann's No. 1 in B flat. Mention ought also to be made of the exquisite performance last Saturday by Madame Norman-Néruda of Mendelssohn's violin concerto. With respect to Mr. Macfarren's overture to *St. John the Baptist*, also brought forward on that occasion, a final opinion must be deferred until the opportunity promised by the Sacred Harmonic Society is given of hearing the piece in its proper connexion with the oratorio. To-day Handel's "Theodora" is to be given.

The interest of the Monday Popular Concerts is more than sustained by the excellent variety of the programmes, for which all lovers of music

will heartily thank Mr. Chappell. Last Monday week the *pièce de résistance* was Brahms's great pianoforte quartet in G minor, heard on this occasion for the first—it may safely be predicted not for the last—time at these concerts. To any of the audience who might have been unacquainted with Brahms's music a first introduction to it could hardly have been made under more favourable circumstances, for the present quartet, the first of two which he has published for the piano with stringed instruments, ranks indisputably among his most original and successful creations. Lasting, as it does, some forty minutes in performance, it may perhaps to many hearers seem too long; but nothing is a more fallacious test of the length of a piece than its mere duration reckoned by the clock. Pieces might be named not half the absolute length of the present one which are far more tedious to listen to. The real question is whether what the composer has to say is worth the time he takes to say it; and in the case of Brahms's quartet the question can fairly be answered in the affirmative. The work consists of four movements, each laid out on the largest scale, but so full of power and imagination, and so overflowing with delightful melody, that the attention and interest of the hearer are maintained to the last bar. The first *allegro* might be described as a series of surprises; each fresh theme is so novel, so unexpected, yet in such perfect keeping with the general design of the whole movement. The second movement, an *intermezzo* in C minor, which replaces the usual *scherzo*, has a quaint wild beauty which is irresistible; and the use throughout of the *sordino* (mute) for the violin, but not for the other instruments, gives a most peculiar, half-shadowy colouring to the music. The various episodic subjects, too, especially that in F minor for the violin (p. 21 of the printed score), are most attractive. No less beautiful is the following *andante con moto* in E flat, the flowing melody of which seems like a reflexion (not an imitation) of the spirit of Beethoven and Schumann; while the middle portion of the movement, in such sharply-defined contrast to the principal theme, counteracts any feeling of length which might otherwise result from the ample development of the piece. The final Rondo alla Zingarese, with its marked rhythm and striking prevalence of three-bar phrases, is fully worthy of the rest of the work.

The performance (it is almost superfluous to say, in speaking of a "Monday Popular") was perfection itself. The difficult pianoforte part was in the safe hands of Mr. Charles Hallé, who played with all his usual finish and more than his usual fire; and he was admirably supported by Madame Norman-Néruda, Herr Straus, and Signor Piatti. The work was most warmly received, and the performers recalled at its close.

At the last concert no less than three out of the four instrumental pieces were new to the frequenters of the "Monday Populars." These were a string quintet in E minor, by George Onslow, the first movement of which is somewhat dry, but the rest of the work very interesting. It gives on the whole, however, like most of its composer's works, the impression of coming from the head rather than the heart. The second novelty was a sonata for violoncello by Veracini, admirably played by Signor Piatti, and full of quaint and old-fashioned beauty; and the concert concluded with Rubinstein's fine piano trio in B flat, Op. 52. Though in places diffuse, this is on the whole one of its author's best works, the adagio and scherzo being particularly fine. It was played to perfection by Dr. Bülow, Mons. Sainton, and Signor Piatti. Dr. Bülow's solo was the "Adieu, Absence, and Return" sonata of Beethoven, which he gave with such effect, that he was compelled to return and accept an encore. He chose the second movement of Beethoven's sonata in E flat, Op. 31, No. 3, his rendering of which was one of the most marvellous pieces of staccato playing ever listened to. The singer at this con-

cert was Mr. Santley; and as an indication of the temper of the audience it should be mentioned that in the course of the evening there were no less than four encores. EBENEZER PROUT.

NOTES AND NEWS.

MR. ARMSTRONG has recently completed a work which is not only the most important as to size which we have as yet received from his hand, but, as regards technical excellence, passes, perhaps, beyond the point which he has hitherto touched. The subject of this picture is a single female figure, an English nineteenth-century reading of the eternal Aphrodite. The composition has been already worked out by Mr. Armstrong on a small scale in a picture in the possession of Mr. Westlake; but in the present work he has made considerable modifications of the original design, both in the general treatment and details. He has draped his subject in gauze so transparent in texture that the modelling of the surface beneath (which has been carried to a high pitch of finish) is clearly visible. She stands on the elevation of two white marble steps, and leans to the left against the high arm of a marble seat; a wall patterned over with the delicate blooms of an apricot tree rises immediately behind. The base of this wall is embedded in a thickset border of double red anemones and violets, which accentuates the standing line and throws into relief the firmly-planted shapely feet; over the edge above, the leaves and fruit of a lemon grove fill the space to the utmost limits, where but a few touches of faint blue show through the clustering foliage. A line of crimson wound about the head sets it free against the branches, and repeats the tint of the flowers below. The yellow of the lemons is carried out into the picture by a scarf of the same colour, which, wound about the right shoulder, falls away at the back, to be caught up at last in close folds by the left hand. A basket gathered full of crimson blossoms let slip from this hand has fallen on the seat beneath. An air of dreaming languor pervades the whole attitude and expression, the eyes cast down, see, without seeing, the dark gleaming tortoise on the second step crawling slowly towards the water unseen, the presence of which is suggested by the sharp spears and foliated flowers of yellow and purple brown iris, which thrust themselves up from the lower left-hand corner. But it is as a whole that we see this dreaming woman and the chosen surroundings in which she is fitly enframèd. All the harmonies of colour and play of lines tend insensibly to bring into relief the broad sweep of the downward curve which passes from the inclined turn of the head on the long neck, through the supple outward bend of the right hip, down to where the feet have found their hold.

The proportions of the figure are, as usual with this painter, lengthy, even beyond what an accurately just perception of natural beauty would, we think, allow. But this defect, which is a blemish from a purely academic point of view, does not greatly vex the eye in an invention of which the sentiment and intention are, as in the present instance, truly artistic. And as the work in question has a set decorative purpose, the composition has necessarily been laid down in reference to the proportions of the given space, under the which conditions greater licence may be taken in employing the proportions of the figure than would be legitimate under other circumstances. The relief is studiously low throughout. This, too, is a usual quality with Mr. Armstrong, and one which seems to present a stumbling-block to the general public, who, looking always to be startled by the appearance of solid projection, cannot adjust the eye to perceive modelling which aims at subtle indication, or appreciate that refinement of quality which is a special attribute of work in which the artist has sought the full number of required equivalents within a tone scale of limited compass. A method of treatment which has a

special fitness when employed for decorative purposes, and which is valuable precisely for those qualities of lowness in relief, and unity with breadth of tone, which cause it to appear wanting in the amount of pictorial effect desired by the general public. This picture is, we believe, the property of Mr. Eustace Smith.

THE Art Museum at Cologne was indebted last year to Councillor Dagobert Oppenheim, for the presentation of an admirable portrait of *Karl Fabritius* (1624-1654), which shows advantageously the master's special Rembrandt-like power. A fresh and well-preserved picture of the *Chase of the Caledonian Boar*, by some disciple of Rubens' if not by the master himself, was also presented to the institution by Herr Leonardt, when he broke up his well-known collection.

MESSRS. CHRISTIE advertise for the 25th, 26th, and 27th of this month, the remaining portion of the collection of Mr. C. W. Reynolds. It contains some splendid examples of the faience of Rouen, Moustiers, and other interesting French manufactures, his fine vases of Le Nove, unique of their kind, and much that is curious in Liverpool transfer, on jugs and mugs, with inscriptions. Mr. Reynolds's collection of pottery consisted of perhaps the most complete series that has been ever formed of different manufacturers and their marts, and it is much to be regretted that it was not secured for South Kensington, to which it was offered, in the first instance, on most liberal terms.

HER MAJESTY'S Commissioners for the Exhibition of 1851 are fast bringing their annual Exhibition at South Kensington into contempt. In 1871 and 1872 they presented exhibitors and those who had rendered valuable services to the Exhibition with a printed certificate, which, if not original in design, was at least artistically correct. But it was objected to as not only mean and shabby, but inconvenient in form and perishable. It was accordingly determined that for the future a medal should be given in place of the paper certificate. This has now been issued to all who took part in last year's Exhibition; and it is simply impossible, except by an examination of it, to understand how vile a thing it is. In design it is tame, weak, and inharmonious, and on the obverse side absolutely barbarous. In colour it looks as if it had been plastered over with some metallic varnish to imitate gold, and in workmanship it is most carelessly finished. But still, as the paper accompanying it informs you that it is composed of a mediæval metallic compound, and that the appearance of its having been varnished to imitate gold belies its truthful nature, it might have been accepted for its convenient shape and durability, quite irrespective of its aesthetic demerits. But one recipient, who has dared to look the Commissioners' gift in the mouth and has chemically analysed it by the simple process of combustion in a domestic fire, has found that after all the mediæval metal of which it is composed is not at all of a golden colour, but is simply pewter varnished over to make the base metal look like gold—the thing it is not. The medal, therefore, is not only bad in design and bad in workmanship, but is an absolute falsehood foisted on the exhibitors and others as an example of the revival of the arts of the Middle Ages—and of the great things which South Kensington can do in art designing and die-sinking. This is a worse blunder than the Denman correspondence published in the *Times* the other day; and if this is the way Her Majesty's Commissioners are going to mismanage their perennial Exhibitions, this year's will prove a greater loss than last—which we hear put them out of pocket some ten thousand pounds.

M. DE CHENNEVIERES has received a letter, signed by some of the most distinguished of French artists, thanking him for his project of the "National Academy of French Artists," which we mentioned recently. The project seems to give great

satisfaction and to meet a want—a want of liberty—long felt by the artists of France. The statutes of the new Academy, as published in the *Journal Officiel*, are as follows:—

"The National Academy of French Artists is instituted under the honorary presidency of the Minister of Fine Arts.

"It is composed provisionally of all French painters, sculptors, designers, architects, engravers, and lithographers who have received awards for their work, either by admission into the fourth class of the Institute, or by the decoration of the Légion d'Honneur, or by one of the medals given after the Paris exhibitions, or by the great prize of Rome.

"The commission elected each year by the Academy to organise and conduct exhibitions shall be empowered to designate among the exhibitors, without limit of number, such as appear worthy to form part of the Academy; the entire Academy deciding on their final admission.

"The same commission shall have the right of proposing other artists who have not taken part in the exhibitions.

"Foreign members of the Academy will not be allowed to participate in its organisation or internal regulations. Besides the artist members the Academy may elect honorary members.

"The Academy will be charged with the regulation and organisation of exhibitions, the State imposing no other obligation in return for the loan of the Palais de l'Industrie than that of opening every year, as heretofore, an exhibition of the works of French and foreign artists.

"All artists who have taken part in the Paris exhibitions (the exhibition of 1848 excepted) will be called upon to elect the jury for the annual exhibitions. Members of juries both past and future, will be by right members of the Academy.

"The National Academy will be divided into four sections.

"1. The section of painters and designers.

"2. The section of sculptors, medallists, and engravers.

"3. The section of architects.

"4. The section of engravers and lithographers.

"The National Academy will elect every three years, at a general meeting, a president, two vice-presidents, a committee of administration, and two secretaries, who may be re-elected at the expiration of that term.

"One month after the election of its officers the society will proceed to the election of an administration and a treasurer.

"The National Academy will demand the power of accepting, in conformity with the laws, legacies and donations.

"Its resources will consist of the profits resulting from the receipts at the Palais de l'Industrie, in the Champs-Élysées, that it will beg the State to put at its disposal.

"Future regulations will determine its internal government, the holding of assemblies, the order and direction of its works, the administration of profits, and in general all that has not been foreseen and regulated in these present statutes."

More than 400 signatures of artists are attached to this *projet de statut*. It followed M. de Chennevières' report to the Minister of Public Instruction.

M. CARPEAUX has sent to Havre a beautiful terra-cotta statuette, entitled "After the War," to be raffled for the benefit of the sufferers in the shipwreck of the *Ville du Havre*. It represents a young girl begging: she holds a little brother in her arms, and is followed by a dog.

LONGHI's celebrated engraving of Raphael's "Marriage of the Virgin" (*Sposazio*) is, it is said, more than rivalled by Rudolph Stang's recent engraving of the same work. Stang has devoted more than seven years to the perfecting of his plate, and has produced, according to critics, a work that is not only truer in point of detail than Longhi's, but that likewise renders with much greater delicacy the tender sentiment of the original. In one respect Stang was more fortunate than his predecessor, for when Longhi engraved the *Sposazio*, much of its beauty was hidden underneath a veil of over-paint and dirt that since his time has

been removed by a most successful restoration. In many particulars Stang's rendering differs materially from that of Longhi. The various groups are brought into their proper relation with the Temple, so that the figures in the fore-court do not appear as in Longhi's engraving to be treading on the heads of those below. The lantern of the dome of the Temple is visible, and the horse to the left, which Longhi made white in order properly to enhance the effect of his engraving, is in Stang's of dark colour, as in the original. Changes are also observable in the principal group, especially in the drapery of the Virgin. The execution of this work is praised as "leaving nothing to be desired."

THE works at Cologne cathedral have positively "progressed." So much so indeed that a competition is now open for the best decoration of the inside of the dome.

THE Société des Amis des Arts at Lyons, founded in 1836, has just opened its thirty-seventh exhibition. The catalogue contains no less than 700 members. Most of the artists who have sent works to Lyons are also contributors to the *salon*.

THE Bishop of Lincoln, on the occasion of the presentation of prizes to the Nottingham School of Art, spoke at some length on the subject of artistic decoration. He regretted that mural painting was so little in use in England. No one who had seen the ruined houses of Pompeii, and the town-halls and dwellings in Belgium and elsewhere, could help being struck by the bareness of our walls and ceilings. Much might be done to improve them at very trifling cost: at all events, our public buildings, our halls and council chambers might be made to shine with the representations of the noble doings of our ancestors, and inspire their descendants to go and do likewise. His Lordship praised the local authorities of Nottingham for their project of converting their old castle into a permanent home for their successful Art Museum, and hoped that the Museum, when established, would be worthy, not only of Nottingham, but of the Midland Counties.

THE Nottingham School of Art took more prizes this year than any other in the kingdom, with the exception of South Kensington.

THE Egyptian antiquities of the Louvre have lately been enriched by two new objects. One is a Stele, covered with inscriptions, given to the Louvre by M. de Vogué. It was erected in honour of Asa, a priest of the goddess Boset, and represents the tomb of this personage in the centre. The other is a head from a sarcophagus found in the sixth tomb of the Valley of the Kings at Thebes by M. Villiers de Terrage, member of the Egyptian Commission. Traces of colour are still to be seen on it. It had evidently been entirely painted. It was deemed so interesting, that it has been placed in the Musée Historique of the Louvre.

THE current number of the *Zeitschrift für bildende Kunst* does not contain anything very interesting in the way of literature. Dr. Alfred Woltmann continues his "Tour in Alsace," Jacob Falke his notices of the Vienna Exhibition (which, we see, he is likewise bringing out as a separate work under the title of *Die Kunstindustrie auf der Wiener Weltausstellung*. II. Abtheilung: Die Industrie-zweige. Wien), and Franz Reber contributes a long essay on Christian Daniel Rauch. The chief attraction of the number lies in its frontispiece—an admirable etching by Unger, after a picture by Jan Van der Meer van Delft. The picture represents a quaint Dutch family of the seventeenth century, regaling themselves in a sheltered corner of an old-fashioned garden. They all, however, look painfully conscious that they are sitting for their portraits. Indeed, the group has much of the formal character of the family groups of the modern photographer, who is under the necessity of bringing everyone who comprises it into focus. Notwithstanding this defect, the figures are decidedly lifelike and in-

dividual, and the warm lighting of the picture, which is effectively rendered in the etching, gives it a charming effect. One young gentleman who has, it may be surmised, been sent away from the sedate family group in disgrace (perhaps because he ventured to laugh), turns his back upon us as he walks down a long garden walk. The painting is in the Royal Academy Gallery at Vienna. *Moonrise*, by Aug. Schäffer, etched by L. Fischer, the other illustration of the *Zeitschrift*, is somewhat dreary in conception and blotchy in execution.

A SMALL exhibition of the works of female artists is now open in Berlin. A great number of the pictures are copies from celebrated works; the lady artists of Berlin not having, apparently, as much original talent, or perhaps ambition, as their sisters in England.

Ancient Unedited Monuments (Unedirte Antike Bildwerke, Heft 1, Jena, 1873). By Rudolf Gaedechens.—Here is a modest task modestly accomplished. In this, the first of a short series of publications, the author has set it before him to make known certain ancient works of art hitherto either not at all or imperfectly published and explained, confining himself to works illustrative of the stories of Europa and Theophrastus. The former, after Otto Jahn's elaborate enquiry, can scarcely be said to want elucidation again, except in some small difficulties, and these it has not been the main object of our author to remove. One half of his purpose is to publish unknown monuments, and it is that half that he acts upon here in the case of Europa. The story of Theophrastus, on the other hand, having escaped all the Greek writers whom we possess—and coming to us, as it does, from Roman writers alone—has rarely presented itself as a possible subject for a Greek artist, and hence a good deal of pressure has been used to get somewhat similar subjects to fit into its place. As the story goes, Theophrastus, the beautiful daughter of Bisaltes, in the island of Krinissa, was carried off from her numerous suitors by the god Poseidon, who took the form of a ram, and conveyed her over the sea on his back. The frequent recurrence of a figure crossing the sea on the back of a ram must then be Theophrastus, unless there is a rival candidate. But there is no rival except Phrixos, and he ought obviously to be accompanied by some indication of his ill-fated sister; at least, he must be unmistakeably male, which the figures here published are not in any case, some being clearly female. By a stretch of ingenuity, prompted by a liking for familiarly-known subjects, even Helle has been identified sometimes with the figure which is now brought under the name of Theophrastus.

An Introductory Lecture on Classical Archaeology, delivered at University College last summer by Professor Lewis of Cork, is, it may be hoped, not a fair specimen of the discourses which followed. After defining his subject, apparently under the inspiration of the practice of last century, he is fully entitled to call Herodotus the father of archaeology, though at present this honour is usually supposed to belong to Winckelmann. Still a mistake about the parentage of his science need not have led him to state (p. 4) that "painting reached its zenith about a century later than architecture and sculpture, so that Apelles was the contemporary of Aristotle and Alexander the Great." The force of the words "so that" is here very dimly perceptible, and as to architecture he may or may not be right. But if painting culminated in Apelles, then assuredly sculpture reached its zenith in Praxiteles and Skopas, in which case the difference in time would be very small. Those who regard Pheidias as at the head of Greek sculpture, regard also his older contemporary and early master, Polygnotos, as at the head of painting. Professor Lewis is correct in declaring (p. 21) that "the Lycian saloon of the British Museum presents examples of Assyrian influence;" but

to point to the Harpy tomb as evidence of his statement, is to surprise those learned German archaeologists who have uniformly identified the style of this monument with the style of the Attic reliefs. The art of the Phoenicians (p. 23) may have "displayed itself in richness of decoration, not in colossal size;" but according to the present state of knowledge, this remark is quite visionary. "The worship of Venus was derived from Phœnicia" (p. 23); one phase of it was. "The Etruscans never advanced, like the Greeks, to the highest development of art; this may be attributed to their defeat by Iliero and to their subjugation by the Romans. . . . Probably the Etruscans never had the same aesthetic faculty that distinguished the Greeks" (p. 24). Considering the very different suggestions which they contain, these two sentences are in remarkably close proximity. Finally it may be gathered from the following what the lecturer expected of his audience (p. 31): "The restoration of a Pompeian house (at the Crystal Palace) gives a better idea of a Græco-Roman interior than can be derived from seeing the actual remains at Pompeii: there everything is faded and dingy, and a considerable effort of imagination is required to realise the ancient appearance." Still University College is to be congratulated on having inaugurated the study of classical archaeology.

IN summing up the results of the year 1873 with regard to the history of the theatre and dramatic art generally at Vienna, the Supplement to the *Allgemeine Zeitung* shows that during the twelve months in which performances were held almost daily, from December 1, 1872, to November 30, 1873, the Court Theatre at Vienna brought out 148 pieces, by sixty-eight different authors. Of these the Germans were in the proportion of nearly 50 per cent. on the whole number. Eight of Shakespeare's plays were given thirty-one times, showing a greater popularity than Schiller's plays, the same number of which were given only twenty-eight times. The most noteworthy novelties of the year were *Die Jüdin von Toledo*, by Grillparzer; *Oenone*, the first production of the young and rising dramatist, Alfred Berger; the *First Part of Henry VI.*, somewhat freely rendered by Councillor von Dingledstedt, and put on the stage with considerable modifications of the original, although so entirely to the satisfaction of the Viennese public, that the appearance of this piece may be regarded as the greatest and most successful dramatic event of the year, to which the only parallel was the nearly equally popular production, by the same writer, of the *Second Part of Henry VI.*

LACE is one of the objects to be represented in this year's International Exhibition; and in order to render the collection more complete, ancient lace will be exhibited simultaneously with modern, that the public, as well as those professionally interested in the subject, may have the means of studying the history of the art. For this purpose, a committee of ladies has been appointed to decide on the specimens to be admitted. They held their first meeting at the Albert Hall on the 4th inst., Lady Chesham presiding, and it was resolved that circulars should be issued, inviting all persons possessing lace, either of curious workmanship or historic interest, to contribute to the Exhibition. Much hereditary lace exists in our old families, and it is hoped that those who have it in their power may show the will, to promote this laudable purpose, and send their specimens to the Exhibition.

M. F. REISET has been appointed Director-General of the National Museums of France. This office was held under the Empire by the Comte de Nieuwerkerke, and afterwards merged in the post—specially created for him—of Superintendent of the Fine Arts; but it has now been re-established. M. Reiset was the custodian of drawings and chalcography in the Museum of the Louvre,

and has for some time past been a member of the Administration des Beaux Arts; he is the author of the voluminous catalogue of the paintings of the Louvre. The Vicomte Both de Tausia, assistant custodian, succeeds M. Reiset as custodian of the paintings of the Louvre.

THE monument in the Cour du Mûrier of the Ecole des Beaux Arts, in memory of Henri Regnault and six other pupils of the Ecole who fell in action during the war, will be commenced very shortly.

THE *Débats* announces that the sale of the water-colours, drawings, sketches, &c., of the late Célestin Nanteuil, will take place at the Hôtel Drouot, on Monday and Tuesday next. His water-colour studies of Spanish and Italian life and scenery will, of course, attract special attention; and the sale will include three pieces of tapestry, one of the Renaissance and two of the Louis Quatorze period, which formed part of M. Nanteuil's choice collection of works of art. Three important works of G.-B. Trepolo, the celebrated Venetian artist of the last century, will also be sold by auction on Monday next.

THE just-issued volume which concludes Mr. Forster's *Life of Charles Dickens* contains an admirable criticism of Frédéric Lemaître, in days when Frédéric Lemaître was at his greatest. Dickens was a constant playgoer: during one or two years of his youth scarcely a night passed without his "looking in" at the theatre. His notice of Lemaître is of a later time. He never made a study of criticism, but the spontaneous comments of a man of genius and sleepless observation can hardly be without insight and fine appreciation, and, though we do not quote the passage in question, we shall refer our readers to it. It is to be found on the one hundredth and one hundred and first pages of the new volume.

IN noticing the performance at the Théâtre Français of *Le Jeune Mari*, a comedy by Mazères, M. Caraguel, the critic of the *Débats*, remarks that its leading idea is very much the same as that of M. Dumas' latest work, *M. Alphonse*. But the treatment is entirely different. The play of Mazères belongs to an epoch at which, says the critic, old theatrical conventionalities took the place of observation, and comedies were excused from containing any faithful picture of the manners of the day, so only that they caught a reflection from popular comedies of an older date. Between the work of Dumas and the work of Mazères fifty years seem plainly to intervene. And the critic, without going very much further, says this is as it should be—above all things, a writer must belong to his own time.

A SUCCESS of a popular kind has evidently been made by *Les Deux Orphelines*,—the piece by Messieurs d'Ennery and Cormon, produced two or three days ago at the Porte Saint Martin. Throughout, it appears to be dramatic and moving. Nothing, says the *Figaro*, has been seen so striking as the last act, since *Trente Ans de la Vie d'un Joueur*. The cast is a strong one: Madame Doche (lent by the Odéon) and M. Taillade appearing in two principal parts, and Mademoiselle Angèle Moreau, from the little Theatre of Montmartre, having obtained, in the part of the young heroine, a very remarkable success—some such an one, we imagine, as Mlle. Orphée Vial deserved and got two years ago, at the Théâtre de Cluny, in the elder Dumas' *Richard Darlington*.

THE Viennese public have been listening with rapt attention to *Libussa*, which the best dramatic critics of Germany regard as the crowning achievement of the author. This piece, which may be characterised as Grillparzer's poetic legacy, has been put on the boards of the "Burg-Theater" with artistic finish and completeness.

THE first of M. Gounod's new series of concerts, which takes place this evening at St. James's

Hall, will be of more than ordinary interest, from the production, for the first time in this country, of his new music to *Jeanne d'Arc*.

MR. KUHE's annual musical festival at Brighton commences on Tuesday next, and extends over nearly a fortnight, terminating on the 23rd instant. The principal features announced are the oratorios of the *Messiah*, *St. Paul*, and *Elijah*, Rossini's *Stabat Mater*, Randegger's *Fridolin*, Sir Julius Benedict's Symphony in G minor, and Sullivan's *Light of the World*—the three last-named works being conducted by their respective composers.

A NEW tenor singer is said to have been discovered at Hamburg, in the person of a letter-carrier named Gustav Walter, who is said to possess a magnificent voice, which is at present undergoing cultivation in one of the musical institutes of that city.

ON the close of his engagements in this country, Dr. Bilow is about to undertake a long tour through Russia.

M. ANATOLE CRESCENT, who died at Paris in 1869, bequeathed by his will the sum of 100,000 francs for the foundation of a triennial prize for the best opera-book, serious or comic. The result of the first competition has lately been announced, and is by no means encouraging. Of fifty-six manuscripts submitted to them, the judges, among whom were some of the first French composers and librettists, found not one of sufficient merit to justify them in awarding the prize. A second trial is therefore announced, and manuscripts are to be sent in by April 15.

HANDEL's music appears to be gradually making its way in France, *Alexander's Feast* having been recently produced with great success at Dijon.

RUBINSTEIN has lately been giving a series of concerts at Rome.

THE Royal Italian Opera will open for the present season on Tuesday, March 31. Mr. Gye's prospectus will be shortly issued.

THE Italian obituary for the month of January includes the name of the well-known clarionette-player, Cavaliere Ernest Cavallini, who died at Milan after a short illness.

THERE is great excitement just now in the musical world of Frankfort-on-the-Maine, where the St. Cecilia Society have for some time been diligently studying Max Bruch's latest and best work, the *Odysseus*, which was to be brought out in that city on February 3, under the direction of Herr Müller.

POSTSCRIPT.

WE have been favoured by Dr. Kirk with the following private telegram, which he received from Brigadier-General Schneider, C.B., Her Britannic Majesty's political resident at Aden, with reference to the news of the death of Livingstone. Dr. Kirk considered that the details given in the telegram as published concerning Livingstone's death and the embalming of his body presented so many doubtful points that required clearing up, that he was anxious to ascertain whether Cameron had convinced himself as to the accuracy of these reports by personal examination of the messengers who, it is said, preceded Livingstone's dead body to Unyanyembe, and among whom was Chumah, his servant; or whether the reports had come to his ear before Chumah himself reached Unyanyembe in the usual untrustworthy and exaggerated native manner. He therefore telegraphed to General Schneider; but, as will be seen by the reply from General Schneider, it cannot be ascertained at present whether Cameron actually saw Chumah. The evil tidings may have preceded him by some days; and there is nothing for it but to await the receipt of Cameron's written advices:—

"General Schneider to Dr. Kirk.

"Aden, February 2, 5.15 p.m.

"Captain Prideaux merely says Chumah went ahead and gave intelligence to Cameron."

SATURDAY, FEBRUARY 14, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER and not to the EDITOR.

LITERATURE.

The Life and Death of John of Barneveld, Advocate of Holland; with a View of the Primary Causes and Movements of the Thirty Years' War. By John Lothrop Motley, D.C.L., LL.D. (London: Murray, 1874.)

(First Notice.)

A NEW work from Mr. Motley's pen is certain to meet with a general welcome. In becoming the historian of the Dutch Republic he chose a subject singularly adapted to his powers. The heroic resistance of the founders of the new state against the apparently overwhelming might of Spain had roused all his enthusiasm, and he found a congenial work in calling the world to witness their patriotic devotion in the hour of danger, and the wise thoughtfulness with which, when victory had been won, they ordered the people which they had saved. If, on the other hand, Mr. Motley is inclined to do scant justice to the men whose tyranny was the cause of so much human misery, and if he seldom attempts to put himself in the position of those whose deeds were so evil, it may fairly be pleaded on his behalf that rarely, in the course of the world's history, have light and darkness been so clearly divided from one another, rarely have the redeeming points, which are always to be found in the worst of causes, been so hard to detect.

It is hardly worth while to say that the name which Mr. Motley has given to his book is a misnomer. The greater part of Barneveld's life has already been told by himself in his *History of the United Netherlands*, and, except that we are reminded in a few pages of Barneveld's younger days, Mr. Motley has given us but the nine closing years of an old man's career. But those years are full of significance. In them we see the last great statesman of Continental Protestantism till Gustavus arose, dealing successfully for a time with those miserable distractions of Germany which called upon every statesman worthy of the name to find some remedy for the well-nigh hopeless disease; and then, when the danger is postponed, if not averted, we find the same man facing the greater question of religious toleration, and falling a victim to his honest, if imperfect, efforts to vindicate the rights of conscience.

The twelve years' truce with Spain, which was signed in 1609, was, as we know from Mr. Motley's former volumes, the work of Barneveld. The Commonwealth of which this man was the guiding spirit was a rough federation of seven states, one of which—that of Holland—was far beyond the others in wealth and population, and, as long as it was not divided by internal strife, its representatives occupied much the same position

amongst the States-General, or Federal Assembly, as is occupied by Prussia in the Federal Council of Germany in the present day. And to all intents and purposes, as Mr. Motley shows, the Provincial Government of Holland—the States of Holland, as it was called—whether they were engaged in the management of their own internal affairs, or whether they were taking part by representation in the States-General, spoke by the voice and thought with the thoughts of Barneveld.

"The advocate and keeper of the seal of that province," Mr. Motley tells us (i. 10), "was, therefore, virtually prime minister, president, attorney-general, finance minister, and minister of foreign affairs of the whole republic. This was Barneveld's position. He took the lead in the deliberations both of the States of Holland and the States-General, moved resolutions, advocated great measures of State, gave heed to their execution, collected the votes, summed up the proceedings, corresponded with and instructed ambassadors, received and negotiated with foreign ministers, besides directing and holding in hand the various threads of the home policy and the rapidly growing colonial system of the republic."

He was, in fact, on a lesser stage, if extent of territory only be regarded, the Bismarck of the day, the statesman of a province, becoming the leader of a federation. Yet he strikes us as altogether a greater man. He was less ready to appeal to blood and iron, more ready to trust in human worth, and to value intellectual freedom for its own sake. And if his confidence led him to the scaffold, we need judge him none the harder for that. His work was not for his own life, but for the centuries to come. His blood spoke to his countrymen from the dust which drank it up, and all that was great in the future history of the Netherlands, especially the magnificent example of toleration which they were to give to the world, was only possible when the men of the next generation began once more to tread in the course which Barneveld had traced out.

The religious strife, which was to cost the statesman his life, haunts us like a shadow almost from the beginning of Mr. Motley's pages. But for some time the interest lies principally with the affairs of this world. Scarcely was the ink dry on the instrument which put an end for a time to the war between Spain and its revolted provinces, when the Duke of Cleve and Jülich died, leaving almost as many competitors for his succession as those who strove for the Crown of Scotland after the death of the Maid of Norway. The two who were foremost in their claims were the Elector of Brandenburg and the Count Palatine of Neuburg, and of these the Elector seems to have had the better right. Both of these were Protestants, and whilst they were preparing to put forward their claims as best they might, the Catholics were acting. Leopold, the militant Bishop, who was the brother of Ferdinand of Styria, threw himself into Jülich and took possession of the Duchies in the name of the Emperor, to whom, alone, he said, it belonged to adjudge the prize.

There is more to be said for the Emperor's claim than Mr. Motley seems to be aware of. But if his claim were just by all the laws of the Empire, it was not one to which the Dutch Government could possibly submit.

The lands in dispute were situated along the Rhine, where it flows into the territory of the Republic, and if it were occupied by Spanish troops it would be a terrible thorn in the side of the States if war should ever recommence. That the Emperor, whatever might be his rights, had no power to maintain them without Spanish aid from Brussels, was too evident to need further proof. Barneveld, therefore, without troubling himself further about the laws of Germany, saw that he had a plain task before him. Whoever else got the Duchies, the Emperor and his episcopal henchman must have nothing to do with them.

The object was clear, but the Republic alone was not strong enough to attain it. Application must be made to two men more unlike in every feature of body and mind than any two who ever existed on this earth. Barneveld's statesmanship would be taxed to the uttermost in conducting in one common path Henry IV. of France and James I. of England.

We must confess we should have been better pleased if Mr. Motley had been able to tell us what it was precisely which Barneveld wanted to do. There were evidently two policies between which he might choose. He may, on the one hand, have been content to occupy the Duchies, and to place them in the hands of the enemies of Spain. On the other hand, he may have seen a fair occasion for recommencing a general war with a powerful ally, and may have welcomed Henry's plan of revolutionising Europe, to be commenced by an attack upon the Spanish Netherlands, and to be followed up by a general overthrow of the House of Austria. It seems hardly likely that a statesman of Barneveld's experience should have hoped so much as Henry did from these wide-reaching projects, and we suspect from Mr. Motley's narrative, that Barneveld would have been well content if Henry had merely offered to secure the Duchies from the grasp of Spain.

Henry's plans, as they are developed by Mr. Motley, were of stupendous magnitude. The King was to move on the Rhine to seize the Duchies at the head of 35,000 men, supported by a Dutch force of 14,000. Another army was to attack Spain itself, and to raise, if possible, the Moors to insurrection. A third French army would join the Duke of Savoy, and conquer the Milanese for that ambitious potentate, whilst Genoa and Savoy were to be annexed to France.

So much has been said about Henry's designs, and so many doubts have been thrown over the information which has reached us, that we are deeply indebted to Mr. Motley for the abstract which he has given us of a despatch from Aerssens, the Dutch ambassador at Paris, dated January 24, 1610, and which has up to this time remained unread by historians. Henry had expressed a wish that Barneveld would come in person to Paris.

"He told the Ambassador (i. 164) that he was anxiously waiting for the Advocate in order to consult with him as to all the details of the war. The affair of Cleve, he said, was too special a cause, a more universal one was wanted. The King preferred to begin with Luxemburg, attacking Charlemont or Namur, while the States sought at the

same time to besiege Venlo, with the intention afterwards of uniting with the King or laying siege to Maestricht.

"He was strong enough, he said, against all the world, but he still preferred to invite all princes interested to join him in putting down the ambitious and growing power of Spain. Cleve was a plausible pretext, but the true cause, he said, should be found in the general safety of Christendom."

By and by he expressed his immediate design with complete plainness.

"I mean," he said (i. 106), "to assemble my army on the frontier, as if to move on Jülich, and then suddenly sweep down on the Meuse, where, sustained by the States' army and that of the princes," i.e. the princes of the German Protestant Union, "I will strike my blows and finish my enterprise before our adversary has got wind of what is coming."

A French ruler of our own times has been accused of making war like a conspirator. It will be seen that in this respect he was only following the example of the hero of the white cockade. What follows is still worse. Spinola, the Spanish general, trusting in the peace which existed with France, "was about to make a journey to Spain on various matters of business" (i. 107). Henry thought of finding a pretext for arresting him as he passed through France. "The object," he told Aerssens, "would be to deprive the archdukes of any military chief, and thus to throw them into utter confusion."

Barneveld, cautious as usual, seems hardly to have approved that magnificent scheme, though Mr. Motley attributes his conduct to motives of prudence rather than to any actual disapprobation. In March (i. 185) Aerssens was only able to inform Henry "that for the affair of Cleve and Jülich he had instructions to promise entire concurrence," whilst he does not appear to have had anything to say about the attack upon Venlo and the siege of Maestricht. Henry again repeated (i. 186) that he could not reach Jülich without a war with the Spanish Netherlands, and that he could do nothing without the active help of the States. By the end of the month (i. 192) he was complaining that the States wished "to excuse themselves from sharing in his bold conceptions," and saying that he could resolve on nothing without their concurrence.

In the middle of April special Dutch commissioners, Barneveld being too busily engaged at home to be one of the number, arrived in Paris. But though they had much to say about the Duchies, they had nothing to say about the attack on the Netherlands.

"It would have been culpable carelessness, therefore, at this moment," Mr. Motley observes (i. 211), "for the Prime Minister of the States to have committed his Government in writing to a full participation in a general assault upon the House of Austria; the first steps in which would have been a breach of the treaty just concluded, and instant hostilities with the Archdukes Albert and Isabella."

And so when Henry prepared at last to set out for his attack upon the Netherlands, he set out upon an enterprise in which, as far as his immediate object was concerned, he had not a single ally. And Mr. Motley brings out all the more strongly, because unconsciously, how weak his chances were. The knife of Ravallac cut short his hopes, and it is useless

to speculate what might have happened if he had made a leap, which was as perilous as that on which he ventured when he passed from one religion to another. The isolation in which Henry stood at home, stands out in Mr. Motley's pages in terrible distinctness, though Mr. Motley is hardly aware how great a moral strength accrued to the Catholic powers from the reputation of self-seeking and restless ambition which was gathering round their opponents. We may be sure that James of England did not stand alone when he wrote (ii. 451) of some plan of Henry's, in one of those letters which Mr. Motley has rescued from their seclusion in the Hatfield Library.

"As for the French project, I confess that it is set down in very honourable and civil terms, as to the exterior part, but the whole substance thereof runs upon that main ground of his particular advantage, which is not to be wondered at in one of his nature, who only careth to provide for the felicity of his present life, without any respect of his life to come."

And though Mr. Motley tells us enough to enable us to judge for ourselves, and takes good care to paint in proper relief the follies and crimes of the man whom he admires, we should have been better pleased if he had said less about the continual aggression of the Catholic powers, and more of the feeling of distrust awakened by the mode in which men like Henry thought fit to meet that aggression.

That this distrust, though justifiable on other grounds, was deepened by the ridiculous passion of Henry for the Princess of Condé, there can be no doubt whatever. We are not therefore inclined to find fault with Mr. Motley for telling that episode at its full length. The story is given in his best manner. We seem to see before us the old king frantically making love to the lovely child of sixteen summers, taking to his bed and groaning wildly when his prey is snatched and carried off to Brussels, offering to make war or peace with the rulers of the Spanish Netherlands in which she had found shelter, according to the effect which either seemed at the moment to be likely to have upon the gratification of his guilty passion. And we see too, what Mr. Motley does not see, the rising disgust of the conservative respectabilities of Europe, and we acknowledge that one more link was forged in the chain of the causes of the Thirty Years' War, when it could be said, with whatever exaggeration, that the great enemy of the House of Austria was about to plunge half a continent into a sea of blood, in order that a grey-bearded adulterer might gratify his never-satiated lust.

When Henry IV. fell before the murderer's knife, Barneveld could not hope for much assistance from France. He therefore looked all the more anxiously to James of England.

There is no question more difficult for an historian to decide than that which relates to the extent to which he ought to carry his researches into the history of countries other than his own, as it cannot be right for him to take up more time in this way than is absolutely necessary for the elucidation of his own immediate subject. Mr. Motley has, however, it must be acknowledged, hardly

that acquaintance with English affairs which might reasonably be expected of him. One would have thought that he would have known that the title of Lord Hayes (ii. 77) did not exist in the English peerage, that Archbishop Whitgift (i. 266) had been dead some years before 1611, and that in 1612, when he says of James (i. 288), "but was not Gondomar ever at his elbow, and the Infanta always in the perspective?" Gondomar had not arrived in England, and there was no marriage with an Infanta in contemplation; the negotiation for the hand of the Infanta Anne having been broken off in 1611, and the negotiation for the hand of the Infanta Maria not being entered on till 1614. These, however, are small slips. The important matter is that Mr. Motley should be content with giving us the mere caricature of James with which he has satisfied himself, and should have thought it right to speak of the English King as one who was in the habit of hanging Puritans (i. 287), as a man who was a "Catholic at heart" (i. 54), and who was surrounded by a court "compared to which the harem of Henry was a temple of vestals" (i. 159). In fact, however, the despatches of the Dutch ambassadors do not furnish the best materials for forming a true conception of James's character. The tiresome way in which he failed at the critical moment those who were building upon his word must have been very disgusting to all who were in need of his help; and if we think that Mr. Motley has failed to bring out the shrewdness and good sense which was often rendered useless by his infinite incapacity for taking trouble, and his aptness to go astray in pursuit of some minor object, it should not be forgotten that Mr. Motley has shown his desire to be fair and just by the care with which he draws attention to any specially sensible remark of the king's whenever it happens to come in the way.

To dispute with Mr. Motley on James's character would lead us too far from the central subject of his book. But it is impossible to avoid noticing that his want of interest in James has led him to give a totally incorrect account of James's connection with the siege of Jülich and the occupation of a portion of the Duchies. Prince Maurice and the Dutch, he says, did the work alone. When Henry was dead, the Dutch commissioners in England implored the assistance of James in vain (i. 253).

"The barren burthen of knighthood, and a sermon on predestination were all he could bestow upon the high commissioners in place of the alliance which he eluded, and the military assistance which he point-blank refused."

On the contrary, James was represented at the siege of Jülich, as we shall show presently, by 4,000 men. So far from James wishing, as Mr. Motley represents him to have wished, to abstain from taking part in the quarrel, his whole anxiety, and the anxiety of his Ministers, had been to make sure that he should not have to fight alone. He did not trust Henry, and as Mr. Motley does not trust Henry much either, he cannot blame him very hardly for that.

Mr. Motley acknowledges his obligations to the present Marquis of Salisbury for copies of letters which we have to thank him for

printing in the Appendix. Let us present him in return with an extract from a despatch written by the Marquis's ancestor, the Earl of Salisbury, to the English Agent at Paris on Nov. 9, 1609 (*State Papers—France*).

"His Majesty being often earnestly solicited not only by the pretendants, i.e. to the Duchies, but by divers princes their allies, hath been pleased, according to that which he hath before made known in his declaration, that Sir R. Winwood should repair to Düsseldorf or elsewhere, if he were so entreated by the princes, and that the French king and the States did likewise send up their ministers. So, as you see, his direction to go thither is limited by two circumstances, the one to attend the princes' entreaty, and the other to be assured that France and the United Provinces would do the like. For from the first overture his Majesty had no purpose for any second or collateral respects to embark himself on their party first and alone, but only to go hand in hand with others, whom peradventure it doth more nearly import, and by a common consent of counsel and assistance to establish the true proprietors against any third person, that by colour either of a title or of Imperial power and prerogative would usurp upon their right, which course his Majesty knew to be most compatible with his present estate, both as it is in itself, and as it hath relation and confederacy with others."

Mr. Motley can hardly wish anything more straightforward than this. But as he may still argue that these are the words of Salisbury and not the deeds of James, it will be as well to add the solution of the mystery about the troops.

James, as is well known, had no standing army. If he levied a force of 4,000 men in England, he would merely get a number of raw recruits, who would not become trained soldiers till the need for them was over. The States, on the other hand, had a standing army, and amongst their troops were certain English and Scotch regiments in the pay and under the orders of the States. James, therefore, proposed that, as soon as the expedition was ready to start for Jülich, he should take 4,000 of these men into his pay, upon the agreement that, as soon as the fighting was over, they should return to the service of the States. Everybody was satisfied. The States got from James the service of 4,000 efficient men without paying for them, and James was saved the trouble of levying a force on England. If this is what Mr. Motley calls a sermon on predestination, it was certainly drawn up in a very tangible shape.

And so Jülich was taken, and part at least of the Duchies was saved from the grasp of Spain. The thing was done, not in Henry's way, but in James's way. Peace was preserved in Europe for eight years to come; and who could tell in 1610 that it might not be prolonged indefinitely? The remainder of the story of the bickerings which ensued must be left to Mr. Motley to tell in his own way; and, as far as we can judge from a narrative in which the Spanish side is scarcely heard, he seems to have convicted Spain of shuffling and deception. But we have no space for all this. We have still to speak of his treatment of the great religious quarrel in the Netherlands, and of the view which he has taken of the origin of the war in Germany.

SAMUEL R. GARDINER.

A NEW DODSLEY.

A Select Collection of Old English Plays. Originally published by Robert Dodsley in the Year 1744. Fourth Edition. Now first chronologically arranged, revised, and enlarged, with the Notes of all the Commentators, and new Notes by W. Carew Hazlitt. Vol. I. (London: Reeves & Turner, 1874.)

THOSE readers who delight to recreate and amuse themselves with the beauties and curiosities of our ancient dramatic literature, will heartily welcome this new edition of Dodsley. There is, indeed, one drawback to their satisfaction: "The tendency in each successive edition has been to remodel the undertaking on the principle of rejecting plays which from time to time have been lifted up (so to speak) into the collective works of their respective authors, and to substitute for them plays which have either suffered unmerited obscurity in original and rare editions, or have lain so far scattered about in various other collections; and in the present case that principle has been strictly adhered to." Possibly the principle has been carried too far. It may have been well to exclude the leading dramatists such as Beaumont and Fletcher, Massinger, and Ford; but perhaps it may not be equally judicious to shut out the exceptionally good work of a second-rate writer, merely because some one has been whimsical or charitable enough to edit him. Miller's excellent selection, *The Ancient British Drama*, contained the best plays of those dramatists who had written several of unequal merit, and whose "whole works" comparatively few have the inclination (not to say the means) to procure. In this modified Dodsley, some of the brightest stars of the old galaxy shine no more; and the literary as distinguished from the antiquarian value of the book is thereby somewhat lowered. *Alexander and Campaspe*, *The Woman killed with Kindness*, *Vittoria Corombona*—"all, all are gone, the old familiar faces!"

But we "are not all unhappy." There are additions also, plays edited and inedited. In the case of the former, the prefaces and notes are reprinted, with occasional bracketed corrections by Mr. Hazlitt, whose editorial vigilance must have relaxed somewhat at the end of Haslewood's preface to *Thersites*, where what is evidently intended as a graceful adieu to the reader is thus strangely metamorphosed (Haslewood is apologising for the use of modern type):—

"The now almost 'olden' venial transgression of him who will probably continue sinning, until the forced guest to banquet with the doctor and his associate."

There is but one inedited play in this volume—*Calisto and Meliboea*. A table of contents has, seemingly, been forgotten. As the arrangement is intended to be strictly chronological, it is, perhaps, by an oversight that the *Four P. P.*, of which the earliest edition was published "1540 or thereabout," is put before *Thersites*, which must have been played (though not published) in 1537. Mr. Hazlitt speaks very modestly of his execution of his unambitious programme, "in which there was a fair share of labour and difficulty." Judging from this sample,

the reader will readily allow that the labour was one of love, and that the difficulty has been overcome.

We are here presented with specimens of the interludes in vogue during the reigns of Henry VII. and Henry VIII., but produced in some abundance about the year 1540. The *Four Elements* is philosophical; *Every Man, Hickscorner, World and Child, God's Promises* are moral and religious; *Calisto and Meliboea* is a rhetorical comedy, and *Thersites* a broad farce of the most primitive construction; while the *Pardoner* and the *Friar* and the *Four P. P.* are controversial and comic.

The character of the *Four Elements* is unique. It is an exposition of the popular science of the Tudor days and of days long before—for Mr. Halliwell remarks that there is no scientific advance on what is found in a curious poem in the time of Edward I. It is an attempt to combine instruction with amusement, and has the usual fate of that undertaking. The need of a knowledge of material things as a means to the knowledge of higher matters is insisted upon in the Prologue:

"By little and little ascending,
To know God's creatures and marvellous working.
And this wise man at the last shall come to
The knowledge of God and His high majesty,
And so to learn to do his duty.
But because some folk be little disposed
To sadness, but more to mirth and sport,
This philosophical work is mixed
With merry conceits, to give men comfort."

The fundamental physical doctrines of the time are enunciated by Natura Naturata, who instructs Humanity concerning the action and indestructibility of the elements, and acquaints him with the reasons of the position of the earth and water in the midst of the world, compassed about with air and fire "as the white about the yolk of an egg doth lie." Lest Humanity should forget what he has been taught, a tutor, Studios Desire, is left to assist him in his progress:

"The cause of things first for to learn,
And then to know and laud the high God eterne."

The tutor proves to his own and his pupil's satisfaction that the earth hangs in the midst of the firmament, because the sun and moon move round the earth, and therefore meet with no impediment from its "endless deepness":

"Therefore, in reason, it seemeth most convenient.
The earth to hang in the midst of the firmament."

These abstruse studies are interrupted by Sensual Desire, who is not of Sir Toby's opinion that our life consists of the four elements, but of Sir Andrew's, that it "rather consists in eating and drinking." Humanity confesses that he is hungry, and that his "wits are weary." A Taverner, who has his good wit out of the *Hundred Merry Tales*, appears to refresh Humanity and the audience with some of the promised "conceits." Humanity now withdrawing from the inquisition of final causes to more material enjoyment, Studios Desire receives a lesson in geography from a traveller, Experience. The stranger, after some notice of the lands "found westward within these twenty years," and of the idolatry therein prevailing, is interrupted in a description of the realm of the "Can of Catowe" by the return of Humanity from the tavern, bent on obtaining satisfaction on the question of the earth's

rotundity. Experience undertakes the solution of his doubts, and after a hiatus of eight leaves we find Ignorance in possession of the stage, for whose delight and that of Humanity Sensual Desire arranges a song and dance—a “break-down” of the period. Natura returns and rebukes Humanity for his folly, but the lecture and the piece end abruptly—the concluding leaves being lost.

Of the moralities here given, the best is unquestionably that of *Everyman*. Its editor, Hawkins, says that its design is “to inculcate great reverence for old Mother Church and her Popish superstitions,” but with truer insight Percy (of the *Reliques*) remarks that “this old simple drama is constructed on the severest model of the Greek tragedy. Everyman is summoned to go on a journey whence is no return, in order to give an account of his life ‘to God’s magnificence.’ He is deserted by Fellowship, Goods, and Kindred, and not until he is brought by Knowledge to Confession is Good Deeds (who had been paralysed until Everyman had done penance) able to become his companion. He summons his friends Discretion, Strength, Five Wits, and Beauty. They advise him to receive the last sacraments, which he has no sooner done than they also prepare to depart, leaving Good Deeds only to stay with him. Everyman dies, and an angel having rejoiced over his goodly ending, a Doctor points the obvious moral.” It is not merely “in the conduct of the fable” that this quaint piece merits the tribute Percy pays it. The consistency of the tone, and the rugged pathos that knows no touch of sentiment, preserve our interest in the action, notwithstanding the merely allegorical personages who sustain it. Everyman himself is more than an emblem. He is an individual instance of mortality. His death on the stage (noticed by Percy as a breach of tragic rules) powerfully assists this effect, and is indeed a stroke of real art. He might have gone his journey, and the conditions of the allegory would have been satisfied; but this figurative rendering of his death would not have stirred our sympathies as does this blending of fact with symbol.

The *Child and the World* treats of a kindred theme—the late repentance of one whose childhood, youth, and manhood have been devoted to the “prince of power and plenty,” Mundus. When the hero has attained knighthood, and is named Manhood Mighty, Conscience comes to him unbidden, and warns him against the Kings (the seven deadly sins) to whose service Mundus had bound him. The Knight determines to serve Conscience and Mundus, and so make the best of both worlds. In this mood he is found by Folly, who renames him Shame, and persuades him to go to London, to “learn revel.” He re-enters soon after as Age—having lost health, wealth, and character. In despair, he calls on Death “to end his woe and care,” when he is met by Perseverance, the brother of Conscience. He is again re-named Repentance, and duly instructed in the Creed. Perseverance then takes leave of the audience with a prayer—the usual conclusion of these moralities.

Hickscorner is a far inferior production. The hero is a reprobate whose companions, Imagination and Freewill, are as dissolute

as himself. They are met by Pity, whom they put in the stocks for remonstrating with them on their immoralities. Pity is released by Perseverance and Contemplation, who descant, as holy men have always done, on the peculiar enormities of now-a-days—“worse was it never,”—and who, on the return of the revellers, effect their conversion. The poverty of the dialogue is at once shown when any play of motive is necessary. The rogues repent, as it were, in a stage direction. Freewill, who has been suddenly wrenched from his evil courses, warns his fellow-sinner—

“Beware, for when thou art buried in the ground,
Few friends for thee will be found :
Remember this still.
Nothing I dread so sore as death,
Therefore to amend I think it be time ;
Sin have I used all the days of my breath,
And spent amiss my five wits ; therefore I am sorry.
Here of all my sins I axe God mercy.”

God’s Promises, by John Bale, Bishop of Ossory (the bitter controversialist known as Bilious Bale), is the longest of these moralities. Its seven acts are colloquies between Pater Coelestis and Adam, Noah, Abraham, Moses, David, Isaiah, and John the Baptist. The main theme of each is the promise of the Messiah, but the leading incidents of the personal history of each worthy are worked into the dialogue. It is poor in conception and poorly carried out. The writer abruptly changes from conventional severity to colloquial familiarity. He certainly could not have intended that David should fence cautiously with his Divine interrogator, but from sheer want of imagination he has represented him as assuming ignorance, making no more admissions than he can help, and measuring out his general expressions of contrition with a discreet and wary economy.

“*Pater Coelestis*. David my servant, somewhat I must say to thee,
For that thou lately hast wrought such vanity.

David Rex Pius. Spare not, blessed Lord, but say thy pleasure to me.

Pater C. Of late days thou hast misused Beer-sheba.
The wife of Uriah, and slain him in the field.

David. Mercy, Lord, mercy, for doubtless I am defiled.

Pater C. I constituted thee a king over Israel,
And thee preserved from Saul, which was thy enemy—
Why hast thou then wrought such folly in my sight,
Despising my word against all godly right?

David. I have sinned, Lord ; I beseech thee pardon me.

Pater C. Thou shalt not die, David, for this thy iniquity,
For thy repentance ;
From thy house for this the sword shall not depart.

David. I am sorry, Lord, from the bottom of my heart.

Pater C. To further anger thou dost me yet compel.

David. For what matter, Lord ? I beseech thy goodness tell.

Pater C. Why didst thou number the people of Israel ?
Supposest in thy mind therein thou hast done well?

David. I cannot say nay, but I have done indiscreetly
To forget thy grace for a human policy.

Pater C. Though thy sins be great, thy inward heart’s contrition
Doth move my stomach in wonderful condition.”

It is singular that a man who was so steadily attached to the old religion as to die in exile for its sake, should have so unsparingly attacked its most popular exponents—the pardoners and the friars. Heywood, in the first of his interludes here printed, exhibits the contention between a friar, anxious to preach a charity sermon on voluntary poverty for the good of his convent, and a pardoner who, with his relics and indulgences, takes up his position in the same church, and tries to outbawl his rival. From words they come to blows, and are parted by the parson and neighbour Prat. The champions of order attempt to put them in the stocks, but they make good their escape after a struggle, leaving Prat and the parson, with broken heads, to shout curses after them.

The dialogue of the *Four PP*—a palmer, a pardoner, a ‘pothecary, and a pedlar—is equally daring. The palmer—a great traveller, who has seen Noah’s Ark “on the hills of Armenia”—trusts to obtain salvation by his meritorious pilgrimages. The pardoner vaunts the possession of a shorter road to heaven. The ‘pothecary, proud of the many divorces he has effected between soul and body, boasts himself superior to either. They agree to unite in their efforts for the spiritual good of mankind, but fall out upon the question which shall command the other two. The pedlar, as umpire, will only decide by the test of superiority in the art of lying, wherein they all excel. The prize liar is the palmer, who declares that in all his travels he never saw a woman out of patience. The others refuse to abide by their bargain, from which he releases them. The pedlar leads the dialogue to an orthodox ending by rebuking the sceptical ‘pothecary for “railing here, openly at pardons and relics so rudely,” while allowing him to treat with contempt such relics as he knows false.

“But where ye doubt, the truth not knowing,
Believing the best, good may be growing—
In judging the best, no harm at the least :
In judging the worst, no good at the best.”

The anonymous *Thersites* is a comic scene, displaying the braggart humour of the hero, who defies the world, fights a snail, and finally runs from a soldier whom he has challenged. The fun is of the coarsest and most puerile kind, when its place is not supplied by a jingle of gibberish as in the long charm against worms, recited by the mother of Thersites over young Telemachus, and occupying nearly half the piece. Among familiar phrases of a higher antiquity than that we should be apt to assign them, is “a sure card” occurring in this interlude, where is found also Bromwicham (Brom-magem).

In such rude essays we see the puny efforts of the art which, within a century from the date of the earliest piece in this volume, was to reach “the height of its compass.” From

Thersites to Falstaff, from *Celestine* (the go-between in the insipid *Calisto and Meliboea*) to *Quickly*, is the interval from infantine babbling to winged words of perfect utterance. The subsequent volumes of the series will help us to follow the development stage by stage. R. C. BROWNE.

The Oxford Methodists. By Rev. L. Tyerman. (London: Hodder & Stoughton, 1873.)

THE eighteenth century in England has undoubtedly a bad reputation. Even Buckle, who styles it "that great age," censures in unmeasured terms its political degeneracy; while nearly all contemporary observers—the theologians from Butler to Wilberforce, the philosophers from Leibnitz to Burke, the satirists from Pope to Cowper—were unanimous in denouncing its venality, recklessness, and licentiousness. It is precisely at such times that experience teaches us to look for some notable reaction. The Benedictine movement in the ninth century, that of the Franciscans and Dominicans in the thirteenth, Savonarola at Florence and Luther at Wittenberg, each represented the inevitable recoil from the startling immorality of their age. And so in the year 1729, when the eighteenth century was at about its darkest, we find meeting in each other's rooms at Oxford a Mr. John Wesley, of Lincoln College; a Mr. Charles Wesley, student of Christchurch; a Mr. Morgan, commoner of Christchurch; and a Mr. Kirkham, of Merton College, for the purpose of reading together the Greek Testament.

Oxford at that time was pretty much what it was a quarter of a century later, when Gibbon described the conversation of the Fellows of his college as "a round of Tory politics, personal anecdotes, and private scandal;" that is to say, the mental atmosphere was not simply unintellectual, but positively hostile to learning and earnest thought; and under the auspices of indolent college tutors, and amid the frivolity of the students, the youthful enthusiasm of the historian languished, to revive again in his dull chamber and ascetic life as the pupil of Pavilliard at Lausanne.

In the movement here described by Mr. Tyerman, we have all the characteristics which distinguish a genuine from a spurious enthusiasm, and it is interesting to observe the general resemblance of these young Oxford students to the Cambridge Reformers of two centuries before. Clayton and the Wesleys, like Bilney, Barnes, and Latimer, were the centre of a little society, meeting at first in an unobtrusive way for study and converse, gathering from thence new rules of life and new conceptions of duty to their fellow-men, practising a rigid self-denial for the purposes of charity, visiting the sick and the prisoners, and finally proclaiming their doctrines from the pulpit with a fervour of conviction and a boldness of denunciation unsurpassed by the most zealous Dominican in the age of Grosseteste. It is remarkable, however, in comparing the two movements, that—after Protestantism had reigned with but little interruption for nearly two hundred years—we find among these early Oxford Methodists by far the larger amount of sympathy with the theories and practice of

Romanism. Mr. Tyerman himself observes that, up to the time of their "dispersion" from Oxford, they were all Church of England *Ritualists*. Their extreme asceticism, indeed, was at one time near bringing the whole party into disrepute, especially after one of their number (Morgan) died in a fit of frenzy, and popular rumour attributed his loss of reason and life to his rigorous fasting. Some, again, were violent Jacobites. Clayton, whom Mr. Tyerman styles "the Jacobite Churchman," fell on his knees before Charles Edward Stewart, when the latter was on his march through Salford, and invoked the Divine blessing on his enterprise; and Dr. Deacon, the nonjuror, and "Wesley's chosen counsellor," was fated to see the head of his own son exposed as that of a traitor on the Exchange at Manchester. At last, however, Wesley took to preaching in the open air, and this flagrant departure from discipline was more than Clayton could tolerate, and the two separated, never, it would seem, to meet again in friendly intercourse.

The account of Clayton is succeeded by that of Ingham, "the Yorkshire Evangelist," John Wesley's companion to Georgia, but who afterwards deserted him for a time to join the Moravians. Ingham married the Lady Maria Hastings, sister-in-law to the celebrated Countess of Huntingdon. The Countess, as is well known, was a convert to Whitefield's doctrines, and was consequently Calvinistic in her belief, while the teaching of Wesley was distinctly Arminian. Ingham, in the latter part of his career, after having long enjoyed the latitude of Dissent, was destined in turn to suffer from its licence. The rise and spread of the doctrines of Sandeman in Scotland induced him to send two of his "fellow-helpers" to learn from a personal conference the precise character of the new teaching. Sandeman, who regarded Wesley as "one of the most virulent reproachers of God that this island had produced," completely converted the deputies to his own views, and they returned hopeless perverts from Inghamism. This "horrid blast from the North," as it was characterised by Romaine, Ingham's personal friend, proved well-nigh fatal to the cause. Of some "eighty flourishing churches" in Yorkshire, only thirteen remained faithful, and Ingham himself, to use Mr. Tyerman's own words, "never afterwards recovered from the effects."

Passing by the short account of Gambold, we come to that of Hervey, "the Literary Parish Priest," the author of *Theron and Aspasia*, whose pious sentiments and ornate but somewhat emasculate prose gained such extensive popularity with the religious public of fifty years ago, though we were scarcely prepared for the statement that "few are greater favourites at the present day." It slightly jars on nineteenth-century notions to find the author of *Meditations among the Tombs*—who was undoubtedly a pious, amiable, and accomplished clergyman—presenting Whitefield with 30*l.* for "the purchase of a negro;" a transaction which his kindly expressions with reference to "the precious soul of the poor slave," do not seem very much to mend. It is to be observed that Hervey, though eminently a conscientious man, died the incumbent of a church

living, and it is consequently at least questionable whether, notwithstanding his active sympathy with the Methodists, he is justly to be classed with them. As it is, his life, occupying nearly a third of the volume, has materially assisted the compiler in making a book.

Mr. Tyerman appears to have been at much pains in collecting his materials, and his treatment, criticisms, and inferences will probably commend themselves to that large circle of readers to whom they are especially addressed. Few indeed will be disposed to deny the unselfishness, the heroism, and high character of those whose lives are here set forth; but as one notes how systematically they wrangled and quarrelled among themselves, how Clayton renounced all part and lot with Wesley, how Wesley and Whitefield started on divergent paths of doctrine, how Sandeman denounced Wesley, and Wesley attacked Hervey, while more than one went over to the Moravians, it is difficult to resist the conclusion that something more is needed than simple honesty of purpose and an ill-regulated enthusiasm in those who profess to be the guides of others in doctrinal belief.

J. BASS MULLINGER.

The Alps of Arabia: Travels in Egypt, Sinai, Arabia, and the Holy Land. By William Charles Maughan. (London: King and Co.)

THE first seventy pages of this well-printed volume are taken up with the author's experience of Egypt, including a short stay at Cairo, and a steam trip up the Nile as far as the first cataract. "The sights of Cairo," as the writer admits, "are so familiar to the readers of the numerous volumes of Eastern travels," that one is not surprised at his failing to contribute an iota of additional information to the existing stock of knowledge respecting the Egyptian capital and its environs. The bazaars and native costumes, camels, donkeys, and donkey-boys, are described as they have been described times without number before, and the remarks on the mosques and pyramids are equally trite and common-place. The Shoobra Gardens, however, "surrounding the palace which a former Viceroy erected to minister to his unholy pleasures," supply a theme for a little word-painting:—

"Cool divans and downy seats invite the wanderer, languid with the heavy balmy atmosphere, to recline awhile and listen to the faint music of the wavelets as they kiss the marble lips which would fain woo them to repose. 'Ah, what a spot!' observes the moralist, 'what a wretched bauble for which to barter away life's glorious career and the soul's immortal destiny! who can wonder at the master of such a palace passing a feeble and unhonoured life in miserable bondage to his passions and senses!'"

This is scarcely complimentary to the Khedive, who also owns "the really handsome Gezeerah palace on the river's bank near Boulac," close to which are "the mysterious regions of the hareem; and woe be to the intruder who dares to set foot in them." The "enlightened ruler" of Egypt is also responsible for having introduced the opera and horse-races, "which, however much their frequenters may laud them to the skies, have

hitherto) proved anything but conducive to pureness of morals." Mr. Maughan does not say whether he was among the audience at the former, but he tells us that—

"For something like ten francs, anyone, if so disposed, may hear the graceful music of Verdi warbled forth by *artistes* of acknowledged European reputation, the *blasé habitué* of the opera may refresh his memory with renewed illustrations of the passionate woe breathed forth in 'Ah, che la morte,' or the pathetic upbraidings of Signor Graziani in 'Il balen.'" As to the races, "all the features of an English racecourse, except the indescribable air of wickedness and blackguardism which is inseparable from such meetings, were conspicuous by their absence;" nevertheless, "the whole affair was wofully dull, hopelessly out of place, and of little advantage to anyone except the donkey-boys and hackney-coach proprietors."

The trip to the first cataract and back was performed in twenty days. Mr. Maughan gives some sensible advice respecting the proper outfit for a tourist, together with a detailed account of the steamer and its passengers; but we have looked in vain through his narrative of the excursion for any new light thrown on the past or present of this portion of the Nile-land. Still, the narrative is pleasantly told, and many of the reflections—apparently the outcome of a devout mind—are apposite and suggestive. We must make an exception, however, against the puerile quotation from Gray's *Elegy*, "Can storied urn?" applied to the Tombs of the Kings at Thebes.

On the 16th of February our author and his two companions set off "on the track of the Israelites to Sinai," passing "Ain Hawarah, the supposed fountain of Marah," the "Wady Ghüründul, the Elim of the Bible," the "Wady Mokatteb, the strange 'Written Valley,'" the Wady Fairan, and Mount Serbâl, on their way to "the Sacred Mountain and its Convent." It was on the journey from the latter locality towards the Gulf of Akabah, and after reaching the top of the ridge forming the watershed between the two gulfs bounding the Sinaitic peninsula, that they had a distant view of "the huge form of Um Shaumer, styled by Stanley the 'Mont Blanc' of those parts." Whether the "cautious Dean" has ever ventured to style this mountainous region "the Alps of Arabia," is questionable; but, after all, there is something in a name, and if not happy, the title which Mr. Maughan has given to his book is certainly *taking*, and it is but fair to give his *rationale* for adopting it:—

"Resembling the desolate magnificence of Alpine fastnesses, without their clothing of dark green pines or snowy summits, these inaccessible heights had a grandeur peculiar to themselves. There was an utter and overpowering stillness here which cast a spell upon the senses. No roar of falling torrent, or crash of avalanche, re-echoed from crag to crag—hushed and death-like were the dark recesses of the valley. Even the harsh scream of the eagle was absent, though those inaccessible peaks might well be his home. No doubt there are times when the awful voice of the tempest thunders amidst those far-off peaks, but now a quivering fleecy mist alone hung lightly on their rent sides."

After four days' stay at Akabah, the travellers took the eastern route to Petra by the Wady Ithm, and thence to Hebron. The descriptions given in this part of the book, although avowedly "mere sketches,"

and containing little or no fresh information respecting "the Children of the Desert," the country traversed, or the marvellous ruins of ancient Edom, are nevertheless decidedly graphic, and, interspersed as they are with appropriate Biblical and other historical references, fill nearly a hundred pages of charming reading, which we doubt not will afford instruction as well as pleasure, especially to those who have not perused the more exhaustive works of Laborde and Robinson, Irby and Mangles, Dr. Robinson, Miss Martineau, and Dean Stanley. We are disposed to go even further in our applause of this portion of Mr. Maughan's narrative, and to say that few will read it without profit; and that though not professedly a guide-book, the detailed account of his journey through Petra will be of great value to all future travellers by that route.

On the author's trip from Hebron to Jerusalem, and from thence to Damascus, Baalbec, and Beyrout, we have little to remark, simply because his account of it contains nothing that is remarkable—nothing, in fact, that has not been said over and over again. Still there is often a pious thoughtfulness in his observations respecting the Holy Land, untinged either with bigotry or superstition, which will prove attractive to many, owing to the striking contrast which it exhibits to the flippancy of rationalistic writers on Palestine on the one hand, and the morbid sensationalism of religionists on the other. In this respect we have too few travellers of Mr. Maughan's stamp. G. BADGER.

Master-Spirits. By Robert Buchanan. (H. S. King & Co.)

MR. BUCHANAN is one of the most formidable beings that await the critic in his path through life. He sits, spider-like, in the den of his own individuality—a den he has himself hewn out by the side of the highway of literature; and though, like Giant Pope, he has grown so crazy and stiff in his joints that he can do little more than sit in his cave's mouth, yet still he grins at pilgrims as they go by, and bites his nails because he cannot come at them. This new book of his is little more than a series of infirm grins at the critics that misapprehend him, at the worn-out leprous world that does not read his books, and at the slavish wretched writers that do succeed in being read. We are, personally, exceedingly well disposed towards Mr. Robert Buchanan; we have always regarded him as quite a gifted person in certain ways, and accordingly we have been afflicted, in reading *Master-Spirits*, to notice what an instrument this book will undoubtedly be in the hands of those ill-affected people that do not like Mr. Buchanan. For ourselves, we hardly know how to proceed; thistles are so tall and so prickly around the den of Giant Pope, and the very air, like that about the grave of Archilochos, is so full of hellebore and the poison of wasp-stings, that a single step will embarrass us. The opening chapter of the book is intended to chastise and correct us at the outset. It is entitled "Criticism as one of the Fine Arts," and is so excessively inartistic, so languid, so commonplace, so diffuse, that it may be considered as showing on a small scale the

internal anatomy of Mr. Buchanan's mind,—a mind gifted with some perception of the features of nature, some slight knowledge of men and books, and a profound ignorance of itself. That a book which consists of a string of unconnected, desultory, and prejudiced essays in infantile criticism should open with an article whose very aim is to show that criticism must be unbiassed, artistic in form, complete, adult, is a curious fact in the intellectual development of the writer.

We shall not take the reader very carefully through the book. Having been doomed ourselves to its slow and complete perusal, we feel, in looking back, that to urge the task on others would be inhuman. Briefly, then, the second essay is a sort of fairy tale about Dickens, a spasmodic effort to say something startling about a writer, whom, being dead, Mr. Buchanan is willing to praise. It is not exactly stupid, it is not exactly clever, and Mr. Buchanan is never quite dull, but it is simply unimportant. The next—on Tennyson, De Musset, and Heine—is worse than unimportant; it is positively shallow and misleading, being solely occupied with the laudable design of showing that De Musset was a sensualist and Heine a mocker, while Tennyson is the pure and spotless flower of the chivalry of English poetry. Very good; no doubt this is the first and most obvious side on which the three great lyrists display themselves; but we have had, unfortunately, the valuable distinction pointed out before, penny-readings have rung with it, debating societies have prosed over it, and Mr. Buchanan need not have taken up thirty-five pages in telling us anything so excessively trite.

As the author is so desultory, perhaps we may be excused for making a digression. It was just at this point in our reading that we hit upon a new idea, and we cannot refrain from taking our readers into our confidence about it. It is our profound conviction that Mr. Buchanan is looking out for the poet-laureateship. We cannot sketch his attitude of mind, as it seems to reveal itself, in any politer form. We have had two Laureates who have uttered nothing base; one still walks among us, and may he do so for many decades yet! But Mr. Buchanan undoubtedly feels that it is as well to be ready for any emergency, and in lieu of the two terse lines of delicate eulogy which sufficed Tennyson in speaking of his dead predecessor, we have many pages of Mr. Buchanan's rather open flattery of his own still-living predecessor. It is wonderful that Mr. Buchanan, who is, we repeat, really a gifted person, should not have perceived that to pay so very many and so very heavily-perfumed compliments to Mr. Tennyson was to overact his deftly-chosen rôle. If Mr. Buchanan is to be the next Poet-Laureate, well and good; we need not moot the advisability of doing away with the office till the time comes. In the meanwhile the man who warmly praises none of his contemporaries should beware of making the present office-bearer his sole exception.

By far the best part of the book is a series of Scandinavian studies, the first on Danish poets; the second, much better done, on the Old Danish Ballads, with translations,

which would have been quite excellent but for the characteristic omission of any reference to Dr. Prior's labours in the same direction; the third, on Björnsterne Björnson's great trilogy of *Sigurd Stenbe*, is the best paper in the book, eloquently and sympathetically written, and illustrated with exceedingly fine translations. With Mr. Buchanan's judgment of Björnson's position in the literature of the North we do not quite coincide. It has always seemed to us that Ibsen is *facile princeps* among living Scandinavians. The fourth of these studies, on Danish ballad-romances, is not quite so well done.

The volume winds up with two chapters on two obscure British poets. Concerning the first, George Heath, after reading his writings and his deeply-pathetic diary, we find ourselves full of tender regret for the poor dying lad, crossed in love, broken in body, and wrapped round with dreariness and discomfort. It would have been sweet to amuse and comfort him; but now that he is dead, it is vain to try to persuade us that his verses had any real merit, save that of genuine desire after musical expression. They are much worse than David Gray's, of whom, by the way, we are told that he possessed "supreme poetic workmanship and a marvellous lyrical faculty," qualities that the author attempts to prove by quoting these words of Gray's:—

"In the distance calling,

The cuckoo answers, with a sovereign sound."

Mr. Buchanan has evidently forgotten that a certain William Wordsworth wrote—

"And the cuckoo's sovereign cry
Fills all the hollow of the sky."

As a matter of fact the *Luggie* was a work of much less promise than *Under-tones*. Personal bias may easily be pushed too far in either direction. The other obscure poet is even less known, but far more worthy. It was a positive delight to us to read something about the man who invented our old friend Willie Winkie, that *enfant terrible* who "rattles in an iron jug, wi' an iron spoon." Everybody has enjoyed Willie Winkie, but how many people know that his creator was a certain W. Miller, whose poems, as here largely quoted, seem to be all of the same tenderly humorous class? It is with something akin to remorse that we learn that this poet has lately died, in extreme penury, at Glasgow.

The end of Mr. Buchanan's book has almost made us forget the sins of the beginning, and we would lay down his critical motley as good-humouredly as possible. But there are certain things in the book that it is difficult to forgive, and some things that one can hardly understand the publication of. Surely Mr. Buchanan's publisher cannot be aware of all that *Master-Spirits* contains. He would undoubtedly have remonstrated against the indecency of talking of *Balaustion's Adventure* as a "mixing up of Euripides and water into a diluted tippie for groggy schoolmasters," and of an attack on Mr. Carlyle which charges him with the possession of "a heart so obtuse as never, in the long course of sixty years, to have felt one single pang for the distresses of man." Such writing is not "criticism treated as one of the Fine Arts."

EDMUND W. GOSSE.

Jupiter's Daughters. By Mrs. Charles Jenkins. (Smith & Elder. 1874.)

Broken Bonds. By Hawley Smart. (Hurst & Blackett. 1874.)

'Tis a Cup and Lip. By Mary Lovett-Cameron. (S. Tinsley. 1874.)

Thorpe Regis. By the Author of the *Rose Garden*. (Smith & Elder. 1874.)

Good titles are scarce, but the author of *Jupiter's Daughters* might easily have found a more appropriate one for a tale so charming, or rather for a tale with so charming a heroine. The scene is laid in St. Gloi, a provincial French town, as dull as St. Oggs, or the cities where Emma Bovary was so unhappy, and Balzac's *vieille fille* so unfortunate. But none of the characters in *Jupiter's Daughters* break the stillness and the decalogue in so passionate a way as the women of Balzac and Flaubert. Yet the materials for an explosion are not wanting. There is a girl, Pauline Rendu, who is "unlike other girls," and has to try "not to be for ever indignant," in a home where conversation resembles nothing so much as a page from the *Matrimonial News*. The interest of the story centres in her relations with Vilpont, a playwright of good family, like Gerfaut in Charles de Bernard's novel of that name. Vilpont is not uninteresting, but he is too much of an English lady's idea of a French poet, too much George Warrington under other skies. It is a pretty incident where Vilpont's eyes are described as filling with tears, when for once he goes to church with Pauline and her family, and the girl notices, and "in a second she had deified this man of the world." And the adventure in the storm is well told, though here, as indeed throughout, the "business," if we may use the term, is too obvious. Still a storm is better than a bull if heroines must be in danger and heroes must be intrepid. After Pauline's marriage, the story gets into regions which "they order better in France." The author's moralisings on English and French views of matrimony, and of the education of girls, come to little more than the trite doctrine, that if one is to be unhappy, it is pleasantest to be allowed to choose one's own way of misery. The war comes in almost too opportunely; a good incident, that of Zélie's attempt at murder, is spoiled by careless handling; and the reader concludes with the feeling that Pauline is a "star" who outshines a second-rate company and rather old properties. For the reason *why* the tale is called *Jupiter's Daughters*, the inquirer must be referred to a well-known passage in the ninth book of the *Iliad*.

Broken Bonds is a lively enough novel in Mr. Whyte Melville's lighter manner. There is less moralising, less reference to the author's salad days and to the classical dictionary, but there is also less adventure. Mr. Whyte Melville, too, would have made his heroines really *piquantes*, but the ladies described by Mr. Hawley Smart are, with the best intentions, only *agaçantes*. We like the dark one best. The fair girl never quite recovers the reader's esteem after her "love-passage" with the first villain, Mr. Rolf Laroom. Mr. Laroom was Miss Rose Fielding's guardian's partner. When Miss Field-

ing insisted on flirting with him, and ultimately on feeding him with strawberries, he kissed her. Thereon ensued what might better be called a "spirited rally," or a "lively set-to," than a "love-passage." The delicate girl "smote him with clenched fist in the face, with great force;" thus, as we afterwards learn, drawing first blood, but severely damaging her knuckles. "One of her many rings was broken, and two of her delicate fingers severely cut." Now later in the story Mr. Dainty Ellerton, a person of much refinement, says, in speaking of his mother, that "the dear old Mum can take a facer." Mr. Laroom could not take a facer: he brooded over his defeat in a spirit unworthy of the English sportsman. He determined to marry Miss Fielding and tame her proud spirit, and incidentally to ruin her family. He only succeeded in getting another of her admirers imprisoned in Portland, and the rest of the tale is taken up with the account of the efforts made to get him out. It is difficult to make an escape from prison uninteresting, but Mr. Hawley Smart, even with the aid of a chart, fails to excite his readers like Dumas or Mr. Charles Read. The novel ends "badly," as most novel readers will think, for the dark heroine is drowned, and the pugilistic heroine marries Dainty Ellerton, whose courage and strength indeed the author cannot too highly extol. The comic characters are dreary, but the book, on the whole, is readable somehow, and, after all, that is the main point. Readableness is like charm, or distinction, or amiability; it defies analysis, and marks off Mr. Hawley Smart's least successful work from such poor stuff as the next book on our list.

From Cup to Lip is the story of a most uninteresting maiden. The best we can say for Fancy Darrel is that she liked Chippendale's chairs; the worst, that she admired Auerbach's *Auf der Höhe*. She married Launcelot Darrel, though she did not care for him. He left her on her wedding day, not alleging "private business in Kam-schatka," like the hero of the *Rover*; but the death of his sister, and the illness of his father. When he did not come back, Fancy did not care, and amused herself with Harry Daventry. On her husband's sudden return from Australia, she said, "How lucky I did not go into the drawing-room: so awkward with Harry there, too." It was awkward, as she was married to Mr. Darrel and engaged to Harry. That gentleman had the good taste to die just when the relations of all parties were getting strained, and Fancy returned to her *premier amour*. They inspected Harry's grave, as is in these cases made and provided, and, after her stormy youth, Fancy "landed at a quiet haven wherein to rest." The "fiery trials of the past were never forgotten," and it was Fancy's delight to think that they would all one day be united within the "golden gates." If they had all been as easy-going as Fancy, one cannot help thinking that they might have lived fairly comfortably on this side the golden gates, wherever they may be.

Thorpe Regis is another proof, if one were wanted, of the rarity of that genius which Scott admired so much in Miss Austen, and

which delights us now in the works of Miss Thackeray. "The exquisite touch," as Scott calls it, "which renders ordinary commonplace things and characters interesting, the wonderful talent for describing the involvements and feelings of ordinary life," is what the author of *Thorpe Regis* just fails to reach. It is no great reproach not to attain to the highest merit, and it is a pity to have to point out the failure in work that is all so careful, so honest, and refined. Yet it must be said that, while involvements abound in this novel, while characters of the most carefully commonplace sort are liberally introduced, while scenery is described with exquisite feeling and charm, there is yet an absence of power and of firmness. And thus the tale fails to captivate and absorb the reader, who is but moderately excited even by the perplexities of Winifred, who is as much the best figure here as Pauline is in the first novel on our list. Perhaps we feel too sure that the author will not leave her always unfortunate, too certain that the mystery of the undelivered letter will be explained, and the honest, though most irritating, hero restored to the good opinion of his neighbours. As a fair specimen of the sentiment of *Thorpe Regis*, we may quote the description of Winifred's melancholy walk through the fields:—

"The day was delicately bright and hot. Across a pale moon that looked herself no more than a stationary cloud, little wilful vapours, which had broken away from larger masses, were sailing. Red cattle, satisfied with their rich flowery pastures, had gathered under the hedges to chew the cud, and sleepily whisk away the flies.

There were cool, flashing lights and tender depths of colour, and a sweet content over everything; and poor Winifred growing sadder and sadder with the sense of contrast, yet walking more slowly and looking wistfully at the long grass, with a vague longing to lie down in it, and let everything go by and away for ever."

If she has not quite succeeded, the author of *Thorpe Regis* has at least been constant in her aim and unsparing in her carefulness. To be more than this is "the gift of Fortune."

A. LANG.

THE MAGAZINES.

In the *Quarterly Review*, besides a long article on Winckelmann, based on Justi's work, the only papers of literary interest are a review of Mrs. Somerville's *Autobiography*, which adds some interesting traits from personal recollection; one of Mérimée's *Lettres à une Inconnue*, taking a rather insular view of the writer, and resenting his defective appreciation of English and Scotch hospitality; and one, which does not profess to add anything to the works themselves, of Mr. Ralston's *Russian Songs and Folk Tales*.

THE *Fortnightly* contains *inter alia* an article on "Renan and France," by Mazzini, interesting as the last words written for publication before his death, criticising the doctrine of the French Revolution as the theory of Rights or Interests, and censuring Renan for not attempting to substitute a sounder philosophy of duties, instead of sanctioning the aristocratic distinction between truth known to the educated and useful errors believed by the many; an account of Belli's sonnets in the Roman dialect; a disquisition on Mr. Tennyson's social philosophy, by Lionel A. Tollenmache, who rather unfairly measures the laureate's reforming zeal by the ideas current now, instead of by those current a quarter of a century ago, when some of his poems were almost too strong

meat for the general public; and an instructive paper by Mr. T. E. Cliffe Leslie, on the Incidence of Taxation on the Working Classes, from which the most obvious inference is that nothing but a special arrangement for taxing wealth will prevent taxation from falling most heavily in proportion upon the masses.

THE *Cornhill Magazine* begins with the second number of "Far from the Madding Crowd," which—by way of illustration, not as reflecting on the author's originality—might be described as resembling Mr. Black's works in spirit, though the turn of several phrases shows that the writer's chief study has been George Eliot. The history of "The French Press" is continued down to the eve of the Revolution, the most interesting figure in the preceding period being one Linguet, a journalist somewhat of the Rochefort type, who was thrown into the Bastille as a clamorous reformer, though he had helped to discredit Turgot and lived to be guillotined as a Royalist in 1794. A paper on Cryptography will interest those curious in such matters, though going rather too much into detail for the general reader.

A paper on Cruelty to Animals in the same magazine should be read in connection with Dr. Michael Foster on Vivisection in *Macmillan*; for though otherwise temperately written, it condemns the infliction of any pain, except with a view to the relief of greater pain, in terms which would prohibit all disinterested scientific research, of which the results can wound the moral sensibilities of the unscientific. The late Sir George Rose is proved by a friend to have been an admirable punster, as well as an admirable reporter in impromptu verse of the legal cases in which he was engaged. "Reminiscences of Duelling in Ireland," by an Irish surgeon, who evidently regrets the good old times, are interesting as fossil remains, but the bloodthirsty morality takes one by surprise in such a serious periodical.

Blackwood has several readable papers of the ordinary magazine type: one on Mme. Bagreeff, the "Russian Miss Edgeworth," and her father's governorship of Siberia; an ingenious, but it is to be feared unscientific suggestion to the effect that the reason dreams so seldom prove prophetic may be that they lose their way in the dark and enter the wrong brain, which has not the key to their interpretation; an account of the school for native nobles which has been founded to let the young king of Mysore have a liberal and not too secluded education; and a review of Lord Lytton's *Fables in Song*.

Temple Bar contains some recollections of Walter Scott by Miss Ferrier, the authoress of the once popular novels *Marriage and Inheritance*, and the conclusion of "Chateaubriand and his Times," which is more rhetorical and less generally entertaining than most of the series to which it belongs. "Juvenal in London" is growing rather long, and his parallel situations forced and improbable, but the satire contains pointed lines—at long intervals.

IN the *Gentleman's Magazine* Mr. Charles Cowden Clarke gives an "augmented summary" of his recollections of John Keats, previously communicated to Lord Houghton and the *Atlantic Monthly*; though, like Miss Ferrier, the writer has nothing absolutely new to relate, there is always something interesting about the record of personal impressions by one who "once saw Shelley plain."

WE have also received *Tinsley's Magazine* (of which the staple is fiction; but one romance, "The Melancholy Minstrel," may be selected for praise, as it reminds us of "The Lady Crinoline," the first literary adventure of Charlie in "The Three Clerks"); *The Argosy*, which again is mainly fiction, but in smaller doses and of the domestic tragic kind in which the editress excels; the *Charing Cross Magazine*, *The Leisure Hour*, and the *Sunday at Home*, to which a missionary has communicated extracts from the sermons of a

native Polynesian preacher (under the title of "Old Truths in New Lights"), that are interesting for their resemblance to the quaint moralities of the *Gesta Romanorum* and mediaeval preachers in general. For instance, the proverb "Kill not your foes as Teata killed Rangai"—i.e. striking the rock in the dark by mistake for the enemy's skull—is applied as an exhortation to the faithful to be sure that they quite finish killing their sins. It is unfortunate that Protestant magazines for family reading should not be able to resist inserting exaggerated and unwholesome attacks on "Auricular Confession."

EDITH SIMCOX.

NOTES AND NEWS.

FROM the just-published third volume of *Population Abstracts* (Census of England and Wales, 1871), which relates to the ages, civil condition, occupations, and birth-places of the people, we may gather a few interesting statistics of the literary and artistic professions of the country. Thus we find in the London district at the time of the census-taking no less than 1,141 males entered under the head of "author, editor, journalist," 21 of whom had not then reached twenty years, while 19 had attained the patriarchal age of seventy-five and upwards. Comparing this with the similar return in 1861, we find an increase of 346 persons who acknowledge themselves indebted for their livings entirely to their pens, 795 "authors, editors, writers"—two of them, by the way, being between ten and fifteen years of age—being the earlier return under that head. Among the ladies we find 144 classing themselves as "authors, editors, and writers"—one between ten and fifteen years old, and one confessing to number at least seventy-five years. In 1861 but 110 ladies in London owned their connection with literature—two of them under twenty, and three over seventy-five years of age. Altogether, throughout England and Wales, we meet in this return with 2,148 male and 255 female authors, editors, journalists, or writers, according to their own description of themselves; a large addition to the numbers in the profession since 1861, when only 1,528 males and 145 females claim direct connection with the press.

There are 5,005 male artists, and 799 male sculptors in England and Wales, no less than 92 of the former and 16 of the latter being over seventy-five years of age. The female "painters, artists" number 1,069, of whom 10 have reached their seventy-sixth year. When the previous census was taken there were 4,637 artists, 612 sculptors, and 853 female artists. In London alone in 1871 there were 3,034 artists (598 being females) and 370 sculptors.

In the musical profession there are engaged throughout England and Wales 11,575 males and 7,056 females, upwards of 100 of whom, it is painful to notice, struggle on though long past their seventieth year. London finds a home for 3,516 male, and 2,708 female musicians. Of actors there were 723 in London, and 1899 in all England, the respective numbers in 1861 being 495 and 1311. Of actresses the total number was 1693 in 1871 against 891 in 1861, those living in London in the same years being respectively 782 and 400.

M. DOUEN, a writer well known to all who follow with any attention the literary and scientific progress of French Protestantism, who is now the agent of the Paris Bible Society, and member of the committee of the Society for the History of French Protestantism, is on the point of completing a work to which he has devoted five years of labour—*Clément Marot et le poëte Huguenot: Etude historique, littéraire, musicale et bibliographique*. M. Douen is in the habit of exhausting any subject which he takes up, and the subject which he has now selected is a most interesting one, for Clément Marot is acknowledged to be one of the most original figures

of the French Reformation; and he is likewise one of the least known in his own country, though in England Mr. H. Morley's remarkable work has called attention to his name. It is true there is in French an excellent *History of the Psalter*, published last year by M. Félix Boret, of Neuchâtel, but M. Douen's work will cover altogether different ground. M. Boret has completely omitted the musical portion of his subject, which will form perhaps the most original part of M. Douen's book. M. Douen, after long research, has discovered the source of a considerable number of the melodies of the French Psalter, and he will give in an appendix a number of specimens of the harmonies of Bourgeois, Thomas Champion, Philibert Jambe de Fer, Goudimel, Crassot, Delattre, Swaelinck, Stobée, and others whose works are now extremely rare.

The book will be published in two octavo volumes, and, in the opinion of the most competent judges, it will be a standard work to which it will be difficult to add hereafter.

MR. JOSEPH PAYNE (Professor of the Science and Art of Education, College of Preceptors) is about shortly to publish a recast of the paper he read in 1872 at the Plymouth Congress of the Social Science Association, and which was sharply criticised by Mr. Fitch in the *Fortnightly Review*, November 1873. The title of the new publication will be, *Why are the Results of our Primary Instruction so Unsatisfactory? The Case and the Remedy. With a Reply to Mr. Fitch's Article.*

WE may predict with confidence that two things will have been swept away completely before the century is over—the old mail-coaches and the old libraries. The wonder is that buildings which date from the fifteenth and sixteenth centuries, when printing was a luxury, should have proved so elastic as to accommodate the literature of three more centuries. Our forefathers were more provident than we are. There is, however, a limit to the elasticity of stone walls and oak book-shelves; and such has been the progress in the purely mechanical contrivances introduced into the great repositories of books during the last fifty years, that the sooner the old libraries recognise that their time is past, the better both for themselves and for those who use them. One of the best of the old libraries, that of Berlin, has lately succumbed under the blows dealt to it by Professor Mommsen. (See *ACADEMY*, Jan. 31.) Next to some parts of the British Museum, the best example of what a library of the nineteenth century ought to be may be seen at Munich. Compared with the old libraries, it is like one of Liebig's chemical laboratories by the side of the mediæval kitchens of the alchemists. The work of designing such a library, and of transferring "the old wine into new bottles," is no doubt considerable. The leisurely occupation of the librarian has, in fact, been changed into real service and a science; the principal librarian has been turned into a civil engineer. Munich has not only set the example of how to build and how to arrange a new library; but Dr. Halm, its indefatigable librarian, has likewise shown what can be done with the smallest means to render such a library really and extensively useful. The sum spent on the Munich Library is small in comparison with the budget of any public library in England; and it should be remembered that that library is not only a repository of books, but a lending library open to every poor student. What leads us to call attention to the Munich Library at the present moment is the publication of the catalogues of manuscripts. They are all devised on a uniform plan. Those who compile them, chiefly the under-librarians, are not allowed to indulge in their own fancies. They are told what to do and what not to do. Thus, instead of unwieldy folios, we have small octavo volumes containing all that the student really wants or has any right to expect, in a catalogue. That most unreasonable of all catalogues, the so-called *catalogue raisonné*,

is, we trust, by this time extinct, and will be replaced in future by handy catalogues, such as those published by the librarians of Munich.

The Munich library has published nine catalogues. The first appeared in 1858, *Codices manuscriptorum bibliothecæ regniæ monacensis gallici, hispanici, italici, anglici, suecici, danici, slavici, æsthenici, hungarici descripti*. It describes 1369 manuscripts, many of them containing a number of separate works. Its author is Dr. Thomas. Want of funds prevented the continuation till the year 1866, when two volumes appeared, containing the catalogue of the Persian and Arabic MSS., both by Dr. Aumer. In the same year the important catalogue of the German MSS., more than 5,000 in number, was published, the materials having been prepared by Dr. Schmeller, the editorship devolving on Dr. Keinz. The next work was the *Catalogus Codicum Latinorum Bibliothecæ Regniæ Monacensis*, which was composed by the chief librarian, Dr. Halm, assisted by Dr. Laubmann, and afterwards by Dr. Thomas and Dr. W. Meyer. If one considers that the whole administration of the library devolves on these gentlemen, the fact that, from the year 1868 to 1874, they have completed the publication of four volumes, describing more than 1,200 Latin MSS., is indeed highly creditable, and probably unparalleled in any public library. That Dr. Halm does not rest satisfied even with such gigantic labours, is well known to classical scholars. His last work, *On the Collection of MSS. of the Camerarii and its Fates (Ueber die handschriftliche Sammlung der Camerarii und ihre Schicksale, Munich, 1874)*, is a mere *παράλογος*, but it shows what useful work an active and intelligent librarian may perform.

THE Chevalier de Chatelain has published a prettily printed book, called *Les Dernières Lueurs d'un Flambeau qui s'éteint*. It may be doubted whether it was worth while for a *flambeau* to muster up its last remaining energies, to make such queer darkness visible. In the lurid light we faintly descry a French gentleman plunging about in prose and verse. He writes about all sorts of things, and to all sorts of people. When he addressed the editor of the *Daily News*—"inutile de dire que le *Daily News* n'a pas fait la moindre réponse." It is equally superfluous to say that Mr. Gladstone did answer the Chevalier quite gravely. When the Chevalier, in his political ardour, calls the wife of Napoleon III. *une femelle abominable*, we can only regret that his torch does not go out, as the legendary ghost disappeared, "with a sweet perfume, and a most melodious twang." His little work has one great interest: it proves the possibility of writing in French without even seeming to have any point, or *esprit*.

WE are glad to hear that the Council of University College have, by their Committee of Management, lent a helping hand to the New Shakspeare Society, and granted it the use of the College rooms for its meetings twice a month. During its first session the Society will meet on the second and fourth Fridays of March, April (except in Easter week), May, and June, and possibly in July. The reader of the first paper at the opening meeting on March 13th will be Mr. Fleay, whose list of papers we printed last week. Of the Manchester Branch of the New Society, Mr. George Milner, of 59A, Mosley Street, has been appointed Treasurer. The Literary Society of Manchester has granted the use of a room for the meetings of the Branch Society, and a fair supply of members has been secured. The new Vice-Presidents of the Society are Professor Opzoomer of Utrecht (the best Dutch translator of Shakspeare); Dr. Henry Maudsley, the head physician of the Hanwell Lunatic Asylum, and the author of an able essay on *Hamlet*; Professor T. Spencer Haynes, the editor of the new *Encyclopædia Britannica*, and writer of the articles on certain Shaksperian words, which attracted so much attention a few years ago; the Earl of Gosford; and the Marquis of Lothian.

THE Director of the New Shakspeare Society has persuaded Mr. Halliwell to issue at once twenty-five copies of the important documents he discovered some months since at the Record Office, showing that Shakspeare held no shares in the theatres he was supposed to be part-owner of. The prints of these documents are ultimately to form part of the *Illustrations of Shakspeare's Life*, which Mr. Halliwell intends to publish from time to time in Folio Parts, as he has them ready, in such order of time and subject as suits him. Part I. may be expected in five or six months. All Mr. Halliwell's Notes and Collections to illustrate the several plays of Shakspeare he gave long ago to the Stratford Library, where they remain for use by any student.

IN the Danish weekly journal, *Nær og Fjern*, for Jan. 4 and 11, C. S. A. Bille gives an exhaustive and highly appreciative study of the actor, Joachim Phister, who died last year. He was the greatest of Danish comedians, and the glory of the little eclectic school of Copenhagen actors, who pride themselves, not unjustly, on the delicacy and individuality of their art. Phister's greatest successes were made in the old comedies of Holberg, the contemporary of Dryden, a really great dramatist, whose plays ought long ago to have been translated into English. During his lifetime Phister played in nearly 700 different parts. *Nær og Fjern*, certainly the best paper of its kind now published in Denmark, commences the year with a variety of bright and interesting articles. It would do well, however, to give more space to literature, pure and simple.

HERR K. A. WINTER-HJELM has brought out a collection of Norwegian lyrical poems (*Norsk Lyrik i Udvælg*. Christiania: Cammermeyer), which contains all that is important that has been published since the year of Independence. We recommend the volume to everyone who reads Norwegian, or means to learn to do so. The collection is enriched by a selection from the beautiful Folk-songs of the mountain districts.

THE poetry of the description in Ecclesiastes, ch. xii., has been, for the first time, fully brought out by the Rev. C. Taylor, Fellow of St. John's, Cambridge, in a little work called *The Dirge of Coheloth*. (Williams and Norgate.) He shows that the view which finds in it a description of the gradual decay of the body in old age, under the allegory of a house, cannot be maintained without violence to the text, and that the semi-literal explanation of Umbreit will suit only a small portion of the passage. According to him, it is a picture of the effects of the terror of death, or of some disastrous public event, on various classes of the community, or may have been cited from an authorised book of *Dirges*, such as were composed on the death of King Josiah, and made "an ordinance in Israel." The notes are purely philologico-exegetical, and show a wide reading in Biblical and Arabic literature. It should be added, however, that Mr. Taylor is not so isolated as he supposes, Mr. Dale in his recent commentary (Rivingtons, 1873) having also espoused the literal interpretation.

DR. DAVIDSON'S new work on *A Fresh Revision of the English Old Testament* (Williams and Norgate) contains a great number of well-arranged facts and plausible emendations, though slightly disfigured by dogmatism. It was important that such a handbook should be written, that the public may form some idea of what an honest revision of the Authorised Version ought to be.

MR. SKERT'S Lecture on the Science of the English Language has been printed in No. 23 of the *Journal of the London Institution*, February 3, 1874.

DR. LUDWIG GEIGER, of Berlin, the biographer of Reuchlin, has just finished a new edition of Reuchlin's letters, which will be sent to press at once. The collection contains fifty unpublished letters, besides a revised text of those which are already known.

OUR Shakspeare readers will be glad to learn that the German *Shakspear-Museum, Zeitschrift für Geschichte und Pflege des Shakspear-Studiums und Shakspear-Cultus: Organ für Frage und Antwort, für Rede und Gegenrede in Shakspear-Sachen*, edited by Max Moltke, still flourishes at Leipzig. The yearly subscription for twenty-four numbers is 12 marks, or 4 thalers, cost of a single number 60 pfennigs.

WE are glad to announce that the Queen, on the recommendation of the Lord Chamberlain, has been pleased to allow the Records of the Lord Chamberlain's Department to be transferred to the Public Record Office; and thus a little known source of historical information will shortly be open to public inspection. The removal took place the week before last, and when a proper arrangement of the various documents has been made, every facility, we believe, will be afforded for the consultation of, at any rate, the earlier portions of them. Beyond the very full particulars which these records must of necessity supply regarding all public ceremonials for some centuries past, it is difficult at present to form an adequate idea of the nature of their contents. We are able, however, to state that the earliest volume of the series contains very curious matter about the coronations of Henry IV. and Richard III.; and that among the names of ladies to whom robes were presented on the occasion of the former ceremony appears that of Agnes Chaucer, whose connection with the poet has yet to be traced.

THE *Diritto* of January 31 contained an official order for the sale by public auction of the Roman castle Astura, which was designated as *roba inutile e spregevole*. In consequence, however, of the earnest appeal of Dr. Ferdinand Gregorovius, the Italian Crown Prince has interfered to save this interesting historical relic, which is to be preserved as a national monument. For Germans this spot has a specially tragical interest, since it was the scene of the capture of the Swabian prince, Conradin, the last of the Hohenstauffen, when escaping from the disastrous battle of Tagliacozzo, and of his betrayal by Giovanni Frangipani to his vindictive rival, Charles of Anjou. It was from the dungeon of Astura that this ill-fated young prince was carried direct to Naples to perish on the scaffold.

MESSERS. SANDOZ and Fischbacher (33 rue de Seine, Paris) are about to publish by subscription an important and curious work from the pen of M. Gaullieur, keeper of the archives to the town of Bordeaux. The subject is the history of the College of Guyenne, an institution of great importance in the sixteenth century, with a well-earned reputation abroad as well as in France. Montaigne called it "one of the most flourishing colleges and the best in France;" and it numbered at one time as many as 2,400 members. M. Gaullieur has principally followed unpublished documents, for the collection of which his official post has given him special facilities. He is thus enabled to print *in extenso* the deeds relating to the foundation of the College, which were believed to be lost.

From more than one point of view, the work is of interest for the history of Protestantism, which at one time had great influence in the College of Guyenne; and it possesses some interest for England, but especially for Scotland, which furnished the College with a considerable number of professors and students. Among the names which figure in the book, we may mention George and Patrick Buchanan, Scot., William Fergusson, Robert Balfour, Thomas Barclay, Thaddæus Mahony, and J. Gorman. The work forms a handsome octavo volume of 600 pages, and its price to subscribers will be 10 francs.

DR. RIMBAULT has undertaken to edit for the Camden Society the *Sermons of the Boy Bishop*, left unfinished by the late Mr. J. G. Nichols.

THE Camden Society have added to their list of suggested publications *Reports of Cases in the Court of High Commission in the Reign of Charles I.*

to be edited by L. O. Pike, Esq. These papers give full reports of the sentences delivered; and as Laud and Abbot were amongst the members of the Court, we are enabled to learn what were their respective modes of dealing with ecclesiastical offences. Practically the difference, which is very great in the pages of modern writers, seems, in this respect at least, to have been very slight.

PROFESSOR SEELEY's lectures at Cambridge this time are to be on the Foreign Policy of France during the Great Revolution, and will show the entire faithlessness of Napoleon in his treaty-obligations with other States.

THE question of the origin of the Electoral College in the German Empire, which is first mentioned in the *Speculum Saxonicum* (1230), has recently been made the subject of lively discussion. No less than four monographs, the authors of which appear to be at issue on a number of important points in this complicated problem, have appeared during the last two years: Hadiche, *Kurrecht und Erzsamt der Laienfürsten* (Programm der k. Landesschule Pforta, 1872); Waitz, *Die Reichstage zu Frankfurt und Würzburg*, 1208 u. 1209 (*Forschungen zur deutschen Geschichte*, xiii. 200 folg.); Schirmacher, *Die Entstehung des Kurfürstencollegiums* (Berlin, 1874); and Wilmanns, *Die Reorganisation des Kurfürstencollegiums durch Otto IV. und Innocenz III.* (Berlin, 1873).

A LITERARY theft of the most shameless description has lately been brought before the courts at Berlin. A certain Dr. Wilhelm Dabis, who was in the habit of attending the late Philip Jaffé's lectures at the University, has endeavoured to turn, what he can scarcely consider an honest penny, by publishing a set of Jaffé's lectures on Roman and Mediaeval Christian Chronology as his own, without communication with the historian's representatives, or even so much as mentioning his name. The book is full of *lacunae* and positively swarms with errors, so that the culprit was not long in being detected and brought to justice. We hear that it is intended now to bring out an edition of the genuine work from Jaffé's papers, which will be a most desirable thing to do on grounds quite independent of this case, as the work, or at least the mediaeval part of it, is much superior to any recent compendium on the subject.

THE *Rivista Europea* (February 1), besides the excellently edited *Notizie letterarie* (from nearly every country in Europe except England), which are its most constant and characteristic feature, contains an interesting article by Dr. Giuseppe Pitre on the curious Sicilian *cultas* for the souls of decapitated criminals; they have a church to themselves in Palermo, and the devotion is deeply rooted in popular feeling. Litanies are addressed to them in all sorts of emergencies, generally beginning—

"Armuzzi di li corpi decullati,
Tri 'npisi, tri ocisi e tri annigati,"

(Anime dei corpi decollati, tre appicati, tre uccisi e tre annegati), but their help is supposed to be more especially at the service of persons attacked by robbers or other malefactors, somewhat as if the departed souls were jealous of their successors' indulgence of practices in which they could no longer take a share. The superstition is evidently a specialised form of the commoner devotion to the souls in purgatory; but as it is still living and growing, it deserves the attention of those interested in the comparative study of popular and primitive religious thought.

JULES MICHELET.

M. JULES MICHELET, whose death is announced, deserves more than a passing mention. He was born at Paris in 1798, in the choir of a monastic church, which his father had turned into a printing house. A decree of Napoleon I., which preserved the large printing-houses and suppressed the small,

ruined the father of the future historian. So during the darkest hours of France, the father was occupied out of doors with his customers, the mother stitched books, the grandfather with his trembling limbs worked at the hand-press; in short, the whole family toiled in their humble cottage to publish little volumes of family games, charades, and acrostics. Strange and cruel irony! Jules Michelet himself was the working compositor. The misery was great, the cold so excessive that it left a scar upon one of Michelet's hands to the last. An offer was made to the parents to get their son into the Imprimerie Impériale; they refused, for they had a higher destiny in store for him than that of a workman. The young compositor, who knew a little Latin, but nothing of Latin versification and no Greek, went to college, suffered more there than in the cellar which was his father's workshop, and speedily left, a *Professeur libre*. For the young man would neither enrol himself in the ranks of eclecticism, the official philosophy of the day, nor make a trade of his pen. Michelet therefore gave lessons in languages, history, and philosophy, for a living: but, faithful to his origin, he remained at heart one of the people. He said with Bruyère, "If I must choose, I am of the people." Hitherto Jules Michelet had lived "like a plant without sun between two pavements in Paris." He found his sun in Latin, in Roman History. He was so exquisitely sensitive that he seemed to die with the civilisations he was studying, to revive with those that issued from the wreck of the past, in short "to participate in everything;" to live by history.

His book on *Vico* and his *Précis de l'histoire moderne* opened to him a post at the Ecole Normale, which he soon, however, gave up. M. Guizot and Louis Philippe gave him a chair at the Collège d'Etat, together with a post at the Archives. To the *Coup d'Etat* of 1851—which he had partially unmasked—Michelet replied by resigning both posts.

Jules Michelet's brother-in-arms was Edgar Quinet. Their common adversary was Jesuitism. There remains to us as their joint product a work just but implacable, which bears the title of *La Confession*.

If some do not understand how the author of the *Histoire de France* should be the writer of *L'Amour* and of *L'Oiseau*, we beg them to read *Le Peuple*, published in 1846. There is the heart of Michelet, and there is the proof of the unity of the two sides of his genius. The style of *L'Histoire romaine* is grave, rhythmical, with long periods.

In the first volumes of the *Histoire de France* his style seems to catch fire, little by little, till it sparkles like a cascade of light; but it is in *Le Peuple* that the complete fusion of Michelet's two manners is to be found. Certain subjects—Fatherland, the People, Nature—change the historian into a poet or musician. Prose, ungrateful prose, becomes for Michelet what the guitar became in the hands of Huerta—an orchestra. Poor Huerta's reason gave way: it is the French language which gives way and is shattered at Michelet's needs. This difference deserves most careful attention. *Le Peuple* contains in germ *L'Amour*, *L'Enfant* (chiefly the work of the historian's second wife), *L'Oiseau*, *L'Insecte*, *La Montagne*, *La Mer*. Another work in which the scholarly and artistic elements in Michelet blend, is *La Bible de l'Humanité*, an attempted synthesis between the Bibles of all races. Michelet, we repeat, combines the incomparable scholar and the exquisite poet; but we are forced to add that the results of the combination sometimes oscillate from childishness to senility, and senility, we need not say, is always a little puerile. But these defects are generally on the surface. Many adroit writers have found their best *morceau* in retranslating a bad page of Michelet. But a truce to polemics over the tomb.

It has been said that the soul of Michelet, like that of Livy, could transfigure itself to the likeness of any age. But the two periods in which

Michelet finds a twofold fatherland are the Middle Ages and the Renaissance. This passion, which our poet carried into all subjects, sometimes rendered him unjust, especially in his *Histoire de la Révolution française*. M. Alfred Bougeart, in his *Histoire de P. J. Marat*, has pointed out some singular omissions which would be unpardonable in a less impassioned mind. Besides, this love of love, if one may so speak, led Michelet to fail in understanding the cruel necessities, the most necessary cruelties. This Parisian, a Picard on the father's side, an Ardennois on the mother's, was a Brahmin.

We read with pain his last book, *La France devant l'Europe*, in which there were so many truths and so many illusions. We are happy that death has taken the great patriot before a final deception. If Jules Michelet has felt the bitter pang of seeing his country dismembered by a foreign foe, at least he has escaped experiencing the supreme agony of seeing her rent asunder by those of her own household, and brought low by his old adversaries, the Doctrinaires and the Jesuits.

JULES ANDRIEU.

MR. HERMAN MERIVALE.

MR. HERMAN MERIVALE, whose rather sudden death took place on the 8th instant, will be missed by a limited circle of literary and personal friends, and by a larger number of readers who only knew him from his writings. Commencing his career, after obtaining honours at Oxford, with the most brilliant prospects as a lawyer, he afterwards became Professor of Political Economy at his own university, and eventually settled down into a comfortable post as permanent Under-Secretary of State, which he held, first at the Colonial Office, and afterwards at the India Office, from 1848 until the day of his death. The work by which he will be chiefly remembered is his "Colonisation and Colonies," a series of lectures delivered at Oxford in 1839, 1840, and 1841. This is undoubtedly a work of permanent value; and his method of treating the difficult and complicated questions bearing on the relations between colonies and a mother country strikingly shows the powers of Mr. Merivale's acute and judicial mind. But his essays, which were published collectively on two occasions, were certainly more popular, and the perusal of several of these charming papers furnishes an intellectual treat of the first order. Mr. Merivale loved to take up some minute point in history, and either to subject it to close criticism, or to illustrate it after an exhaustive enquiry. Hence his examination of the Paston Letters, which, though he was proved by the late Mr. Bruce—as he himself most candidly acknowledged—to have been mistaken in denying their authenticity, did the greatest service in calling to the subject renewed enquiry, which placed their position as genuine materials of history beyond further question. Hence, too, his interesting papers on the battle of Lutzen and the battle of Marston Moor. Mr. Merivale's latest literary labours were the completion of the Lives of Sir Philip Francis and Sir Henry Lawrence. There cannot be any question that his intellect was one of a very high order, but it was more remarkable for depth and acuteness of insight than for breadth of view. His quickness in seizing the main points of a complicated question, in detecting fallacies, and so forming correct decisions, was most extraordinary; and his power of exposition was marvellous. His intellectual gifts would naturally have led their possessor to the attainment of a much higher and more conspicuous position than he actually reached; but they were combined with a total absence of ambition, a singular want of enthusiasm, and, in later life, a certain indolence and carelessness of mind. An abrupt manner, and a constitutional inability to conceal any unfavourable impression, occasionally caused offence to those who were only slightly acquainted with the late Under-Secretary for India. The

smaller circle of acquaintances who knew Mr. Merivale well, knew also that he was not only a man of great ability, but also a warm-hearted and affectionate friend, and one who would never intentionally give pain either to equals or subordinates.

SELECTED BOOKS.

General Literature.

- BUSK, R. H. The Folk-Lore of Rome; collected by word of mouth from the people. Longmans. 12s. 6d.
DUVAUX, L. Livre-Journal de Lazare Duvau, marchand-bijoutier du roy, 1748-1758; précédé d'une étude sur le goût et sur le commerce des objets d'art au milieu du XVIII^e Siècle. Paris: Aubry.
FLURY, G. Rohault de. La Toscane au Moyen Age: Architecture civile et militaire. Paris: Morel. 180 fr.
GIESLER, O. König Johann v. Sachsen. Sein Leben u. Wirken, Dichten und Trachten. Pirmas: Literatur-Bureau. 3 Ngr.
LEYS, Henry—Oeuvre de, photographié par Jos. Maes. Bruxelles: Muquardt. 100 fr.
REID, G. W. Catalogue of Prints and Drawings in the British Museum. Div. I. Political and Personal Satires. Vol. II. June 1689 to 1733. Pickering. 30s.
RUELENS, Ch. La Légende de Saint-Servais. Document inédit pour l'histoire de la gravure en bois. Bruxelles: Muquardt. 2 fr.
TYRWHITT, R. St. John. Art Teaching of the Primitive Church. S. P. C. K.
VARRIN, C. de. Quatorze Ans aux Îles Sandwich. Paris: Hachette. 3 fr. 50 c.

Physical Science, &c.

- ARMSTRONG, H. E. Introduction to the Study of Organic Chemistry. The Chemistry of Carbon and its Compounds. Longmans. 3s. 6d.
BALTZER, L. Die Nahrungs- und Gennsmittel d. Menschen in ihrer chem. Zusammensetzung, und physiolog. Bedeatg. Nordhansen: Fürstmann. 13 Thl.
CORAZZINI, F. I tempi preistorici o le antichissime tradizioni confrontate col risultati della scienza moderna. Verona: Libreria alla Minerva. L. 4.
GAUTIER, A. Chimie appliquée à la Physiologie, à la Pathologie et à l'Hygiène. Paris: Savy. 18 fr.
MOORE, T. Index Filicium: A Synopsis of the Genera of Ferns, &c. Parts 1 to 20. Williams & Norgate. 20s.

History.

- BASCHET, Armand. Le Duc de Saint-Simon, son Cabinet, et l'histoire de ses Manuscrits, d'après des documents authentiques et entièrement inédits. Paris: Plon. 8 fr.
BIKELAS, D. Истори Букарта. Williams & Norgate. 6s.
BRUN, Ph. Essai de Conciliation entre les opinions contradictoires relatives à la Seythie d'Hérodote et aux contrées limitrophes. Odessa: Deubner. 2 Thl.
GACHARD, M. Les Archives du Vatican. Bruxelles: Muquardt. 3 fr. 50 c.
GEORGE, H. B. Genealogical Tables illustrative of Modern History. Clarendon Press Series. Macmillan. 12s.
MICHELET, J. Histoire de France. Tome IV. Paris: Lacroix. 6 fr.

NOTES OF TRAVEL.

We publish the following extract from a letter received by Mr. Markham from Lieutenant Cameron, dated October 16, which gives some further details respecting Dr. Livingstone's death; and shows the great difficulties with which the Relief Expedition has had to contend.

Unyanyembe, October 16, 1873.

It is with extreme regret I write to announce to you the melancholy news of the death of Dr. Livingstone, of which we received news from Chumoi, his servant, who came in in advance of his caravan, in order to get some [provisions], as he says they are utterly destitute.

From his report (Chumoi's) they had passed the northern shores of Lake Bemba (Bangweolo), and arrived at about 10° S. lat. on the Luapula, when the Doctor was attacked with dysentery, which carried him off in about ten days or a fortnight. His servants have disembowelled the corpse and filled it with salt, and put brandy into the mouth, &c., so as to preserve it, and are bringing it along with them. They have also two boxes of books with them, and say there is another at Ujiji, which the Doctor told them to fetch and take down to the coast with them; so I intend, as the caravan consists of seventy or eighty men, to send part down to the coast at once with the body, and take part to Ujiji to bring back the said box.

I intend now to strike as soon as possible for the furthest point reached by the Doctor in 1871, and endeavour to trace the river Lualaba to its outlet; for this I have sufficient stores, but I have

been obliged to purchase largely here at very high prices, the Arabs charging fifteen dollars for a piece of *satini* (very inferior sheeting), which might cost three dollars at Zanzibar; certainly they are almost out of stores themselves.

It is very difficult to get pagazi, as Mirambo's men are all over the country and infest every road in the country, and they are all afraid to go; however, I am in hopes of getting off now as soon as I have seen the Doctor's body started for the coast.

The reason of our long stay is the amount of illness; I have had eight fevers, and a bad attack of inflammation of the eyes, which for some time rendered me quite blind, and even now I am unable to use them for long, and my sight is hazy and indistinct.

On our arrival here, after paying off pagazi, we had only 13 bales of cloth left, so that I was obliged to purchase largely, especially as I thought Dr. Livingstone would stand in need of supplies, and as it turns out he was nearly destitute at the time of his death.

V. LOVETT CAMERON, Lieut. R.N.

P.S.—Livingstone first reached the middle of the north shore of Lake Bemba; being unable to cross, doubled back and rounded it, crossing besides the Chambesi three other rivers flowing into the lake: he then went (as far as I can make out) looking for the fountains of Herodotus, and I think crossed the Luapula to the eastward, marching in a dreadful marshy country, with the water for three hours at a time above their waists. Ten of his men died and several ran.

His caravan now consists of 79 men. No doubt I shall learn more when it arrives.

DR. N. VON MIKLUCHO-MACLAY, the Russian traveller who has been sojourning during the year 1872 in the eastern extremity of that huge but little known island, New Guinea, returned to Batavia in the latter part of 1873. From a letter addressed to Dr. Petermann, it appears that he intended in November last to start for Ceram, and thence to make for the south-west coast of New Guinea, either in the vicinity of the Utanata river, or further on towards the Princess Marianne Straits. He intends to travel alone, and, judging from his past researches, will probably devote himself to the investigation of the ethnology of the island.

WE understand that the New Monthly Mail Service between Zanzibar and the French settlements of Nossi Bé and Mayotte—for which, as we announced in our issue of January 3, the French Government have contracted with the British India Steam Navigation Company—will be opened on or about the 8th proximo, on which date a steamer will be in readiness at Zanzibar to take on the Brindisi mail of the 13th instant from London, which will be brought down by the steamer from Aden. This line for the first time brings Madagascar and the Comoro Islands into regular steam communication with the civilised world. Its influence on the trade of East Africa should be very great; and we trust that the Portuguese Government will not be long in following the example of the French and contracting with the same Company for a regular monthly service to the Mozambique.

THE latest news of Dr. Gerhard Rohlfs, received by Dr. Petermann of Gotha, bears the date of January 13. On January 11 the traveller had reached the important oasis, Dachel (17,000 inhabitants), in the Libyan Desert. Dr. Rohlfs has sent six charts to Europe as the first-fruits of the rich harvest which we may anticipate from his interesting expedition.

By private advices from Zanzibar we learn that a man had been sent in by the Governor of Lamoo, as the murderer of McCausland, but it was doubted whether he was the real culprit. The Sultan had sent orders for witnesses to be forwarded. Another expedition of 400 men had started for Melinda against Mubarak, who was in

rebellion against the Sultan, and the Governor of Lamoo had received orders to unite his forces with those sent from Zanzibar.

Mr. Justice Gibbs at Bombay, in a case referred to him, having decided that he had no jurisdiction over the subjects of the Rao of Kutch, as not being British subjects, it was anticipated that difficulties would arise as to the measures lately put in force against all Kutchis holding slaves.

The Universities Mission House has been purchased by the Government as the future British Consulate.

H.M.S. *Briton*, *Daphne*, *Shearwater*, and *Vulture* had been at Zanzibar. Captain Malcolm had given over the command of the *Briton* to Captain J. Brine. No slave vessels had been captured, showing how effectually the late treaty is being enforced.

Captain Elton, the Acting Assistant Political Agent, was following out Dr. Kirk's active policy of supervision of trading stations on the African coast, with the view to render our efforts effectual, and prevent our Indian subjects from engaging in and encouraging the slave traffic. At Dar Salaam about fifty slaves had been found, who were held by these Indians. Captain Elton had started overland for Kilwa. This, added to the thorough manner in which Dr. Kirk had himself before carried out the inspection of the Northern Districts and freed nearly 500 slaves, will effectually discourage our Indian subjects from lending their support to slave dealers.

An Austrian man-of-war had visited Zanzibar and saluted the flag; this will probably lead to the establishment of an Austrian consulate.

In the *Commercial Report from Her Majesty's Consuls in Japan*, which has just been issued among the Parliamentary papers, is printed an interesting account by Mr. R. G. Watson of the resources of the Island of Yezo and the progress of the works now being carried on by the American surveyors and other officers, under the direction of General Capron. Sir Harry Parkes, in transmitting Mr. Watson's report to the Foreign Office, writes: "It is to be regretted that the Japanese Government do not evince a fuller appreciation of the benefits they might derive from the great natural resources of the Island of Yezo, and of the manner in which these might be best developed. Energy and integrity, capital and enterprise, are all shown by this report to be wanting."

THE following statistics regarding the Island of Cuba may be found interesting:—"The population of Cuba in 1872 was about 1,200,000 inhabitants, of which about 350,000 were negro slaves, and 60,000 Chinese immigrants. The chief productions of the country are sugar, molasses, and tobacco. The first-named article is exported in large quantities to the northern United States. England, France, Holland, and other countries have their share, but Spain, strange to say, consumes but a small quantity of this, her chief colonial product, although the sugar itself is of excellent quality, and most carefully prepared. The tobacco of Cuba is also held in high repute, particularly that from that fertile portion of the island called Vuelta-Abajo. By far the largest quantity of it goes to the United States, no less than 8,300,000 lbs. having been exported there in 1870, Spain coming next with 1,700,000 lbs. Rice is one of the chief imports, and is derived mainly from the States of North and South Carolina, and from British India. Cuba has some good harbours, viz., Havana, Santiago, Matanzas, and Cienfuegos, the first, however, being by far the best in the island, if not in the whole New World. The greatest proportion of the shipping hails from the United States, Spain and England ranking next. The public debt in 1872 amounted to thirteen millions sterling."

WE understand that Mr. Ney Elias leaves Brindisi by the mail of the 16th instant, *en route*

to India, where he hopes to find an opening under Government for further explorations into Thibet *via* Sikkim. It may be deemed probable that, should Mr. Ney Elias succeed in his object, our commercial and political relations with the tribes in the vicinity of those frontiers, the Lepchas, would be materially benefited. Our readers will not have forgotten that the gold medal of the Royal Geographical Society was awarded last year to Mr. Ney Elias, for his unprecedented journey taken alone across Mongolia into Siberia and Russia, the scientific results of which were found especially valuable.

PARIS LETTER.

4 Place Wagram, Feb. 10, 1874.

Who will deliver us from the "Inconnue"? The veiled lady is taking a permanent place at the household hearth; she is irrepresible in the gossip columns of the literary press; she haunts the foyers on "first nights," and the central drawing-rooms whence the wit and wisdom of the coming week's *premiers-Paris* radiate. The Iron Mask may bow to her, and Junius call her sister. Mérimée's valet is the last speaker in the unquenchable debate. "Baptiste" has written to an ex-senator, one of his old master's friends, professing a perfect knowledge of the Inconnue's identity. He can remember carrying letters and messages to her house. She was a well-known actress—"très gracieuse," the servant states; but his proofs are not conclusive, and it is perhaps advisable for the sake of all who are interested in the question, to withhold the name he ventures to publish. Then M. Arsène Houssaye comes forward again incidentally as a debater on the vexed question. He consecrates an amusing biographical article to the three names recently connected by an academical séance—those of Mérimée, Jules Sandeau, and M. de Loménie. Arsène Houssaye was director of the Théâtre Français when the author of *Clara Gazul*, stimulated by the theatrical successes of his friend De Musset, made his first and last dramatic effort. This effort was *Le Carrosse du Saint Sacrement*, a "jolie impiété" in the Voltairian manner. M. Houssaye produced it. Mérimée refused to superintend or witness the rehearsals, and arrived at the theatre on the first night with all the virginal illusions of the débutant fresh and intact. He was late. The Inconnue accompanied him, and had delayed the expedition "pour être plus belle." When the door of the box was opened, the hisses of a unanimous audience became audible; and Mérimée asked with calm ingenuousness: "Que siffle-t-on là?" Thus M. Houssaye knew the Inconnue, but refuses to satisfy the yearnings of all literary France. His obduracy in this case is the more exemplary and irritating that the author of *Made-moiselle des Trente-six Vertus* is not as a rule remarkable for the delicate discretion of his biographies. He has a hand in the following *plat* of strong spices and pungent flavour. The *menu* must be given in M. Houssaye's own poetic French—savouring of Marivaux, Racan, and Paul de Kock: *Le Roman des Femmes qui ont Aimé, par Madame la Princesse XXX. Commenté par Arsène Houssaye*. And the dainty worshipper of Pompadour adds as an epigraph Mlle. de l'Espinasse's sentimental axiom: "Aimer c'est faire un pacte avec la douleur." It may be added that the anonymous Princess is generally supposed to be a Bonaparte, the gracious and generous hostess of the Palais Royal, where M. Houssaye was the most frequent and intimate guest.

This is an era of Recollections, Revelations, and Petits Mémoires. Who will direct the popular taste for and into an unexplored channel, and describe anecdotically the history and influence of literary professors in Parliament? In France the field would yield matter for a hundred volumes, and M. de Lorgeril would furnish the subject of an amusing paragraph. The Vicomte de Lorgeril is one of the least governable of the Light Horse; but that is his smallest title to fame. He is one of the "grotesques" of literature, whom Gautier would have painted with a joyous and ready hand. The Breton politician is a Breton bard; he sings the cider and *sacré cœur* of his native province in verses that manage to halt on sixteen feet. He hails the advent of Henri V. once a quarter in well-meaning modifications of "Vive Henri Quatre," which in point of rhyme, rhythm, and metaphor, are like the effusions of nightmare suffered by the poet Gagne—"archi-pantodrate" and "candidat de l'Humanité." M. de Lorgeril's speeches are as absurd as his poetry. His last achievement is the proposition of a tax on the tall hat of respectability. The Vicomte requires that wearers of the beaver shall pay two francs fifty centimes to the State per head; and he estimates that the impost would yield more than a million francs a year. He has just answered the universal chorus of laughter that greeted this proposal with the dignified rebuke: "I prefer the taxes that make one laugh to those that make one weep." Another literary deputy has recently made himself conspicuous by mentioning a "class of spoliation" at the tribune. The *premier pas* is terribly expensive in France: one is seldom allowed to take a second. Edouard Lockroy was, with Rochefort, some ten years ago, the supreme representative of Parisian wit and satire—a laughing chronicleur, a social celebrity, a master of ridicule and epigram. In an evil hour he wrote the most amusing vaudeville of the modern *répertoire*, "*Le Zouave est en bas*," and that Zouave has followed him ever since. He has written on educational questions, on political economy, on internal administration. The Zouave was *en bas*. He has recently spoken at some length in the Assembly on a question of financial reform, and the Zouave has reappeared again more ludicrous than ever. The Monarchist press reproduces the financial essay of to-day in juxtaposition with the vaudeville of ten years ago, and ends the quotation with "Ci-git Edouard Lockroy!"

There are one or two changes in the University corps. The death of Philàrète Chasles left vacant the professorship of Teutonic languages and literature at the Collège de France. Two successors were presented by the College for ministerial approval—M. Bossert and M. Guillaume Guizot. The first candidate was avowedly preferred by the Collège de France, being incomparably the most capable and experienced. M. Guizot has been appointed by the Minister, being the most orthodox. At the same date M. Gaston Maspero was appointed to the professorship of Egyptian Archaeology and Philology. M. Maspero is very favourably known in England as an eminent Egyptologist. M. Gustave Bertrand, member of the Comité des Travaux Historiques, has just returned from his third scientific mission to St. Petersburg. He brings with him the copies of four collections of the letters of Henri III. to his Minister Villeroi; a volume of the letters of Antoine, King of Navarre, father of Henri IV.;

and two more volumes containing letters from several princes and princesses of the House of Navarre. Moreover, M. Bertrand will now be able to publish a complete catalogue of the French manuscripts belonging to the Imperial Library of St. Petersburg. This is an important step towards the collection of the innumerable quantities of historical documents taken out of France at different troubled periods, and deposited in foreign libraries.

M. Dumas, fils, has read to the actors of the Odéon the five revised acts of the *Jeunesse de Louis XIV.* The drama is now complete, corrected and amended. The ceremony of the reading was very impressive by reason of the new Academician's simple and withal delicate and effective delivery. This piece is the only unpublished work of the elder Dumas. It is a drama in his early style, comprising thirty "speaking" parts. Lafontaine will play Mazarin, and Mlle. Pauline Lebrun Anne of Austria.

EVELYN JERROLD.

DR. SCHLIEMANN'S DISCOVERIES AT ILIUM NOVUM.

Mr. Newton, who returned from Athens last week, sends us the following report on Dr. Schliemann's Trojan Collection.

British Museum, Feb. 10.

The controversy as to the merits of Dr. Schliemann's discoveries promises to be a sharp one. Without attempting to criticise now what has been written on either side by M. Burnouf in the *Revue des deux Mondes*, by Professor Max Müller in the *ACADEMY*, and by Professors Conze, Rhospulo, and Stark in German periodicals which I have not yet seen, I think it as well at the present stage of the controversy to offer a few remarks on the antiquities discovered by Dr. Schliemann, to examine which I have recently made a journey to Athens.

Now, the opinions current as to these antiquities are somewhat conflicting. First, it is confidently believed by those who regard the Trojan war as an historical event that these antiquities, found at a great depth under the Greek city of Ilium Novum, are actual remains of the Troy over which Priam ruled, which the Greeks sacked, and which Homer has immortalised. This, I need hardly add, is the opinion of Dr. Schliemann himself. Secondly, those who either reject entirely the story of the Trojan war, or think that there is no sure test by which the historical facts, possibly latent in the legend, can be detected and detached, still allow that there is a *prima facie* case for considering the Schliemann antiquities as prehistoric, and consequently as antecedent to the earliest Greek antiquities as yet discovered. Thirdly, there are archaeologists who, while admitting the truth of Dr. Schliemann's narrative and the genuineness of his antiquities, have maintained that they have no pretensions to the remote antiquity which he claims for them, and that they are probably the work of some barbarous race in Asia Minor in comparatively recent and even in Christian times. Lastly, some few persons have received Dr. Schliemann's narrative with scornful incredulity, and have insinuated that the gold and silver ornaments were fabricated at Athens, or that they were purchased by Dr. Schliemann in some other part of Asia Minor, and associated with the antiquities from Ilium Novum. In other words, they consider his story of the finding of a treasure as altogether apocryphal.

I think it right here to state that, from the day I first saw the photographs of Dr. Schliemann's antiquities and read his narrative, I entertained no doubt whatever as to the genuineness of the objects found, nor did his account of the mode of their discovery suggest to me any doubt as to the truth of his statements. This, my original opinion, has been amply confirmed since by per-

sonal inspection of the antiquities; by the opinion of several other experienced archaeologists who have seen them; and lastly, by the fact that similar objects in gold and silver, found on the same site, have recently come to light in the Troad, as already mentioned in the *ACADEMY*. While fully recognising the authenticity of Dr. Schliemann's narrative and the genuineness of his antiquities, I am not prepared at present to accept his assumption that he has found the site of the Homeric Troy. Doubtless he has a very fair case. He has dug on the undoubted site of Ilium Novum, on the site which, till the time of Demetrius of Skepsis, the ancients believed to be that of Troy; and on this site, at a great depth, far below the remains of the Hellenic city, he has found remains of a city which has evidently been consumed by fire. But before we can prove that this burnt city was the Homeric Troy, we must assume that the Troy which Homer describes had a real existence; and this is an assumption which, I need not observe, will be disputed by a large number of students trained in the modern school of historical criticism. Therefore I prefer to leave the question an open one, whether Dr. Schliemann has found the site of Homeric Troy or not. But while declining to enter on this vexed and, as appears to me, rather hopeless question as to the site of Troy, I think it right to express my opinion *quantum valeat* as to whether Dr. Schliemann's antiquities are of that remote antiquity which we, vaguely groping in the twilight of an uncertified past, call prehistoric; or whether, as has been alleged, they are the work of one of the barbarous races who in comparatively recent time have occupied Asia Minor. Before pronouncing a decided opinion on this point, I could have wished to have had the means of comparing the Schliemann antiquities with some of those collections of prehistoric and barbarous remains which have in recent years been so diligently formed and intelligently classified in continental museums. These collections I have never had the leisure to study, and therefore in judging of the Schliemann antiquities my range of comparison does not extend much beyond the limits of the Hellenic world. I think that all Greek archaeologists will admit that these antiquities have a decidedly *non-Hellenic* character. So far as I have at present the means of judging, they are *Prehellenic*.

The evidence which leads me to this conclusion is of two kinds, negative and positive. By negative evidence, I mean that there is, in the multifarious collection of objects accumulated by Dr. Schliemann in his excavations, a marked absence of certain classes of antiquities which we associate with the most archaic period of Hellenic art. There is no glass, and, if the analysis is correct which has been made of the weapons and implements, there is no wrought bronze, but in its place copper. Pottery has been found in abundance, and with great variety of form, but not one single example of painted or varnished pottery such as is found at Mycenae, Camirus, Ialysus, Cyprus, Athens, and other very ancient sites. With the exception of the one doubtful instance mentioned by Professor Max Müller, there is no intelligible writing; and in regard to plastic art, though in those rude productions in which Dr. Schliemann recognises the *λανκῶπις Ἀθήνη* there is certainly an attempt to model a face, whether human or owl, the conception of the human form as an organic whole, a conception which we meet with at the very dawn of Greek art, nowhere appears. Nor can I detect, as in archaic Greek art, any trace of Oriental or Egyptian influence in any of the ornaments or devices.

On the other hand, if we compare these antiquities carefully with the archaic objects which have been found in Rhodes, in Cyprus, in Santorin, and in Etruria, certain resemblances may be detected which can hardly be the result of chance. For instance, a peculiar type of *oinochoe* repeatedly recurs in the Schliemann collection, which I would call the two-necked type, the jug having

two necks or throats. In the Cesnola collection from Cyprus were several of this form, and in the small collection of Cypriote pottery in the British Museum is one which, like a large proportion of the Schliemann vases, has the red clay not painted, but wrought by hand-polishing to a lustrous surface, and ornamented, like the Schliemann vases, with incised patterns.

Again, the forms of the spear-heads and other implements resemble those found in the most ancient tombs in Cyprus, and in both cases the analysis of the metal is said to have yielded not bronze, but pure copper.

The pottery generally has a strong family likeness in fabric and shapes to that pottery found under the lava at Albano which is reputed to be the most ancient pottery of Italy, and of which the British Museum possesses several examples. Again, M. Burnouf, in his article in the *Revue des deux Mondes*, already referred to, recognises a resemblance between some of the Schliemann vases and the pottery found at Santorin, and which is believed to be of the prehistoric period. I regret very much that at the time of my late visit to Athens I had not the opportunity of examining this Santorin pottery, as it was packed up for transfer to the new house to which the École Française has migrated. I am only slightly acquainted with the prehistoric pottery of Germany, but I have reason to think that, on comparison with that found by Dr. Schliemann, considerable analogies will be discovered.

I have given these few instances as samples of resemblances which may be detected on careful comparison. I would add that among the Camirus and Cypriote terra-cottas are certain rude representations of the human form which seem to be just one stage in advance of the *λανκῶπις Ἀθήνη* of Schliemann, but only one stage. In these progressive efforts it would seem that the artist began with something even more elementary than Shakespeare's manikin "made after supper out of a cheeseparing," and that what gradually converted this manikin into an organic form was the instinct of Greek genius trained and developed by the contact with more civilised races round, and imbibing ideas of Egyptian and Assyrian art through traffic with the Phoenicians. My present theory, then, about the Schliemann antiquities is, that they are Prehellenic, and that those resemblances to the antiquities from other ancient sites which I have indicated are not accidental coincidences, but that in places like Rhodes and Cyprus a few relics of the Prehellenic period survived to a later age, and have thus been found intermixed with what I would call Graeco-Phoenician or archaic Greek antiquities. If those who maintain the more recent origin of the Schliemann antiquities will show by comparison that they present equally striking resemblances to antiquities known to be later than the Christian era, of course my argument will be so far invalidated, but, as yet, I believe no such resemblances have been established.

C. T. NEWTON.

CORRESPONDENCE.

A "REVOLUTION IN PSYCHOLOGY."

43 Conduit Street, W., Feb. 11.

A passage quoted by Professor Clifford in his recent review of Mr. Lewes' *Problems of Life and Mind* (*ACADEMY*, Feb. 7), together with his comment on it, raises an important question on the connection of general psychology with certain other sciences, to the discussion of which the *ACADEMY* may possibly be willing to allow a short space.

Mr. Lewes, veteran philosopher and Positivist historian of philosophy as he is, has recently effected, as he tells us, a "change of front," and

"positis novus exuviis, nitidusque juvena."

has come forward with the first instalment of a work which is to contain a treatment of metaphysical questions by scientific methods, so as to

lead them finally to a satisfactory solution. No wonder that such a work from such a man should arouse the keen interest of all who cultivate philosophy.

"Human psychology," writes Mr. Lewes in the passage mentioned above, "the science of psychical phenomena, has to seek its data in Biology and in Sociology. The great mistake hitherto has been either that of metaphysicians, seeking the data solely in introspective analysis of Consciousness; or that of biologists, seeking data in the combination of such an analysis with interpretation of nervous phenomena."

Sociology is thus introduced as the source of the data for one half of psychology; and, says the reviewer, "the sense of relative importance implied in it amounts, we believe, to a revolution in psychology."

Now here I would say, *Distinguo*. If human psychology is taken in the above unrestricted sense, as the science of psychical phenomena in general, it is another name for Metaphysic; but if taken in the restricted sense of the science of psychical phenomena in their relation to the sentient organism in which they arise, then we have psychology proper as distinguished from metaphysic—a distinction which, from Professor Clifford's acute exposition of an allied doctrine of mine, I hope he will be prepared to accept.

In the former sense, which in the words quoted is adopted by Mr. Lewes, it cannot, I would urge, be said that psychology has to seek its data in biology and in sociology, without adding as of equal right—and in the physical sciences; for all alike are sciences of its object-matter. Nor again is it an error of biologists to have excluded sociology, for biology enters into the data of general psychology in another and a special manner, not shared by either the social or the physical sciences, being the science of the organism in which the psychical phenomena arise, and upon which alone they immediately and directly depend. The individual organism and its psychical phenomena stand in complete correlation to each other: he that studies the one studies now the antecedent, now the consequent, of the other; there is nothing as consequence in the one which is not as condition in the other. But this coextensive correlation does not include the Media, or environments, whether social or physical, wherein the individual organism is placed, necessary as both are, one to the moral, the other to the physical existence of the organism. Both act upon the organism, and only through the organism do they modify the psychical phenomena.

For let us consider what is meant by the facts of sociology. Take, for instance, such relations as the family bond, companionship in war, buying and selling, the administration of justice, &c. Every such fact is ultimately of a double, and no more than a double character: there is in it the physical part, the men related and their outward acts; and there is the mental part, the imagined nature of the relation and the acts, and the felt value, obligation, or interest attaching to them. Of these two components, physical and mental, the former affects the organism immediately, is a fact of biology, and gives data to psychology proper; the latter is already a part of the data of general psychology itself. To count sociological phenomena, over and above biological and physical, as a special source of data for general psychology, is merely to group some data of general and some of special psychology together under a new name.

General psychology, then, seeks its data in all three domains—biology, sociology, and the physical sciences; psychology proper only in biology. And if any psychologist seeks his data only in biology, he thereby restricts his research to psychology proper.

Professor Clifford, in calling Mr. Lewes' introduction of sociology a "revolution in psychology," appears to have confused between the data belonging to general psychology, or metaphysic, and those belonging to psychology proper. For to introduce sociological data into general psychology

is no revolution at all; it is what has always been done: the moral and social relations of men have always been held to be of prime importance as its data; while as data of psychology proper, these same moral and social relations are capable of being data in no other sense than are also the relations of the individual to his physical environment, and, in the present condition of biology, are not so much data as *problems*,—the great problem being to discover what specifically are the physiological changes in an individual organism, which are correlated as conditions with those moral and social conceptions and feelings which are summed up in the term Civilisation.

There is a change in the individual organism intermediate between the social organism and the change in the psychical phenomena of the individual. The question for the future is—what specifically this intermediate change consists in; how the physical component in social phenomena becomes clothed, so to speak, with the mental; and how, in consequence, the organism bears its part in sustaining and developing that general world of ideas in which civilisation consists.

The facts of sociology, then, are data of general psychology, but problems of psychology proper. Only if the facts of sociology could be shown to be immediate antecedents of changes in the psychical phenomena, instead of acting mediately through changes wrought by their physical components in the individual organism (which Mr. Lewes, as I read him, would be the last to admit), could a revolution be said to be effected in psychology. It would be a revolution in psychology proper, not in general psychology; but it would be a revolution of immense significance, and that in the direction of abstract entities and immaterial causation.

SHADWORTH H. HODGSON.

THE "SATURDAY REVIEW" ON CHAUCER'S "CANTERBURY TALES."

3 St. George's Square, N.W.

THE *Saturday Review* seems determined to keep up its reputation for elaborate blunders about Chaucer. Its former famous performance was on April 15, 1871, when it took in hand that poet's *Parlament of Foules*, and with a flourish of trumpets announced its discovery of the hero, heroine, date and scene, of the poem; namely, as the hero, Enguerrand de Couci, who "in the hall of Eltham won the heart of Isabel Plantagenet" (Edward III.'s daughter) "on the 14th of February," 1364, when Edward III. entertained at Eltham King John of France. This supposed discovery I tested by documents in the Public Record Office, by Froissart, &c., and showed that on February 14, 1364, Edward III. was at Westminster, not at Eltham; that the day on which he entertained King John was a Sunday in January (the 7th or 14th), while February 14 in that year was on a Wednesday; and so burst the *Saturday Review's* bubble, with which the hero and heroine also disappeared. Seemingly the same writer has now taken Chaucer's *Canterbury Tales* in hand, and in an article in last Saturday's number has, with his old recklessness, undertaken to show that it is all nonsense to set any value on the careful and patient work of one of the best Chaucer scholars in the world, Mr. Henry Bradshaw, the learned librarian of Cambridge University, in separating Chaucer's *Canterbury Tales* into their component groups, and thereby reconciling, for the first time since Chaucer's death, the difficulties in the geography and the succession of the *Canterbury Tales*. The merest tyro in Chaucer knows those difficulties, which have been often dwelt on: that by Tyrwhitt's arrangement of the Tales—that of the best MSS. of the best type, the A or Ellesmere one—the Pilgrims are put by the Wife's Prologue near Sittingbourne, forty miles from town, then made to tell twelve Tales, and by that time find they have countermarched, and gone ten miles back towards London, instead of twenty or thirty towards Canterbury, and are close to Rochester, thirty miles

from town; then they tell only three Tales, and in that time have countermarched again, and got back, past Sittingbourne, to Boughton, some fifty miles from London. This well-known difficulty the *Saturday Reviewer* boldly declares does not exist at all; and in the face of Tyrwhitt's often-reprinted text, which he evidently has not read with any care, says, on the strength of § xxvii. of Tyrwhitt's "Introductory Discourse," "nor did Tyrwhitt plant his pilgrims at Boughton, within seven miles of their journey's end, to carry them backwards twenty miles to Rochester, and anon in a third part of the time, twenty-three miles forward." No, but he did carry them backwards ten miles, and then in a third of the time, twenty miles forward, which is nearly as bad, and makes quite as much confusion in the geography and progress of the journey. Mr. Bradshaw's happy lift of the Shipman and its linked-on Tales up to the Man of Law's Tale, thus uniting the severed members of Group B, of course removes the difficulty, and brings Rochester before Sittingbourne, as it in fact is. However, the *Saturday Reviewer* having thus boldly denied one well-known fact, thinks he had better deny a second. Chaucer tells us that his Pilgrims started one morning from the Tabard at Southwark; and yet he also tells us that when the Pilgrims were fifty-four and a half miles from Southwark, at Bob up and down (Harbledown), it was still a morning, and that the Host, seeing the Cook sleepy (and very drunk)—which he was not when the Pilgrims passed (Greenwich on the first morning of their journey, as he began to tell his tale—called to this Cook, saying:

"What cyleth the to slepe by the morwe? [that is, in the morning.]

Hastow had flecu [fleas] al night, or artow drunke?" Which means as plainly as it can, that the Cook, Host, and all the party had, on some night after they had left London, slept somewhere on the road, a short distance from Harbledown, say either at Boughton, about fifty miles from town, or more probably at Ospringe, forty-six miles, and had then started again next morning. How does the *Saturday Reviewer* get over these facts? Quite easily; he flatly denies the existence of any such passage as the above; and, to make people believe him better, he denies it twice. Here are his words: "If these things were so, they would have some weight, especially if also there were passages in Chaucer which made it doubtful whether the journey was one day or more; but there is no such passage." "There is nothing in any printed copy, nor, so far as appears, in any MS. of the *Canterbury Tales*, to raise a suspicion that the journey lasted more than a day." Now, though these assertions look very like a carrying out of the naughty schoolboy's maxim, "Tell a lie, tell a good 'un, and stick to it," I am quite content to believe that the explanation of them is Dr. Johnson's "Pure ignorance," and astounding recklessness. Only I hope *The Saturday* will not continue the practice. I have not instanced Chaucer's notice of a probable third morning, in the Squire's "it is pryne," 6 (or 9) A.M., which can hardly be made consistent with the *Saturday's* notice of a one day's journey.

F. J. FURNIVALL.

DR. SCHLIEMANN'S DISCOVERIES.

Athens, Jan. 23, 1874.

The strata of red ashes and calcined ruins, which I found in the Mount Hissarlik in a depth of 7 to 10 metres (23½ to 33½ feet), must be considered coincident with the events related by Homer: for we see in *Iliad*, iii. 149, 154; vi. 373, 386, and 393, that there was a gate called the Skacan Gates (Σκαίου Πύλαι) in Ilium's Great Tower. This gate led to the plain; it must, therefore, needs have been in a westerly direction, and this is besides confirmed by the Greek word Σκαίου. My excavations have, indeed, brought to light in the said strata a vast tower, 6 metres (20 feet) high, which is built 14 metres (46½ feet) below the surface of the virgin rock; its

north side, which leans on an artificial hill of nearly equal height, shows no real masonry except for one metre at its upper border. At the north-west extremity of this monument is a double gate, from which a street, paved with large flat stones, runs in a south-western direction down to the plain. On the artificial hill, just above the two gates, and in the most imposing position of the whole mount, are the ruins of a large mansion, which must have been the residence of the chief or king of the town or citadel, and of the whole surrounding country, for it is built of stones joined with earth, whilst the remainder of the town is built of unburnt brick. Moreover, I found in this stone-house the most beautiful objects of my whole collection, and I discovered, hardly two yards from it, on the great wall, the rich treasure of vases, diadems, and other jewels of gold, electrum, or silver, which must necessarily have belonged to that chief or king and his family. The town or citadel was destroyed by a tremendous conflagration, of which the red ashes and calcined ruins, nay, every stone and every potsherd, bear unmistakable testimony. The houses, and particularly the king's *μέγαρον*, must have been very high, and wood must have entered largely into their construction, besides very large wooden defences must have existed above both the Skaean gates and the tower; for otherwise, it is totally inexplicable how these monuments could have been completely buried by the red ashes and ruins. But it is a fact that they were buried, and that after the awful catastrophe they were never dug out and used again, for a new town was built right upon the ruins of the old, and the foundations of the new *μέγαρον* of the king were laid on the ruins which covered in some places two and three metres deep the skeleton of the old palace, the double Skaean gate, and part of the great tower.

In the atlas which accompanies my work, *Trojanische Alterthümer*, there are several photographs, which show the new royal mansion still covering the Skaean gates, and others which show it after I had broken away as much of it as was necessary to bring to light the whole of the gates. Foreseeing that my discoveries would appear too wonderful not to rouse incredulity, I have taken particular care to leave the remainder of the new royal mansion *in situ* upon the old *μέγαρον*, of which I have cleared out only those parts which were not covered by the posterior building. Thus every visitor can convince himself of the accuracy of my statements.

The chief or king at the time of Troy's tragic end is called Priamos by Homer and by tradition, and for that reason I call him by the same name, and shall continue to do so until Professor Max Müller proves to me that he had another name. In the same way I shall continue to call the last Trojan king's treasure Priam's treasure until the Professor proves that the Homeric Ilium's last monarch had a different name.

There can be no doubt that the treasure has been contained in a wooden chest, because the gold, silver, and copper vases and other objects had retained in the ashes the shape of a parallelopiped, and, besides the long copper plate with two immovable wheels (on the lower side of which has been soldered a silver vase) which was lying on the top, must have served to sustain the wooden cover, the wheels serving as hasps. The existence of the chest is further proved by the key.

In further reply to the learned Professor's article, I affirm that the name of the queen Hekabe never occurs in my publications. Only in speaking of three or four gold rings in the shape of earrings, but which on account of their thickness and heavy weight can never have been used as such, I mentioned that the same may have been worn as finger-rings by the princesses of the royal house, because they are too small and too splendidly ornamented for the male sex. The learned Professor asks me, "If the golden head-

dresses, which I call *κρίδεμνα*, had been worn by Hekabe or Helen, would not Homer have described them, instead of speaking of the *κρίδεμνα* as simple veils tied round the head?" My reply is that the Homeric *κρίδεμνον* is not always a mere veil, and that the *λαπαροκρίδεμνον* can be nothing else but a head-dress of gold. If, however, the Professor finds that the head-dresses represented on Plates 205 and 206 of my Atlas deserve another Homeric denomination, he would certainly oblige the scientific world by announcing their right name. Homer could, besides, describe only such ornaments as he saw, and it would be very wonderful indeed if he had described the exact shape of such as I found in the treasure, for these were probably in use 900 or 1,000 years before he was born. In fact, the Trojan vases, with a long, straight, or backward bent neck, and two large female breasts, were also dug up in Santorin (*Θήρα*) by my learned friend M. Emile Burnouf, the director of the French School at Athens, from below a stratum sixty-eight feet thick, of pumice-stone and volcanic ashes, thrown out by that immense central volcano, which, in the opinion of competent geologists, has sunk and disappeared about 2,000 years before our era, and, according to De Longpérier, similar vases figure in the tomb of Rekhmara, in Thebes, of the time of King Thutmes III. (seventeenth century before Christ), among the offerings which the inhabitants of Rhodes, Cyprus, Crete, &c., present to that monarch. The subterranean houses brought to light in Santorin by M. Burnouf are besides of the same architecture as the king's palace, the great tower, and the Skaean Gate at Ilium; that is to say, they consist of small and large stones joined with mud. But all the inner walls of the Santorin houses are covered with plaster and painted, whereas in Troy I never found a vestige of either plaster or painting. In the same way, all the Santorin pottery has painted ornaments, whereas, on the Trojan terra-cottas, all ornaments are engraved. These items may serve to guide us in fixing the chronology of the Trojan antiquities.

If the town or citadel, which I have brought to light in the depths of Hissarlik, were not the Homeric "Ilium," it would be very wonderful indeed that Professor Max Müller should find there, in primitive Phœnician characters, the name *Ἰλιον* or *Ἰλιον* on a terra-cotta seal, discovered in a depth of 7 metres, or 23½ feet; nor would it be less wonderful that I should have found there more than 100 of those elegant bright red goblets with two gigantic handles, which cannot be put down except on the mouth, of which no single example has ever yet been found elsewhere, and which I identify with the Homeric *δίπας ἀμφικύπελλον*; for I found the same even in the highest prehistoric stratum which just precedes the ruins of the Greek colony, and it must therefore have been in use for a series of centuries after the destruction of the Homeric Ilium. But it is still more wonderful than all the rest that I should find there hundreds of idols and vases with owls' heads, and the female figure, nay even the petrified vertebra of an antediluvian animal modelled into an owl's head, if the citadel were not identical with the Homeric Troy, of which Homer makes the θεὰ γλαυκῶπις Ἀθήνη (literally translated the Goddess Athene with the owl's face), the patron goddess, for no such idol or vase with an owl's head has ever been discovered elsewhere. But since a Minerva with an owl's head seems somewhat incongruous with the Homeric idea of that goddess, I would suggest that she, as goddess of the rising sun, having first received the epithet *γλαυκῶπις*, with the meaning of owl light or glancing face, this ideal name was gradually forgotten, and Athene was thought to have an owl's head, and was represented so on the idols, because *γλαύξ* means an owl, and *ὤψ* means a face. But this change must have occurred at a very early period of the Trojan people, and certainly long before their first settlement in the Plain of Troy, for I found the owl's head modelled on vases and in monogram, even at a depth of

14 mètres, or 46½ feet, and thus 13½ feet below the foundations of the Homeric Ilios. It may be readily admitted, as M. Emile Burnouf suggests, that, civilisation having advanced, Minerva had at the time of Homer already thrown off her owl's head, and received a woman's face (her former owl's head having been converted into her favourite bird); whilst the goddess still preserved the epithet *γλαυκῶπις*, which had been consecrated by the use of a long series of centuries. But if so, I find it very strange that Homer should never have spoken of the owl as Athene's sacred bird.

The learned Professor says *γλαυκῶπις* cannot mean owl-headed, unless we suppose that Here *Βοώπις*, was represented as a cow-headed monster. Certainly she was represented so, just as her mother Rhea in Phrygia, and Demeter in the cave at Phigaleia, were represented with the head of a horse. Had the Greek Government accepted my offer to excavate Mykene and Olympia at my own expense, in consideration of a museum I engaged to build, and of my Trojan collection which I offered to present to the nation, I should no doubt long since have dug up in the former place lots of idols with cows' heads, for Mykene is too close to the great *Ἡραῖον* for Here not to be the patron-divinity of that place.

The learned Professor says: "Whatever goddess may be assigned to the Trojans in the Homeric poems, the real deities of that country were not Zeus or Athene, but the Kabeiroi, the Idaean Daktyloi, and the mother of the Gods." But, whencesoever he may have taken this information, it must necessarily be derived from Strabo (X., chap. iii., pages 364-368), who mentions it as occurring in the legends gathered by Demetrius of Skepsis, the same man who identifies the site of Troy with that of *Ἰδίων Κώμη*, and whose theory has been upset by my excavations in that locality. It appears very strange indeed that the learned Professor, who peremptorily rejects the existence of Homer and of an Homeric Ilium, and the historical character of the war of Troy, though acknowledged by all antiquity, should believe in and publicly defend the legends gathered by a man like Demetrius, whose tales are every way overthrown by my researches. In fact, had the cultus of the Kabeiroi, the Idaean Daktyloi, and Rhea existed at Troy, it could not have passed away with such a materialising people as the Ilians, without leaving most evident traces of its existence. But since I found no vestige of such a cultus, and, on the contrary, hundreds of idols of the owl-headed Minerva—which Homer describes to us as the patron-deity of the place—the learned Professor's argument does not sustain a single moment's discussion.

The learned Professor calls the Trojans barbarians, or at least non-Hellenic. But I think he proves himself, by his interpretation of the inscriptions on the Trojan seal, that they spoke Greek, and this is further proved by the fact that they turned the figurative epithet of their patron-deity, *γλαυκῶπις*, into an owl's head. Besides, Mr. Gladstone proves in his celebrated work, *Studies on Homer and the Homeric Age*, beyond any doubt that the Trojans were Pelasgians, and, as such, they must needs have spoken Greek or a kindred dialect. Professor Müller further says: "To look for the treasure of the Homeric Priamos at Hissarlik would be like looking for the treasure of the Niebelunge at Worms, or for the bracelet of Helle in the Dardanelles." If I had been excavating for three years at Hissarlik without discovering anything, I should have had to accept this observation as perfectly just; but since my gigantic labours have been crowned with full success, since I have dug up the real Homeric Troy, and the treasure of its last king, I think, and with me every man will think, the learned Professor's remark as unjust as it is unfounded. The tradition, of which Homer makes himself the echo, called the last king Priamos; and as long as we have no proofs to the contrary, we can have

no reason whatever to doubt that this name is correct. But even if it could be proved that Homer and the tradition were mistaken, and that this last king had another name, I do not see how this could diminish the charm which the treasure must have for every admirer of Homer. It is certain that the Homeric Troy, which had no Pergamos, and which is only 140 mètres long by 90 mètres broad, cannot have stood a ten years' siege by an army of 110,000 men, and thus it is equally certain that Homer has magnified the extent of the city as much as he has magnified the events of the war. But the historical character of the Trojan war has never been doubted in classical antiquity, nor can it be doubted by anyone who looks on the calcined ruins of the Homeric Ilium, or on the large treasure found close to the king's *pyrapa* on the great wall. However, this is not the only treasure I found. I discovered on the same premises another treasure of golden bars and magnificent gold ornaments, which was stolen from me and hid by my labourers, and which has, at the end of December, been seized by the Ottoman Government. (See the *Levant Herald* of January 7, 1874.) Treasures were never left behind in peaceful times; and I venture to say that there is no instance of a single gold, pearl, or golden ring, and much less a golden goblet, or even a whole treasure, being turned up in the strata of prehistoric ages.

As soon as Greece is blessed with a Ministry which is free from jealousy, selfishness, and egotism, and which understands that this country possesses a boundless wealth in its antiquities, I shall at once begin the excavations in Mykene, which will no doubt throw still more light on the Greek expedition against the Homeric Troy and its chronology.

H. SCHLIEMANN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 14,	3 p.m.	Saturday Popular Concerts. (Last appearance of Billow.)
	8 p.m.	Crystal Palace Concerts (Joachim). First night of the <i>White Pilgrim</i> at the Court Theatre.
	1 p.m.	Sale of old playbills and dramatic MSS. at Sotheby's.
	3 p.m.	Asiatic.
MONDAY, Feb. 16,	4 p.m.	London Institution: Mr. E. B. Tylor on "The Development of Civilisation" (II.).
	7 p.m.	Entomological.
	8 p.m.	Monday Popular Concert (Joachim and Agnes Zimmermann).
	8.30 p.m.	Medical. Surveys: Mr. Clutton on "The Self-sown Oak Woods of Sussex."
TUESDAY, Feb. 17,	1 p.m.	Royal United Service Institution: Dr. Maclean on "Sanitary Precautions to be observed in the Moving and Camping of Troops in Tropical Regions."
	1 p.m.	Sale of china and old furniture at Christie's.
	1 p.m.	Sale of books and MSS. at Sotheby's.
	7.45 p.m.	Statistical.
WEDNESDAY, Feb. 18,	8 p.m.	Society of Arts: African Section: Mr. Trelawny Saunders on "The Present Aspects of Africa, with reference to the Development of Civilised Trade with the Interior."
	8.30 p.m.	Civil Engineers. Pathological. Anthropological.
	8.30 p.m.	Zoological.
	1 p.m.	Horticultural.
THURSDAY, Feb. 19,	7 p.m.	London Institution: Mr. Hales on "Samson Agonistes." Meteorological.
	8 p.m.	Messiah at Royal Albert Hall.
	8 p.m.	Telegraph Engineers: Mr. Holmes on "The Use of Torpedoes in War."
	1 p.m.	Sale of English engravings at Sotheby's.
FRIDAY, Feb. 20,	4 p.m.	Zoological.
	6 p.m.	Royal Society Club.
	7 p.m.	Nomismatic.
	8 p.m.	Mr. Leslie's Choir at St. James's Hall.
	8.30 p.m.	Linnean. Chemical.
	8.30 p.m.	Antiquaries. Royal: Mr. Huggins on the Motion of Nebulae.
	8 p.m.	Royal Institution: Mr. Vernon Heath on the Autotype and other photographic processes and discoveries.
	8 p.m.	Philological: Mr. Rieu on "Persian and its Affinities." Geological (Anniversary).

SCIENCE.

A History of the Mathematical Theories of Attraction and the Figure of the Earth, from the Time of Newton to that of Laplace. By I. Todhunter, M.A., F.R.S. Two Volumes. (London: Macmillan & Co. 1873.)

SCIENTIFIC men must often experience a feeling not far removed from alarm, when they contemplate the flood of new knowledge which each year brings with it. New societies spring into existence, with their Proceedings and Transactions, laden with the latest discoveries, and new journals continually appear in response to the growing demand for popular science. Every year the additions to the common stock of knowledge become more bulky, if not more valuable, and one is impelled to ask, Where is this to end? Most students of science who desire something more than a general knowledge, feel that their powers of acquisition and retention are already severely taxed. It would seem that any considerable addition to the burden of existing information would make it almost intolerable.

It may be answered that the tendency of real science is ever towards simplicity; and that those departments which suffer seriously from masses of undigested material are also those which least deserve the name of science. Happily, there is much truth in this. A new method, or a new mode of conception, easily grasped when once presented to the mind, may supersede at a stroke the results of years of labour, making clear what was before obscure, and binding what was fragmentary into a coherent whole. True progress consists quite as much in the more complete assimilation of the old, as in the accumulation of new facts and inferences, which in many cases ought to be regarded rather as the raw materials of science than as science itself. Nevertheless, it would be a mistake to suppose that the present generation can afford to ignore the labours of its predecessors, or to assume that so much of them as is really valuable will be found embodied in recent memoirs and treatises. Of the dangers of such a course History gives ample warning. The case of Young will at once suggest itself as that of a man who from various causes did not succeed in gaining due attention from his contemporaries. Positions which he had already occupied were in more than one instance reconquered by his successors at a great expense of intellectual energy.

It is one of the objects of books like Mr. Todhunter's to check this deplorable waste of labour, by bringing together all the writings of the older authors which bear on certain selected subjects. No one who has not tried it, can imagine how much time is lost in hunting backwards and forwards through endless Transactions and periodicals in various tongues, many of them difficult of access, for memoirs of which after all the value may prove very trifling. When the problem in hand is of no great difficulty, the student may even find an independent attack the shortest in the end. There cannot be two opinions as to the great importance of the work that Mr. Todhunter has undertaken.

It is one demanding much clear-sightedness and patience, and we are not surprised to learn that it occupied seven years. Some may think that the same talents and industry would be better devoted to original work; but it must be allowed that to elucidate and render accessible the labours of others may be a service as valuable as the addition of new material to the common store. To deny this would be to commit an error parallel to that of some economists, who glorify the labourer and manufacturer at the expense of the merchant.

The theory of Attraction and of the Figure of the Earth is a subject to which most of the greatest mathematicians have contributed. In itself of great interest, it was the occasion of the invention of the mathematical weapons which have since been so successfully used in almost all branches of Physics. The first steps, or rather strides, were made by Newton. His theorems with respect to the attraction of spheres,—that a spherical shell exerts no force on an internal particle, and attracts an external one exactly as if its mass were concentrated at the centre—are the foundation of the whole subject, and it is difficult to imagine anything more simple and beautiful than his exposition of them. To him we owe the first investigation of the earth's figure. A mass of uniform attracting fluid, if at rest, would evidently shape itself into a sphere. The question is, How will this form be altered when the whole revolves? What will be the effect of the centrifugal force? Newton's solution of this important problem was not complete; but on the assumption that the form might be that of an oblate spheroid—or, as Mr. Todhunter calls it, an *oblatum*—he investigated the degree of eccentricity and the law of variation of gravity at the surface. Though progress had been made by Stirling and Clairaut, the gap in Newton's work was not fully filled up until the time of Maclaurin, who proved conclusively that the conditions of relative equilibrium were satisfied in the case of an *oblatum*.

The period embraced in Mr. Todhunter's history extends to the first quarter of the present century. Perhaps this was the best point at which to stop, though a slight sketch of more recent discoveries would have been acceptable. The most important part of the work considered as a book of reference, is probably the analysis of the memoirs of Legendre and Laplace; but for the genuine student of scientific history the earlier efforts are of equal, if not superior, interest. The whole work bears evidence of its author's well-known care; and the claims of the various mathematicians whose labours are reviewed, appear to be discussed with perfect impartiality. D'Alembert and Ivory are perhaps those whose reputation suffers most in Mr. Todhunter's hands, while Laplace takes a position even higher than had been assigned to him by previous writers. Without a complete survey of earlier memoirs, it was difficult to know how much of the *Mécanique Céleste* was original, and how much borrowed; for Laplace, like too many modern French writers, was not in the habit of acknowledging his obligations.

In such a work as that before us accuracy

and completeness are almost everything, and minor defects may well be passed over. Of course many points are discussed which admit of some difference of opinion. In estimating the value of various contributions to his subject, Mr. Todhunter shows perhaps a tendency to prefer rigour of treatment to originality of conception. But the strictest proof is not always the most instructive, nor even the most convincing. To deserve the name of demonstration an argument should make its subject-matter plain, and not merely force an almost unwilling assent.

RAYLEIGH.

Numismatic and other Antiquarian Illustrations of the Rule of the Sassanians in Persia, A.D. 226-652. By Edward Thomas. (London: Trübner.)

It is not too much to say that the greatest numismatic enterprise of this century, so far as the coins of the East are concerned, is about to be undertaken in the publication of a new edition of Marsden's *Numismata Orientalia*. In this work, which should deserve the name of a Cyclopaedia of Oriental Numismatics, it is proposed that individual sections should be separately and exhaustively treated by some of the best-known numismatic scholars of Europe.

The volume now before us is an outline of what we may look for in that division of this great work which will deal with the coins of the Sassanian Fire-worshippers, and which has been entrusted to Mr. Thomas. This last essay, which is avowedly intended as a basis for a larger treatise on the same subject in the *Numismata Orientalia*, sufficiently proves that the hope for a more complete realisation of the high expectations which Mr. Thomas's former works have raised and sustained rests on firm ground.

It may be objected that the subject of the coins of the Sassanians has already received full justice at the hands of Dr. Mordtmann, and that a second treatise would be superfluous; but to this we cannot assent. Dr. Mordtmann's work, excellent as it is as a summary of what had been done by Mr. Thomas and others, before its publication, in the branch of coin-lore of which it treats, and as the exponent of Dr. Mordtmann's own opinions, yet leaves room for much addition and improvement, not to say correction; and surely no hand is better fitted for this task than that from which a very great part of Dr. Mordtmann's book is derived. A comparison of the *Erklärung der Münzen mit Pehlvi-legenden* with Mr. Thomas's last work will show many points of difference, some of which are of no little importance, and all of which demonstrate the boon which will be afforded to numismatists when Mr. Thomas carries out his intention of writing an extended treatise on Sassanian coins. Moreover, the English scholar has a considerable advantage over Dr. Mordtmann in being able to bring into the field all the artillery of the British collections, to which the industrious German was unable to obtain access.

It is partly in the character of a harbinger of a larger work, and partly for its own intrinsic merit, that we welcome Mr. Thomas's essay: it is for the more com-

plete and systematic treatise that we would reserve our criticism, though we cannot forbear to mention a few of the salient points of the volume now before us.

Most of us know the general appearance of a Sassanian coin, with the bust of the king (sometimes with his queen and son) on one side, and on the other the fire-altar, with the worshipping monarch or attendant *mobed*. The chief subject of interest on the obverse is the form of the king's tiara and his mode of trimming and curling his beard. Besides the fact that a coin with illegible inscriptions may often be satisfactorily assigned to its proper place by indications in the head-dress of the king, an additional interest accrues to this portion of the coin-representations when we find that the changes in the head-dress were probably typical of an accession of territory and a consequent assumption of greater state and sovereignty. On this Mr. Thomas has some interesting notes, which we quote; he is speaking of the founder of the Sassanian dynasty:—

"Ardeshr's earliest coinage clearly imitates, in the treatment of the head-dress, the recognised style of the front face of Vologeses V. This assimilation may either refer to his assumption of the sovereignty of Johar, the local ruler of Persopolis, during the lifetime of Vologeses V., or may, perhaps, be designed to indicate the later defeat of Vologeses VI. in Kermán. The next gradation in the State currency is indicated by Ardeshr's modified reproduction of the archaic plaited hair and beard, which was probably intended to denote the revival and reassertion of the ancient Persian empire, combined with the reverse device of the new Zoroastrianism matured amid the Fire-temples of the South. The original Parthian tiara of Mithridates I. (B.C. 173, 136), is associated with an absolute likeness of that great conqueror, who, in effect, raised the Parthian monarchy to the higher rank of the Arsacidan empire. There can be no question, in this instance, as to the modern profile, which is absolutely identical with some of the more finished portraits of Mithridates I. on his own proper coins of four centuries' prior date. It is evident that the head of the Sassanian period was an intentional copy of the old model, and it is in no wise to be confounded with any attempt at a subdued likeness of Ardeshr himself, whose type of countenance will be seen to differ entirely, both in the numismatic and sculptured examples, from the physiognomy of the Parthian Emperor; while Ardeshr's name and titles which surround the central device declare his accession to the supreme authority, and the fall of the last scion of the house of Arsaces, the bust of whose most prominent ancestor appears upon the field, and on the reverse, the new symbol of the Sassanian Fire-altar supersedes the Parthian Bowman. These changes of course point to Ardeshr's final conquest over Ardeván and the consolidation of the restored Persian monarchy. The latest development of emblematic varieties is to be found in the mural crown adopted by Ardeshr and copied by Sapor, which would appear to have been a rehabilitation of the coronet of Darius the Mede, the adversary of Anthony. The appropriation of which may be taken to allude to the final and hard-won conquest of Atropatène and Armenia."

However much we may be disposed to question the possibility of any absolutely certain interpretation of this symbolism or any indisputable arrangement of the sequence of types, we must yet admit the reasonableness of Mr. Thomas's view, as well as the real importance of the line of study.

Out of many interesting points in the

book we select one which Mr. Thomas seems satisfactorily to have established. On the reverse of all the early Sassanian coins there is, round the fire-altar, an inscription containing the name of the king and a disputed word. On a coin of Ardeshr this inscription would stand thus:—"Artahshatr *nurwazi*." Mr. Thomas, basing his opinion on the connection between *nurwazi* and *nurus* "a fire-temple," (in the Pahlavi vocabulary of the Farhang-i-Jehāngiri), translates the inscription "Ardeshr's Fire-altar." But Dr. Mordtmann, objecting that *nurus* is nothing but the Greek *ναός* (a consideration which surely does not affect the question), substitutes the reading *nurwaz*, and translates "the supplicating" ("der Anrufende") Ardeshr. This rendering is intelligible enough on those coins on which the king is represented praying at the side of the altar; but, as Mr. Thomas argues, how can we account for the inscription being identically the same on coins which have only the bust of the king on the obverse and no representation of him by the altar on the reverse? Mr. Thomas has brought forward a very strong piece of evidence for the correctness of his reading, by his interpretation of the legend on a coin of Varahrán II. If his translation of this legend, *atir zi ladi* [*kadi*] *Varahrán* "fire of King Varahrán," be admitted,—and it is difficult to see how it can justly be rejected (waiving the discussion as to the substitution of *k* for *l* in *ladi*),—his rendering of *nurwazi* is made probable almost to demonstration. One of the coins (no. 40) published in this essay is most remarkable, and worthy of careful study. On it Mr. Thomas reads the words *avasta murta*, "The Image of Avesta." The Pahlavi characters of the former word present no ambiguity: and there can be little doubt about the correctness of *murta*. The interest of the coin is, therefore, not only religious but also philological, as it bears upon the orthography of the name Avesta. We would also call special attention to the sections on the mints of Feróz and his successors, and on the temporary issues of Hormazd III. The engravings of the coins are boldly yet delicately executed, and contrast favourably with the light outlines of the recently published plates of the late General Bartholomäi's collection.

STANLEY LANE POOLE.

DR. STRAUSS.

THE most famous of the destructive theologians of Germany—the only one, we may say, whose name is a household word in this country as well as his own—has just died. It is nearly forty years since the publication of Strauss's *Leben Jesu* broke up the hollow truce between Reason and Tradition which the dominant philosophy had effected. To the religious public of Great Britain, innocent of Hegelianism, and very little acquainted with the Old-rationalistic method of scriptural interpretation against which half of Strauss's strictures are directed, this book has always remained really incomprehensible. Strauss's acceptance of Christian dogma, while he rejected the Christian story, has seemed to most a feeble accommodation-theory, hastily thrown up to meet the convenience of free-thinking ministers: and this view has been confirmed by the author's subsequent abandonment of this philosophical quasi-orthodoxy. But in the mere combination of what

claimed to be a kind of dogmatic orthodoxy with a disbelief in miracle, Strauss followed strictly in the footsteps of Hegel, whose influence in 1835 was still nearly at its height; for with all its air of conservatism, in Hegel's doctrine of Nature the repudiation of the miraculous is as much implied as it is in the assumptions of modern physical science: and the theological dispute between the "Right" and "Left" centres, into which Strauss was said to have split the Hegelian school, turned much more on the content of the Hegelian neodogmatism than on its relation to the Gospel narratives. In fact, Strauss' treatment of these narratives is a particular answer to a question which Hegelianism obviously suggests: "If Christian dogma is profoundly rational, and if at the same time Miracle is to be excluded from our representation of the development of the world in time, how then did the narratives of miracles grow up?" Some originality was required to find the answer in an adaptation of an already current method of interpreting polytheistic fables; but the effectiveness of Strauss' work lies less in his exposition of the mythical theory than in the elaborate and exhaustive manner in which the ground was cleared for it. In the region of historical criticism the Myth-theory was soon thrown into the shade by the Tendency-theory of Baur and his disciples: which has at least the advantage of giving a more definite stimulus to historical research: and when Strauss nearly thirty years afterwards re-edited his *Leben Jesu* "für das deutsche Volk," it was regarded by sober critics as an extravagant exaggeration of what is undoubtedly a *vera causa* of miraculous narratives.

Strauss' style has merits very rare in German prose, to which we may attribute a part of the influence of his writings. In the utmost intricacy and complexity of the details with which he deals, his exposition never loses any of its vigour or lucidity: though often ungraceful, his writing has always a hard definite transparency which gives it the highest degree of controversial effectiveness.

His non-theological books represent rather the literary occupations in which a man, *destitué* and hunted by the world, takes refuge for a living or for consolation, but they do not attach themselves in any very definite sense to the main position which makes Strauss famous in the history of thought.

NOTES AND NEWS.

A MAGNIFICENT dolmen, apparently belonging to the stone age, has been discovered near Conflans, where the Oise flows into the Seine. The barrow is two mètres wide, two deep, and eight long. The vertical walls are lined with slabs of stone, and have a superficial extent of two mètres. In this ancient Celtic burial-place, no less than seventeen human skeletons have been found, besides a number of daggers in cut silex, stone hatchets and stone vases. It is divided into three chambers separated by slabs of stones placed vertically, and in this and in all other respects seems, according to the description given of it in the *Chronique*, to agree exactly with the dolmens in Brittany described in James Ferguson's *Rude Stone Monuments in all Countries*.

The dolmen now discovered has been bought by the Musée de Saint-Germain, and will, it is understood, be built up in trenches outside the Museum.

Effect of Variations in the Nature of Food on the Composition of the Bones.—In a series of researches recently published by H. Weiske and E. Wildt in the *Zeitschrift für Biologie* (Band vii. and viii.), they showed, from experiments on adult goats, that the withdrawal of lime or phosphoric acid from the food produced little or no influence on the composition of the bones, and, in particular, did not render them more friable, although it did interfere with the general nutrition of the animals, and ultimately led to death. Still more recently (*Zeitschrift für Biologie*,

Band ix., p. 541) they have made an additional series of experiments, in which the subjects have been young lambs of the Southdown breed. Their age was about ten weeks. One of these was fed on food poor in phosphoric acid, a second on food poor in lime, and a third on normal diet; the latter, of course, serving as a means of comparison. After the lapse of fifty-five days, the animals were killed and an analysis of various bones made. The general result was that, just as in adults, so in young animals, no remarkable change was produced in the composition of the several bones by the different diets. In other words, the composition of the bones is independent of the nature of the food. The bones were, however, stunted in their growth as compared with those of the animal supplied with normal diet.

Origin and Development of the Coloured Blood Corpuscles in Man.—Dr. H. D. Schmidt, of New Orleans, in a communication read before the Royal Microscopical Society (January 7, 1874), stated that for the last four years he has been engaged in the study of the development of the nervous tissues, but has also taken the opportunity of paying some attention to the development of the coloured corpuscles of the blood. In one instance he obtained a human ovum, which, with its membranes, did not exceed $2\frac{1}{2}$ centimètres in diameter, half-an-hour after its expulsion. On opening the membrane a rudiment of an embryo appeared with its umbilical vesicle. The walls of the vesicle contained blood-vessels; and when a small portion was cut away and examined under the microscope, the walls of the vesicle were found to be composed of very large and clear hexagonal cells containing a large round nucleus, which proved to be the primary organs of origin of the coloured blood-corpuscles. The blood-corpuscles contained in the anastomosing canals were of the usual yellowish tint, entirely homogeneous in composition, soft, elastic, and round. No trace of the existence of a membrane could be discovered in their fresh and unchanged condition. The greater portion of them were of the size of the fully developed human corpuscles, and differed from these in no way, excepting that the central depression was either wanting, or but slightly marked. The larger specimens, consisting of breeding or mother corpuscles, had a diameter varying from $\frac{50}{100}$ to $\frac{55}{100}$ mm., or even more. These bodies contained within their substance embryo blood-corpuscles, and many of them furthermore distinguished themselves from other blood-corpuscles, by certain regularly formed concave depressions on their surface, corresponding to the segment of a sphere, and indicating the place where the young corpuscle had been detached from the mother body. Whilst the larger of these mother bodies contained from three to four embryo corpuscles, the smaller ones usually contained but one. From careful examination of these bodies, he believes that the process of development of the corpuscles in the mother cells consists in the separation of a small globular portion in the substance of the corpuscle, and near the surface. This, enlarging at the expense of the parent cell, makes its way to the surface, and, finally detaching itself, leaves behind a concave depression corresponding to its form. Judging from the number of depressions presented by many mother corpuscles, as well as from the young blood contained in them, this process appeared to have repeated itself from three to four times in the same body. The reproductive power did not always seem to be in a constant proportion to the size, as in some instances the smaller ones showed as many depressions as the larger. In some instances also three generations were represented in one body, the young corpuscle bearing with its substance another early corpuscle even prior to its own birth.

Methods of investigating the Nervous System. An elaborate paper, by W. Betz, with this heading appears in the last part of Schultze's *Archiv für microscopische Anatomie* (Band ix. p. 101). He

first describes the mode of hardening the cord and pons Varolii; next the mode of preparing transverse sections; thirdly, the mode of colouring them; and lastly, the mode of mounting them. In regard to the first point, he recommends the whole spinal cord to be removed from the dura mater, and suspended for from one to three days in a tall jar containing seventy-five to eighty per cent. spirit, just stained yellow with iodine. At the expiration of this time the cord is to be taken out and the pia mater and arachnoid stripped off, and it is then to be returned to the spirit, which will now be found to be nearly colourless, owing to the absorption of the iodine by the nervous tissue; from day to day a drop of a strong solution of iodine in spirit is to be added till the metalloids cease to be absorbed—which is usually the case within six days. It is now removed to a three per cent. solution of bichromate of potash. The cervical region hardens most rapidly; the dorsal region most slowly. The temperature should be cool, but not cold. The completion of the hardening process is recognised by the fluid becoming cloudy, and the formation of a brown precipitate. The fragments may then be washed and preserved in a half to one per cent. solution of bichromate of potash for many months. Proper directions are given for the cerebellum and for the cerebrum. To make good sections, M. Betz has invented a microtome. The colouring is effected by placing the sections in frequently-renewed water for one to three days, and then immersing them in carmine-ammonia. The specimen should be put up in Dammar resin.

Functions of the Cerebrum.—A short pamphlet has just been published by M. Dupuy on this subject, in which he gives the details of a considerable number of experiments he has made with a view of testing the accuracy of Professor Ferrier's researches, and he has arrived at the following conclusions:—

1. That it is possible by exciting certain points of the cortical layer of the cerebrum to obtain contractions in every limb.
2. That as a rule the fore-limb of the opposite side is that affected.
3. That the electric current must be propagated to the base of the cerebrum to excite either the nerves which arise from it, or the base itself, or the pons Varolii.
4. That if the dura mater be electrically excited, contractions are observed in the fore-leg, and generally in that of the opposite side.
5. The fact that the galvanoscopic frog is thrown into a state of contraction when its nerve touched some point of the cerebral mass far from the point excited, confirms the view that the electric current is propagated.
6. Contrary to the effects obtained by Ferrier, M. Dupuy has never been able to obtain any effects upon the tongue either of projection or of retraction.
7. The whole cortical layer of the cerebrum is probably a centre of reflexion for a certain kind of sensibility capable of exerting a reflex action on motor or sensory nerves, but that its preservation is not indispensable for the manifestation of voluntary and even intelligent action.
8. In the animals on which M. Dupuy has experimented, contractions of the opposite limbs can still be produced, even after the ablation of the optic thalami and corpora striata of the opposite side to that on which the irritation is applied.

A VERY interesting contribution to our knowledge of the phenomena of sensitiveness in the leaves of the sundew is contained in a paper by Mrs. Mary Treat, in the number of the *American Naturalist* for December 1873. She had chiefly observed *Drosera filiformis*, a New Jersey species with leaves large enough to entrap moths and butterflies as much as two inches across. In this species, as well as in *D. longifolia* and *rotundifolia*, the glands of the leaves in a short time curve round and completely enclose live flies or pieces

of raw meat (and in the last-mentioned species also a piece of apple), apparently deriving nourishment from them. By mineral substances, as dry chalk, magnesia, or pebbles, the glands were in no way excited, while a piece of wet chalk caused the bristles to curve round it, but they soon unfolded again, leaving the chalk perfectly free. This observation that the leaves of *Drosera* are not sensitive to inorganic substances is in harmony with unpublished observations of Mr. Darwin's and with those by Mr. A. W. Bennett, presented to the Bradford meeting of the British Association. But the most extraordinary of Mrs. Treat's statements is that in the case of *D. filiformis*, when a living fly is pinned at the distance of half an inch from the apex of the leaf, the glands and leaf itself bend towards the insect and at length completely envelope it. Notwithstanding that this irritability of the leaves of the sundew has been known since the time of Roth, who published on it in 1782, much has yet to be learned in regard to its physiological nature, its causes, and its object.

MESSRS. LAWES & GILBERT have published an exhaustive treatise under the title *Report of Experiments on the Growth of Barley for Twenty Years in Succession on the same Land*. The main results are the same as those previously obtained by the same gentlemen in the case of wheat; viz., that when the same crop is grown consecutively on the same ground for a series of years, mineral manures alone fail to enable the plant to obtain sufficient nitrogen and carbon to yield even a fair crop; that nitrogenous manures alone increase it very considerably; but that the largest crops are obtained when nitrogen and mineral manures are applied together. In the case of barley these combined manures gave, for twenty years in succession on the same land, rather more of both corn and straw than farmyard manure did, considerably more than the average barley crop of the country grown under a system of rotation of crops, and an average weight per bushel of between fifty-three and fifty-four pounds. Messrs. Lawes and Gilbert's treatise should be in the hands of every practical agriculturist.

THE Emperor of Austria has appointed Dr. Franz Brentano, late Professor of Philosophy at Würzburg, to the Professorship of Philosophy in the University of Vienna.

DR. A. G. THEORELL, of Upsala, has invented a most ingenious meteorograph, which by the agency of powerful electro-magnetic batteries can be made to register meteorological phenomena for a period of six or even eight months. It takes cognisance of, and registers independently of all further aid, the barometric and thermometric conditions of the atmosphere, together with the degree of moisture, the force of the wind, and the direction and velocity of the atmospheric currents for the hour at which the instrument is set.

WE are informed that a number of persons at Zürich have entered into a compact to make such provisions as lie within their own power, to secure that their bodies shall after death be burnt, and not buried in the ordinary manner. This idea of cremation in opposition to burial is engaging the attention of professional and scientific men in other parts of the Continent. At Leipzig, Dr. Reclam has made it the subject of a special address, in which he minutely described the process by which, through the agency of excessive heat and by means of various chemical agents, human remains may in the course of twenty minutes, or less, be reduced to a handful of snowy white ashes, which may either be enclosed within a small urn for preservation, or be scattered abroad over the ground. The immediate cost of this process of human cremation is estimated by the learned Professor at from 2 to 3 thalers; but he

conjectures that a sum of nearly 15,000 thalers, or about 2,140*l.*, would be required to defray the original expenses of the buildings and apparatus necessary for the process.

M. FERDINAND DELAUNAY has read before the last two meetings of the *Académie des Inscriptions et Belles-Lettres* a paper detailing the results of an examination of parts of the Sibylline books, with a view to the determination of their date and authorship. That these books, as they have reached us, are composed of a patchwork of fragments of diverse dates, was first maintained by M. Alexandre, who proceeded to indicate in Book III. two fragments, the older of which he attributed to an Alexandrian Jew, who wrote B.C. 169. M. Delaunay recognises a much larger number of fragments, dating from the end of the third century B.C. to the commencement of the Christian era; he also sees in the older portions the productions of the Jews of Alexandria. He divides the two fragments of M. Alexandre each into four separate bits of different dates, one of them, the apostrophe to Greece, written about the epoch of the Achaean League. About 200 lines of this book consist of mere shreds put together without any coherence or continuity of ideas. Some of these seem to belong to the time of the Macedonian War and the reign of Ptolemy Philometor. None of the fragments of Book III. present the complete text of an oracle, while Book IV. seems on the other hand to be complete, and to form a unity. M. Delaunay promises to continue his investigation of the question.

M. HALÉVY, in a paper read to the *Société de Linguistique* upon the Talmudic and mediaeval Asmodeus, and his non-identity with the Persian *Aeshma daéva*, has advanced arguments to show that the origin of the Zend-Avesta is posterior to the age of Alexander. He has also discussed the geography of the Zoroastrian books, the centre of which he places in Armenia. These views have led to a discussion between their holder and Messieurs Oppert and Robiou.

DR. DRECHSLER, Director of the Mathematico-Physical Cabinet at Dresden, has had the happy idea of reproducing the famous Arabic celestial globe, preserved in the museum of Dresden. He has also published a pamphlet, containing a detailed description of it. Seven such globes are to be found in European museums, viz.: two in London (at the Royal Astronomical and the Royal Asiatic Society), two at St. Petersburg, one in the collection of the late Cardinal Borgia, one in Paris, and the one in question at Dresden. Out of these seven the last is really the most worthy to be reproduced, on account of its having been constructed about the year 1279 A.D., by Mohamed ben Mowayed el-Ordhi (not el-Ardhi, as Dr. D. writes, Ordhi being a small place near Tadmor or Palmyra), under the guidance of his father, the celebrated astronomer Mowayed, who made astronomical observations, at Maragah, together with Holagu, king of the Mongols. In spite of the descriptions, more or less fully given by Assemani, Sedillot, Professor B. Dorn, and Schier, of some of the above-mentioned globes, Dr. Drechsler's reproduction will be most welcome to students of astronomy, for nothing can give a better idea of a globe than a fac-simile like this, the technical execution of which is excellent. The descriptive pamphlet is rather meagre, and does not add much to the explanation of the names of the stars to be found on the globe. All Arabic sources having been exhausted by Dr. D.'s predecessors, he ought to have resorted to the works of Jewish astronomers, such as Abraham Ibn Ezra, Levi ben Gerson, and others, who translate the Arabic names of the stars into Hebrew. Dr. D. has completed his work in a manner worthy of his reputation as an astronomer.

At a meeting of the *Académie des Inscriptions et Belles-Lettres* on January 30, M. Grivel sought to show that the biblical Nimrod is no other than the Babylonian god Merodach. The name is a

Semitised (Nifal) form of the Accadian Amar-ud, "the circle of the sun," from which the Assyrian Merodach was derived. Mr. Sayce pointed out the same fact in a paper read before the Society of Biblical Archaeology about a year ago. M. Grivel remarked that Merodach is called "the messenger who goes before the Lord," and stated his belief that this was the original reading of the passage in Genesis, afterwards corrupted by a copyist who had mistaken a letter, and so changed "messenger" into "hunter." Such a view, however, is by no means necessary, since Merodach is regarded as a "mighty hunter" in the mythological tablets, where we find him accompanied by four divine dogs, "the Avenger, the Devourer, the Seizer, and the Consumer" (W. A. I. iii. 56). The identification of Nimrod with Merodach seems quite certain when we consider, what M. Grivel does not appear to have noticed, that Nimrod and Asshur stand in the same relation to one another in the Old Testament as Merodach and Asshur in the inscriptions. The one was the patron-deity of Babylon, the other of Assyria.

BLOW after blow falls on the University of Berlin. Mommsen has left, and now we hear of the death of Moritz Haupt. He died on February 5, at the age of sixty-six. He began his professorial career at Leipzig, under Gottfried Hermann, whose daughter he married. His lectures, both on Latin and German literature, which he delivered at Leipzig, were most attractive and animated, though sometimes marred by personal invective. In his Latin Society at Leipzig, he formed some of the best scholars of the day. When in 1853 he went to Berlin, to succeed his friend Lachmann, he lectured chiefly on Latin and Latin literature, though, like Lachmann, he always kept up an active interest in German scholarship. In exact and critical knowledge of the classics, Haupt was probably without an equal in Europe. In politics he was a liberal, before the days when liberalism was a safe amusement. Like Mommsen, he was once deprived of his professorship on account of his political opinions. He was an intimate friend of the Grimms, and of Hoffmann von Fallersleben, whose death we recorded some weeks ago. We are glad to learn that the rumour of the death of Professor Petermann, one of the best Oriental scholars of the University of Berlin, is contradicted.

THE January number of the *Journal des Savants* contains an article by M. Renan, on Ignatius of Antioch. The only one of the Epistles ascribed to Ignatius which he accepts as authentic is that to the Romans.

A CURIOUS statement appears in the *Rappel*. M. Charles Blondel, a young Greek scholar, has left among his papers a copy made by himself from an ancient MS. of the *Iliad*, which contains the same scholia as the Codex A at Venice, and supplies *lacunae* in the Venice scholia, extending, it is said, to 935 verses. As neither the place nor the age of the MS. is given, we must wait for more exact information.

MEETINGS OF THE WEEK.

ROYAL GEOGRAPHICAL SOCIETY (*Monday, Feb. 9*).

At the ordinary fortnightly meeting of this society, on Monday evening last, the President, the Right Hon. Sir Bartle Frere, in the chair, a paper was read on "A Journey outside the Great Wall of China," by Dr. S. W. Bushell, physician to the British Legation at Peking. The route taken was north-westerly, through Inner Mongolia to Kalgan, and thence north-easterly to Dolomnor (a large town the exact position of which was previously unknown), and Shang-tu, the old northern capital of the Yuan dynasty, described in glowing terms by Marco Polo. The ruins of Shang-tu, built by the famous Kublai Khan, were identified by the existence of a marble tablet, with an inscription of the thirteenth century. It is the

* What would some recent writers on vivisection say to this experiment?

place referred to by Coleridge in his well-known lines:—

"In Xanadu did Kublai Khan
A stately pleasure dome decree," &c.

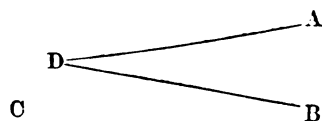
The author found the site a complete desert, overgrown with rank weeds and grass, the abode of foxes and owls, which prey on the numerous prairie rats and partridges. The walls of the city, built of earth faced with unhewn stone and brick, are still standing, but are more or less dilapidated, and the enclosed space is strewn with blocks of marble and other remains of large temples and palaces, while broken lions, dragons, and the remains of other carved monuments lie about in every direction, half hidden by the thick and tangled overgrowth. From Shang-tu the author travelled south-easterly past the great enclosed park called the Imperial Hunting-grounds, to the city of Jehol, and thence to Peking. A second paper was read on a Chinese subject by Mr. George Phillips, entitled "Notices of Southern Mangi."

SOCIETY OF TELEGRAPH ENGINEERS.

ON Wednesday last, Mr. Holmes read a preliminary paper on the History of Torpedoes, which was followed by a short discussion. It will be followed on Wednesday week by a paper on the use of torpedoes in war, which, with the discussion upon it, is expected to be of the highest interest.

ROYAL SOCIETY (Thursday, Feb. 12).

A PAPER by Sir B. C. Brodie, on the Synthetic Formation of Formic Aldehyde, was read. By submitting a mixture of carbonic acid and hydrogen to the action of the inductive discharge, the author had obtained a gaseous mixture which contained in 100 parts (after the removal of carbonic acid and carbonic oxide, and deducting a small quantity of nitrogen), 97.14 parts hydrogen, 0.1 marsh-gas, and 2.76 formic aldehyde. He considered that the reaction might be represented by the equation, $CO^2 + 2H^2 = CH^2O + H^2O$. Dr. E. A. Parkes gave an account of experiments on the Influence of Alcohol (brandy containing about 50 per cent. absolute alcohol) on the Temperature of the Body. The experiments were made on healthy soldiers, and care was taken to guard against the disturbing effects of exercise and food. The general result was a slight lowering of temperature, at most scarcely exceeding 0.4° Fahr., after administering brandy. Professor Tyndall gave a more detailed account of his researches into the Acoustic Transparency of the Atmosphere (to which reference has already been made in the ACADEMY), illustrating his conclusions by an experiment which proved that sound is to a great extent obstructed by a succession of alternate layers of carbonic acid and coal-gas. This effect Professor Tyndall, following Humboldt, attributes to the partial reflections of the sound-wave at the separating surfaces of the gaseous layers of different densities. A striking confirmation of this explanation was afforded by an experiment, devised by Mr. Coterell, which was exhibited to the meeting. Two tin tubes, each about a yard long, were placed horizontally, making an acute angle with each other, thus



A magneto-electric bell enclosed in a padded box was placed at A, a sensitive flame at B, and another sensitive flame at C. When the bell rang the flame at C was affected, while that at B remained quiet; but on placing a batswing gas-flame at D, or merely allowing the column of heated air from the flame to rise up past the ends of the tubes, the sound waves were reflected along the tube D B so as to agitate the flame at B, while in this case the flame at C was unaffected by them.

MATHEMATICAL (Thursday, Feb. 12.).

PROFESSOR CLIFFORD read a paper on the Foundations of Dynamics; urging that force should be defined as rate of change of momentum considered as dependent upon position of surrounding bodies, and statics then founded on the doctrine of momenta. Remarks were made by Mr. Perigal, Mr. Wilkinson, and Mr. Moulton. Professor Clifford read a second paper on the Free Motion of a Solid in Elliptic Space.

DR. DORAN lectured last night at the Royal Institution, on the "Opponents of Shakspeare."

FINE ART.

Richard Wagner: his Tendencies and Theories. By Edward Dannreuther. (London: Augener & Co.)

The Music of the Future: a Letter. By Richard Wagner, translated from the original German by Edward Dannreuther. (London: Schott & Co.)

THE two works which we have placed together at the head of this article may be looked upon as mutually explanatory. Mr. Dannreuther, the author of the one and the translator of the other, is, so to speak, the chief apostle of Wagner in this country, and probably there is no man better qualified to treat of the art-problems propounded by the great German composer and author, whose writings are at this time arousing such attention and exciting such controversy among musicians. The pamphlet on 'Richard Wagner: his Tendencies and Theories' is, in the main, a reprint, with some additional elucidatory matter, of a series of articles which were published in the columns of the *Monthly Musical Record*; the letter by Wagner himself has not previously appeared in an English dress.

Whoever ventures to propound theories startling in their novelty and revolutionary in their tendency, is certain to excite strong feelings of partisanship. No living musician, probably, has at once such enthusiastic friends, and such bitter and determined enemies, as Richard Wagner. The latter fact is accounted for by Mr. Dannreuther in the following words:—

"There are three facts, I believe, to which nearly all the pen-and-ink quarrels concerning Wagner can be traced. First, that he published his criticisms and abstract theories at a time when his later works of art, by which alone these theories could receive their sanction, were little known, and but rarely and inadequately performed; secondly, that the social and political heresies, which he propounded by way of clearing the air and finding free breathing-space for his artistic ideals, frightened people; and, lastly, that he now and then thought fit to point his moral by attacking living men of repute—Meyerbeer, for instance—in a most savage and merciless manner."

It is no easy task, within the limits of such an article as the present, to summarise the contents of these two interesting little books; and the difficulty arises from the fact that the chain of reasoning is so close and so continuous as to be almost incapable of further condensation. Mr. Dannreuther himself remarks with respect to Wagner's writings (and the observation will as justly apply to his own pamphlet), "they want elucidation, illustration, and translation into a more popular phraseology, rather than further compression." All that will be possible here will be to notice some of the

conclusions arrived at, referring our readers in most cases for the processes by which these conclusions are reached to the works themselves.

And first it should be distinctly understood that Wagner's music is not, as commonly supposed, the result of certain preconceived theories; but that, on the contrary, these theories have gradually formed themselves in his mind during the process of composition. This will be seen clearly from many passages in the letter on "The Music of the Future," which are too long to quote here, in which Wagner points out how, in composing, he was hampered by the insufficiency of ordinary operatic forms, and thus driven to enquire in what way they could be modified to meet his requirements. He possesses in an unusual degree the power of analysing his own mental operations, and of explaining them clearly to his readers. Being also pre-eminently one who thinks for himself, his writings are invariably worthy of attention even from those who may differ from his conclusions.

It must, moreover, be borne in mind, that Wagner is above and before all a poet. This even his bitterest enemies will hardly deny. Had he never written a note of music, such libretti as those of his *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, and, perhaps, most of all, the *Ring des Nibelungen*, would have stamped him as the possessor of no ordinary poetical gifts. There are certainly no operas existing in which the drama bears so important a relation to the music as the works we have named. And the ground of this importance lies in what is in fact the fundamental peculiarity of Wagner's theories. He maintains that under Beethoven music pure and simple has attained its highest possible development; that having arrived at this point it demands to be joined with some other art, such as poetry or painting, and (to quote Mr. Dannreuther) "he points to the aberrations in which we find modern music under the hands of Berlioz, where it tries to accomplish what poetry alone can do, or to the latest French operas à la Meyerbeer, where it tries to construct a drama out of its own means by way of proof." Wagner's ideal drama then may be defined as one in which, instead of the music being the most important factor, as it is e.g. in the operas of Mozart, all the various arts, music, poetry, painting, mimetics, shall be fused and amalgamated into the new whole which he calls *das Drama*. He endeavours to "lead the full stream of Beethoven's music into a dramatic channel," and maintains that the music will thereby, instead of occupying, as might be anticipated, only a secondary position, acquire a power and a significance which, unaided by other arts, it could never hope to reach. How far this is the case can of course only be determined by the actual effect in performance of works constructed on this plan, and of this musicians in this country have as yet had no opportunity of forming an opinion, as the only work of Wagner's which has at present found its way to England is *Der Fliegende Holländer*—an opera which, while containing much that is highly characteristic of its composer, is by no means a complete exemplification of his later views.

It is this new combination of music with the other arts to which Wagner has given the name of the "art-work of the future."

Wagner, however, as Mr. Dannreuther points out in his essay, does not regard his late works, written as they are on this plan, as more than the germs of a new development in art. How far these works will exert a permanent influence on the composition of dramatic music it would be perhaps somewhat hazardous to prophesy. Mr. Dannreuther thinks that his influence is too great to be ever ignored; but it seems at least doubtful whether he will found a school of composers, as some of his great predecessors have done; nor is the reason for this far to seek. Much of the indisputable effect of Wagner's great lyric dramas depends undoubtedly on the masterly mutual adaptation to one another of poetry and music. He has himself been able to carry his own theories into practice, because he is at once poet and musician. But what other living composer is capable of writing such *libretti*? or what other poet could so accurately fit the appropriate music to his own dramatic conceptions? Wagner's works are in this respect perfectly unique, and it would be difficult, almost impossible, to find two men, one to write the drama, the other to set it to music, whose joint production should possess that perfectly homogeneous character which we find when both words and music emanate from the same brain. As regards mere externals, he can of course be imitated; other composers can copy his method of thematic treatment, his orchestration, nay, even his melodic style; but the one distinguishing feature which more than any other characterises his works—the wonderful "mutual penetration" (*Durchdringung*) of music and words—is hardly likely to be reproduced.

In the second section of his pamphlet, Mr. Dannreuther says that the real question at issue is not that of the relative inventive powers of various composers, but of the musical form in which their melodies are to be embodied. He gives us an abstract of the historical development of the opera as Wagner sketches it in his *Oper und Drama*, and points out more especially the utterly unsatisfactory character of the older operas as a whole, frequently owing to the miserable imbecility of the *libretti*. And here it may be remarked, parenthetically, that Mr. Dannreuther is not one of those injudicious and one-sided admirers of Wagner who attempt to exalt him by depreciating all other composers. Many of his foolish friends, abroad rather than in this country, have, by abusing everyone else in order to glorify their idol, done his cause as much or more harm than his strongest opponents. To this Wagner himself would be no party: he is indeed always ready to acknowledge the beauties to be met with in the works of his predecessors, but, as he himself says, it was precisely the combination of the wonderful dramatic moments with the veriest platitudes which showed him the unsatisfactory character of the present method of combining music and words, and induced him to look for a remedy. After tracing the history of opera down to its latest phase—the modern French "grand opera" of Meyerbeer on the one side, and the "naked, absolute, ear-tickling melody"

of Rossini on the other—Wagner arrives, by steps for which the reader must refer to the pamphlet itself, at the conclusion that either music or the drama alone is insufficient to produce a really satisfactory opera. The true solution of the problem is to be found in the union of all the arts upon equal terms, instead of music, as hitherto, taking the chief place, and the other branches of art holding a merely subordinate position. Music must thus forego some of her pretensions to pre-eminence, but, says Wagner, she thereby gains instead of losing.

The first and most obvious result of this perfect assimilation of music and words is the entire avoidance of all repetition of the text, and consequently the total abandonment of all the old-established forms—airs, duets, &c. And, as a matter of fact, in Wagner's last, and in many respects greatest work, the *Ring des Nibelungen*, we find no detached movements, scarcely even a fragment which can be extracted for concert performance. In the first part of this great tetralogy (*Das Rheingold*), there is not one single portion which can be effectively played apart from the whole, and only one ("Siegfried's Liebeslied") in *Die Walküre*, which follows. It must not, however, be therefore supposed that Wagner's music consists of nothing but a series of independent and incoherent phrases. On the contrary, few composers have pushed the science of what musicians call "thematic development" further than he. But this development in his hands is very different from what it has been with his predecessors, and requires repeated hearing, and even considerable familiarity with his music, for its just appreciation.

Wagner's method of treatment is somewhat as follows:—On the first enunciation of any salient point of the action, or the first expression of any particular sentiment, he accompanies it with its appropriate musical colouring; thereafter, whenever the thought either recurs or is suggested, the orchestra in its accompaniment recalls the theme which at first expressed it. But, just as in actual conversation, though the same thought might recur, one would never repeat *verbatim* a sentence previously uttered, so this musical suggestion comes back in a more or less varied form according to circumstances, yet always with sufficient clearness to remind the hearer at once of what is intended. A single illustration from the *Ring des Nibelungen* will perhaps make this point more intelligible. At the opening of the second scene of the *Rheingold*, the glittering pinnacles of the "Walhalla" (the castle in which dwell the souls of departed heroes) come into view. This scene is accompanied by a theme in the orchestra, which may be called the "Walhalla theme." In the first act of *Die Walküre*, Siegmund is telling Sieglinde how he lost his father. He describes how in battle he was separated from him, and never saw him again; he says, "My father I found no more," and at this point the orchestra in the most felicitous manner breaks in with the first strain of the "Walhalla theme," thus indicating that the father was gathered with the slain warriors. Numberless other instances of a similar kind might be given; but this one will suffice to explain the method

adopted. Hence though, on a first reading or hearing, Wagner's later works undoubtedly appear fragmentary and disjointed, they gain wonderfully on closer study, and every new reading reveals beauties hitherto unnoticed and unsuspected. With respect to his choice of subjects, his verse, melody, and orchestration, it must suffice here to refer our readers to Mr. Dannreuther's able elucidation of these points in his essay. We must also pass over his interesting remarks on Wagner's literary writings, and the biographical sketch contained in the pamphlet, and conclude with a few general remarks suggested by the subject under notice.

Wagner's musical dramas cannot, in the ordinary acceptation of the term, be called operas. We are speaking, of course, of his later works, in which his views on art are most fully illustrated. He must, in fairness, be judged from his own standpoint. As mere music, apart altogether from any dramatic considerations, few unprejudiced musicians would think of comparing *Die Meistersinger* or *Tristan* with *Fidelio* or *Don Juan*. To judge from what he has actually done, Wagner could not write a symphony which would equal the "Jupiter" or the "Pastoral." His principal instrumental productions, the "*Faust* overture," the "Kaisermarsch," and the "Huldigungsmarsch," interesting and impressive as they are, cannot be placed on a level with the greater creations of the tone-poets of "pure music." But in his own particular line of art, in the construction of the complex whole which he calls the "drama," in which music, poetry, scenery, and acting are all of equal importance, he stands alone; indeed no one has as yet attempted to rival him in this field.

It is therefore no matter of surprise that in this country Wagner should still be, to a large extent, entirely unappreciated. Though the thanks of all musicians are due to the Wagner Society for the specimens of his music which they have brought before the public, and though some of the detached pieces performed, such as the "Procession Music," and the Introduction to the Third Act of *Lohengrin*, have been warmly, nay enthusiastically received; yet any mere fragments of this kind give not the least idea of the composer's real strength, and almost remind one (without any malicious *arrière pensée*, be it said) of the old story of the man who showed a brick as the sample of a house. It may be doubted if there are twenty men in this country really qualified to form an opinion respecting Wagner—an opinion, that is, not obtained at second-hand, or founded on mere hearsay, but the result of an actual acquaintance with his works. There are only two possible ways of gaining this acquaintance. The first, and by far the best, where practicable, is the actual hearing of the works themselves on the stage. One hearing is not sufficient; they must be repeatedly listened to, in order to be fully appreciated. It may be interesting, as bearing on this point, to give the experience of a good musician, as related by himself to the writer of this article. He said: "When in Germany last summer I took the opportunity of going to see *Die Meistersinger*, and I attended three performances of it. From the first hearing I came away with

a bad headache; the music was so novel, and the strain on the attention so continuous, that I was thoroughly wearied. At the second performance I seemed to grasp the work much more thoroughly; and at the third it all became clear, and the impression it produced upon me was such as I have seldom experienced. It was *simply wonderful!*" The gentleman in question is a well-known London professor, and being a German, he could of course fully appreciate the connection between music and words which is so important a feature in the Wagnerian drama. And it is probable that the emotions he experienced would be aroused in others if only adequate opportunity of hearing the works were afforded in this country.

The only other, and a less satisfactory method of becoming thoroughly acquainted with Wagner's music is one which is beset with difficulties—the study of his full orchestral scores. The difficulties here are various. In the first place, the books themselves are so expensive (costing three or four pounds each, and some of them more), that they are beyond the means of many. But besides this, these scores are among the most elaborate and intricate in the whole range of musical literature, and there are but few musicians who have devoted sufficient time and practice to this branch of their art to be able to seize with the eye and hear with the mind's ear the effect of these complex orchestral combinations. Yet the instrumentation is frequently as much an integral part of the effect as the melody or the harmony. It might almost be said that in Wagner's hands the different instruments are often so many *dramatis personae*, for in many passages which might be cited the orchestration has a dramatic as well as a musical significance. He therefore who only knows these works in the pianoforte score cannot, at best, be said to more than half know them. But supposing that a musician has procured these full scores, and is thoroughly capable of reading them, his difficulties are not yet wholly overcome. He must, in addition, possess such a knowledge of the German language as to be able to follow every shade of the meaning of the *libretto*, in which he will hardly find a line which does not in some way bear upon the dramatic action. Without this thorough understanding of the drama, much of the significance of the music will escape him altogether. Then his imagination must be constantly on the stretch; he must figure to himself the progress of the stage-action, otherwise the subtle and ingenious "pantomime-music" (using the phrase of course in its wider sense) will appear meaningless. The reader will easily perceive that those who are in a position to estimate aright the value of Wagner's music without hearing it must of necessity be very few. Indeed the reading of one of his scores can only be described as a severe mental exercise.

It would be very interesting, did space permit, to trace the gradual development of Wagner's style from his earliest dramatic work, *Rienzi*, down to his latest and greatest, *Der Ring des Nibelungen*; but this article has already extended to such a length that this subject must be left for a future occasion. It would be premature as yet to hazard an

opinion as to the real place which he is likely to hold among composers; but it is impossible to deny him the possession of great originality, of remarkable poetic feeling, and of unsurpassed dramatic power. His day will probably come even in this musically conservative country; and time will no doubt ultimately award him his appropriate position in the "Walhalla" of musicians.

Ebenezer Prout.

THE DUDLEY GALLERY (Second Notice).*

THERE is not in this exhibition any landscape supereminent for importance and excellence combined. As examples of the higher level of work, we may take the contributions of Messrs. Toft, Howard, Harry Hine, and E. A. Waterlow.

Mr. Toft, who is a Dane, sends *The Courtyard of Koldinghues, Denmark, the Ancestral Castle of the Princess of Wales*. This is a moonlight view of a dismantled edifice, painted with much simplicity and directness, which do not however in any way exclude a full indication of the appropriate sentiment. The old historic building, left to the influences of Nature, has come (as we may perceive) to have as much natural as historic association. Mr. Howard is the author of two works—*Lanercost Priory, Cumberland*, and *Mushroom Gatherers*. They are both firm and definite renderings of the scenes depicted, with the sentiment inherent in them, interpreted, especially the second work, in a sad mood. In the former, the steady rapidity of the full-flowing stream under the light of sunset is well expressed; in the latter, the upward slope and the joyless group of trees. *The Pouckle Rock near Dublin*, by Mr. H. Hine, has been executed with manifest care, and shows a well-managed balance of the various qualities suitable to such a theme. Mr. Waterlow's work—*A Peat-moss near Loch Luer, Sutherland*—is the most immediately striking of all: the sky, dappled with sailing clouds, and stirred with moonlight, is vividly portrayed.

The Goodwin family are, as usual, represented on these walls. Mr. Albert Goodwin takes as his theme the words, "And they saw on the other side a pleasant land full of flowers and winding paths, and did hear the song of the singing-birds:" rather a ponderous induction to a simple little picture of children pacing along a river-bank in spring. This gentleman used to paint forcibly, and for effect. Of late years, however, he has been doing what Blake called "experiment-pictures;" has been essaying a different scale of colour, light and bright, and in result flat, but evidently with a serious and progressive purpose of study. Just now he seems to have got into a failing stage of this process: the present picture, while pretty enough, is too faint in handling, and even crude in tone. Mr. Harry Goodwin sends a large and commendable work, *Twilight by a river-side*. The same period of the day is treated by Mrs. Goodwin in her *Autumn Twilight—St. Catherine's Hill, near Guildford*. There is a good feeling of *succession* in this work: the daylight is waning, the dusk coming on, the present phase of beauty an intermediate one, too soon to lapse. Another impressive rendering of a beautiful sundown rapidly darkening is the *Hevham* of Mr. T. J. Watson. The *Return of the Beer Fleet*, by Mr. Hamilton Macallum, is among the more important of the sea-pieces, bright and telling, with no extreme elaboration. Similar qualities appear to much advantage in this gentleman's *Florence, from the Hotel d'Arno*; the sheen and motion of the river are given here with a very happy touch. Mr. Arthur Severn treats the same aspect of Florence on a much larger scale, and of course with a proportionate expenditure of means. On a near inspection, the picture is somewhat chilly and

* Mr. Hemy's name was twice spelled "Henry" in our last.

flayed in colour: this unpleasant appearance diminishes sensibly on a more distant view, but after all the work does not rank among Mr. Severn's best. His *Moonlight, Venice*, is very agreeable. *No Man's Land*, by Mr. Farren, stands high among the landscapes here. It exhibits a dreary heath, with scanty comfortless trees, and a dismal old white horse. Wind and rain-drift have their will with the scraggy boughs, and the clotted flanks and mane and tail. The sorry life here present will soon have yielded to the untoward influences, and other life, equally sorry, will succeed. *Kings and Ladies*, by Mr. Tristram Ellis, with figures by Mr. E. R. Hughes, looks cheerful after this. It presents a grove of beeches, leafless in winter; they have probably been studied from Burnham Beeches, and with some assistance from photographs. The whole is steadily and resolutely painted, with a creditable result. Another of the more prominent contributions is *The Mill at Rest*, by Mr. E. H. Fahey. Here the material is ample and pleasantly varied, and everything well rendered within a certain limitation: one only misses an ultimate touch of distinction and emphasis which would set the truly pictorial stamp upon the whole. In *The Wintry Sea*, by Mr. Edwin Ellis, there is a right sense of grandeur, desolation, and ceaselessness: sea and sky are almost fused together. *Salmon-Fishers off the Ayrshire Coast*, by Mr. Bannatyne, is another able and sympathetic study of sea, here severe and yet gentle in its blue-grey monotone. Two really satisfactory works are those of Mr. W. P. Burton—the *Old Monastery of the Dominicans, Ghent*, and *At Bruges*: the mottled surface of aged stone buildings, used to much wear and tear in their time, and capable of an indefinite further amount of it, is capably indicated. Other meritorious works are the *Evening, Morecambe Bay*, and *Near Gravesend, Sunrise*, of Mr. Holloway; *A Coast Scene*, by Mr. Sheffield; *Ponte Vecchio, Florence*, by Mr. Aston; *Evening, Barges off Greenwich*, Frank Dadd; *Orchardleigh Ponds, Somerset—Clearing the Weeds*, Alfred Parsons; *Ballard Down, Dorset*, W. J. Calcott; *The Thames at Waterloo Bridge*, H. M. Marshall; *Folkestone Harbour*, by Miss Fanny Seddon; *Pembroke College, Cambridge*, by Miss Colkett; *Rocks at Cullercoats*, by Mr. John O'Connor; and *Evening near Esker*, by Mr. Pritchett.

Mr. Charles Richardson is a very talented painter of animal life in combination with landscape, true in observation, forcible in handling, and extremely lifelike in result; there is no indirectness and no mannerism. His works are entitled *After Sunset, Westmoreland*, and *Mid-day. A Sheepfold in Surrey* is very carefully realised by Mr. F. Williamson. *Doves* can seldom have been treated with more genuine success than by Miss Crozier; this is an exact and highly elegant study, more especially as regards the actions of the birds. Among the flower-pieces, those of Miss Helen Coleman hold a front rank. W. M. Rossetti.

"THE RIVALS," AT THE GAIETY THEATRE, AND MR. AIDÉ'S "PHILIP," AT THE LYCEUM.

AMONG all last-century comedies, *The Rivals* probably stands second in general estimation now-a-days. Only one comedy can stand before it, and that can be no other than the *School for Scandal*. And *The Rivals*, though it may justly be the second, cannot pretend to be the first. Though its length is as great as that of the masterpiece, its subject is less full. It bears signs of the lack of experience which neither genius nor labour has been able to hide in a first dramatic work. Its interest is never very engrossing. Its unrestrained fun gets sometimes dangerously near to farce. When writing it, Sheridan knew where to begin, but scarcely knew where to stop. Mrs. Malaprop's "nice derangement of her epitaphs" is surely too continual. Julia's sentiment passes into sentimentality. Even Lydia Languish is something of a broad caricature. In the *School for Scandal* she would have been impossible. She would have been quite at home in *The Critic*.

That which enabled *The Rivals* to win its own high place, and hold it, at a time when the intellectual world gave *rendezvous* at the theatre—and after a critical first-night audience had received it but coldly, thanks in part to Mr. Lee's bad acting as Sir Lucius O'Trigger—is probably not so much its wit of dialogue as its freshness of conception and vigour of character. Familiar acquaintances of every day, who had not yet become tiresome on the stage, were introduced along with the more conventional characters of comedy. Sheridan's execution afterwards became more perfect, but his range was never greater, than when he wrote *The Rivals*. The distance is great between fiery Sir Anthony and boasting Bob Acres; between Julia, who loves the romance of sentiment, and Lydia, who cares for the romance of adventure. These characters are as far apart as any characters can be who proceed from a mind more observant than imaginative, and a mind which when observant is observant only of the world of fashion—idle masters of idle body-servants: mincing mistresses of mincing waiting-maids. The study of the higher class is carried further and is very notably keener than is that of the lower. Sheridan fathoms Sir Anthony and Mrs. Malaprop; but of Fag he knows only that Fag can imitate his master, and of Lucy, the tiring-maid, he knows only that she gets kisses and will take bribes. Further he does not go. Perhaps no writer of comedy, who was really so great, was ever so limited. That is because he did not study humanity. He studied St. James's Street.

In old days the part of Julia seems to have been a favourite. It seems to have been possible then to take a serious interest in that monotonous but reputable damsel. She and "her Falkland" were, in truth, as sentimental as any persons in the novels that Sheridan wisely satirised. The sentimental novels were popular favourites, and so were Sheridan's own sentimental lovers. The actresses of that day did their best to bring out the very characteristic which the actresses of our day often do their best to suppress. What fault we find with the Julia of Miss Carlisle at the Gaiety is that she lends herself a little to what we conceive to be the older interpretation of the part. Mr. Vezin, as Falkland, makes that character real to us. His jealousy is intelligible. It is the result of a disordered brain and a too-finely organised nervous system, belonging to a man who must have begun life with the instinct of Puritanism—see his bare approval of the stately minuet and his morbid horror of Sir Roger de Coverley. Mr. Vezin has often been better fitted with a part. He has made one or two parts distinguished. He should be seen, by those who wish to know him, in *Doctor Dacy*—Mr. Albert's version of *Sullivan* or *David Garrick*—or in Mr. Wills's *Man o' Airlie*. Falkland is a part he cannot make distinguished. But he is so good an actor that he saves it from failure.

The acting, indeed, throughout the piece is good: the cast is so strong that as a whole we are not likely to see a better. For the smaller characters are represented as efficiently as the greater ones, and about the whole performance there is a completeness that, while it will not stand comparison with that of *The School for Scandal* a year ago, at the Vaudeville, is very remarkable, when we consider that the piece can only be played on a few Saturday mornings. Mr. Hollingshead has wisely confined his expenses to the engagement of a few distinguished players. There is no lavish outlay upon scenery and dress; no outlay that we could consider a liberal one, were the piece destined to amuse the town for fifty or a hundred consecutive nights. Of course there are exceptions to the excellence of the performance. Mr. Charles Harcourt, in the midst of much that is thoughtful, fails to give quite what we conceive to have been the spirit of Captain Absolute. A certain mental, not physical, importance seems lacking to his part. And the Mrs. Malaprop of Mrs. Leigh is

undoubtedly wanting in finish and individuality; and this is due apparently not so much to any carelessness in the actress, as to the part over-weighting her. She delivers her words accurately, but not pointedly. Her facial expression has little variety. She does not bring Mrs. Malaprop before us at all vividly. The character may be in her voice, but it is not in her face. Mr. Lionel Brough's David expresses much anxious solicitude—a glimpse of a quiet tenderness which is not a common quality (hardly even a possible one) of Sheridan's. The Sir Lucius O'Trigger of Mr. Maclean is less demonstrative than one is accustomed to fancy him. Perhaps it is a stage tradition to oppose his very tranquil matter-of-fact courage to Bob Acres's blustering self-assertion: at all events, the thing is well done. Here, however, a certain raciness is missed which seems natural to the character. Mr. Taylor's Fag, Captain Absolute's servant, is satisfactory. The part is not one to which it is possible to give either much colour or much elaboration; and herein it differs from another small part—that of Lucy, the waiting-maid—which Miss Gresham plays with a good deal of quiet intelligence of what the part demands, though with no uncommon comic power. Her demureness is truly assumed, her liveliness not forced; there is nothing in her of the familiar soubrette's pertness. But when Lucy is quite by herself, and counting up in triumph, or at all events with satisfaction, the gains of her not-ill-meant duplicity, Miss Gresham has perhaps something less than the requisite spirit. The fault of Miss Farren's Lydia Languish is probably its exaggeration. It is so entertaining, that one does not complain of it at the time; but one asks afterwards whether this boisterous embodiment of self-will and petulance—angular and ungenial—which the actress chooses to represent, could by any possibility have won and kept the love of Captain Absolute; and whether Miss Farren has not, with all her cleverness, been mistaken in caricaturing that which was enough caricature to begin with.

To say that Mr. Toole, as Bob Acres, is fuller of broad fun than of intellectual subtlety is only to say, in other words, that Mr. Toole is a low comedian, and not a high comedian. But certainly, to our eye, this absence of subtlety is "the head and front of his offending" as Bob Acres. Bob Acres belongs to low comedians: low comedians are not generally subtle: *ergo* Mr. Toole is as good a Bob Acres as we are likely to see. The fact remains that there are conceivable delicacies of expression, double meanings of voice—as where, for instance, the coward suggests "we won't run, will we?"—that Mr. Toole fails to indicate. We want to feel, from our first introduction to him, that Bob Acres is not at all the hero he pretends to be. He is not a man who could impose upon us as Falstaff could. The declaration of his valour is less serviceable to his reputation. But Mr. Toole does not enable us to perceive this. In much of the duel scene, however, the actor's command of expression of the face is very great and striking. The valiant fellow is dying of fright. He is pale; his eyes start; his knees knock together. All of this that Mr. Toole chooses to do, he seemingly is capable of doing. He is a master of the resources of his art. His execution is ahead of his conception. He is always effective. He is not always delicately true.

One compares Mr. Phelps with those musicians who, following closely the master's work, are occupied wholly with its interpretation, and are called cold, as their reward, because they do not obtrude their individuality,—because they think always of displaying their author, and never of displaying themselves. What Mr. Charles Hallé does for Beethoven, Mr. Phelps does for Shakspeare, and for Sheridan. He is a careful, accurate, keenly intelligent interpreter. Mr. Phelps has not the pretension to improve upon Sheridan, or to think his own emotions of greater interest than Shakspeare's. He plays his part so well because

he never goes out of it. He understands the principle of the division of labour. And this being so—and forty years of almost unceasing work having done all that Time can do to make a man a finished artist—it is not to be expected that we shall require to single out, in his reading of Sir Anthony Absolute, a passage here and there for special praise. The choice would be arbitrary: the criticism of detail unnecessary. But if the intending playgoer, with a disposition to differ from us, will read to himself the scene between Sir Anthony and the Captain, in the early part of the second act—will read it at home as carefully as it is possible to do—and upon it proceed to the theatre, he shall find, we promise him, with all respect for his intelligence, that Mr. Phelps has read it more carefully than he.

Intellectual subtlety, united with sobriety and a measured employment of the physical means—that is perhaps the characteristic of the old school of acting, of which Mr. Phelps has been for now many years the accredited representative. Intellectual subtlety, not seldom overshadowed by new and unaccustomed shows of violence and passion—that is perhaps the characteristic of the strenuous school of acting, of which Mr. Henry Irving is easily the chief. The playgoer who sees something more than mere amusement in the theatre, will not be sorry when the performances of a week suggest to him a comparison not without its interest. Mr. Phelps in *The Rivals*: Mr. Irving in *Philip*—here is food for much curious consideration of the stage. Mr. Phelps, as is his wont, appears in a character which he has chiefly to interpret, and Mr. Irving in a character which he has chiefly to create. Mr. Irving's parts have generally given him scope for invention, and his inventive faculty is both great and delicate. His acting, even when it is most faulty—and it is very faulty in the new drama of *Philip*—is always worthy of careful discussion, for if it is often grievously disappointing, it is oftener in the highest degree suggestive. But well-nigh all we can say of it to-day, when a new play, itself of considerable importance, presses for notice, is that those who see Mr. Irving in this new drama will see the old faults—of occasional exaggeration, mannerism, even staginess—with all the familiar, but only too uncommon merits of a broad grasp of the general character, and a delicate grasp of detail, and thoughtful study and much earnestness, and one or two new phases of power. And of these the most noticeable is a very short and very perfect love-scene in the first act, where Philip kneels to Marie, his mother's companion—a French girl. The common *jeune premier* kneels as a matter of business. It is a trick of his trade: an every-day process of love-making, and though the spectator believes it to be possible, he cannot be asked to consider it persuasive. Mr. Irving does quite otherwise. He kneels for an instant—flushed with sudden passion. Strong feeling floods his whole frame, as the Nile floods Egypt. So much must be said for one fine moment—let us pass to the play itself.

In recent days, Philip de Mirafloure and Juan de Mirafloure lived with their mother in Andalusia. Juan is occupied with Divine right, and Philip with human wrongs, and the mother has heard of Communism, and thinks that between that and feudalism there is no middle ground, and being the widow of a Spanish noble, the second seems to her the desirable thing. There was never much love between the brothers, and now that both love Marie, their mother's companion, there is little but hate between them. Quarrelling over the French girl, Juan stabs Philip, ineffectually, and Philip thereupon shoots Juan, dead, as he thinks, and the first act closes. Eight years afterwards, the old Countess having died, and republican Philip having made his fortune in trade in America, the girl Marie—still young—is companion to Madame de Privoisin, in Paris. One Monsieur de Flamarens is enamoured of her there, but her condition is that of a dependant, who

doesn't go in to dinner with the family, and this is a condition in which she must remain until Philip de Miraflore—now owner of the Château de Saint Léon, in Brittany—meets her by chance at Madame de Privoisin's and renews the love of eight years ago. The two marry, and in the third act they are found about to sit down to a *tête-à-tête* breakfast in the château garden—one of those open-air breakfasts at which the good little red wine seems so very good and the yard and a half of bread so relishing that all must be contentment. But this Summer in Eden—or Brittany—cannot be undisturbed. Philip and his wife entertain a stranger who is an enemy, unawares. He narrates at breakfast-time the story of Philip and Juan in Andalusia, and speaks as if the killing of Juan—of which Philip's wife knows nothing—had been a murder and not an act of self-defence. Left to themselves, Marie accuses Philip of want of confidence, if not of the graver wrong which the stranger would have her believe, and they are clearly estranged. An old servant, coming suddenly on the stranger, finds that his halting gait and feeble voice have left him, and while the stranger is in truth Juan, the servant thinks him Monsieur de Flamarens, and communicates that suspicion to Philip. Philip himself suspects his wife, and, in the fourth act, while pretending to leave her, he watches the movements of the stranger. The stranger—Juan—has gained entry to the boudoir, and declares himself to Philip's wife. Then enters Philip, Juan having just had time to retire to the oratory; and the husband charges the wife with the concealment of her lover. She answers that if he so far doubts her as to search the oratory, she, however innocent the search may prove her, will refuse to see him again. He loves her, of course, devotedly, and he will not search at such a cost; but he bethinks him of a story of Balzac's, which tells of how a husband built in a lover with bricks, and he calls the masons, and they begin to make their wall which shall shut up the oratory for ever. They have not built far when the lover comes forth to confront the husband. And it is Juan, and with a cry that has something of rage, but more of relief, Philip says "Thank God!" and is saved from the remorse that has racked him. Juan is not dead, then, and Marie is innocent.

On a drama avowing itself as "romantic," one does not bear very hardly for lack of probability; nay, one is minded to bear lightly on it when lack of probability is atoned for not only by many striking situations and strong scenes, but by dialogue that is pleasant to hear—never weak, often pointed, nervous, and terse. But it would be an unworthy treatment of Mr. Hamilton Aidé—whose novels of themselves prove him a literary artist—to pass over such faults as occur to one when witnessing his play. Marie, his heroine, as the *Pall Mall* has truly pointed out, is so faintly outlined that we hardly know at the end whether her love of her husband or her old fancy for Juan was the stronger. Perhaps it is hardly natural that she should have been allowed to remain in ignorance of what Philip believed to have been Juan's fate. Certainly it is not natural that in the third act she should be so strangely unsympathetic, and in the fourth so chary of her protests that when desiring to explain she allows herself to be silenced in a minute, and the masons begin to build the wall, while an avowal on her part, which would have cost little, and which at any cost should have been made at once, might have saved all. The second act, in which we have an evening party at Madame de Privoisin's, is not necessary to the conduct of the fable. All that passes there might be made known to us in a few lines of narrative, and so it is possible to object to it; but, for our own part, we think the act pleasant to see, and regard it as a not unwise relief to the intenser scenes which follow and precede it. The third act is really the most disappointing, because it begins with a situation of which very much ought to have been made. Here the author seems to have firm hold of his

work: the grip is strong, but suddenly slackened, and the disclosure at the breakfast is followed but poorly and inartistically by the misunderstandings between Philip and Marie.

One or two details to end with. We question the wisdom of introducing the masons at all. They make too much noise, and work too rapidly—one needs must watch this wall-building, and so one misses the mental conflict in which the real interest of the scene should be. Again, in the second act, is it not quite a mistake to bring the uselessly-enamoured Monsieur de Flamarens to the door at the moment that Philip and Marie are embracing? He is disconcerted, and the audience amused; but the laugh is gained at too great a cost: nothing should break in upon our sympathy with the lovers.

Madame de Miraflore—who dies between the first and second acts—is played very well as to appearance, and pretty well as to manner, by Miss G. Pouncefort. But when perturbed, Miss Pouncefort walks about too much. She "takes the stage," as the technical phrase is, too much like a restless Englishwoman, not of the caste of Vere de Vere, and forgets her Spanish dignity. Miss Virginia Francis plays Madame de Privoisin with some feeling for comedy. She is all that the part requires. Miss Isabel Bateman is excellently natural in the gentler scenes, as Marie. She is thoroughly graceful, simple, and intelligent; but in the violent moments she fails strangely. She shakes her head impotently. Her mental power seems to desert her just when she is making calls upon her physical. Or perhaps it is truer to say that her intention is always good, and her execution weak only when she means it to be strong. But as Miss Bateman is very young, and probably has a future, she should be encouraged to study diligently all the expression of emotion; we know of no good reason why she should not eventually succeed in it as well as she already succeeds in the expression of all the gentler womanly feelings and womanly ways. Mr. Clayton plays Juan well enough to do him credit, and that is saying much when one remembers that since his Joseph Surface, much is always expected of him. But in the first act, though seemingly natural, he is a little too commonly colloquial. He is perhaps less like a Spaniard than like a travelling Englishman, and thus shares Miss Pouncefort's fault—the want of local colour. And in the last scene, his dress is ill-chosen, we think. It has about it a touch of the *bourgeois endimanché*. Monsieur de Flamarens is represented with admirable ease by Mr. H. B. Conway. The only fault people find with him is that his manner is not French; and that is a mistake, for in the Paris world it is very French to be very English.

FREDERICK WEDMORE.

GOUNOD'S "JEANNE D'ARC."

IN reviewing the musical events of the past week, detailed mention should certainly be made of the first production in this country of the most important recent work of M. Gounod. The composer of *Faust* holds so deservedly high a position among musicians and with the public that the announcement that his new music to *Jeanne d'Arc* would be brought forward at the first concert of his Choral Society last Saturday had the effect of crowding St. James's Hall to the doors on that evening. The programme comprised only two works, the "Messe Solennelle," produced on this occasion for the first time in England under the composer's direction, which occupied the first part of the concert; and the music to *Jeanne d'Arc* already mentioned, which filled the second part.

M. Gounod's choir numbers about 100 voices, and was on this occasion supported by an orchestra of some sixty performers. The chorus sang throughout with much spirit and correctness, and a very fair attention to light and shade. Deviating from the plan commonly adopted, the soloists, who were without exception members of

the choir, instead of standing in front of the orchestra, sang from their places in the chorus. Moreover, for some reason not very apparent, their names were not given in the book of the words, but only printed on a separate slip marked "For the Press only." It was next to impossible from the part of the hall where we were seated to identify all the singers; it must therefore be sufficient to state that the names given on the slip referred to were those of Mrs. Weldon, Masters Alfred and Charles Rawlings, Signor Garcia, Middle. Morren, Miss Westmacott, Middle. Martorelli-Garcia, and (strangely enough in one place) the conductor, M. Gounod himself.

The "Messe Solennelle" is tolerably well-known in this country, having been in the first instance brought forward by Mr. John Hullah at his concerts in St. Martin's Hall; and performed again some few years since by Mr. Barnby's choir. Besides this the music, either entire or in part, has been used, adapted to the words of the English Communion service in more than one of our London churches. It is therefore needless to dwell at length upon it here. It is showy, brilliant, and pleasing, but nowhere deep, and in many parts of a secular and operatic, rather than of a sacred character. On the present occasion, a new "Offertoire," which M. Gounod has recently composed for the "only authorized" edition of the work, just issued by his publishers, was given, instead of the one to be found in the former editions. The new piece must be pronounced decidedly superior to its predecessor. While possessing little that is absolutely new, it is most elegant and graceful, and embellished with all that rich, one might almost say "luscious," tone-colouring of which the composer is so great a master. The performance of the mass was on the whole an excellent one; indeed, excepting one mishap in the "Gloria," where the soloists went astray, it left little or nothing to desire. Some curious alterations were made in the disposition of the solo voice parts—the tenor solo of the "Sanctus" being sung by a soprano, while the soprano solo of the "Benedictus" was given to the tenor.

Jeanne d'Arc is not an opera, but a play, produced towards the close of last year at the Théâtre de la Gaîté, Paris. It is written by M. Jules Barbier; and M. Gounod has supplied the incidental music. The first number is an orchestral prelude, which from its development might almost be entitled an overture. It is of a pastoral character, with an important principal part for the oboe, which was delightfully played by M. Dubrucq. The pastoral tone of the music is from time to time interrupted by an ecclesiastical phrase, in the scoring of which the brass instruments and harps are combined in the happiest manner. The whole piece is a masterpiece of orchestration, and it pleased the audience so much that an undeniable encore followed. No. 2, a chorus of Fugitives "From our home we are flying," is less successful. The music is not uninteresting; but it seems deficient in the requisite agitation. To hear the chorus singing in long-sustained deliberate tones that they are flying from their homes, is certainly a new illustration of the old saying, *Festina lente!* No. 3, the supernatural voices, encouraging Joan of Arc, is a movement which, on the stage, would be most effective; but, though full of good points, it suffers from transference to a concert-room. The following number—a chorus of ladies at Agnes Sorel's court, and the page's ballad—is very pleasing, though not without occasional reminiscences. A not very striking minuet for orchestra succeeds; after which is a patriotic chorus, "Dieu le veut," which is full of spirit, though slightly commonplace. No. 7, a soldiers' chorus with song, is one of the best numbers of the work, thoroughly original and piquant. The chorus, No. 8,—a prayer before the battle—is very good, but too much spun out, so that it becomes wearisome. After a pretty but not very remarkable chorus of women is a coronation march and chorus,

very vigorous and with plenty of drums and brass, but containing little that is actually new. The remainder of the music consists of a "prison scene," a funeral march, and the final scene of Joan's execution, the music being somewhat sombre in tone. As a whole the work shows that thorough knowledge both of theatrical and orchestral effect which was to have been expected from a composer of M. Gounod's experience. That it will advance his reputation can hardly be predicted, but it may with truth be said that it is not unworthy of him.

HANDEL'S "THEODORA."

HANDEL'S *Theodora* was produced at the last Saturday Concert at the Crystal Palace for the first time at these concerts. Written in the year 1749, it was the last but one of the gigantic series of oratorios which Handel produced. Like many of its companions, it had been until recently so long neglected that, with the exception of the two songs, "Angels ever bright and fair," and "Lord, to thee each night and day," not one person in a thousand knew a note of the music. The credit of rescuing the work from its unmerited oblivion is due in the first instance to Mr. Barnby, who produced it last June, and again in October, at the first concert for this season of the Royal Albert Hall Choral Society. From the nearly uniformly sombre character of its libretto, *Theodora* is never likely as a whole to rank among Handel's most popular oratorios. Even on its first performance it was not successful, as the composer himself said—"dere was room enough to dance dere when that was perform!" Yet the work was considered by its author as his masterpiece; and though one will hardly agree with him in ranking it above all the other oratorios, it indisputably contains some of his finest writing. In examining the scores of *Theodora* and *Jephtha* it is impossible not to feel that Handel in the later years of his life is breaking new ground. Just as with Beethoven in his Choral Symphony and Mass in D, or Schubert in his great Symphony in C, or Mass in E flat, so in these two works above all others, glimpses of a new vista in art seem to open to the composer at the close of his career. To take but two instances from the oratorio under notice—how perfectly new is the chorus, "Go, generous pious youth," in which the voices end with a half-cadence, leaving the final close to the orchestra alone. Again, the fine chorus "How strange their ends" (omitted on this occasion) is as unlike anything to be met with in Handel's earlier works as it can be. More instances might be given, but these will suffice. As in all the other oratorios, the choruses are the finest portion of the work. Nobody, before or since, has ever approached Handel in broad effective treatment of large vocal masses. Such movements as "Come, mighty Father," "All power in Heaven," "He saw the lovely youth," and "Blest be the hand" could have come from no other pen than that of the author of the *Messiah*. The dramatic contrast, too, of the heathen choruses, such as "For ever thus stands fixed the doom," and "Venus laughing from the skies," with those of the Christians, reminds the hearer that the work is the production of one who was the first operatic writer of his day; and the solo parts are no less individual in character. The comparative non-success of the oratorio may be largely attributed to the libretto, which is in many places even more silly, not to say idiotic, than the average poems which Handel had to set to music.

The performance was, on the whole, an exceedingly good one. The choruses were sung with a spirit and precision which furnishes a favourable augury for the future, while the band, it is needless to add, was perfection. The soloists were Madame Sherrington, who is heard to much greater advantage in florid operatic music than in Handel, Miss Dones, Miss Antoinette Sterling, Mr. Cummings, and Signor Agnesi, all of whom were excellent. A special word of praise must, however, be given to Miss Sterling, as a comparatively new-

comer, for her admirable rendering of the part of Didimus. The lady sings like a true artist, and seems to improve at each hearing. The additional accompaniments, which are from the pen of Dr. Hiller, are unobtrusive and in excellent taste. A prominent part is in many numbers given to the organ, which was in the competent hands of Dr. Stainer. Mr. Manns must be heartily congratulated on the success of the performance.

EBENEZER PROUT.

NOTES AND NEWS.

AFTER the closing of the Salon, it is in contemplation to open an exhibition in Paris of the produce of the three great Government manufactories, Sèvres, Beauvais, and the Gobelins.

ONE of the most important pictures that have been painted by M. Gérôme has just been despatched to a purchaser in America, after having been exhibited for some days in the window of Messrs. Goupil, 2 Place de l'Opéra, Paris. It represents a gladiatorial combat in the arena, at the moment when the victorious combatant, with his foot upon his prostrate antagonist, appeals to the audience for the decision of life or death. Almost as much pains have been taken with the accessory parts of the picture, the draperies of the balconies, and the crowded tiers of spectators, as with the principal figures. In the painting of the helmets and harness of the gladiators, and of the Oriental hangings of the boxes, M. Gérôme has put forth his utmost strength in the painting of metallic surfaces and tissues. The colouring and lighting of the picture are unusually forcible as well as agreeable. The most expressive parts are the figure of a gladiator already slain, lying apart from the principal group, and the bench where the vestals sit or stand in the act of giving the death-signal. The expressions in this latter episode seem somewhat forced and common.

MR. FORD MADDOX-BROWN has just completed portraits of Mr. David Davies of Llandinam, the newly-elected Liberal M.P. for the Cardigan District of Boroughs, and of Mrs. Davies. These are presentation-works commissioned by the Lessees and Directors of the Ocean Steam Collieries; with which, and with very many works of public improvement in Wales, in the way of railroads and otherwise, Mr. Davies is closely connected. The portraits are life-size, three-quarters length; each sitter forms the subject of a separate picture. Each is represented seated; Mr. Davies as if he had recently come in to business, Mrs. Davies, as half-occupied, or more than half unoccupied, in knitting-work. Some old stamped leather of a floreated pattern forms a rich and slightly background for this latter sitter. Both works are solid manly examples of portraiture, free from any forcing or overloading; living and half-speaking faces—not very different from the faces of hundreds of other people that one has seen, and yet different with that unmeasured and impassable line of severance which distinguishes each human countenance from all others. So long as the member for the Cardigan District is remembered (and we believe that he well deserves to be borne in memory as a "self-made man" whose private fortunes have been linked with public advantages), this version of a shrewd, prompt, clear-minded Cambrian face will always assist its spectator to understand the man, and to see into the sources of his success. Some of our readers will recollect the very fine portrait-group of Professor Fawcett and his wife, painted about a year and a half ago by Mr. Maddox-Brown: they will have no difficulty in understanding what are the artistic merits of the likenesses of Mr. and Mrs. Davies.

THE excavations carried on in the Coliseum at Rome are threatened by the *Ercommunication major*. The Italian Government had undertaken them, not so much from a love of art as in order to avoid certain political difficulties. It had at first declined to allow the Coliseum to be used as a

place of amusement during the Carnival. In order to clear itself from the suspicion of acting under clerical influences, it had afterwards forbidden divine service within the precincts of the old amphitheatre. Not having the courage to remove the sacred stations and crucifixes from the Coliseum, it ordered archaeological excavations, which naturally led to their removal. Signor Rosa, the director of the excavations, has received notice from Cardinal Guidi that, unless he desists from his work of desecration, he will be excommunicated. As yet he does not seem to be frightened, and the orchestra of the old theatre of Vespasian has already gained an additional depth of two metres.

ON the 26th and 27th of last month the sale took place at Paris, of the well-known collection of Mr. Willet of Amsterdam. The prices obtained in Paris for works of art are generally higher than here—why, we can hardly say, unless it be that there are more earnest collectors of one special branch of pottery in France than here, where fashion or the beauty of the specimen guides the choice. The majolica fetched a high price. A Maestro Giorgio, flat plate or *tagliere*, sold for 107*l.* 4*s.*, a dish on low stem, *piadene*, for 72*l.* 10*s.*, and another for 51*l.* 4*s.* One of those plates, with hollow centre and wide rim, called a *tondino*, by Giorgio's son, Maestro Cencio, fetched 35*l.* 4*s.* A *piadene* of Diruta ware, attributed to the master who signs El Frate, sold for 33*l.* 4*s.*, and a circular dish of Caffagiolo for 3*l.* The Faenza plates ranged from 20*l.* to 24*l.*, and a large Pesaro dish of metallic lustre, attributed to Maestro Girolamo, was knocked down for 50*l.* 8*s.* The *Judgment of Solomon*, Forli manufacture, sold for 1*l.* 4*s.*; and an Urbino dish, subject, Cadmus killing the serpent, attributed to Orazio Fontana, sold for 4*l.*, and another, the subject, Midas, for 3*l.* A dish attributed to Nicola da Urbino, Joseph's brethren presenting him his tunic to their father Jacob, and comprised of six figures, fetched 22*l.* 10*s.* A set of Delft jars and beakers sold for 125*l.* 4*s.*, a Delft ewer for 26*l.* 4*s.*, and a Vernis Martin fan for 40*l.* The sale realised nearly 2,000*l.*

THE February number of the *Gazette des Beaux-Arts* is very rich in literature. Besides the chapters of Charles Blanc's "Decorative Art," René Ménard gives a description of several frescoes by the Arezzo painter, Spinello Aretino. Two of the frescoes from San Miniato al Monte are engraved, as well as a beautiful Madonna picture from the Cathedral of Siena. (Spinello, it will be remembered, is the painter of whom Vasari relates that he died of fright and remorse, in consequence of a dream in which the devil appeared to him under the form in which Spinello had represented him, and demanded to know why he had made him so ugly.)

The painted vases of Greece are the subject of a further study by Albert Dumont. "The Musicians of Luca della Robbia" is the title of a short paper by P. Senneville, describing ten exquisite bas-reliefs on the organ in Santa Maria della Fiore, two of which are engraved. The French school of painting as represented in the Musée de Lille is criticised by Louis Gonse. The artistic curiosities of Russia are commented upon, and several illustrations of them given. *Nicòloto de Modène fut-il peintre ou sculpteur?* is the question asked by Emile Galichon, who, however, does not answer it, but confines himself to the consideration of several works in niello that he supposes were executed by this artist; and the Belvedere Gallery at Vienna receives another notice by Clément de Ris. The Dutch School is now finished, and the French School under review.

THE *Boetzel Album*, a collection of engravings from the pictures of the Salons of 1872 and 1873, is highly praised as one of the best artistic productions of the year, and the Musée de Nancy and the collections of Alsace, Lorraine, are described by Charles Courmault.

AN exhibition of the works of Prud'hon has been organised for the benefit of his daughter, who it appears has fallen into poverty. It will be opened on the 1st of April at the Ecole des Beaux Arts. Possessors of Prud'hon's paintings or drawings, who may be willing to contribute, are requested to communicate at once with M. E. Marcille, rue d'Hauteville, 54, and to send an account of the work they wish exhibited in order to facilitate the preparation of the catalogue.

THE regulations for the Salon of 1874 are published, and may be found in the *Chronique* of January 24. M. de Chennevières has made his "Règlement" as pleasant as possible to artists; still that excitable fraternity will not regret that this is the last time that the government will regulate for them. Henceforward, as before stated, the management of the Salon will be vested in the new National Academy of French artists.

DR. HEINRICH GUSTAV HOTH, a well-known German writer on the history of art, died a short time since at Berlin, at the age of seventy-one. He held the position of keeper of the Museum of Engraving at Berlin. The death of M. Buchère de l'Épinois, Chevalier of the Légion d'Honneur, and a writer on art of some note in France, is also announced.

A NUMBER of packing cases of every size and description, amounting to more than a hundred, have lately been deposited in the Cour Carrée of the Louvre. They have been sent home by M. Delaporte, a young lieutenant in the French navy, who about a year ago set out with several other naval officers (among whom we believe was the ill-fated Lieutenant Francis Garnier) on an exploring expedition up the river Tonking. The object of the exploration was to discover whether a communication between China and the Indian Ocean could not be opened by means of the Tonking. While prosecuting his geographical and scientific researches for this purpose M. Delaporte has not, however, been unmindful of the interests of archaeology, and has sent home in the packing cases before mentioned a large and important collection of ancient monumental remains that he has discovered on the banks of the Tonking and in its neighbourhood. Ancient Asiatic architecture and sculpture of this description can seldom be studied except by Oriental travellers. Home-stayers are at best obliged to content themselves with casts, so that the Louvre is fortunate in having gained such a valuable addition to its stock of Oriental antiquities.

A SHORT biographical sketch of John Christian Schetky, under the heading "A Marine Painter of Two Centuries," appeared in the *Times* of the 9th inst. J. C. Schetky, who died on the 29th of January 1874, was born in 1778. He was a descendant of an old Transylvanian family, and appears to have inherited his artistic tastes from both his parents. At the high school of Edinburgh he was contemporary with Lord Brougham, Leonard and Francis Horner, and Sir Walter Scott, with the latter of whom he formed a life-long friendship. Many other of the distinguished men of the early part of the century were likewise his constant companions; but he was most proud, his biographer in the *Times* tells us, of his "interviews with two men, remarkable for very different causes—Robert Burns, his father's friend, who begged him off a flogging for playing truant to sail toy ships at Leith, and the younger brother of the Chevalier Henry, Cardinal York, whom he met in his lumbering coach in the Roman Campagna in 1801, and by whom he was questioned as to the welfare of 'his army and navy.'"

Schetky may be termed the successor of Willem van der Velde, in so far as his office of royal marine painter led him to paint the same class of subjects, but he had not the Dutch artist's power of ruling the waves. It was ship-painting rather than sea-painting that engaged his attention. At the age of eighty-two he painted one of his finest

works, the *Rescue of a Spanish Man-of-War* by Sir C. Paget, now hanging in the United Service Club.

AT the sale of the works of Ch. de Tournemine, which took place last week at the Hôtel Drouot, the following prices were realised:—*Maison turque au bord de l'eau*, 3,900 fr.; *Ruines d'un Temple au bord de la mer*, 3,950 fr.; *Campement en Asie-Mineure*, 1,450 fr.; *Un Café à Adramitti*, 1,030 fr.; *Maison turque sur le bord d'une rivière*, 3,350 fr.; *Lac sacré d'Oudeypour*, 3,200 fr.; *Retour de chasse (Hindoustan)*, 2,100 fr.; *Ruines du Temple de Janina*, 3,000 fr.; *Éléphant traversant une rivière*, 1,400 fr.; *Pyramides vues du Nil*, 1,400 fr.; *Oiseaux sur le Nil*, 2,400 fr.

WE hear from Rome of the death, in the prime of life, of the promising Belgian sculptor, Gaston Marchant, who in 1869 gained the "Prix de Rome" of the Brussels Academy. At the time of his death he was engaged in putting the last touches to his statue of a fisherman throwing his net.

ON the 21st of this month is to be sold at Paris the splendid gallery of M. F. Szarvady, the well-known publicist. Amongst the eighty-six pictures enumerated are fifty-six belonging to the old Italian, Dutch, and German schools. The gems of the collection are said to be two Lucas Cranachs, a St. Gereon, and a St. Ursula with her Companions.

THE *Cologne Gazette* seems to be possessed by an uncomfortable suspicion that too much caution cannot be exercised by travellers and explorers in accepting as genuine the relics and "antiques" which are presented to them for purchase in the East. According to the writer, there is at Constantinople, within the palace of a Persian Governor, a manufactory for the preparation of ancient gems and the so-called Arsacides coins; whilst numerous medals, coins, fragments of antiques, and other archaeological treasures, all of which had been skilfully prepared for the purpose in the suburb of Galata, were lately being offered for sale to Western travellers by the workmen employed on the repairs and excavations which are at present going on near the ruined propylæa of the Hagia-Sofia. Here the deception was especially successful, as every passer-by had an opportunity of seeing these precious "finds" brought to the surface with every spadeful of freshly-turned earth. Occasionally, however, genuine treasures undoubtedly find their way into the hands of unscrupulous workmen, for it appears from the report of the search instituted by order of Nassif Pasha, Governor of the Dardanelles, to which we have referred in a previous number, that a considerable portion of Dr. Schliemann's so-called "Priam's Treasure" had been stolen by two Greeks in his employment, and carried by them to their village, where the spoil of one of the men, Lezeb Costandi, has been recovered almost uninjured, while the portion which fell to the share of his companion, Staliano Panayoti, has to a great extent been destroyed by having been given to a jeweller to be melted down and recast into ornaments for the bride of the thief. It appears that the robbery was effected as early as last March, and therefore three months before Dr. Schliemann left the scene of his explorations in the happy possession, as he believed, of the whole of the Priam Treasure. The men had, however, one evening in his absence come upon an earthen vessel, six inches high and three inches wide, which lay at a depth of thirty feet from the surface and about eighteen feet from the base of an ancient wall. The excessive weight of this jar led them to suspect the nature of the contents, and in the course of the night they conveyed it to their own village, where they examined their spoils, and, after dividing them, buried their respective portions. Amongst the articles recovered are two pairs of gold ear-pendants, several golden rings, and two bracelets, an ornament for the head, and four necklets or rosaries with golden beads about the size of peas, and, besides these

articles, small lumps of gold and numerous fragments of chains were also found.

THE Greek Government has, it is reported, expressed its willingness to allow the contemplated excavations at Olympia to be under the management of a joint commission of German and Greek savans, and to permit the Germans to select the spots where the works shall be undertaken. If this joint commission can be trusted to work with unanimity, we may anticipate very important results from the projected exploration of the Olympian district, which, as a focus of Greek festive life and a spot on which Greek art may be said to have thrown its treasures broadcast, can scarcely fail to yield a rich harvest of artistic wealth to the explorers.

SCENE-PAINTING, as applied to the representation of landscape on the stage, may be thought to have attained perfection some few years ago. The efforts of Beverley and Telbin are not to be surpassed in their own kind; and under Mr. Charles Kean's management at the Princess's the decorations were as accurate as they were costly. Many people thought they overpowered the acting, and the managers of the Théâtre Français—whose judgment ought to be, but is not always, infallible—would probably have been of this way of thinking. So would several French critics, who lately remarked that in the "mounting" of *Jean de Thommeray* the Théâtre Français itself was going dangerously near to an unworthy rivalry with the spectacular theatres of the Boulevard—rivalry in incorrectness as well as in lavish magnificence, it appears: M. Alfred Darcel having pointed out in the *Chronique des Arts* that a certain little castle of brick and stone, in the style of Louis Treize, did not belong to Brittany, either in material or manner. Correctness apart, modern scene-painting is certainly very effective; but it may be questioned whether it will not some day endeavour to represent a greater variety of landscape instead of confining itself, as it now does, to the very obviously picturesque and romantic. And yet of course the conditions of light may fetter it a good deal, to interfere with its range; and, also, the taste of the many has always to be considered—the many having at present little appreciation of any other scenery than that which is immediately recognised to be either lovely or grand. A stage-reproduction of a Claude landscape or of a Turner landscape may do very well; but the reproduction of a Rembrandt or a Hobbema—grey and weary and wide—would almost surely fail of success. We have much to be thankful for, and do not mean at all to grumble, but merely to point out what seem our present limitations. But with regard to the arrangement of stage-interiors, improvement is more surely practicable. Have we not had enough of the octagonal drawing-rooms with a regiment of chairs from Tottenham Court Road—all ranged in valiant row—with gay wall-papers and shabby prints, and for all drapery a crimson curtain, to represent the taste and luxury of Mayfair? Here and there one notices an improvement: chiefly perhaps where Mr. O'Connor has been at work. Like most people who enjoy the possession of manners that are passports, Mr. O'Connor has doubtless arranged some things not quite worthy of him. But just now he has two modern interiors which are a little out of the conventional stage way, and are so much the better for it. His drawing-room at the Royalty, in *Ought We to Visit Her?* is the result of a good conception, imperfectly realised: a Jacobite room: a "constructive interior" (as some new advertisements say) with something that is pleasant and something that is bad. Here the hand has not been lavish enough. The tone of the room is good, but the accessories insufficient. But in that very pleasant chamber tenanted by Smalley—the arch-ruffian of the new comedy at the Haymarket—the work, though scarcely fine, is more complete than harmonious. The eye rests not unhappily on the

dull ebonised dressers, stored with blue china—though the china be not of surpassing quality—and on the quiet-coloured walls, though these be hung with nothing more precious than the Japanese fans, the love of which has lately provoked the *Saturday* to an exhibition of manly satire.

We hear from Munich that a scheme is at present under consideration for supplying the larger theatres with a system of waterworks, by which a copious stream of water may be turned instantly on the stage, or any other part of the building, in case of fire. It is proposed to lay down a network of pipes below the floor of the stage and slips, and to connect these, by means of a large main, with a capacious reservoir, thirty or forty feet above the floor. In an experiment lately made at Munich to test the efficacy of the plan, a fire was kindled the whole length of the main pipe, and when the flames were at their height the water at a given signal was turned on, and the fire instantly quenched. Should this simple scheme admit of easy practical application, we may hope that we have heard the last of those theatrical conflagrations which, to the disgrace of our boasted scientific progress, have hitherto occurred with terrible regularity.

LEROUX, an actor well known at the Français, died ten days ago at Algiers. He was manager of the French theatre there: a post for which he was not incapacitated by that sudden loss of memory which two or three years since very greatly interfered with his otherwise creditable success as an actor in the Rue Richelieu.

THE long farce of *L'Infortunée Caroline* has been succeeded at the Holborn Theatre by Cadol's best-known play, *Les Inutiles*, of which we propose to say something next week.

AMY ROBSART is being played at Drury Lane; the heroine's part, originally taken by Neilson, is now sustained by Miss Wallis, seemingly to the satisfaction of the audience, and, in truth, intelligently.

M. GUSTAVE FLAUBERT, the author of *Madame Bovary*, has written a piece for the Vaudeville (Paris) called *Le Candidat*.

THE 5th of February was appointed for the formal trying of the great bell for the cathedral at Cologne. It is now finished, but it still remains at Herr Hamm's foundry in Frankenthal, where it was cast, and where its tones are to be tested by the musical commission appointed by the directors of the cathedral works, at the head of which stand Herr Weber, the chief musical director, and Dr. Hiller. Their verdict has not yet been made public.

THE second concert of the British Orchestral Society at St. James's Hall last Thursday week showed on the whole an improvement (for which there was abundance of room) on the previous one. The instrumental pieces given were the "Jupiter" symphony, and the overtures to *Leonora* (No. 3), and the *Isles of Fingal*. The last was the best performance of the evening; Beethoven's overture, however, though less perfectly given, was encored by a more demonstrative than numerous audience. The instrumental soloists were Madame Kate Roberts, who gave a very neat performance of Bennett's Caprice in E for piano and orchestra, and Mr. C. W. Doyle, the principal violin of the orchestra, who played in a thoroughly artistic manner David's concertino for his much neglected instrument. The vocalists were Miss Julia Elton and Mr. Edward Lloyd. English music was again but sparingly represented at this concert—the only pieces by British composers being the above-mentioned caprice by Bennett, and two songs by Sullivan, and the late F. E. Bache. If the two concerts already given are to be taken as an indication of the future of this society, it is impossible to predict for it any great success. The public are not likely to go to hear well-known overtures and symphonies

rendered in only a second-rate manner, when they can be heard to much greater perfection elsewhere. There is at present a want both of fire and finish in the performances, which is the more surprising considering the individual excellence of the members of the band. The conclusion is forced upon us that Mr. Mount is hardly "the right man in the right place."

AT last Monday's Popular Concert, Dr. Bülow made his last appearance for the present at these entertainments. He plays only once more (at the Saturday Popular Concert this afternoon), before leaving England. He selected for his solos three movements—a prelude and fugue in F minor, a chaconne in F major, and an air with variations in D minor, from Handel's *Suites de Pièces*, for the harpsichord, all of which he played in his most masterly manner. An even greater treat, however, to connoisseurs was given by the production, for the first time at these Concerts, of Beethoven's Sonata in C, Op. 102, No. 1, for piano and violoncello, in which he was joined by Signor Piatti. Like the companion work in D major, performed a few weeks since by the same artists, this sonata belongs to Beethoven's latest period. There is probably no living pianist so competent an exponent of the later pianoforte works of Beethoven as Dr. Bülow; and it may be safely asserted that there is no violoncellist in this country who can compare with Signor Piatti, whose performance, whether as regards purity of intonation or artistic feeling for the music, was unsurpassable. The whole sonata was a musical treat of the highest order. The concert opened with Mozart's Divertimento in B flat, for stringed instruments and two horns, which had been more than once previously produced here. Though by no means one of its author's greatest works, it is full of pleasing melody, especially in the opening movement and the two minuets. It was admirably performed by Messrs. Straus, Ries, Zerbini, Piatti, Reynolds, C. Harper, and Standen. The two last-named gentlemen, who took the horn parts, deserve especial praise for the discretion with which they played; as the powerful tone of their instruments might without great care on their part have overweighted the strings. The concluding piece was Molique's trio in B flat, recently produced here, and repeated by desire. As the work was spoken of on the occasion of its previous performance, it is needless to do more than mention it here. The vocalist was Madame Patey, who sang Giordani's 'Caro mio ben' and Randegger's 'Peacefully slumber.' The former has been heard *ad nauseam*. Madame Patey might enlarge her repertoire with advantage both to herself and her hearers.

Next Monday will be signalled by the first appearance for the present season of Herr Joachim.

MR. MACFARREN'S *St. John the Baptist* is announced for performance by the Sacred Harmonic Society next Friday week (the 27th) being its first production in London.

MR. HENRY LESLIE'S choir gives its first concert for the present season on Thursday evening next.

WILHELMJ, the violinist (says the *Paris Figaro*), is at present in Paris; it is, however, doubtful whether he will appear in public, as it is feared that the fact of his being a Prussian may give rise to demonstrations.

IN Weimar a complete performance of Goethe's *Faust*, with music by E. Lassen, is in preparation.

WAGNER'S *Lohengrin* has lately been produced for the first time at Stockholm. A Swedish paper, the *Aftonbladet*, makes the curious remark that the opera did not excite the *furor* which "from several causes was to have been feared!"

HERR HERBECK, one of the most distinguished musicians of Vienna, has been compelled by ill-health to resign his post as conductor of the Hofopertheater in that city. Herr Joseph Sucher,

a young Viennese composer, is spoken of as his successor.

MADAME SARA HEINZE, a well-known pianist of Dresden, has received from the King of Sweden the gold medal for arts and sciences.

A SERIES of highly interesting critical articles on the recent works of Johannes Brahms, from the pen of Dr. Hermann Kretschmar, is at present in course of publication in the *Musikalisches Wochenblatt*.

THE fourth concert of the Wagner Society, which took place last evening, comprised, among other interesting items, Berlioz's overture to "Le Carnaval Romain," and a large selection from Wagner's *Lohengrin*. We shall notice the concert in detail next week.

THE Milan papers announce that Verdi has just completed his mass composed for the anniversary of the death of Manzoni, and that he has visited the finest churches of Milan to choose the one most suitable for the ceremony.

POSTSCRIPT.

As we are going to press we have received the following important note from Dr. Kirk:—

18 Herbury Crescent, Feb. 12.

This morning I have heard indirectly from Zanzibar, and find people there who could judge still question the truth of the story of Livingstone's death. Like us, they see nothing but native report to base it on.

J. KIRK.

DR. SIEMENS has just completed a screw steamer, the *Faraday*, designed entirely for cable work. Although only of four or five thousand tons, she has as much cable room as the *Great Eastern*. There are several points of novelty in the construction of this vessel. She is made perfectly symmetrical fore and aft, with a rudder at each end, so as to move in either direction with equal ease and accuracy. This is of the utmost importance for cable work, as it enables the cable to be picked up with the least possible expenditure of trouble and time; the whole of the paying-out machinery becoming in a few moments paying-in machinery. She has no keel at the bottom, but two bilge-keels or keels running along the sides, so that the cross-section is very nearly rectangular. This arrangement diminishes the rolling very considerably, and allows more room for tanks. She is driven by twin-screws, whose axes converge; the object of this is to obtain greater turning-power when the screws are driven opposite ways, which is possible, as their engines are independent. The axes of the screws would pass the centre of gravity of the ship at a distance of 27 feet. In this way the head of the ship can be kept to the wind when she has no way on. The launch will take place on Tuesday next at Newcastle, and is an important event in the practical application of electrical and mechanical science.

WE learn that an edict has just been issued by the Emperor of China, commanding the rebuilding of the famous summer palace which was destroyed by the French and English armies during the last war. This work will cost a very large sum, and the Imperial edict sets forth that, in consideration of its national importance, it is hoped that the faithful subjects of the Emperor will cheerfully bear the increased taxation necessary for the purpose.

It is rumoured that the youthful Emperor of China (now in his twentieth year, we believe) has availed himself, in a truly Eastern fashion, of his newly acquired liberty, and has horrified the staid and respectable members of his court by wandering about his capital incognito, and at unseemly hours. Considering that his Imperial Majesty was only married sixteen months ago, and has so recently assumed the reins of power, this erratic conduct on his part is of bad augury for the future.

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THE ACADEMY

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

WITH the Fifth Volume the ACADEMY entered at the beginning of the present year upon a new phase of its existence. Instead of 480 pages of text a year, it now publishes, in fifty-two weekly numbers, 1040 pages, each of which will contain one-fourth more matter than the old ACADEMY page.

Three-fourths of each number of the new ACADEMY is devoted to Literature of the Imagination, Travels and Antiquities, History and Biography, and includes regular notices of the Picture Exhibitions, the Music of the Season, and the current Drama, English and French. There are periodical news-letters on literary, artistic, and scientific subjects from the chief capitals of Europe, and from America; and an adequate space is set apart for correspondence between literary men, jottings of interest, publishers' announcements, personal news, and the like. In all these matters the ACADEMY tells people of all classes who are aiming at the higher culture, what to choose and what to discard, in unmistakeable terms and with promptitude.

The remaining fourth part of the periodical is occupied with scientific matters interesting to a smaller class of readers, but divested as far as possible of all unnecessary technicalities which render them uninteresting or unintelligible to the educated as distinguished from the scientific reader. The various departments of knowledge have now become so minutely specialised, that even the scientific man can no longer hope to keep pace with discovery in all directions at once, and beyond the limits of his own peculiar study occupies to a greater or less extent the position of the educated layman or general reader. So that the wants of the small scientific class are in this respect identical, or nearly so, with those of the larger reading public. These requirements vary in different countries and at different periods, and can only be ascertained by actual experience. Our experience during the past four years has been that the scientific matter to be found in the ACADEMY has been pitched in too high a key, or at least has been presented in too technical a form to be so practically useful even to the scientific reader in this country, and at the present time, as it might without any diminution of fulness or accuracy be made. We propose then to ourselves a much more difficult task than we have hitherto attempted, viz. that of making this department of the ACADEMY useful to all, and engaging the attention and interest of all educated persons in the progress of European knowledge.

This department will embrace Natural Philosophy, Theology, and the Science of Language, especially of the English Language and Dialects, and the very important and interesting study of Comparative Philology, in connection with the Mythology, Folklore, Manners, Customs, and Institutions of the various races of Mankind.

It may be asked, why retain the name ACADEMY if the paper is to be so entirely re-organised as to form to all intents and purposes a new critical organ?

We have re-organised the paper because we think that such a critical organ as we have described is wanted. As to the retention of the name, a few words of explanation are necessary.

Very few persons have, we think, understood what was meant by calling

the old fortnightly periodical, which we now propose to supersede, the ACADEMY.

The word "Academy" suggests to most average Englishmen, in the first instance, the idea of a second-rate and pretentious private school. It is also the name of a chartered Institution in London, which has won a reputation for fairness and discrimination in hanging pictures. As the name of this periodical, it appears to have given the impression to some persons that we propose to ourselves to treat of matters exclusively interesting to schoolmasters and professors at the Universities. But in all European languages except the English an "Academy" means a *central organ of sound information and correct taste in intellectual matters*. The great French Academy founded by Richelieu has more particularly taken under its charge the maintenance of the purity of the French language. The Academies founded in the principal German Capitals, and elsewhere, in imitation of the French, have laid a greater stress upon the maintenance of correct information in matters of scientific knowledge; and the renowned Academy of France has added to itself special Academies having the same object.

Now it is in the sense in which the word is understood on the Continent, in the sense of a standard of correctness in intellectual matters, that the name was and is still applied to the ACADEMY Journal. The great national importance of concentrating the intellectual forces of a country is recognised in every country but our own; and this recognition has justified the employment of public funds for the maintenance of the Foreign Academies as public Institutions, and the partial support of their members. And the absence of such an Institution in England has had this result, that a larger amount of bad work both in literature and in science passes unchallenged in this country than in any other, standing upon the same level of civilisation.

What, then, in other countries is done for learning and science by means of an Institution supported at the public expense, we propose to accomplish in this country, not only for these but for all the materials of culture and refinement by means of a periodical subjected, after the English manner, to the economic conditions of supply and demand, viz. to keep the reader up to the mark of what is best in the world, to gibbet mercilessly what is bad, and to criticise with sympathetic fairness what falls between these two extremes.

Keeping thus always to the main stream of the best production, we shall have to point to Germany for Science, to France for Art, but to our own country for Poetry and Fiction, for the Literature of Manners and Society, for Travel and Adventure, as well as for the great philosophic ideas which are transforming the mental horizon of mankind.

But there is, we are firmly convinced, no necessary connection between setting up a standard of correctness and being unintelligible or unattractive to the average reader. It is true that much of the attractive writing in this country is deficient in accuracy, and perhaps no less true, that our own work hitherto has preferred accuracy to attractiveness. Still we believe that it is practicable to unite both these qualities in criticism; and by our elaborate organisation of departmental editing, we confidently expect that we shall be able, as we have determined, to unite them in our new issue.

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LITERATURE.

Literary Remains of the late Emanuel Deutsch.
(London: Murray, 1874.)

To review the work of a life is difficult. It is most difficult when that life has been devoted to a great enterprise pursued under dire disadvantages, and has been cut short in the youth of its career. Such was the case of Emanuel Deutsch, the great Talmudic scholar, whose collected essays are now published. Happily for his fame, he lived long enough to sketch out what he desired to accomplish, and he did this with the firm hand of a master, leaving no main line undrawn in the vast outline, and in many parts filling in every detail. Thus, in reviewing his work, instead of feeling that there is anything that needs excuse, one fears to say what might appear too much.

Deutsch's great enterprise was the explanation of that prodigious encyclopædia of Jewish thought the Talmud, and this of necessity led him to a study of the history of the Hebrew race from the oldest period to the age of the Reformation. Hence his palaeographical researches, and hence his extraordinary knowledge of Church history. Everything he wrote had some connection with his main object: the greater part directly bore upon it. It is therefore that object, and the degree in which he attained it, that now concerns us.

He brought to his work a most happy combination of qualities. These his biographer has admirably drawn in the true and most delicate portrait in the short memoir prefixed to the essays. A Jew endowed with the highest characteristics of his race, intense yet mobile, deep in his affections yet large in his sympathies, he was a German in intellectual subtlety, a Frenchman in social humour, and an Englishman in his tastes. But he was far more than a man of fine nature and great accomplishments: he was a critical scholar and a philosophical thinker. The material upon which he brought his great power to bear was a trained knowledge of Jewish literature which put him in the front rank of Talmudic scholars. Other men have had his knowledge, but not one of them has been able to use it.

The famous article on the Talmud, in which Deutsch presented the outline of his work, took the whole learned world by surprise. Nothing like it had appeared before it, and though we heard on all sides that it would be followed by fifty more by other hands, it has not had a single successor. It was not merely that the writer was learned; he knew how to use his learning scientifically, and with the human feeling that comes of a character to which many forms of humanity have contributed. It is thus that the Talmud article is something wholly different

from its dry predecessors, in all respects a work of the first quality. Some readers, indeed, found it, so they said, obscure. For this there were two causes: it certainly presupposed a slight, very slight, knowledge of the Semitic East, and it did not attempt to adapt philosophy "to the meanest comprehension." Those who, being fairly educated men and women, took the pains to read it carefully, found themselves acquainted with the very grammar of Jewish thought.

The method in this article is strictly scientific; upon this the author always insisted: hence the great value of his results in their bearing on the history of religion. He did not feel himself bound to take any side. Very conservative and deeply attached to the Jewish race, he yet succeeded as far as any man could who was full of the enthusiasm that springs from a sense of work that he has to do, in looking at his subject from without. Having thus an external foothold, he moved the world of religious thought. Before his time it was held that Judaism and Christianity were antagonistic. He has affirmed their positive relation, and done more than any one for many a century to produce a real Eirenicon. His affirmation, which is too important to be lightly touched on, rests on his view of Jewish ethics, as to the facts of which no one can dispute his position. His corollary, again, that Christianity has the glory of spreading these ethics throughout the Gentile world cannot be disputed, though it may be reasonably asked whether Christianity did not also put them in a clearer form, and immensely strengthen them by embodying them in a personal example. Hillel and Shammai disappoint us: Hillel is merciful, therefore he is weak; Shammai is severe, therefore he is cruel. Thus we should argue, though we welcome the proof of the continuity of revelation as a splendid addition to the history of the religious education of the world. Had the work on the Talmud, long tantalising us in Mr. Murray's list, ever appeared, we should have been perhaps better able to judge of the magnitude of what its author had achieved; but the article showed that the subject was already mastered, and what remained to be done must have been essentially mere detail. Thus it may be truly said that he did not leave his work undone.

This essay, however, large as it is in its comprehensiveness, fills but a small part of the volume. With it are pieces which may be called introductory, on the Semitic Languages, the Targum, and the Samaritan Pentateuch, and what may be called a supplementary one on Islâm. The introductory group form the best direct evidence of the fine scholarship and clear critical power of the writer. We regret that a singularly beautiful exegetical essay—that on Lamentations—was not extracted from Kitto's Cyclopædia, in addition to that on Semitic Languages. The remarkable paper on Islâm seems to us the least satisfactory of Mr. Deutsch's works. He saw the Jewish race everywhere—it certainly is almost everywhere—but whether it is at the root of Islâm we doubt. His theory, supported by extraordinary ingenuity, does not, in our judgment, make sufficient allowance for the peculiarities of the Arab nature, or for

agreements that may be mere coincidences. Still it is a very curious view of the history of Islâm, and deserves careful examination.

The articles on the Oecumenical Council, under that and other names, are further away from the great subject than the other contents of the volume. Yet no man who had deeply studied the history of the Jewish race could have failed, as we have already hinted, to study the history of the mediæval Church. And with what effect these studies were pursued may be seen in those articles, which show not merely great knowledge and a singularly happy power of expression, but also that political consciousness without which no man can pretend to the character of a truly independent thinker.

All scholars will join in the regret expressed in the memoir, that Deutsch's fine genius was lost to us for want of a position in which he could have been free from care, and could have studied without hindrance. It is now too late, and those who knew him and who love him still, can only lament that England threw away the life of one who was loyal to his adopted country with the true Hebrew loyalty. All the while that he was slowly perishing, such a professorship as a college tutor would despise would—we call his biographer to witness—have saved him; yet somehow, in some strange dull way, it was not possible, and the moving universe of science is stopped in its revolutions for want of the one man who alone knew one great subject. If the state was afraid of the taxpayer, had the Universities—sweet stepmothers of learning—nothing for a man worth an army of commentators, a man too in whose contributions to theology absolute good faith and the scientific method had forced even the most unwilling applause of the Church? A true scholar's life, his was the hardest: to-day famous, to-morrow he dies almost alone in the distant land to which he had gone too late. But there is a great void, and when men pause in the pursuit of selfish ends, and wonder why they are so dreary, they recollect perhaps for a moment the joyous nature, rich with varied gifts, which has left their company; and when they ask for a reason, there comes no answer but this hopeless moral: Against stupidity even the gods fight in vain.

REGINALD STUART POOLE.

Rome or Death. By Alfred Austin. (William Blackwood and Sons.)

The Disciples. By Harriett Eleanor Hamilton King. (Henry S. King and Co.)

Rome or Death is the third canto of the *Human Tragedy*, which in its final form is to consist of four cantos (the first draft consisted of two). In a sense it may be regarded as a sequel to *Madonna's Child*, for we hear what became of "Madonna's Child" and her lover. The third principal character we shall probably find to be another old acquaintance when the completed poem is before us; he, like Godfrid, is permanently disposed of, but Miriam, who appears in the present part for the first time, and Olympia, "Madonna's Child," are left alive for the fourth part, which is to deal with the War of the

Commune, as the third part deals with the War of Mentana.

One of Scott's critics assured him that it was a mistake to introduce the Battle of Bannockburn as an episode in the loves of the Lord of the Isles, though love might very properly be introduced as an episode into an epic on the Bruce. Mr. Austin has been guided rather by the critic's precept than by Scott's practice, and, as he treats the matter, Garibaldi is less of a personal hero for the campaign of Mentana than Bruce for the campaign of Bannockburn. Perhaps the general effect of the book may be best described by saying that it is all background, and for the most part very admirable background: it is done almost as well as the gathering of the countrymen in the seventh book of the *Æneid*, when Ascanius has killed the pet deer: Only we should hardly like the *Æneid* so well if it were an aggregate of amplifications of similar passages, and there are no lines in the *Æneid* so bald, for example, as these:

"When none were there,
Oft she disported 'mong the timorous tribe,
Her glorious breasts ploughing the brine aside."

But perhaps this is due to the fact that English *ottava rima* is an inferior metre to Latin hexameter. The merits of Mr. Austin's manner are hardly of a kind to which quotation can do justice. Copiousness, energy, directness, manliness, insight enough for picturesqueness, rapidity enough to pass for grace, tell upon an open-minded reader; but perhaps they take several pages to produce their full effect. It may be doubted whether Mr. Austin's verse has the charm of the best contemporary work, but it might not be hard to maintain, if anyone found such a thesis interesting, that the manner of Byron and the Italians of whom Mr. Austin aspires to be a continuator is upon the whole a finer, more solid, more masculine manner than that which prevails now under the influence of Keats and Tennyson. Perhaps it is a proof of the proverb *il faut être de son siècle*, that though Mr. Austin's general manner is much more direct than, shall we say, Mr. Browning's, yet he always seems to be driven to periphrases, which read like translations from the *Gradus*, whenever he has to write of guns and cannon. The interspersed lyrics are not very fortunate: they look rather as if the fervour with which they were composed had taken the place (for the composer) of the inspiration which would have roused an unsympathetic reader. The first, for instance, looks as if the writer had had the "Isles of Greece" in his mind, and the reader is liable to have "By cool Siloam's shady rill" in his.

Perhaps it would be easier for readers to find the author's fervour contagious if the events of the last twelve or fifteen years in Italy were distant enough to be taken *au grand sérieux*: at present one has to protect oneself against the *incredulus odi* frame of mind when Mr. Austin describes the muster to Mentana as a national uprising, by reflecting that Italy is the native country of the opera, and that Garibaldi's *troupe* would probably have been larger if Victor Emmanuel had not been induced at last to deceive Garibaldi rather than Napoleon III., and so make

some show of performing a solemn and recent engagement. Still it is a relief to turn to the inner circle of Mazzinian devotees who failed, from the frothy royalist and parliamentary movement which for the present has succeeded.

The author of *The Disciples* and *Aspromonte* was set apart to be the laureate of this new church by its founder. Her literary qualifications for the office scarcely go beyond a cultivated fluency of expression which is sometimes a little over-subtle and often degenerates into baldness; but she has a higher qualification in her unwavering faith and sustained intensity of feeling that would make us forget, if anything could, how improbable it is that the church will long survive the founder. The doctrine bore far more traces than an outsider would expect of the catholic soil out of which it grew, especially in the tendency to glorify suffering, and yet more in the passionate unreasoning transport of conviction with which it was embraced; and it has already accomplished enough for good or evil to show how suicidal is the arrogance of the fashionable dogmatism which attacks consecrated traditions upon the mad supposition that the mass of mankind can ever be got to act seriously upon the sum or balance of the evidence actually accessible on important subjects.

The book consists of five parts: there was to have been a sixth, which is left unfinished, owing to the writer's ill-health. The first is an overture, which is very pathetic, as the following extract will show:—

"And now I speak not with the bird's free voice,

But as the swan (who has passed through the spring
And found it snows still in the white North-land,
And over perilous wilds of Northern seas,
White wings above the white and wintry waves,
Has won, through night and battle of the blasts
Breathless, alone, without one note or cry)
Sinks into summer by a land at last;
And knows his wings are broken, and the floods
Will bear him with them whither God shall will;—
And knows he has one hour between the tides;—
And sees the salt and silent marshes spread
Before him outward to the shiny sea,
Whereon was never any music heard."

The close is touching also, but reads too much like a half confidence, to which those who know the writer would have the key.

The first of the disciples is Jacopo Ruffini, who killed himself in prison because he believed that he was being dosed with atropin to weaken his will to resist the pressure put upon him to give up Mazzini's name. The second is Ugo Bassi, a Barnabite, who had a success as a minor Savonarola, then drifted into a mystical Socinianism and other heterodoxy, and during the siege of Rome attached himself to Garibaldi as his chaplain, and followed him on the Quixotic expedition after the surrender of the city, which some will find admirable, some childish, some criminal, all pitiful, in which 5,000 men were gradually reduced by desertion and capitulation to 300. Ugo Bassi followed to the last, and was shot, after being flogged, for boasting of his knowledge of Garibaldi's hiding-place, and his resolution to conceal it. This story takes up most of the volume, and is made longer by many admirable Browningesque descriptions of Italian scenery, assigned with little regard to dramatic fitness some-

times to Ugo Bassi, sometimes to the imaginary narrator, a lay brother who followed him in his apostasy as Sancho Panza followed Don Quixote, only more uncritically.

The other two disciples are Agesilao Milano, who tried to stab King Bomba, and informed the authorities that he was one of a band of a hundred all sworn to the same attempt (which none of them made), and Baron Giovanni Nicotera, who made a hopeless raid on Salerno, and was condemned, with eighty companions, to the *ergastolo*, as he refused to make even the mildest submission. This reminds us that the motto "No terms with tyrants" has latterly done quite as much to exasperate political strife as the motto "No faith with heretics" ever did to exasperate religious strife. A higher impression of the imaginative power of the writer is given by the objective truthfulness of the glimpses she gives us of her master, helping us to understand how he could be regarded by some as a heartless charlatan, by others as an inspired saint. Altogether *The Disciples* is a volume of great though esoteric interest.

G. A. SIMCOX.

The Life of Charles Dickens. By John Forster. Vol. III. (Chapman & Hall, 1874.)

MR. FORSTER'S *Life of Dickens*, now completed in the third volume, is a thoroughly successful picture of the life of the great humourist, and an invaluable aid to the attempt to estimate his genius. It was objected to Mr. Forster's earlier volumes, that he himself occupied too prominent a place in the narrative, and that he did not represent his friend in the most amiable and pleasing light. But it is not easy to see how the biographer could have obtruded himself less. An attachment so close, so long, and so unbroken, is perhaps unparalleled in the annals of literary friendships. There was no moment in the life of Dickens in which he did not appeal to Mr. Forster as to another self. Whether it was a question of putting off a dinner-party, or of going to America, of changing the name of a character, or of changing his domestic relations, or of giving public readings—these two last steps Mr. Dickens spoke of as the Plunge and the Dash—his constant cry to Mr. Forster was "advise, advise!" It was not possible to tell the story of the one life without admitting something of the other. Then as to the keenness, the hardness, the masterful side of Mr. Dickens' character, his restlessness, his uneasy endurance of society, his too lofty estimate of the importance of himself and his affairs, all these are easily accounted for by the story of a life which made such blemishes almost fatal. Thus Mr. Forster's book is an *apologia* for the life, and for the genius, with its defects. For the genius of Dickens, immense as it was, cannot be absolved from criticism, as Mr. Forster almost seems to wish. It is true that since Shakespeare there has lived no writer with such a power of comic invention, or gifted with such swift and sure observation; no one who has given us all so many new friends—and so many new butts—no one whose words have become so much a part of the language, and whose works have been so universally "a truce with sorrows, and forgetfulness of evils." And it was not the springs of

laughter only that he touched. It has been fashionable to sneer at the pathos of Dickens; and here there is no doubt that his skill was not so sure as in comedy—that he was somewhat too tragic. His friend Mrs. Marcet did not need to be what he calls “devilish cute” to guess that Paul Dombey would die, and he was always too easily tempted to a massacre of the innocents of his tales. But tragedy that, at its best moments, stirred Jeffrey and the generous Thackeray as deeply as it did the miners of Nevada, has the element of universality, and is as immortal as his comedy. “Who can listen,” as Thackeray said, “to objections to such books as these? They seem to me a national benefit, and to every man or woman who reads them, a personal kindness.”

Yet objections there were—“critical cant,” Mr. Forster would say—but not wanting in truth. Mr. Forster is very angry with these criticisms, and seems to attribute Mr. Lewes’ rather lumbering review to personal feeling. If he happens to remember the advice which the author of *Ranthorpe* dealt so freely to the author of *Jane Eyre*, he will find that Mr. Lewes could be very candid, without being at all unfriendly. Yet it cannot be denied that some of the detractors of Mr. Dickens were moved by his extraordinary popularity. There are critics to whom popularity and vulgarity seem synonymous. But there were other and more valid reasons why educated opinion should often be at variance with popular opinion about the works of Mr. Dickens. Thackeray says that no class of people speak so little of books, or read them so little, as those who write them. Mr. Dickens was an extreme instance of this saying. “He was not a bookish man,” observes Mr. Forster. Of all great writers, he was the least interested in books, and in the human world which lives in literature. His discovery that Mr. Tennyson was “a great creature,” even recalls Mr. Robert Buchanan’s high opinion of “that tremendous creature, Dante.” Now, “the fellows who have failed in literature and art,” are generally “bookish men.” And they felt a want in Dickens; he was not of their world; his marvellous powers of observation had never been exercised apparently on the sort of people they knew best. More than that, the whole atmosphere of literature and of tradition, the air that admits such fair perspectives and suffers all objects to blend so softly, that smoothes hard edges, and makes the mind inapt to form crude opinions, all this climate of letters did not qualify his vision, or give tone to his genius. He saw things clearly indeed, but just as they were given; he did not recognise them as parts of a whole, as moments in the passing of a world. His very impatience of society was an instance of this. People sneered at Goethe and at Scott for their subservience to society and its rulers, but theirs was a more tenable position than that of Mr. Dickens. “He would take as much pains to keep out of the houses of the great as others take to get into them.” “The inequalities of rank, which he secretly resented, took more galling as well as glaring prominence from the contrast of the necessities he had gone through, with the fame which had come to him.” These words contain

the explanation of almost all that is least happy in Mr. Dickens’ novels, such as his absurd caricature of the Dedlocks, and indeed of society generally, and of the bitterness that was the worse side of his real enthusiasm for the cause of the poor. That enthusiasm and indignation showed itself in his life and works, as well as in his writings. No one was more nobly intolerant of the “cant about the cant of philanthropy.” He spoke bravely and truly, but he spoke, as Mr. Ruskin admits, “from a circle of stage fire.” Thus, on every side, Mr. Dickens’ genius was most limited, just where people who are nothing if not critical, suffer least from limitations. They know their world, and take it as they find it. In some ways Mr. Dickens did not know it, and he was determined not to take it as he found it. And so, with little blame to him, his genius was less delightful than it might have been.

Of course there were other objections. Invention was not invariably to him “the easiest thing in the world,” and then he took refuge in a fantastic imitation of himself. One of the gifts of his intense vitality was his power of investing inanimate things with life and character. But it was very easy to work this vein too far. Everyone grew tired of his singing kettles, and frowning door-knockers, and benevolent clocks. This, with his other habit of insisting on some trick of speech or manner, till Carker’s teeth grew as terrible as those of the Lady Ligeia in Poe’s tale, and till the East Wind of Mr. Jarndyce was even more detestable than Mr. Kingsley’s “Wind of God,” was taken up and repeated by a school of imitators. And unfortunately it was only too easy to imitate the Inimitable, as he liked to call himself. There were many Gigadibses in the field, who, if they did not “write stately for *Blackwood’s Magazine*,” at least produced sketches “we almost took for the true Dickens.” Besides, critics who have had their day and their philosophies are but little allured by what Mr. Dickens called “*Christmas Carol* philosophy”—“a vein of glowing, hearty, generous, mirthful, beaming reference in everything to Home and Fireside.” In this system of Ethics, virtue was as closely associated with punch, as oysters, in Mr. Weller’s doctrine, with poverty. Still the stern fact had to be faced, that Mr. Forster was no punch-drinker, and Mr. Dickens could not think of him as using the “green glass,” which it seems the truly good and wise quaff out of. But, after all, which of our philosophies is quite complete? They have their day, and cease to be, and even *Carol* philosophy has its inadequate moments.

This cheerfulness gave pain to many cultivated minds. And so out of reaction, envy if you please, against this wonderful popularity of Dickens, out of annoyance at his tricks and affectations, at his worshippers and his imitators, there arose objections enough to furnish weapons to a school of hostile critics. The first volume of the *Life of Dickens* seemed to increase this hostility. There were people who failed to see that the keenness, the vanity, the defects in culture of Mr. Dickens, were only the scanty results for evil of so bitter a youth,

so hard a training, acting on the most delicately sensitive organisation and character.

We speak of the limitations of Mr. Dickens, of his want of connection with the literary and social forces of the world. We contrast this with the culture of Goethe, the wonderful goodness and humanity of Scott, the urbane art of Thackeray. And then Mr. Forster’s first two volumes explain these limitations, and leave the stranger marvel that Dickens still could deserve these words of Mr. Carlyle, “a most cordial, sincere, clear-sighted, quietly-decisive, just, and loving man.” These volumes are fading from memory now. We scarcely remember, we scarcely keep vividly enough before us, the bitter painfulness of his childhood. He was born “between the middle-class and the low.” His father, who was certainly no *épiciér*, treated him with a judicious neglect like that which the elder Mr. Weller bestowed on the education of Samuel. He was a wonderful child, the original of all the elfish children of his stories. How his childhood was blighted, all its squalor and misery, the world has read of in *David Copperfield*. From the meanest duties he went to the slenderest commercial and classical education, thence to a lawyer’s desk, to the reporter’s gallery, to literature. Contrast this childhood and youth with Scott’s nurture in a land of old romance, in the twilight and decay of a world of stories. Contrast it with Goethe’s boyhood, amidst the grave homeliness of Frankfort, within sound of the first murmurs of the revolution. Compare it, again, with the youth of Turner; it was scarcely less squalid—the genius that was repressed was as keen, the sudden popularity was far greater and more intoxicating, and then we can only wonder that the life of the great humourist was so generous, so hearty, and unspoiled. In his triumphant progress through England and America he must have felt that he was indeed what the Roman Emperor was called, “the darling of the human race.” To say that throughout life “he was rather admired than loved by those with whom he had business dealings,” that he was sometimes absurdly pompous and self-conscious, is only to say that he was human.

Mr. Forster’s earlier volumes explained much of the defects in Mr. Dickens’ genius by the misfortunes of his youth. The misfortune of his later age, the constant excitement which that intense life of eternal watchfulness of men and things produced, goes far to account for his later strained and “tormented” style. Beside this restless excitability, there were domestic troubles of which he let the world hear too much, and of which Mr. Forster tells no more. The interest of the volume is a melancholy one. There are the usual letters, some written from abroad, with even more than his usual humour and fluency; there is a comic fragment from the unfinished *Edwin Drood*, introducing an auctioneer, a pompous fool of the Pumblechook variety, and there is an allusion to the misunderstanding with Leigh Hunt. Mr. Dickens had attributed his friend’s manner and ways to the effeminate parasite Harold Skimpole, and Hunt was naturally annoyed. It certainly was not a

pleasant liberty to take, and Dickens had of course to fear no such reprisals as Thackeray might very well have looked for from the fire-eating original of the O'Mulligan. There are also references to Dickens' notion that he possessed magnetic powers, which he once used to send Mr. John Leech to sleep, and that strange coincidences happened to him. Goethe had the same belief about himself, and a story is told of a dream of Shelley's which is a complete parallel to a dream of Dickens' reported here. It is odd that, since Mr. Dickens' death, he has been reported as appearing to mediums a good deal; an instance will be found in the collection of the Dialectical Society. His American experiences only add to the melancholy interest of the book—the spectacle of a man of the greatest genius so bereft of any “city of the mind” that he is driven to seek excitement and even repose in constant change of work, change of scene, and of applauding crowds. He was always haunted with a vague sense of something lost, something missed; he could never “retire within himself and be quiet at the last;” he gave his whole energy to the task of public readings from his works. The success flattered his early love of the stage; he enjoyed a new kind of power, that of sending women into fainting fits with the murder scene in *Oliver Twist*. He had the opportunity also of making a considerable fortune in an unprecedentedly short time. No man, as Mr. Forster says, cared less for money; and it cannot be doubted that his real motive for these exertions was the search for repose in counter-excitement, and something of the feeling that there was a match between the strength of his will and the strength of his constitution. The latter gave him many warnings before it broke down, but most happily when it *did* give way, it was decisively. There were no terrible years of helplessness, like those that Lockhart had to witness in the case of Scott. Dickens passed away almost as suddenly and quietly as Thackeray fell asleep. As one finishes the record of his life, it is impossible not to be thankful that the life of his great and generous rival has been spared by the biographer. It is good to know what we do of Dickens. The keen student of human nature wished that his own story should be told in full. But we trust that his works, his confidants in all moments, wherein he confessed so frankly his own weaknesses and defects, may be allowed to be the only biography of the humane and noble Thackeray.

A. LANG.

The Life and Death of John of Barneveld, Advocate of Holland; with a View of the Primary Causes and Movements of the Thirty Years' War. By John Lothrop Motley, D.C.L., LL.D. (London: Murray, 1874.)

(Second Notice.)

IN the part of his work which relates to the religious struggle which ended with the execution of Barneveld, we have Mr. Motley at his best. A Philip of Spain, an Alva, a Maximilian of Bavaria, are so intensely repugnant to him that he evidently takes no pains to penetrate beneath the surface, or to picture forth for himself, or for his readers,

the aspect which the events of the world bore in their eyes. But the two great leaders of the Dutch Republic—Barneveld the statesman, and Maurice the soldier—have been alike the objects of his sympathetic pen. The strife which kept them apart rises into tragic pathos in his hands, because he loves and honours both, and because he believes that the quarrel was equally unnecessary and harmful. As we read on, we almost feel as if we were witnesses of some tale of Thebes or Argos in which the good will of individuals is borne down by overwhelming external power, though, as in all true history, the modern idea of causation has to be substituted for the Greek idea of fate.

Rarely, in all his writings, has Mr. Motley's personality come out so distinctly. We feel him eager, if it were possible, to break through the distance of time, and to stretch out his hand to stay the progress of the mischief. And we may be sure that if he could have been at the Hague in 1618—that sad year of Maurice's *coup d'état*—he would not have contented himself with murmuring “Peace! peace!” after the fashion of a grave, philosophic Falkland, but would have stepped between the combatants to speak to him who was the first to draw the sword, as the Homeric Pallas spoke to the Maurice of the Grecian camp, when she told him that she had come—

παύσασα τὸν μένος αἶ κε πύθηναι,
οὐρανόθεν· τρὸ δὲ μ' ἦκε θεὰ λευκώλενος Ἥρη,
ἄμω ὁμῶς θυμῷ φιλοῦσά τε, κηδομένη τε.
ἀλλ' ἄγε, λήγ' ἔριδος, μηδὲ ξίφος ἔλκεο χειρὶ.

A question going deeply into the never-ending dispute about the limitations upon the relative functions of Church and State cannot fail to be more interesting at the present day than a question concerning the succession to territories in Germany, important as that succession was in the seventeenth century. And the quarrel between Barneveld and Maurice has, besides, a special interest for students of English history. In England, the reaction against Calvinistic dogmatism was so closely connected with the ceremonialism of the Laudian school of divines that to this day it has hardly received from historians the attention which is due to it. In the Netherlands the reaction was purely dogmatic, and we are, therefore, able to trace the progress of the conflict uninfluenced by any special dislike of this or that form of ceremonial observance.

If we have a fault to find with Mr. Motley, it is that his impartiality makes him too devoid of sympathy—not for the persons implicated, for with them he is sympathetic enough; but for the parties in the strife. Like the Roman sitting on his tribunal amidst the seething mob torn by religious animosity, the very meaning of which he is utterly unable to comprehend, he cares for none of these things. It evidently seems to him to be so utterly absurd that men should come to blows about so abstruse a subject as Predestination, that he scarcely thinks it worth while to consider what Calvinism meant to the men of the sixteenth and seventeenth centuries, except so far as he sees that it gave them vigour in their conflict with the Catholic powers. Yet it is hardly too much to say that Calvinism

saved Europe from moral anarchy as well as from Papal tyranny.

With all Luther's nobleness and greatness of soul, Lutheranism showed signs of weakness almost from the commencement. Luther's great achievement was not so much to introduce a new doctrine as to reverse the poles of religious thought. Justification by faith meant that the individual and not the Church came first: and the consequences were not slow to follow. When the old framework of religious life and doctrine had been broken down, each man was apt to claim the right of choosing for himself his own way of life. Each man went to the Scriptures for himself. There the leaders of the Peasants' insurrection found the reversal of the social constitution of the world around them. There the Anabaptists found polygamy and a community of goods. Luther, tolerant of diversity of opinion as far as tolerance was possible, struggled against these things, and relied, when the sense of Scripture was doubtful, upon the authority of the magistrates. But magistrates are but a sandy foundation on which to build. In a few years the Landgrave of Hesse, himself a magistrate if ever there was one, married two wives at once, because David was not content with one. Then came Maurice of Saxony making a gain of godliness, and turning the holy cause of Protestantism into a means for ministering to his own ambition.

From all this the men to whom religion was more than a creed were delivered by Calvin. Predestination was as truly Protestant as justification by faith. It placed the individual first, the Church second. Upon this foundation was built a whole system of dogmatic theology, and no less dogmatic discipline. The spring of individual energy was left untouched for the Calvinist. If he was predestinated to life, he was predestinated by the Divine decree. No priesthood, no ceremonial observance, no intervention of the whole human race, could make him better or worse than he was. Yet every step in his life was bound down as strictly as the most rigid disciplinarian could desire. Speaking in the name of the Divine law, the great Calvin had settled for him how he was to think and how he was to act. There was to be no searching the Scriptures for him, to see whether he might not take half a hundred wives, or claim a community of goods with the wealthy ship-owners of Amsterdam. There was once more a definite habitation of moral law and order which he could healthily occupy, because he believed it to be the building, not of Calvin, but of One higher than Calvin.

The time was come, in the days when Barneveld was old, when all this must be changed. The battle had been sufficiently won, morally and physically, for the Lutheran spirit to return with its wider tolerance and its greater reverence for political as distinguished from ecclesiastical authority. The leaders of Continental Protestantism in the sixteenth century, Coligny and William of Orange, were Calvinists. Its leaders in the seventeenth century, Barneveld and Gustavus, were not Calvinists. Yet the change, good as it was, would not come without evil in its train. There would be a violent

shaking of ancient faith, much distraction of weaker minds, much moral decadence in those whose reliance was rather upon rules of life generally acknowledged than upon the essence of those rules.

We once met with a story told by the Swiss deputies to the Synod of Dort, which will illustrate our meaning. A peasant was struggling with an unruly horse. "Go on," he said, "you are an Arminian; you want to have a will of your own." Ridiculous as this looks, it was not without a meaning. The Catholic framework of life was gone. If the Calvinist framework of life was to go too, would not everyone wish to have a will of his own? The sense of being confined by an orderly system, that feeling which the modern scientific man draws from his contemplation of the order of the universe, would be gone, and there would be nothing left but the rule that each man was to go his way, according to his lights, and that, in the last resort, the magistrates were to decide for him what he was to do.

It seems to us, therefore, that to do full justice alike to Barneveld and to Maurice, it is necessary to bear in mind, far more than Mr. Motley is disposed to do, the infinite ramifications with which the driest religious creed penetrates the very core of moral life. To Mr. Motley a dispute about Predestination and Freewill is something like a dispute about the possibility of squaring the circle, which he would willingly leave, as Milton did, to those fallen angels who had more time on their hands than they knew what to do with. But, after all, this fault, if it is a fault at all, is merely one of omission, which each reader can correct for himself, according to his knowledge or feeling. In the account which he gives of the facts of the struggle, Mr. Motley is impartiality itself.

The facts are briefly these. In two of the seven provinces, Holland and Utrecht, Arminianism got the upper hand, at least with the self-elected boards of magistrates which sent deputies to the Provincial Estates. Even here, however, the Calvinist creed had a strong popular following, and in some cities, and especially in the great commercial centre, Amsterdam, it had the magistrates on its side. On the whole, the upper mercantile classes were Arminian—the mass of the people was Calvinist.

Under these circumstances the policy pursued by Barneveld seems to have been a wise one, if only it had been practicable. In the name of the States of Holland he proclaimed—the States of Utrecht following his lead—that the question at issue was not sufficient to break through the bonds of Church union, and that there was no reason why Calvinists and Arminians should not occupy the same pulpits and join in the same worship.

Undoubtedly such a policy as this was a great advance upon the strict dogmatic orthodoxy of the Calvinists, who resented every attack upon their doctrine of Predestination as an attack upon religion itself. But, whether we like it or not, this feeling of the Calvinists existed, and whilst our judgment of Barneveld as a thinker may be altogether in his favour, our judgment of him as a statesman will depend very much on the way in which he met this indubitable fact.

The point on Barneveld's side is that he

represented the returning feeling in favour of the supremacy of the State over clerical supremacy. He stood up for freedom of thought and teaching over narrow orthodoxy. But the moment he had to do with a clergy and people who did not want freedom of thought, and who did want clerical supremacy, he came into collision with another point of the creed of the future—the right of religious liberty for the unwise and foolish, as well as for the wise and prudent.

Let Mr. Motley be heard (i. 341) as to the form which Barneveld's moderation took when his party was in power:—

"Where the Remonstrants," i.e. the Arminians, "were in the ascendant, they excited the hatred and disgust of the orthodox by their overbearing determination to carry their Five Points. A broker in Rotterdam of the Contra-Remonstrant," i.e. the Calvinist, "persuasion, being about to take a wife, swore he had rather be married by a pig than a parson. For this sparkling epigram he was punished by the Remonstrant magistracy with loss of his citizenship for a year, and the right to practise his trade for life. A casuistical tinker, expressing himself violently in the same city against the Five Points, and disrespectfully towards the magistrates for tolerating them, was banished from the town. A printer in the neighbourhood, disgusted with these and similar efforts of tyranny on the part of the dominant party, thrust a couple of lines of doggerel into the lottery:

'In name of Prince of Orange, I ask once and again,
What difference between the Inquisition of Rotterdam and Spain?'

For this poetical effort the printer was sentenced to forfeit the prize that he had drawn in the lottery, and to be kept in prison on bread and water for a fortnight."

"The demon of intolerance," as Mr. Motley observes, "had taken possession of both parties in the Reformed Church." In 1616 the final step was taken which made it necessary to settle the question one way or other. "Henry Rosaens, an eloquent divine" (i. 343), was a preacher at the Hague. He might have preached Calvinism as long as he pleased without suffering any harm from Barneveld. But he "refused all communion" with his Arminian colleague, "and was, in consequence, suspended."

"Excluded from the Great Church, where he had formerly ministered, he preached every Sunday at Ryswyk, two or three miles distant. Seven hundred Contra-Remonstrants of the Hague followed their beloved pastor, and, as the roads to Ryswyk were muddy and sloppy in winter, acquired the unsavoury nickname of the 'Mud Beggars.' The vulgarity of heart which suggested the appellation does not inspire to-day great sympathy with the Remonstrant party, even if one were inclined to admit, what is not the fact, that they represented the cause of religious equality. For even the illustrious Grotius was at that very moment repudiating the notion that there could be two religions in one State. 'Difference in public worship,' he said, 'was in kingdoms pernicious, but in free commonwealths in the highest degree destructive.'"

The issue was thus plainly put. If there is to be but one Church, is it to be the liberal Church of Barneveld and Grotius, or the dogmatic Church of Rosaens and Maurice? Our heart, like Mr. Motley's, is with Barneveld; our judgment is, if not with Maurice, with his excellent cousin William Lewis, who consented to the revolution which swept Barneveld's power away, but who would gladly have spared his life.

Historical experience since the days of Barneveld has shown us that there are only two processes by which a religious minority can acquire toleration or liberty in the face of a religious majority. On the one hand, it may avail itself of the force of circumstances, as English Protestantism did in the days of Elizabeth, to convert itself into a majority, or at least to win over to its side the support of that numerous class who are more or less indifferent. On the other hand, it may sue *in forma pauperis*, as nonconformity did in the days of William III. It may show that its existence is not dangerous, and that its co-operation will be profitable to the governing powers. But it may safely be said that for a minority to claim to be the governing power, to mete out, at its own will, the amount of consideration to be paid to the majority, is to enter upon an impracticable path, unless indeed the minority of mere numbers be a majority of those who, by their intelligence, or by the fact that they are armed, whilst others are unarmed, dispose of the destinies of the nation.

Hence the question arises, What is the nation, what is the State? Was the Province of Holland alone concerned in the matter? Or had the Arminians of Holland to take account of the feeling of the other States? Mr. Motley, fresh from the constitutional disputes which preceded the American Civil War, enters into the examination of this question with full knowledge. The Provincial governments, he shows, had the constitutional right of deciding on religious matters within each State, just as, we may add, legislation on religious matters is reserved to the separate States of the German empire at the present day. But he also shows that, in the struggle against Spain, the idea of the unity of the Republic had been gaining the upper hand. The law was on the side of Barneveld; the national feeling was on the side of Maurice.

When this has once been said, there is little else to be done but to read the masterly pages in which Mr. Motley tells the story of the tragedy which followed with thorough enjoyment—such enjoyment, at least, as is consistent with the emotions resulting from such a tale of sorrow. To those who, with Mr. Motley, are absorbed in the contemplation of the tragic scene before them, the impression left by Barneveld's overthrow and judicial assassination will be one of unmitigated distress. But those who will take a wider view of the events which have passed in the world, and to whom the *refrain* with which the poet of old entered upon the contemplation of the saddest of the old tales of Greece—

αἰώνον αἰώνον ἐπὶ, τὸ δ' εὖ νικᾷτω—

is the keynote of so much of history, may look beyond the scaffold of the Hague to a wider prospect. They will acknowledge that, just as in England the chances of religious liberty were enormously increased by the revolution which, in establishing Charles II. on the throne, gave at last the right of persecution into the hands of a majority; so the chances of religious liberty in the Netherlands were enormously increased by the revolution which gave the same right to the majority. The new creed would come in humbly with its demands for toleration or

liberty. It would not place itself in the seat of government, like Puritanism in the days of Cromwell; laying down the law, however wisely, on the religious position of its opponents.

Why cannot Mr. Motley tell us this great story of the foundation of religious liberty in the Netherlands? As he passes into the Stadholderate of Frederick Henry, and beyond that again into the days when resistance to France took the place of resistance to Spain, his merits as a writer would be on the increase, his defects would be less and less seen, as he felt the atmosphere of the thought of the eighteenth and nineteenth centuries near him.

Unhappily, Mr. Motley has been seized by a desire to leave his proper work in order to write the History of the Thirty Years' War. Unhappily, too, if he is to write it upon the lines of the sketch included in the present volumes, he will be the author of a book which can only serve to detract seriously from his well-earned reputation.

If there is one thing more than another clearly brought out by modern investigation, it is the way in which reverence for the federal government of the Empire checked the feeling of Protestants against Catholics from taking full effect, and strengthened the feeling of the Catholics against the Protestants, through the belief that they were themselves the guardians of political as well as of spiritual order.

Of all this, with its incalculable results, Mr. Motley knows nothing. He sees nothing but persecuting Catholics, and Protestants stupidly waiting till their turn comes to be persecuted. The Princes of the Empire are with him "Sovereign States," a name which would have been repudiated as much by John George of Saxony as by Maximilian of Bavaria. And of the doings of these Sovereign States Mr. Motley has some very queer things to tell us. What, for instance, can we possibly make out of the following (i. 39)?—

"The union of Protestantism, subscribed by a large proportion of its three hundred and seven sovereigns, ran zigzag through the country."

Mr. Motley should really have given us the date and place of this wonderful subscription. The poor little Union of Ahausen, subscribed by rather more than a dozen princes and cities, can hardly be meant, and any larger union may safely be relegated to the domain of "things not generally known."

Mr. Motley's most astonishing mistakes, however, relate to the history of Bohemia, which is the more remarkable as he is perpetually quoting Gindely, and speaks of him as a "great historian" (ii. 96), and as a writer (ii. 105) of "learned and powerful works" which leave little to be desired. Mr. Motley, it would seem, shows his respect by rejecting, without comment, many of the conclusions at which Gindely had arrived. Readers of Gindely's books will remember, doubtless, what pains he takes to show that Matthias was elected King of Bohemia, and that Ferdinand was accepted as the hereditary king. Mr. Motley carelessly speaks of Matthias as accepted (i. 261), and of Ferdinand as elected (ii. 86, 88). Nor is this a mere matter of wording. The fact that the majority of the Protestant

Bohemian estates acknowledged that the crown of Bohemia descended by hereditary right upon Ferdinand, is one of Gindely's great discoveries. Mr. Motley may produce evidence against it, if he can, but he has no right to refer perpetually to Gindely, and to treat the discovery as if it had never been made. Of course it would be an awkward fact for Mr. Motley, as it would force him to take another tone about Ferdinand's pretensions, after the revolution of 1618.

But such a mistake, serious as it is, is outdone by Mr. Motley's ignorance of things which every German schoolboy knows. We thought that everybody who had even superficially dipped into the history of the Thirty Years' War, knew that the Majesty-Letter (*Majestätsbrief*) was a contract between Rudolph, as King of Bohemia, with his Bohemian subjects, not as Emperor with what Mr. Motley calls the Sovereign States of the Empire. Mr. Motley thinks otherwise. "Thus," he writes (ii. 21):—

"There might still be peace in Germany, and religious equality as guaranteed by the Majesty-Letter and the Compromise," i.e. an additional act of the Bohemian Legislature explanatory of the Majesty-Letter, "between the two great Churches, Roman and Reformed, should be maintained."

And still more explicitly in speaking (ii. 24) of "the laws and privileges of the Empire" that:—

"Among these laws were the great statutes of 1609 and 1610, the Majesty-Letter and the Compromise, granting full right of religious worship to the Protestants of the Hapsburg monarchy."

Mr. Motley, in fact, commits himself to the propositions that a purely Bohemian law formed part of the "laws and privileges of the Empire," and that, whether as a law of the Empire or as a law of Bohemia, it somehow or another granted rights to "the Protestants of the Hapsburg monarchy." Does Mr. Motley seriously think that a Protestant in Hungary, for example, would be in any way affected by legislation either at Prague or at an Imperial Diet? What would he think of an Englishman writing on the late war in his own country who gravely asserted that some act of the Legislature of Alabama formed part of the federal legislation of the United States' Congress, and was binding on all persons within the Confederate States?

It is with unfeigned regret that all who value Mr. Motley's work in his own sphere will see that he is despising the difficulties of a subject on which his knowledge is extremely limited. We feel very much towards his projected enterprise, as the engineer felt who reported on the terrible accident on the South-Western Railway last summer, in which a bullock got in the way of the train. Either the train, he said, if possible, should have been brought to a dead stop, or, if that was not possible, it should have been pushed on at full speed. We had rather that Mr. Motley should bring his train to a full stop, and return to his old line. But if that is not to be hoped, we trust that he will push on at full speed. The real history of the Thirty Years' War is one which it will probably take the lifetime of many men to investigate thoroughly; and it would be a pity if Mr. Motley were to occupy much time in laboriously acquiring knowledge to which he has not as yet found

the key. If Mr. Motley can be induced to continue to treat the subject as a mere episode deserving no serious study, he may possibly write a book as full of mistakes as those which we have signalled, and may then, after wasting three or four years of his valuable life, come back to that special work in which he stands alone, and in relation to which even those who venture to criticise him are aware that they stand in the relation of scholars to a master.

SAMUEL R. GARDINER.

Japan and the Japanese. By Aimé Humbert, late Envoy Extraordinary of the Swiss Confederation; translated from the French by Mrs. Cashel Hoey, and edited by H. W. Bates, Assistant-Secretary R. G. S. (London: R. Bentley & Son, 1874.)

We have read this handsome but unwieldy quarto with mingled feelings of disappointment and interest. We are disappointed because, judging from the two titles of the work, *Manners and Customs of the Japanese*, and *Japan and the Japanese*—which, we may remark, appear only on the cover and the title-page respectively, and thenceforward give place to that of *Life in Japan*—we hoped that we had at last met with a book in which we should find, lucidly set forth, a comprehensive and systematic account of the social life of the Japanese at the present day. Such a book, however, has still to be written; and in view of the important changes which have taken place within the last few years amongst that singular people, we feel sure that, when written, its appearance will be hailed with satisfaction by all whose attention has from any cause been seriously attracted to that portion of the Far East. Although M. Humbert's work has not fulfilled the expectations which we formed of it, its contents are, nevertheless, for the most part very interesting, and we much regret that he did not see the necessity of compressing his materials, and arranging them in a more judicious manner. He divides his subject into four books, to which he gives the following names:—(1) Benten, a portion of the Japanese city of Yokohama, which gets its name from a sea-goddess; (2) Kioto, the ancient capital of the Mikados; (3) Kamakoura, the former residence of the Siogouns; and (4) Yeddo, which town was made the political capital of Japan by the usurping Siogoun Iyéyas, at the commencement of the seventeenth century.

The Empire of Japan is said to comprise no less than 3,850 islands or islets, of which Japan, properly so called, comprehends 3,511; the four chief islands being Nippon, Kiousiou, Sikoff, and Yezo, and the remainder, for the most part, mere specks on the ocean. The population of the entire Empire was ten years ago estimated at nearly thirty-four millions.

The far-famed Inland Sea, which is more like a canal than a Mediterranean Sea, is bounded on the north by the coast of Nippon, and on the south by Kiousiou and Sikoff, and connects the Strait of Corea with the main ocean. The scenery of this sea varies considerably:—

"There are grand marine scenes, where the lines of the sea blend with sandy beaches, sleeping

under the golden rays of the sun; while in the distance the misty mountains form a dim background. There are little landscapes, very clear, trim, and modest; a village at the back of a peaceful bay, surrounded by green fields, over which towers a forest of pines;

and sometimes the traveller is reminded of well-known spots on the Rhine. On the voyage to Yokohama, Fousi-yama, the "Matchless Mountain," an extinct volcano, 12,450 feet above the sea level, is sighted; and, capped as it is with eternal snows, imparts inexpressible grandeur to the scene.

Having established himself at Yokohama, M. Humbert proceeds to "take notes," and he gives us some interesting information respecting the two-sworded "Yakounines," the dwellings of the people (in which the absence of furniture will seem odd to the European), their personal appearance, &c.

"The Japanese," he remarks, "without being precisely disproportioned, have generally large heads, rather sunk in the shoulders, wide chests, long bodies, narrow hips, short and thin legs, small feet, and slight and remarkably beautiful hands. Their retreating foreheads and large and prominent cheek-bones make their faces represent the geometrical figure of the trapeze rather than that of the oval."

In the second Book our author proceeds to make some remarks on the origin of the Japanese people, the genesis of Japan, and its early Sovereigns. Kioto, the ancient capital of the Mikados, may be described as an ecclesiastical city, for priests of various ranks form about a tenth part of its population of somewhat over half a million. We must not, however, look upon the holy city as a mere monastic retreat, for we are told that in the days of its prosperity, at any rate, its appearance produced the impression of a never-ending carnival. In this place, until quite recently, the Mikado, the Spiritual Emperor, has for little short of three centuries, been content to remain almost a nonentity as far as real political power is concerned. Some of the customs observed at his Court are curious. The ladies pull out their eyebrows, and replace them by black patches; and those of them who are admitted to the presence of their monarch, being bound to appear as if they were approaching him on bended knees, produce this effect by wearing what seem to be "long trailing trousers"! No noise but that of rustling silk is heard in the palace, which would seem to be the very abode of luxury, and there we learn that the Empress, "called the Kiski, who proudly rules over twelve other legitimate wives of the Mikado and a crowd of his concubines, squats in proud isolation on the top step of the vast dais, which rises above the whole."

We are at a loss to understand why M. Humbert constantly speaks of the Siogoun as the "Taikoun," seeing that, as he himself tells us, the latter title was invented in 1858, when Commodore Perry was negotiating a Treaty on behalf of the United States of America. The word is generally written "Tycoon," and is simply the rendering of two Chinese characters meaning "great prince" or "great chief." It is not very easy to define what was the proper position of these officials, but Kaempfer, writing one hundred and fifty years ago, calls them the "Crown generals and secular monarchs;" and the office would seem to have been

originally a combination of those of commander-in-chief and prime minister. In these capacities the Siogouns administered the affairs of the Empire under the Mikados from the end of the twelfth to the beginning of the seventeenth century, the sons of the Mikados sometimes holding the office. Owing to the constant quarrels amongst the nobles, the power of the Siogouns gradually increased, and Iyéyas, who obtained the office by gross treachery early in the seventeenth century, and established his capital at Yeddo, succeeded in making the Siogounate hereditary in his family. From that time until very recently the Mikado does not seem to have had much voice in the management of his Empire; but now all is changed, and the institutions of the country may be looked upon as in a transition state.

Buddhism was introduced into Japan from Corea in A.D. 552, and soon became very popular, practically displacing the ancient national religion. M. Humbert rightly observes that the influence of the philosophy of final annihilation, inculcated by Buddhism, must not be underrated, for it is owing to this that

"when the Japanese has reached a mature age, he will sacrifice his life and that of his neighbour, with the most disdainful indifference, to the satisfaction of his pride, or to some trifling resentment."

The thousand divinities of Buddhist mythology all took their place in Japan, each with its temples, convents and bonzes, and gradually the competition between these became so vehement, that they eventually resorted to violence and burned one another's temples and convents. Towards the end of the sixteenth century, these quarrels raged so furiously, that the Siogoun, Fidé-Yosi—who had originally been a groom in the service of his predecessor, Nebounanga, and afterwards greatly distinguished himself as General Faxiba—resolved to put a stop to them, once for all.

"He surprised, captured, and occupied the most militant bonze-houses, demolished their defences, transported all the monks, who had broken the public peace, to distant islands, and placed the whole of the Japanese clergy, without distinction, under the superintendence of an active, severe and inexorable police. He enacted that thenceforth the bonzes should enjoy only the usufruct of their lands, the property in them being transferred to the Government, with full and free power of disposal of them."

Having reduced the Buddhists to order, this same Siogoun, the patron of the afterwards celebrated Iyéyas, instituted a violent persecution against the native Christians, in the course of which over 20,000 victims were cruelly butchered, and the foreign missionaries driven out of the country.

For many years it was commonly supposed that Peking and Yeddo were the most populous cities in the world, but this opinion was formed in ignorance of the actual extent of their population. Peking probably contains between half and three-quarters of a million of people, while the inhabitants of Yeddo do not number more than eighteen hundred thousand. Yeddo is a wondrously busy place, and, says M. Humbert,—

"The sound of wooden shoes upon the pavements and upon the sonorous bridges, the bells on the harness of the beasts of burden, the gongs of

the beggars, the cadenced cries of the coolies, and the confused noises which come up from the canal, form a strange harmony, unlike the sounds of any other cities. All great cities have a voice of their own. In London it is like the surge of the rising tide; at Yeddo it is like the murmur of a stream."

Again, he says,—

"In Venice only, among European cities, can this same movement of the people, the same concert of steps, voices, sounds of music, be heard, without anything to trouble its peaceful cadence and its charming harmony. The Ogawa reminds us of the Grand Canal, and the neighbourhood of the bridges of Yeddo is, like the public squares of Venice, the rendezvous of the citizen population. The multitudes who meet each other there every evening, cause no inconvenience whatever; for though Yeddo is, *par excellence*, a city of great dimensions, the Japanese people practise spontaneously that discipline of circulation which our policemen have so much difficulty in establishing in our capitals."

Our author gives some interesting information about social matters in Yeddo, through all the details of which we cannot follow him. He tells us of the curious affection which the Japanese have for their celebrated swords, now rapidly giving place to foreign rifles and pistols, about the famous Hara-kiri (incidentally explaining Heusken's murder), and about the various arts and manufactures of the great city. He tells us, too, that for 1,600 years Confucius has been "universally venerated under the name of Koô-ci, a corruption of the Chinese name Khoun-Tseu" (we were always under the impression that the great sage was called Kung Foo-tsze in his native land!)—and that his writings "have contributed more than anything else to endow Japanese society, not, indeed, with civilisation, but with the civilism in which it takes such pride."

Marriage in Japan, as in China, is purely a civil rite, and the binding part of the ceremony in both countries appears to be the pledging by the couple of each other in their national wine or spirit. The ceremonies, which cause the expenditure of a considerable sum of money, must take place in the presence of witnesses, and it is said that in Japan there is an official registration of the marriage. The domestic solemnities consequent upon death vary according to the rank of the departed, but are always very expensive to the relatives, and the bonzes take part in them. Some of the Japanese funerals' customs are very strange, "incineration" being practised to a certain extent.

The last two chapters of this book—the one added by the author, and the other by the editor—bring the record of Japanese affairs down to 1873, and supply some useful information. The language and monetary system of the country are barely touched upon, though surely both subjects were worthy of notice in a work of such magnitude.

M. Humbert seldom loses an opportunity of saying a word in disparagement of the Chinese, but we cannot help thinking, from various indications, that his acquaintance with their character is not very profound. We do not deny that vice exists in China, as well as in Japan, but in the former country it certainly does not flaunt itself before the public gaze, as it does in the latter; there are no Gankiros in China. Again, our author

admits plainly that his favourite race is given to the consumption of large quantities of *saki*, the consequences of which are very terrible; in this respect the Chinese are infinitely the superiors of the Japanese, for drunken riots are quite unknown in China, and in that country one will probably not see a drunken man in the streets once in the course of a twelvemonth.

M. Humbert's work has some rather serious defects, a grave one being the entire absence of an index, which renders the book quite useless for purposes of reference. Again, the writer displays an extraordinary propensity for breaking out into new paragraphs without any occasion whatever; his style, too, is often very diffuse, and of this defect one example will suffice. Describing a sacred gate called a "Tori," he says "it is composed of two pillars slightly inclined towards each other; so that they would meet at last at an acute angle, if at a certain elevation their pyramidal development were not checked!" At the risk of appearing hypercritical, we think that the translator and editor would have acted more wisely if they had not adopted the French method of spelling Japanese words, for it is very confusing to the English reader.

The illustrations, some 200 in number, which are scattered with a lavish hand throughout the volume, are most interesting, and are generally well executed; in one case, however, through some carelessness, the Chinese inscription is inverted. It is almost a pity that in the arrangement of these illustrations a little more regard has not in some instances been paid to the letterpress of the page on which they appear.

EDW. DUFFIELD JONES.

Military Memoir of Colonel John Birch, sometime Governor of Hereford in the Civil War. Written by Roe, his Secretary; with Commentary, &c., by the late Rev. John Webb, M.A. Edited by his Son, the Rev. T. W. Webb, M.A. (Printed for the Camden Society. 1873.)

THIS new issue of the Camden Society has evidently been the subject of long and careful preparation on the part of its editors, and is in every respect worthy of the series. The original memoir, which supplies a title, forms but a small portion of the entire volume, and serves chiefly as a peg whereon to hang various commentaries and notes, which to our mind form the most attractive feature. Many of the latter are based upon original documents as little known as Secretary Roe's rather heavy narrative, and bring out numerous minor incidents of the Civil War which have escaped the notice of previous historians.

The origin of the hero of this story is involved in obscurity; Burnet would have us believe that his occupation, when he took up arms, was that of a pack-horse driver, and that his manners and address were sufficient proof of no higher breeding. Some original papers, now printed for the first time, entirely confute the learned bishop; and it is sufficiently shown that when the Civil War broke out, Birch was carrying on commercial enterprises with his brother at Bristol. As a captain of volun-

teers there, between March and July 1643, when the city was compelled to surrender, he rendered great service to the Parliament, and some important duties were then entrusted to him. His old trade being completely destroyed by the pillage of Bristol, he literally embarked in the "trade of war," and first found congenial employment in enlisting the butchers of Newgate Market, and in buying horses in Smithfield. The rage for fighting among the Londoners, it seems, was very strong; the city was a vast hive of armed men, not less than 10,000 volunteers being enrolled in the levy of 1642. A few years later the city had at its command an assembly of eighteen regiments of foot, some of them 1,800 and 2,000 strong, "all compounded of as gallant men, and as well provided for as any in the Christian world." Tothill Fields, Moorfields, and the New Artillery Ground, served as mustering places. We do not propose to track Birch through the many exciting episodes of the career which began with the merchant volunteer captaincy and culminated with a colonelcy, the governorship of Hereford, and a seat in Parliament; we prefer to notice, as illustrating the careful editing of the work, one or two other novel matters of historical interest.

Some remarkable facts are brought out in this volume about the employment of letter-carriers and spies on both sides, especially the great dangers faced by women in these services.

"Alone, over long and weary tracts, by perils of woods, bye-roads, and waters, they undertook arduous journeys, and many a despatch, now valuable as relating to an historical fact, or correcting an historical error, has been thus stealthily conveyed in the hair of the head, the hollow staff, the shoe, or next the skin, and preserved to posterity."

Such an adventurous female was "Scotch Nan," who regularly travelled between King Charles and the Marquis of Montrose. A spy, from York, reported that on the 31st of May, 1644, order was given to all the sentinels near that city to suffer no women or others to come out of it, but to examine them and send them in again; but one woman, who came to sell provisions in the city, being well horsed, rode full gallop past the guards, who shot at but missed her. During the siege of Latham House communication was kept up by means of a woman, who for several months risked her life in carrying despatches during the frequent sorties made by the besieged. She was at length taken and put to the torture, but she would reveal nothing, and suffered three fingers on each hand to be burnt off before her tormentors, desisted, tired out by her invincible fortitude. A dog was then trained to carry the despatches in his collar, and rendered great service for many months, till he was shot by a soldier, in mere wantonness, just as he had swam across the moat.

Equally novel and interesting are the glimpses we get of the eminent physicians of that time. Many of the leaders, we read, in both branches of the profession improved their skill and experience in this time of trouble. Thomas Sydenham, who left Magdalen Hall when Oxford became a garrison

for the king, discourses in his works on the copious blood-letting adopted in fever, the fruit of his observations at Dunstar Castle; while Wiseman, engaged on the Royalist side, treats of the cuts about the head and shoulders received by the infantry in charges of cavalry. The humane nature of their employment saved few of them from persecution and from confiscation. Of William Harvey himself we are told that "the artillery in the first great battle had nearly shed the blood of the celebrated discoverer of its circulation." Harvey, now about in his sixty-fifth year, attended Charles to Edgehill in his capacity of court physician. Remote, as he thought, from the effects of the strife, he reclined upon the turf while two of the young princes placed under his care played about him; his fancied security was, however, speedily disturbed by the plunging of cannon balls in the turf, and he made a timely retreat from danger. Dr. Bate, who wrote a history of the civil wars in Latin, was also a prominent king's physician, but did not in after years refuse the benefit of his skill to the Protector; tradition, indeed, credits him with the administration of a potion which accelerated Cromwell's death. When the estate of Stephen Fossett, surgeon to the Duke of York, was under sequestration, he produced two certificates setting forth that he, during his residence at Oxford, constantly and carefully dressed all wounded prisoners from the garrison of Abingdon, without any satisfaction for his pains; and, with much care and willingness at his own charge dressed all such wounded soldiers of the Parliament as from time to time were brought in, and "relieved them with other such necessities as were needful for them in the times of their extremity."

Many of the Camden Society's publications, though of great importance as works of reference, cannot be described as of an entertaining nature. We are glad to add that the volume now under consideration, while inferior to none of the series in its contribution to historical knowledge, has the additional quality of being from end to end thoroughly readable. J. J. CARTWRIGHT.

The Pursuivant of Arms; or, Heraldry Founded upon Facts. A Popular Guide to the Science of Heraldry. By J. R. Planché, Esq., F.S.A., Somerset Herald. To which are added Essays on the Badges of the Houses of Lancaster and York. A New Edition, enlarged and revised by the Author, illustrated with Coloured Frontispiece, five full-page Plates, and about 200 Illustrations. (London: Chatto and Windus, 1874.)

A NEW edition of this most useful, and withal most readable, work on Heraldry, will be gladly welcomed by all true lovers of the science, and especially by those who are devoted to the study of Heraldic Antiquities. The archaeology of Heraldry is undoubtedly far behind the general advance of antiquarian knowledge; and the art of heraldic drawing is still more in arrear of the general advance of art knowledge. In fact, since the general decadence of all art in the sixteenth century, Heraldry, as an Art, has never been more debased than at the

present time. Compare, for instance, the Garter Plates, placed of late years in St. George's Chapel, Windsor, with the Plates of the Knights of the Garter of the time of King Henry VI., and some others of a later date. The modern Plates are, as works of art, beneath contempt; whereas the earlier ones are not only amongst the most interesting and valuable of our national heraldic records, but are exceedingly beautiful. Mr. Planché has given, as the Frontispiece to his book, the Garter Plate of John Beaufort, Earl of Somerset, afterwards Duke of Somerset and Earl of Kendal, elected 20th of Henry VI. It is the earliest Garter Plate with supporters, and has been selected as affording a fine example of a complete achievement in the first half of the fifteenth century. The achievement is coloured; and, although the drawing is not very good, it will give a tolerable idea of the difference between heraldic compositions of the fifteenth century and those of our own time. A convincing proof of the present degradation of heraldic art was afforded by the display of flags, banners, and shields in the International Exhibition of 1871. That such a collection of vulgar, tawdry rubbish—which would have disgraced a toy-shop—should have been ostentatiously displayed in a building ostensibly erected for the purpose of guiding public taste in the right direction, was a disgrace to all concerned in the miserable outrage on good taste. As a favourable contrast, we may mention the heraldic decorations at the Leeds Fine Art Exhibition in 1868, executed under the direction of Mr. Henry Charles Brandling, which were nearly all that could be desired. Heraldry has been contemptuously described by those who ignorantly despise it as “the science of fools with long memories.” We may retort that Heraldry is an art-science scorned by fools with short memories—that is, by those who have basely forgotten the “noble, prowessfull, and puissant deeds” of their forefathers, and therefore lost all respect for an art which helps to perpetuate the remembrance of them. Judge Blackstone has remarked, in his *Commentaries*, that the marshalling of Coat-Armour “was formerly the pride and study of all the best families in the kingdom.” That a stupid neglect of the study of Heraldry is more general now than even in the last century, may be inferred from the passage in *Rob Roy*, where Sir Walter Scott makes the charming Die Vernon exclaim with indignant surprise, when Frank Osbaldistone confessed that he did not even know his own coat-armour:

“‘You an Osbaldistone, and confess so much! Why, Percie, Thorne, John, Dickon, Wilfred himself, might be your instructor. Even ignorance itself is a plummet over you.’”

“‘With shame I confess it, my dear Miss Vernon, the mysteries couched under the grim hieroglyphics of heraldry are to me as unintelligible as those of the pyramids of Egypt.’”

“‘What! is it possible? Why, even my uncle reads *Guillim* sometimes of a winter night. Not know the figures of heraldry! Of what could your father be thinking?’”

It is pleasant to picture the lovely and mettlesome little Jacobite and Papist in her “den,” as she called the library at Osbaldistone Hall, sitting at the huge oak table

on a high, straight-backed chair, with old *Guillim's* ponderous folio before her; or half sitting, half lying on the window-seat of a sunny bay window, with the *Disply of Heraldrie* on her knees, and the sunbeams stealing through the painted shields of arms in the old thick-mullioned window above, and lighting her with rainbow tints.

Of all old writers on heraldry, none are so delightful as *Guillim*. Many a young gentlewoman of the present day would find his quaint conceits and pious reflections more agreeable, and withal more profitable, reading, than the trashy novels or the “goody goody” books over which they so often fall asleep on Sunday afternoons. Mr. Planché has, in his *Pursuivant of Arms*, most completely refuted a popular error respecting what are commonly called *Canting* or *Allusive Arms*:

“Nothing,” he remarks, “but the utter ignorance of late writers of the first principles of the science they professed to illustrate, could have given rise to the invidious term. It is scarcely possible to find an ancient coat that was not originally canting or allusive (that is to say, alluding to the name, estate, or profession of the bearer), excepting, of course, those displaying simply the honourable ordinaries, which, as I have already stated, took their rise from the ornamental strengthenings of the shield, and even these were occasionally so. As I shall have numberless opportunities of proving this fact, I will only quote at present the words of the learned and reverend Father Marc Gilbert de Varrenes, who, in the section of his work devoted to ‘Armes Parlantes,’ observes, ‘If according to the maxims and practice of all sages, which ordain that we should, in the first place, ascertain the means by which we are most likely to arrive at our end, we take into consideration the mark at which aims the entire usage of shields of arms, I hold myself assured that in a few hours we shall change our minds, and instead of the contempt usually bestowed upon Canting arms, we shall acknowledge they deserve to be greatly esteemed for their simplicity. For as all armories were invented only to make distinctions between persons, and enabling us to discern one from another, serve as a particular mark of everything belonging to us, certainly nothing can be more conducive to this effect than to cause ourselves to be known by the animal or the article which has the same name that we have.’—*Le Roy d'Armes*. Paris: 1540.” And at page 469, he says: “This opinion derives its probability from the fact that our ancestors, less curious and more simple than we are at present, usually took care in the composition of their arms that there should be a correspondence between their names and the figures with which they emblazoned their shields; which they did, namely to this end, that all sorts of persons, intelligent or ignorant, citizens or countrymen, should recognise easily and without further inquiry, to whom the lands or the houses belonged, wherever they found them, as soon as they cast their eyes upon the escutcheons.”

The examples of “Armes Parlantes” which could be given are innumerable, and prove beyond a doubt that the most fruitful source of the almost infinite variety of family arms in all the nations of Europe is the relation or allusion of certain figures to the names of the bearers. Thus—

Three BOARS' heads are borne by SWYNEBURNE.

A HART's head by HERTLY.

A GOAT by William de CAPRAVILLE (*Caper*, *Capra*, Latin).

A BEAR by FITZ-URS.

A WOLF by Hugh LUPUS, Earl of Chester.

LAMBS by LAMETON and LAMBERT.

CALVES by CALVELEY, by METCALFE, and by VELB.

GREYHOUNDS by MAULEVERER (*Levrier*, French).

WOODMEN (Wildmen or Savages) by WOODD.

OTTERS by LUTTREL (*Loutre*, French).

EAGLES by ERNE.

SWALLOWS by ARUNDELL (*Hirondelle* French, *Aronde* or

Arondelle in old French).

A RAVEN by CORBETT (*Corbeau*, French), also by RAVEN, RAVENHILL, and RAVENTHORPE.

FALCONS by FALCONER.

HERONS by HERON.

COCKS by COCKAYNE.

The LUCE or PIKE by LUCY.

SMEETS by SMELT.

FLIES by MUSCHAMP (*Musca*, Latin).

BEES by BEESTON.

LEAVES by LEVISON and by FOULIS (*Feuilles*).

SNAILS by SHELLEY.

BRANCHES of NETTLE by AILLY (*Alier* or *Alisier*, French).

MALLETS by MAILLY.

TENCHES by TANQUES.

A wild CHERRY TREE by CREQUY (*Crequier*).

The four last named were noble families in Picardy who bore “Armes Parlantes;” whence the proverb—

“*Ailly, Mailly, Tanques, Crequy,
Tel Nom, telles Armes, tel Cry.*”

In early Armory the charges were invariably simple; and figures, whether of animate or inanimate objects, when introduced, were usually disposed in a manner to suit the triangular-shaped shield of the thirteenth century; two and one, or three, two, and one, being the most general arrangement when the charges were of any size. Lions or Leopards, Boars, Stags, Bulls, Calves, Bears, Wolves, Dogs, Eagles, Herons, Ravens, Falcons, Pelicans, and Martlets are the beasts and birds most frequently to be met with in ancient shields of arms; and, until the decline of Heraldry in the sixteenth century, the list could not be much extended. Simplicity and fitness being the characteristics of early shields, and complexity and absurdity those of modern ones, it requires but little knowledge of Heraldry to determine with tolerable exactness the approximate date of the assumption or grant of any shield of arms, and to distinguish between an ancient coat and one of the ridiculous and contemptible inventions of the professional Herald of modern times.

To the subject of Badges Mr. Planché devotes sixty pages of his book. One chapter is on Badges in general, and two chapters treat of the Badges of the Houses of York and Lancaster. Mr. Planché has in this part of his work given us a most interesting and valuable contribution to the somewhat scanty amount of information which we at present possess on this branch of heraldic knowledge. He introduces the subject thus:

“Little as is the authentic information we possess respecting Heraldry in general, our knowledge of that very interesting and curious portion of it—the Badges of our royal and noble families—is still more limited. Whilst scores of volumes have been written respecting the armorial shields of the sovereigns, barons, and knights of England, no author has treated critically the subject of Badges; and but one, Mr. Williment, in his *Regal Heraldry*, presented us with an indiscriminate collection of those said to have been assumed, at various periods, by the members of the blood-royal only. ‘Crests, Badges, Devices, and Mottoes form’ says an intelligent recent writer, ‘an interesting, though neglected branch of heraldic enquiry. The three last-named are often taken to mean the same thing; at least, badges are often confounded

with devices, and devices with mottoes, owing to the confused notions entertained upon the subject by writers on heraldry, who have not sufficiently attended to the distinction made between them in the time when their use generally prevailed."

It is to be wished that the plates, containing drawings of the Yorkist and Lancastrian Badges from ancient examples, and which serve to illustrate this portion of the work, had been more worthy of the subject and Mr. Planché's able treatment of it. They are poor in drawing, and wanting in spirit and true heraldic feeling. As drawings, they are inferior to the wood-cuts in the volume, many of which are also very tame and spiritless; in some cases not even possessing the merit of accurately portraying the objects which they profess to represent; as, for instance, the figure of Simon de Montfort on horseback, from a window in the Cathedral of Chartres. Lest we should be guilty of making too sweeping a condemnation of all modern heraldic art, we must make some honourable exceptions; for, as in Architecture, so in the art of Heraldry, there are a few earnest men, humbly striving to understand and imitate the noble works of art of the Middle Ages, which have escaped the ravages of time, and the still worse ravages of the godless barbarians of the sixteenth century, who did their best, or worst, to destroy all that was ennobling and beautiful, both in Religion and Art. During late years, many heraldic stained glass windows of more or less merit have been designed by Williment, Heaton, Powell, Bentley, and others; and we are glad to notice a growing taste for this most effective and appropriate mode of decorating a building. Every architect ought to study Heraldry and recognise the value of Heraldic Art as a most useful ally to his own; for, as a recent writer has remarked, "Heraldry alone can enable him to render his works in the noblest and most perfect sense historic monuments."

Heraldry—to quote the words of Mr. Boutell—since

"the palmy days of Edward III. has had to encounter, in a degree without precedent or parallel, that most painful and mischievous of trials—the excessive admiration of injudicious friends. Hence heraldry was brought into disrepute, and even into contempt, by the very persons who loved it with a genuine but a most unwise love. In process of time no nonsense appeared too extravagant, and no fable too wild, to be engrafted upon the grave dignity of the herald's early science. Better times at length have succeeded. Heraldry now has friends and admirers, zealous as of old, whose zeal is guided aright by sound judgment. Very much already has been accomplished to sweep away the amazing mass of absurdities and errors which had overwhelmed our English heraldry, by such men as Courthorpe, Nichols, Seton, Planché, Walford, Montagu, and Lower."

To this list of names we would add Boutell; for no writer on Heraldry has done more good service towards making the science of Armory attractive and popular than Mr. Boutell himself. JOHN HENRY METCALFE.

MINOR LITERATURE.

Threading my Way: Twenty-seven Years of Autobiography. By Robert Dale Owen. (Trübner.) It is a disadvantage to the author of an autobiography when the most interesting information

he has to communicate relates to events in which his own share was secondary or subordinate, while the events themselves have been so much discussed that there is little new to be said of them. Mr. Owen labours under the further disadvantage of having written in chapters for publication in a magazine (the *Atlantic Monthly*), a work of the kind that more than any other requires unity of treatment, and the absence of any constraining sense of an obligation to be amusing; while the family details, which the son of an eminent man can scarcely wish to omit, are in this case forestalled, the father having written his own life up to a later date than that reached in the present work. Subject to these drawbacks, *Threading my Way* is an interesting work, the more so that the author has had the forbearance to keep his pronounced views on such subjects as spiritualism in the background. Reminiscences of childhood are, as a rule, only interesting if the hero of the autobiography is either imaginative enough to turn them into a romance, or illustrious enough to give the least detail about him the importance of history; but the passages in which the writer narrates an unsuccessful attempt made, when he was about eleven, to convert his father to Christianity, is so true to human nature that it deserves to live. It is perhaps also natural that a child brought up in the neighbourhood of New Lanark should have few recollections of its peculiarities, as children only notice what is new to them. The description of the college at Hofwyl, to which Robert Owen sent his two eldest sons, as the most rational place of education in Europe, is more interesting; and the remarkable gifts of Fellenberg, the conductor of the experiment in education described, make it possible, though not easy, to credit the marvellous account which his old pupil gives of its success. Self-government was the ruling idea of the scheme; and, according to Mr. Owen, the confidence reposed in the pupils, with the best result, went far beyond anything even proposed by Dr. Arnold; the professors, in fact, had nothing to do but teach; the students made their own rules, and if necessary enforced them on each other, by officials elected from their own number solely on the ground of merit and fitness for the office,—as Mr. Owen somewhat pointedly assures his adopted countrymen. A strange little love passage, of which the heroine, Jessie, was a beautiful child, from the New Lanark Mills, has a good deal of realistic pathos about it, the rather that it comes to nothing, as romances in real life so often do. Mr. Owen has not much that is new to tell us of the experiment at New Harmony, or of the special causes of its failure, but observes that the weak point in all his father's schemes of reform was a disregard of the one important element of time. The author of the *Essays on the Formation of Character* had not patience to wait till his schemes could be executed with instruments formed on purpose. He also discusses at some length the modern bearing of the consideration to which Robert Owen was one of the first to direct attention: the immense increase of the productive power in the world by the application of steam to machinery, and the conditions which have, paradoxically, made this increase anything but a source of relief to the labourer. He promises a future volume, in which his own (and perhaps his father's) conversion to "spiritualism" will be described, and in preparation for this gives us the chart of his head traced by Spurzheim and another phrenologist, in which the organ of "marvellousness" is described as small. Judging from this installment of autobiography, we should not feel inclined to reject this estimate of the author of *The Debatable Land and Footfalls on the Boundary of Another World*. There are many professed "spiritualists" whose credulity appears to be far more the result of a slow than an excitable imagination; they fail to realise the significance of the issues they raise, and therefore accept without demur such evidence as is allowed to pass muster in common life, just because nothing depends upon its truth.

Half-hours with the Early Explorers. By Thomas Frost. (Cassell, Petter, & Galpin.) This work consists of short accounts of the voyages and travels of the principal explorers who flourished between the middle of the thirteenth century and the close of the sixteenth. Commencing with Marco Polo and Sir John Mandeville, the author briefly describes, in a series of chapters, the wanderings and discoveries of Columbus, Vasco da Gama, Amerigo di Vespucci, Frobisher, Drake, Raleigh, Barentz, and the other travellers and navigators, French, Italian, Dutch, and English, who, during the two centuries and a half which made the nations of Europe the rulers of a great portion of the world, penetrated into many unknown seas and regions of the earth. Each chapter deals with the adventures of one or more of these famous pioneers of commerce, so that the book as a whole gives a fairly readable and interesting account of discoveries in America, Africa, Asia, the Arctic regions, and the Pacific, which were due to the same spirit of enquiry and the same outburst of mental energy which gave birth to the Reformation and the dawn of modern science. Such a work can scarcely fail to be interesting. Of the numerous woodcuts which illustrate the pages many are valuable, especially those reprinted from the old *Livre des Merveilles*, representing the strange animals which were said to be seen by that worthy predecessor of Le Vaillant and Du Chaillu, Sir John Mandeville; but we do not always see the connection between the illustrations and the letterpress, nor clearly understand why portraits of Henry VII., Elizabeth, and James I. should be inserted in the descriptions of voyages made by their officers. However, one can scarcely complain, considering the small price of the work, that it bears marks of book-making. We have no doubt that it will furnish a large and useful stock of information to the juvenile public, for which it is chiefly intended. EDITOR.

NOTES AND NEWS.

MR. W. R. MORFILL, of Oriel, has sent to press his edition of the Ballad Society's second volume of *Ballads from Manuscripts*. The volume will contain ballads on Queen Elizabeth and the Duke of Buckingham, &c.

A-PROPOS of the election to the French Academy, M. Thiers voted for Charles Blanc; and Mgr. Dupanloup has announced that, had he been able to reconcile it to his conscience to accept a seat under the same roof with M. Littré, he would have voted for the author of *Le Fils Naturel*. That brief announcement forms the most scathing satire that could be penned on the prelate's moral sense and Christian charity. Dumas' election was perhaps more a reparation than a reward.

It is to be feared that there will shortly be a vacant fauteuil in the second category. Jules Janin's condition has altered very little, but that little has been for the worse, and age and weakness begin to lessen every hour the famous critic's chances of life. They have also unfortunately lessened his confidence in himself. He has been completing and polishing for the last two years a work that has no parallel in France: *l'Histoire de la Critique en France*—a subject in which the critic had even more room for the play of his erratic and digressive fancy than was afforded by the generous columns of the *Débats*. But it appears we must abandon all hopes of the work, at least in a complete form. Intellectual hypochondriasis—the malady of Dickens, De Musset, Walter Scott—has seized the critic; the book is burnt, and a few detached essays will alone be given to the public. These morsels are carefully screened from the eye of *littérateurs* and gossip-mongers. Janin has on several occasions had his work deflowered by premature disclosures concerning plot and purpose.

THE *Nation* gives a history of the sword which Byron wore at Missolonghi. Byron, it appears,

gave it to a native Greek officer, who fell, with the sword knotted to his wrist, in the same action in which Marco Bozzaris lost his life; the heirs of this officer sold it to Colonel Miller, who used the sword to some purpose in the last and greatest siege of Missolonghi, and finally took it with him to America, together with two sons of a Madame Miltiades, who claimed to be lineally descended from the hero of Marathon. It has now passed into the hands of a descendant of Colonel Miller, resident at Chicago, who only saved herself, a small box of plate, a shawl which she threw over her head, and, last but not least, Byron's sword, in the great fire of 1872.

MR. SKRAT seems to have identified the Latin hymn which Chaucer makes the widow's son sing in the Prioress's Tale, and for singing which the Jews cut the boy's throat. This hymn Chaucer describes as *Alma Redemptoris*, in the Antiphonarium that children learnt. He also says it

"Was maked of our blisful lady fre,
Hire to saluen, and eek hire to preye
To ben our help and socour whan we deye."

Probably most hymns to the Virgin do this more or less; but the one which Mr. Skeat finds in Mone's *Hymni Latini* meets all the three points of Chaucer's hymn. It starts with "*Alma Redemptoris mater*," has the salutation "*Omnes tibi dicunt Ave!*" and the prayer for help from hell after death:—

"Audi, mater pietatis,
Nos gementes pro peccatis;
Et a malis nos tuere,
Ne dampnemur cum impiis
In aeternis suppliciis
Peccatorum misere."

MR. F. W. COSENS has in the press his translation of the Spanish version of *Romeo and Juliet*, by Rajas.

THE Early English Text Society's first issue of books for this year is now in the publisher's hands for distribution to members. It consists of Part II. of the *Gest Hystoriale of the Destruction of Troy*, edited from the unique MS. at Glasgow by Mr. David Donaldson and the late Rev. E. A. Panton; Part I. of the *Early English Version of the Cursor Mundi*, from parallel texts from fourteenth-century MSS. of three different dialects, in the libraries of the British Museum, Bodleian, Göttingen University, and Trinity College, Cambridge, edited by the Rev. Dr. Richard Morris; Part I. of the *Bückling Homilies*, 971 A.D., from the Marquis of Lothian's unique MS., edited by the Rev. Dr. R. Morris: these for the Original Series;—and for the Extra Series, Part I. of *Herry Lonelich's History of the Holy Grail*, translated (about 1450) from the Old French of Sires Robiers de Borron, re-edited from the unique MS. at Corpus, Cambridge, by Mr. F. J. Furnivall.

MISS F. E. BUNNETT is about to revise her translation of Gervinus's "profound and generous" *Commentaries on Shakspeare*, for a new and cheaper edition of the book. Only a few copies of the original two-volume edition in large octavo are left.

WE hear that there is a good chance of Mr. Richard Simpson's editing a collected edition of the works of Thomas Nash (of St. John's College, Cambridge), Shakspeare's contemporary, for Mr. Pearson. We hope Mr. Pearson will relieve the New Shakspeare Society of Lodge's and Chettle's works, as well as Nash's.

A FRENCH writer who has great claims upon the gratitude of several parties has lately had the highest reward that awaits the broad-principled and malleable journalist. M. Ernest Daudet, the novelist, is appointed editor of the *Journal Officiel*.

M. CATULLE MENDES, the son-in-law of Théophile Gautier, has just become the spokesman of Victor Hugo, George Sand, Alphonse Karr, Théodore Barrière, and Paul Féval, in a question of some

literary importance. The letter inspired by the eminent writers just named is addressed to the Austrian journalist Henri Laube on the subject of a projected International Society of Men of Letters. M. Laube has convoked, at Vienna, a Congress of Austrian Writers, which shall mediate on literary questions between France and the German Empire. From this basis the International Society is to rise. The German adherents are—Hacklaender, Paul Heyse, Gottschall, Hettner, Geibel, and Levin Schücking.

M. JULES SIMON's new work, *Réforme de l'enseignement secondaire*, treats not only of the reforms which the author had commenced to introduce during his tenure of office, but also of all questions affecting the future of education in France, such as hygiene, gymnastics, living languages, position of masters, &c.

A GREAT deal has been written on the subject of Shakspeare's autographs, and the early editions of his plays. This month's *Polybiblion*, in a notice of the Bibliophile Jacob's tract, *La véritable édition originale des œuvres de Molière*, gives some interesting details with regard to the early editions of the great French dramatist. The first edition of Molière's works, formed by Molière himself, was published in 1673 by Denys Thierry, and only a single copy is known to exist, which is the property of an amateur at Bordeaux. The edition of 1674 was also published by Thierry, in six volumes (to which was added in 1675 a seventh, containing the *Malade Imaginaire*, and a spurious piece, *L'Ombre de Molière*), and had probably been composed and perhaps corrected at Molière's sudden death in 1673. Four copies of this edition are known to exist, and one was sold in 1860 for 910 francs. The edition of 1682, published by Molière's friends Lagrange and Vinot, after long neglect, acquired great literary importance on the discovery of a copy containing all the passages suppressed by the censor. This copy had belonged to M. de la Reynie, lieutenant-general of police; it was taken to Constantinople, but afterwards found its way into M. de Solenne's dramatic library; at his sale in 1844 it was sold for 800 francs, and when next brought to the hammer fetched 1210 francs. Another unexpurgated copy was sold in 1867 for 2,500 francs. M. Lacroix in his tract above mentioned prefers the edition of 1674-5 to all others.

THE same editor, in his *Bibliographie moliéresque*, of which a new edition is in the press, mentions eight tracts relating to discoveries of autographs of Molière. M. Fillon gives twenty-one signatures of Molière—the dramatist, like Shakspeare, used several signatures—"De Molière," "J. B. Poquelin Molière," and "J. B. Poquelin." A receipt, signed "Molière," written throughout by Molière's own hand, has recently been discovered among the papers from the Treasuries of the Etats provinciaux de Languedoc, and a facsimile issued by M. de la Pijardière, who is about to publish additions to the life of the dramatist, with a number of documents relating to his stay in Languedoc.

WE learn from the *Allgemeine Zeitung* that the late Dr. Ruland, who was head librarian at the University of Würzburg, has by his will bequeathed his books to the Vatican Library, and his valuable collection of Frankish coins to the Museum at Würzburg.

THE privileges enjoyed by readers in public libraries suffer abuse in other places besides the British Museum. In the last Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria, we read that the Library Committee is "forced reluctantly to the conclusion that some few persons, grossly and in a most dishonourable manner, abuse the freedom of admission to the library, and the unrestricted use of the books. In some instances passages, pages, and whole sheets have been abstracted from books, and chiefly those of sacred literature; entire sermons have been excised from five volumes. These most disgraceful practices have called for more

than usual vigilance of late, and, though distasteful to all concerned, a more frequent perambulation of the room than formerly by the attendants has been ordered. By these means, and by a close observance of the habits of some individuals, a stop has been put to such aggressions on the property of the public."

The number of volumes in the above-named library, in 1873, did not exceed 65,000, with upwards of 10,000 pamphlets; and the sum of 1,400*l.* was voted in the last financial year to be remitted to London for the purchase of books. The number of readers for the year 1872-3 was 237,073. These visitors, we are told, "are now admitted to a suite of apartments 230 feet long, 40 feet wide, and 40 feet high, decorated in a purely classical homogeneous style, free from obtrusive colour or undue ornament, at once a suitable place of deposit for the varied and extensive collection of valuable books, and a convenient place of resort for the occasional reader or accustomed student."

WE notice the following features in the new Dutch University Bill. It is not the intention of the Government to suppress any of the existing Universities, Leyden, Utrecht, and Groningen. The preparatory course at the Gymnasias is to be lengthened by two years, and to be made a "chiefly classical" one. The final gymnasial examination will no longer give a title to admission to the lectures in the Universities. The faculty of philosophy is [described (art. 20) as comprising (a) philosophy and its history, (b) language and literature, (c) history, geography, and ethnology, together with the history of art and letters; but no mention is made of chairs for Sanskrit or any of the modern languages. No qualifications of any kind will be required in the academical teachers; they are to be nominated by the Senate. All University degrees will cease to authorise the holders of such honours to teach in the secondary schools. The Professors' fees will be abolished and replaced by liberal salaries from the Government. For the Faculty of Theology will be substituted a course on "The Science of Religion," which course is circumscribed as follows:—(a) "The History of Religious and of Theological Systems;" (b) "The History of Religious Dogmas;" (c) "The Exegesis and History of the Legends of Religion;" (d) "The Philosophy of Religion." No professor, finally, will be permitted to hold his appointment after his seventieth year.

A DUTCH Penny Magazine announces the forthcoming appearance in its columns of a new novel by Miss Braddon, entitled *Sylvia*.

IN the robbery of the poet Chaucer, on September 3, 1390, which we mentioned the week before last, Richard II.'s writ to his Barons of the Exchequer (which we also referred to) shows that Chaucer lost, not only 20*l.* of the king's money, but also his horse and other moveables. Further, on searching for the conviction of the robbers, Mr. Selby, of the Public Record Office, finds notices of two robberies of Chaucer—one of 10*l.* of numbered money between Kingston and Combe Wood, the other of 9*l.* and 40*s.* at Hatcham, in Surrey—on days very near September 3, 1390; so that they look like different robberies, though the sums of which the poet was then robbed come so nearly to 20*l.* that the difference is not certain. The robber first accused of feloniously despoiling our poet was Richard Brearley. He turned approver, and accused William Huntingfield of being the culprit; on which Huntingfield appealed to the wager of battle, and, having beaten Brearley, Brearley was hanged. But Huntingfield did not get off free, as, being guilty of other felonies, he was committed to the custody of the marshal. It is pretty certain that Chaucer, as he rode about with the king's money in his purse to pay wages, &c., must have often done it at the risk of his life.

With regard to what seemed Chaucer's neglect as clerk of the works at St. George's Chapel,

Windsor, the accounts of the executors of his successor, John Gedney, have been examined by Miss Smith for Mr. Furnivall; and they show that Gedney not only did no repairs to the chapel, but carted away to Shene, &c., the stone that Chaucer had bought. The chapel was, no doubt, allowed to tumble down or fall into entire decay, and was then rebuilt in the fifteenth century by Edward IV. Chaucer is thus cleared from blame. He has also the credit of having spent, in buying this stone, above 20*l.* more out of his own pocket than the Exchequer advanced him for the general purposes of his office.

THE same page of the *Saturday Review* (p. 172) that contained the "elaborate blunder" about Chaucer, which was commented on in our columns last week, contains almost as funny a statement about Shakspeare. "Cut out from Shakspeare the character of Hamlet, and all the subsidiary characters into which the *Hamlet* element enters as a main constituent, and, though Shakspeare would still be a very great poet, he would have made a long descent towards the level on which Jonson and Fletcher and a number of scarcely inferior rivals may be placed." So Falstaff, Henry V., Shylock, Lear, Lady Macbeth, Benedick, Beatrice, Imogen, Miranda, Puck, Caliban, &c., are very near the level of the characters of Fletcher and his "scarcely inferior rivals"! Shakspeare, the creator of comedy, of fairyland, of the beauty of woman's character, the lifter of tragedy and historic play to their true height, is but near Fletcher, &c., if the Hamlet side of his mind is cut away! But the *Saturday* condescends to comfort us. Shakspeare "would still be a very great poet." This is soothing.

THE Rev. F. G. Fleay has compiled for the New Shakspeare Society a table of the editions published in Quarto of Shakspeare's plays. This table shows the date, printer, and publisher of each edition; the original, if any, from which it was taken; the plays of which editions were published in any given year, and the succession of the publishers to their predecessors' copyrights. It also distinguishes genuine from spurious editions; traces the Quartos, as far as possible, into the hands of the proprietors of the First Folio; marks the editions which had not Shakspeare's name on the title-page, and those from which the Folio editors printed the plays for which they did not use independent sources. To the table are subjoined explanatory notes, and a list of the addresses of printers and publishers. From these data Mr. Fleay deduces a list of editions which it is desirable for the Society to reprint. This list we subjoin.

Parallel Texts.—Class I. Imperfect texts to be printed parallel with subsequent perfect ones, so as to show the manner of Shakspeare's work if the imperfect plays be really sketches, or to disprove his share in them if they be spurious:—

Romeo and Juliet: 1st Quarto, 1597, with 2nd Quarto, 1599.

Hamlet: 1st Quarto, 1602, with 2nd Quarto, 1604.

Merry Wives of Windsor: 1st Quarto, 1601, with Folio.

Henry V.: 1st Quarto, 1600, with Folio.
Contention of York, &c.: 1st Quarto, 1594, } with Folio of
True Tragedy, &c.: 1st Quarto, 1595, } *Henry VI.*

Class II. Plays where the texts of Folio and Quartos differ greatly, and are derived from independent sources:—

2 *Henry IV.*: Quarto, 1600, with Folio.

Hamlet: 2nd Quarto, 1604, with Folio.

Othello: 1st Quarto, 1622, with Folio.

Troilus and Cressida: Quarto, 1609, with Folio.

Lear: 1st Quarto, 1608, with Folio.

Richard III.: 1st Quarto, 1597, with Folio.

Class III. Texts where two Quartos from independent sources are worthy of comparison in detail for critical reasons:—

Midsummer Night's Dream: 2nd Quarto, 1600.

Merchant of Venice: 2nd Quarto, 1600.

Othello: Quartos of 1622 and 1630.

Class IV. The other quarto editions, viz.:—

Titus Andronicus: 1600, 1st Quarto.

Richard II.: 1597, 1st Quarto.

Love's Labour's Lost: 1598, 1st Quarto.

1 *Henry IV.*: 1598, 1st Quarto.

Much Ado About Nothing: 1600, 1st Quarto.

Pericles: 1608, 1st Quarto.

Two Noble Kinsmen: 1634, 1st Quarto.

—would require only single texts to be printed.

In all instances Mr. Fleay thinks that collations of the other editions should be given. In two plays only would three texts be necessary, viz. in the cases of *Hamlet* and *Othello*. But Mr. Fleay is of opinion that it is very desirable to print, not only fac similes, but also revised texts of the imperfect plays of *Hamlet* and *Romeo and Juliet*, parallel with revised texts of the perfect copies. He will shortly publish his reasons for this opinion. By Folio throughout this notice is meant the First Folio of 1623.

As there has been a good deal of controversy lately about who was the original of Mr. Robert Browning's popular poem of "The Lost Leader," we may as well say positively, that while the character represented is that of no one man, but made up of many, as Mr. Forster tells us that Dickens's Skimpole and other characters were, yet the man who was mainly in Mr. Browning's mind when he wrote, and who in fact suggested the poem, was Wordsworth, on his change from Liberalism to ecclesiasticism and Toryism. If to any admirers of Wordsworth this fact now seems strange, they should turn to Shelley's tenderly reproachful sonnet to Wordsworth, and see how deeply he, too, felt his "leader's" defection from the cause of the liberty he loved:—

TO WORDSWORTH.

Poet of Nature, thou hast wept to know
 That things depart which never may return;
 Childhood and youth, friendship and love's first glow,
 Have fled like sweet dreams, leaving thee to mourn.
 These common woes I feel. One loss is mine,
 Which thou too feel'st; yet I alone deplore.
 Thou wert as a lone star, whose light did shine
 On some frail bark in winter's midnight roar:
 Thou hast, like to a rock-built refuge, stood
 Above the blind and battling multitude:
 In honoured poverty thy voice did weave
 Songs consecrate to truth and liberty,—
Deserting these, thou leavest me to grieve.
 Thus having been, that thou shouldst cease to be.

(P.S.—We see that Mr. Bouchier, in last week's *Notes and Queries*, quotes this sonnet in confirmation of the Wordsworth original of Mr. Browning's poem. It naturally rises to everyone's mind. Mr. Bouchier is only wrong in supposing that Wordsworth was the sole original of the "Lost Leader.")

At the Stratford Jubilee in 1764, a pair of Shakspeare's gloves were presented to Garrick. These gloves Garrick valued more than his other Shakspeare relics; and Mrs. Garrick by her will bequeathed them to Mrs. Siddons. She in her turn left them to her daughter, Mrs. Combe; and she again left them to Mrs. Kemble. Mrs. Kemble has lately presented these gloves to Mr. Horace Howard Furness, of Philadelphia, the able editor of the well-known new Variorum edition of Shakspeare, in which each play is to have a volume to itself, and of which *Romeo and Juliet* and *Macbeth* are out, while *Hamlet* is in active preparation.

THE latest additions to the Vice-Presidents of the New Shakspeare Society are Sir Edward Strachey (author of *Shakspeare's Hamlet*, 1848, &c.); the Public Orator at Cambridge, Mr. R. C. Jebb, Fellow and Tutor of Trinity; the editors of the *Edinburgh* and *Quarterly Reviews*, and the *Academy*; Professor H. Corson, of Cornell University, U.S.; the Rev. H. N. Hudson, of Boston, U.S. (author of *Shakspeare: his Life, Art, and Characters*). Mr. H. H. Furness, of Philadelphia, has sent a donation of ten guineas towards the expenses of founding the New Society.

THE *Nuova Antologia di Scienze, Lettere ed Arte*, for January, contains an interesting memoir of the life and writings of Cecco Angiolieri, of Siena, a humorous poet of the thirteenth century, some of whose sonnets have been lately discovered in the Barberini Library at Rome. He was the contemporary and also the correspondent of Dante, with whom, except as a poet, he can have had no feeling in common, for his life was one of intemperance and poverty, of which his writings bear the strong impression.

At the sale of rare books and MSS. at the Rooms of Messrs. Sotheby, Wilkinson, and Hodge, on Tuesday, the following lots produced the prices annexed:—An old black-letter Bible in English, by Miles Coverdale, printed at Zurich in 1560, although wormed and made up with fac similes, 5*l.* 10*s.*; a series of 127 Ballads printed between 1670 and 1690 for singing in the streets, and sold for one halfpenny each, 4*l.*; Cranmer's Version of the Bible, issued in November 1541, imperfect, 20*l.*; Capgrave's *Legenda Angliæ*, printed in 1516 by Wynkyn de Worde, but wormed, 23*l.*; Voragine's *Legenda aurea*, also printed in 1527 by Wynkyn de Worde, imperfect, but made up with fac similes, 41*l.*; Cristine de Pisa's *Boke of the Fayt of Arms*, printed by Caxton in 1489, with several leaves in fac simile, 103*l.*; an *Officium Beate Marice Virginis*, printed on vellum in 1499 at Lyons, 51*l.* 10*s.*; Higden's *Polyconicon*, printed in 1527 by Peter Treveris, and considered the *chef d'œuvre* of his press, 17*l.* 15*s.*

At the recent sale of the library of the Château d'Iléry, the following were among the most important works sold:—Le premier livre de la *Métamorphose d'Oride*, traduit du latin en françois par Clément Marot. Lyon: chez Gryphius, 1,150 fr.; *Les Œuvres de Clément Marot*; le tout par lui corrigé et mieux ordonné que cy-devant; imprimé à Paris par Anthoine Bonnement sur la copie de Gryphus de Lyon, 1,100 fr.; *Extraits ou recueil des îles nouvellement trouvées en la grand Mer Océane au temps du Roy Despaigne Fernand et Elisabeth sa femme*, fait premièrement en latin par Pierre Martyr de Millan; item trois narrations dont la première est de Cuba, la seconde qui est de la mer Océane, la tierce qui est de la prinse de Temistitan. Imprimé à Paris par Simon de Colines, 1532, 710 fr.

THE *Times* states that Sir William Muir has just given one of his 100*l.* rewards to a Delhi moulvee, Nazir Ahmed, for a third Oordoo novel of great ability and purity of style and thought—*Taubat-un-Nasuh* (the Repentance of Nasook). The hero is a deputy-magistrate, who is led to reformation of life by an attack of cholera, during which in a dream he sees, and is judged at, the Last Day. He recovers, and educates his children religiously. The book is a tale of domestic life, unmatched for beauty, toleration, and virtue in all Mussulman literature. Its moral is that religion is the root of domestic happiness.

THE *Banker's Almanac* for 1874 (New York) contains a reminder of the effects of the war in its table of "Premium on Gold at New York, in August 1868–1873." On August 6, 1868, the figure was 50; on August 6, 1873, 15½. The Almanac has thirty-three drawings of new coins issued during 1868–72, including nine Japanese ones of from one to twenty yen, a Mexican peso, and a Hungarian dollar.

THE valuable papers lately belonging to the Earl of Macclesfield, and purchased by the trustees of the British Museum in 1872, are now completely arranged and bound, and are open to consultation by the public. The importance of these documents was pointed out by the Historical Manuscripts Commissioners in their first Report. They consist chiefly of letters addressed to Ellis, secretary to the Duke of Ormond, and afterwards Under-Secretary of State. Those of George Stepney, between 1694 and 1707, are of a very interesting character, and relate to the negotiations in which he was employed during this bustling

period—to the movements of the allied armies, the Electors of Germany, and the subsidised German troops. During these years Stepney was employed as the king's commissary and deputy in Saxony, in negotiations at Düsseldorf and Frankfurt with the Elector Palatine and the Elector of Treves, and at Loo and the Hague in negotiations which resulted in the Treaty of Ryswick in 1697. In the year 1698 Stepney was appointed envoy to Berlin, whence he was recalled in August, 1699. From March 1701 to September 1706, he was minister at Vienna. Many of his despatches are preserved amongst the State papers, but these letters to Ellis fill up large gaps in that series. The correspondence of James Cressett with Ellis between 1693 and 1702 forms another part of the Macclesfield Collection. Cressett was employed by William III. during this period at the several German Courts, where he was the king's resident, more especially at Hanover, Zell, and Hamburg. In the last year of William's reign, he assisted with Stepney, Matthew Prior, Sir Joseph Williamson, Alexander Stanhope, the Earl of Marlborough, and others, in treating with the ministers of Denmark, in concert with Holland, and with several of the German Electors, in concert with other princes, for the general peace of Europe. Other noteworthy portions of this collection are letters from Matthew Prior, dated at the Hague and Paris, between July 1695 and July 1699; and a long series of communications, extending indeed over a period exceeding forty years, from Humphrey Prideaux, the well-known Dean of Norwich, who died in 1724.

FROM the *Proceedings of the New England Historic-Genealogical Society* at the annual meeting held January 7, 1874, we learn that the Society has recently become possessed of a valuable collection of manuscripts illustrating the American War of Independence. These papers, which are known as the Knox Manuscripts, number about fourteen thousand separate articles, and contain letters from Washington, Lincoln, Greene, Lafayette, Lincourt, and many other prominent revolutionary soldiers.

Among these documents are to be found the original articles for the capitulation of Yorktown, with the signatures of Cornwallis and Symonds attached. The library of the Society contains at the present time upwards of 11,000 bound volumes, and well-nigh 37,000 pamphlets. The Society endeavours as far as possible to procure every book, pamphlet and broadside illustrative of the history, general, local and personal, of the New England States.

WE learn from America that Messrs. J. B. Lippincott & Co. have in the press *Public Men and the Events from the Commencement of Mr. Monroe's Administration in 1817, to the Close of Mr. Fillmore's Administration in 1853*, by Nathan Sargent.

M. ARMAND BASCHET, author of *La Diplomatie vénitienne* and *Le Roi chez la Reine*, has just published a volume, *Le Duc de Saint-Simon, son Cabinet et ses Monuments*, giving the history of the papers of the Duc de Saint-Simon. On the Duke's death, March 2, 1755, his papers and MSS. were sealed, and an inventory commenced; but on the death of his cousin Claude de Saint-Simon, to whom he had bequeathed them, they were handed over by order of the king to the Foreign Office, December 21, 1760, and the Abbé de Voisenon received orders to make extracts from them. In 1819 the MS. of the *Mémoires* was given by Louis XVIII. to the Marquis de Saint-Simon, a very distant relation of the Duke, and published ten years later; but the rest of the papers—containing, probably, the Duke's correspondence with the Duc d'Orléans, historical fragments, the projects of government which he had submitted to the Duc de Bourgogne, and perhaps a supplement to the *Mémoires*—still remain in the archives of the Foreign Office.

THE American Jewish Publication Society of New York has just issued its first work, the fourth

volume of Dr. H. Graetz's *History of the Jews*, translated by the Rev. J. K. Gutheim, of New Orleans, La. The contents of the volume embrace the most interesting period in Jewish annals—the Talmudic, which is replete with suggestion to the Christian historian, from the light which it throws on the origin and development of Christianity. As Dr. Graetz well says, the disregard of this fact by Renan, Strauss, and Schenkel has avenged itself on those writers, and their brilliant delineations are often lacking the basis of historical truth merely from their ignorance of Hebrew literature of the early Christian centuries.

NOTES OF TRAVEL.

MR. E. COLBORNE BABER, Acting Vice-Consul at the port of Tamsuy (including Kelung), in his latest Report, just issued among the parliamentary papers, with other Consular Reports from China, supplies some curious notes on the effect produced by the growth of camphor in his district. The trees which produce this valuable article are not found within the district marked on maps of Formosa as Chinese territory. They occur only within the country of the aborigines, or upon the immediate border. The manufacture of camphor necessitates the destruction of the trees, which are never replanted; as the country becomes denuded the aborigines recede, and the Chinese effect a corresponding encroachment. The border country is thus in a continual state of disturbance, and fearful outrages are committed by both sides on every opportunity. A naval officer, lately returned from an expedition into the interior, informed Mr. Baber, that on entering the hut of one of the aborigines, he was shown six Chinese queues hanging behind the door (the possession of a queue indicating the previous capture of a head), and in another place he passed a party who were feasting in honour of a newly-taken head. On the few occasions when they have been visited by foreigners, the aborigines have shown a disposition to be friendly, but with the Chinese it is a veritable "war to the knife." It is worthy of remark, adds Mr. Baber, that the local Chinese use the same word "hwana," savage, to designate aborigines and foreigners alike.

FROM the same Reports may be gathered a variety of facts illustrating the remarkable decrease in the amount of opium imported into China, from the tendency of the natives to smoke the home-grown article, which they find less deleterious than the foreign; and another great advantage is that the habit of smoking it can be comparatively easily thrown off. The Rev. Doctor Edkins, in travelling overland from Tientsin to Shanghai, passed through a poppy-growing district, and thus writes to Mr. Malet: "An opium cultivator told me that a mow of land planted with poppies yielded him five ounces of silver a year, while ordinary crops of wheat, millet or kauliang would yield him one ounce or more. So great a profit must continue to spread the cultivation rapidly till price descends. The greediness of the consumer for his gratification, and a perpetual increase of the number of smokers, have hitherto tended to keep the price high; the competition of growers must now, however, so act as to reduce it." The French consul at Hankow, M. Blancheton, writes that there are in Chungking alone about 3,100 smoking shops, which pay each a license of 300 cash a month to the local magistrate. On the other hand Mr. Consul Mongan reports that, while visiting some works in the neighbourhood of Tientsin, he was much struck with the fine appearance of the soldiers and the heartiness with which they worked. The reason of this was that opium-smoking was not allowed in the camp, the men being strictly watched. The punishment for breaking the rules was slitting or excision of the upper lip for the first offence, and decapitation for the second. Thus in one part of the empire we find the magistracy deriving a large income from the permission of a practice which in another part is punished with death.

THE appointment of one and the same minister to represent the dignity of Portugal in China, Japan, and Siam, seems to imply an absence of correct appreciation of geographical distances on the part of the Portuguese Government, or unbounded faith in the physical powers of endurance of their representative. Tokio and Peking are at least twenty-one days' distance apart, and the travelling by sea and journeying by land, which a transit from the one Court to the other necessitates, are not only excessively fatiguing, but even dangerous. In point of practicability and comfort, they present greater drawbacks than any ambassador would be likely to meet with, who should combine the united charges of the legations at Rio Janeiro and Paris. Italy has, it appears, from prudential motives of economy, shown a similarly grandiose indifference to geographical distances by appointing one minister to represent her young kingdom in three empires of the far East.

The *Gazzetta di Venezia* of February 3 informed its readers that the newly accredited Japanese minister, Kavasse, left Tokio in the month of December, and may be expected about the middle or end of this month, at Rome, to present his credentials to the King of Italy. According to the *Gazzetta's* correspondent, the Mikado is assiduously devoting himself to the study of European languages; and, to the surprise of the writer and of all other foreigners in Japan who do not belong to the Great Fatherland, his Imperial Majesty has made choice of German to begin with. His subjects in the meanwhile have the opportunity afforded them, in all the upper schools of learning, to speak English, French, German, Russian, or Chinese; while, according to a recent edict, Latin and Greek are for the future to be added to the curriculum of studies incumbent on Japanese candidates for high places in the honour lists.

THE following telegram has been sent to the English papers from Cairo, dated the 16th instant:—"Dr. Beke, the English traveller, reports from the Gulf of Akabah that he has found the true Mount Sinai one day's journey north-east of Akabah. It is called by the Arabs Jebel-Nour, or 'Mountain of Light.' Its height is 5,000 feet. On the summit Dr. Beke found the remains of sacrificed animals, and lower down some Sinitic inscriptions, which he copied."

THE *Allgemeine Zeitung*, February 16, states that a letter has been received by the Grand Duke of Saxe-Weimar from the traveller G. Rohlf, dated January 8; in which he announces his arrival at Gasr in the Libyan oasis Dachel, after having opened an entirely new route from Siut to Farafrah, and thence to Gasr. The expedition had been twenty-one days on the way, travelling from sunrise to sunset each day, either on foot or on camels. The last three days the travellers had suffered great privations, having had to make their way between sand-hills from 60 to 70 metres high, without a trace of vegetation to be seen, and having had to walk over sulphurous and siliceous deposits. Near Dachel they had been gladdened by the sight of a line of rocks, through which the finest mountain-passes that they had yet encountered led them to the oasis, where the men and camels were to rest for fourteen days. Herr Rohlf was expecting fresh supplies from Siut; and when these reached him, he intended to push on to Kufra, nothing daunted by the formidable and unexpected difficulties that he had met with thus far.

FROM a letter from the Abbé Armand David, dated Kiang-si and addressed to a member of the Paris Geographical Society, we learn that this traveller, in his journey through China, has discovered that the river Hangkiang, the very name of which was until lately unknown, is by no means an insignificant stream, but, on the contrary, an important highway of commerce, traversed by vessels of every size. The lower part of the river

is wide, but studded here and there with sandbanks. The remainder of the stream is navigable, but the rapids are numerous and rocks are not unfrequent. Coal was seen to exist in two places in the south-east of Shansi and in the north-east of Houpe. The town of Kien-tchang-fu, about three leagues off, is well provided with coal, as, indeed, are all the towns passed by Père David from Kiu-kiang up to Kiang-si. He wished to measure a mountain in sight of his house, and seemingly about 10,000 feet high, but the sudden illness of two of his servants prevented him from doing so. He intends to finish his tour by a journey along the eastern parts of Kiang-si, and perhaps by a visit to Fo-kien.

MR. HALES'S MILTON LECTURE.

On Wednesday evening, at the London Institution, Mr. Hales delivered his second lecture on Milton, the special subject *Samson Agonistes*. After remarking on the long interruption in Milton's poetry-writing that followed *Lycidas*, only certain sonnets being published between *Lycidas* and *Paradise Lost*, Mr. Hales proceeded to point out the historical and biographical interest of *Samson Agonistes*, how beneath its seemingly cold classical form there beats fervently the pulse of the time that gave it birth. Take the choral song 652-709, especially 687-709, and notice the references to the brutal revenge inflicted at the Restoration on the bodies of Cromwell and Ireton, to the imprisonment of Hutchinson and Marten, to the condemnation of Vane; but the play as a whole abounds in allusions to the political reverses amidst which it was written. Milton is amazed at what he witnesses, and finds the lesson of patience hard to learn. The very name *Agonistes* is meant to refer to the moral and spiritual struggles of the hero. He wrestles with doubt. After some remarks on the Greek form of the play, and Milton's intense appreciation of Greek art, the lecturer pointed out that the play represents the figure of Samson in three attitudes—(1) forlorn and wretched, scarcely able to heave the head, ill recognisable by his friends the Danites and his father; (2) with his moral courage, and then with his physical courage returning; (3) once more as the Deliverer, with all his errors atoned for and forgotten in a glorious end; so that—

"Nothing is here for tears, nothing to wail,
Or knock the breast, no weakness, no contempt;
Dispraise, or blame; nothing but well and fair,
And what may quiet us in a death so noble."

SELECTED BOOKS.

General Literature and Art.

- GONCOURT, E. et J. de. *L'Art au dix-huitième siècle*. Denzième édition, revue et augmentée. Paris: Bapilly. 20 fr.
HAZLITT, W. Carew. Charles and Mary Lamb: Their Poems, Letters, and Remains. Now first collected, with Reminiscences and Notes. Chatto & Windus. 10s. 6d.
L'ESTRANGE, Sir G. B. Recollections. Sampson Low. 14s.
MICHAELIS, G. Grundzüge der Geschichte d. Münzwesens. Berlin: Mittler und Sohn. 3 Thl.
SCHLIEMANN, H. Trojanische Alterthümer. Bericht über die Ausgrabungen in Troja. Leipzig: Brockhaus. 2 Thl.
SCHLIEMANN, H. Atlas trojanischer Alterthümer. Leipzig: Brockhaus. 18 Thl.
SHAKESPEARE-GALERIE. Charaktere und Scenen aus Shakespeares Dramen. Mit Text von F. Pecht. 7. Lfg. Leipzig: Brockhaus. 14 Thl.
WALTER, James. Shakespeare's Home and Rural Life. Longmans. 52s. 6d.

History.

- AHLFELD, F. Bruder Berthold von Regensburg, der grösste deutsche Prediger des Mittelalters. Halle: Mühlmann. 6 Ngr.
BOEITLINGER, A. Die holländische Revolution 1787, und der deutsche Fürstenbund, m. besond. Bezug auf Carl August von Sachsen-Weimar. Bonn: Cohen und Sohn. 12 Ngr.
CHEREAU, A. Les Ordonnances faictes et publiées à son de troupe par les carrefours de ceste ville de Paris pour éviter le danger de peste, 1531. Paris: Willem. 5 fr.
COLET, L. La Jennesse de Mirabeau. Paris: Dentu. 3 fr.
IDEVILLE, H. de. Les Piémontais à Rome. Souvenirs d'un diplomate, pour servir à l'histoire du second empire. Mentana. La prise de Rome. Bruxelles: Maquardt. 3 fr. 50.
LAMPROS, Sp. P. De conditorum coloniarum graecarum indole praenitensque et honoribus. Berlin: Calvary. 12 Ngr.
RYBKA, H. Bruder Elias von Cortona, der 2te General d. Franziskaner-Ordens. Leipzig: Naumann. 4 Thl.
VIEL-CARTIL, L. de. Histoire de la Restauration. Tome 15. Paris: Michel Lévy frères. 6 fr.
YEATMAN, J. P. The History of the Common Law of Great Britain and Gaul. Part I. Stevens. 10s. 6d.

ZIEGLER, A. Regimontanus (Johannes Müller aus Königsberg in Franken) der geistige Vorläufer des Columbus. Dresden: Höckner. 20 Ngr.

Philology.

- BARTHÉLEMY SAINT-HILAIRE, J. Politique d'Aristote, traduite en français. 3^e édition, revue et corrigée. Paris: Ladrangé. 10 fr.
FOERSTEMANN, E. Geschichte d. deutschen Sprachstammes. 1. Bd. Nordhausen: Fürstmann. 4 Thl.
PALMER, A. P. Ovidii Nasonis Heroides XIV. Longmans. 6s.
RINKE, C. J. De difficilioribus locis satirarum Horatianarum. Münster: Mitsdorffer. 6 Ngr.
WITT, J. M. Ueber den Genetiv d. Gerundiums u. Gerundivums in der lateinischen Sprache. 1. Thl. Berlin: Calvary. 12 Ngr.

Physical Science, &c.

- AUERBACH, L. Organologische Studien. 1. Hft. Breslau: Morgenstern. 2 Thl.
BAILLON, H. Histoire des Plantes: Monographie des Géraniacées, Linacées, Trémadracées, Polygalacées et Vochysiacées. Paris: Hachette. 7 fr.
BILLROTH, Th. Untersuchungen über die Vegetationsformen von Coccobacteria septica. Berlin: Reimer. 16 Thl.
BURBIDGE, F. W. Cool Orchids, and how to Grow them. Hardwicke. 6s.
CORBETT, A. F. The Climate and Resources of Upper India, and suggestions for their improvement. Allen. 5s.
DYBOWSKI, W. Monographie der Zoantharia sclerodermata rugosa aus der Silurformation Estlands, Nord-Livlands und der Insel Gotland. Dorpat: Gläser. 1 Thl.
FAYRE, J. The Thanatophidia of India; being a description of the Venomous Snakes of the Indian Peninsula. 2nd ed., enlarged and revised. Churchill. 147s.
FOUILLEE, A. La Philosophie de Socrate. Paris: Ladrangé. 16 fr.
REY, J. G. Hydraulics of Great Rivers: the Paraná, the Uruguay, and the La Plata Estuary. Spon. 42s.

Theology.

- DALE, T. P. A Commentary on Ecclesiastes. Rivingtons. 7s. 6d.
LICHTENBERGER, F. Histoire des idées religieuses en Allemagne. 3 vols. Paris: Sandoz et Fischbacher. 22s. 6d.
MYERS, F. Catholic Thoughts on the Church of Christ and the Church of England. Isbister & Co.
NEALE, J. M. A History of the Holy Eastern Church. The Patriarchate of Antioch, to the Middle of the Fifth Century. Rivingtons. 10s. 6d.
TAYLOR, C. The Dirge of Coheleth in Eccles. xli. discussed and literally interpreted. Williams & Norgate.

PARIS LETTER.

4 Place Wagram, Paris, Feb. 17, 1874.

Louis Philippe was not precisely a Leo X.; the "prosperous reign" to which it has become the fashion to look back tearfully was somewhat more favourable to Bourse speculation than the gentler arts. But it will shine beside the Septennat. The Orleanist ministers are eclipsing the Orleanist king. Their short administration is already remarkable for the suspension or suppression of six score newspapers and reviews. It is characterised by a peculiar and amusing loftiness in its relations with *les gens de lettres* and the intellectual professions generally. It prohibits the performance of *Lucrezia Borgia*—as a drama;—and encourages the *Fille de Madame Angot*; it interdicts *Les Misérables*, because the purest and tenderest character in the piece is a Bishop; and it permits a nightly exhibition of nudity in the *Merveilleuses*—because the exhibition is considered to be anti-republican. With the same intelligent comprehension of literary influences it seizes almanacks because they exhibit portraits of M. Thiers; pamphlets, because the statistics they contain on the subject of the Société de St. Vincent de Paul are "irreligious;" the violent work of an ardent Monarchist, because it is called "*Le Fond de la Société sous la Commune*," and recalls "a page of our history which had better be left to oblivion." The last feat of this kind is the prosecution and condemnation of F. V. Raspail, the democratic *savant* and propagator of a new and widely popular system of medicine. M. Raspail has published annually for the last fifteen years an *Almanach Météorologique*, which was in reality a mere review of the scientific movement of the year. But under the head of *Ephémérides* it contained a little news, and it is these paragraphs that M. de Broglie considers subversive of moral order. When read aloud by the

Procureur of the Republic, the few incriminated lines merely suggested that moral order must be a rather more dangerous condition than permanent revolution if such criticisms can destroy it. M. Raspail commended the rising of 1848, suggested that the Commune did not burn all the buildings that suffered during the bombardment, and considered the summary execution of M. Millière an unjustifiable assassination. Raspail presented his own defence, and was condemned to two years' imprisonment. He received the order to appear before the Court on his eighty-first birthday. The most influential member of the jury that condemned him was M. Faye, of the Institute, whom Raspail had attacked on the subject of his theory concerning the solar spots.

This is the first remarkable achievement of the re-established Committee of Colportage—which, during the Empire, never interfered with Raspail's publications. The peculiar views of the committee with respect to what is wholesome and unwholesome in literature is evidenced by one or two other recent events. It has just authorised the publication of a new theatrical journal which its founders have with cheerful effrontery entitled *La Claque*. We know what *la Claque* means; but the means by which the institution is maintained are perhaps less familiar. The "chef de Claque"—or the editor of *la Claque*—is a theatrical power to whom *prima donna* and *soubrette* must bow alike. He has a corps—or a journal—at his command; and, thus supported, he makes his bargain with actor and actress. One salvo on entering costs so much; one round after "points" a lesser sum; a recall is expensive, and a bouquet ruinous. There is a similar tariff for hisses ordered to serve professional or private jealousy. This is the system to be openly carried on by *la Claque*, and with such a programme before them the Commission du Colportage has accorded its authorisation. But, on the other hand, political journals are rigorously discountenanced. M. Alfred Assolant, the well-known writer on England, demanded permission to publish a journal to be called the *Cri du Peuple*, and was informed that no new political prints would be allowed to appear before the passing of the new press laws.

And yet even the Governmental press is not absolutely worthless as adviser and suggestor. It has recently put forward a monster project, which the official circles of the University appear somewhat inclined to put into practice. The project is based on premises which are perhaps not indisputable, but which the orthodox professors of the left bank of the Seine are not likely to dispute. All existing encyclopaedias are imperfect or partial, it appears—that of D'Alembert being absolutely abominable. In order to fill up the chasm in learning and literature thus made more or less apparent, it is suggested that an *Encyclopédie du Dix-Neuvième Siècle* should be formed—a history of ideas, things, and men—under the presidency of the Minister of Public Instruction, and the supervision of a committee of ten literary, scientific, and artistic celebrities. Fifty contributors would be named: four members of each of the five sections of the Academy; twenty writers already known, and ten struggling *débuts*. Each contributor would receive 3,000 francs a year, plus the species of official title conferred by his nomination. Every *attaché* would be required to contribute annually fifty quarto pages—which would yield two volumes. Lastly, it is said that

two or three publishers have already offered to defray half the cost of the undertaking. This programme is seductive at first sight; but in the present condition of French parties it could scarcely result in anything better than an elaborate and pedantic attempt to refute every system of philosophy, every theory of science, every code of morals that has not received the stamp of the Ministry of the Interior and the approbation of Mgr. Dupanloup.

Who will receive M. Emile Ollivier at the Academy? The debate has been long and delicate. M. Dufaure, advocate and deputy, was originally selected; but more prudent counsels prevailed. M. Dufaure is an ardent partisan of the Thiers' government, and consequently no warm friend to Imperialism. The collision between the Minister of M. Thiers and the Minister of Napoleon III.—both of them eloquent advocates—would have made the ancient walls of Mazarin's palace ring with unacademical vituperation. M. Emile Augier was finally chosen. The dramatist has a reputation for graceful good humour, and is anything but a passionate politician. M. Ollivier intends to found a bi-monthly review whenever the state of siege shall be raised. This periodical is to resemble the *Revue des Deux Mondes*, and will be edited by the ex-Minister of the Interior.

Michalet died with his work completed. The fourth volume of his *Histoire du Dix-Neuvième Siècle* is published, and, I believe, there are but a few addenda wanting to complete the work—one of the most powerful analyses of the Bonapartes' influence in France that has yet been given to the world.

EVELYN JERROLD.

CORRESPONDENCE.

DR. LIVINGSTONE.

Vicarage, Leytonstone, Feb. 18.

A trying interval must in any case elapse before, under the most favourable circumstances, we can hear again from Lieut. Cameron and his comrades. In the meantime those who would still trust that an error has crept in somewhere, busily sift every item of correspondence to see whether any single grain of hope was cast aside in the universal distress which fell upon all at the intelligence of Dr. Livingstone's death.

Nor is it altogether unworthy of notice that private letters have come to hand in which it is shown that the doubts prevailing in this country have been preceded by strongly expressed ones at Zanzibar, entertained too by those who not only are very able to form a calm judgment, but who have free intercourse with Arabs most likely to be acquainted with all that reaches the coast in the shape of news.

On the other hand, we must confess to something like an additional pang of sorrow on reading a letter from Lieut. Murphy, which has been sent to the public journals.

The first impression left upon us as we read Lieut. Cameron's very brief narrative was, that if the men had been ever so willing to bear the body of their leader to the coast, the difficulties surrounding the undertaking would have been almost insuperable. Foremost amongst these we placed the horror that would be excited in the villages and towns on the route, to say nothing of the actual hostility which might be stirred up. Lieut. Murphy supplies the missing link in the following words:—"His followers had then subjected the body to a rough process of preservation, and were taking it with them, spite of the greatest opposition on the part of the inhabitants of the country through which they passed, whose superstitions were roused," &c. In this assertion a tone

of reality at once breaks in upon us. We observe that several comments have been made on the "rough process" of embalming adopted by the men: it is commonly asked, "Where could they procure the salt and the brandy said to have been employed for the purpose?" Now it certainly is quite true that salt can be bought of the natives in large quantities in various localities. In the vicinity of Lake Shirwa I have seen it brought for sale in packages of 40 or 50 lbs. weight, and the process of extracting it is known wherever it exists. As to preserving a dead body in salt, I deny that it is possible in Central Africa. No brandy could possibly be found by Dr. Livingstone's followers, except the small quantity reserved for medicinal purposes in his baggage: even this had in all probability come to an end before the date of his reported death.

That Cameron and his companions have dealt out to us the least possible quantity of detail, is very much to be regretted. Surely when they speak of the body being borne along in "a box," it must have occurred to them to cross-question the messenger severely on such a statement. How could a box of the dimensions required possibly be carried about by Dr. Livingstone and his followers? Failing this, we may state at once that Inner Africa does not possess a plank of which to make one, a foot long. The saw and adze are unknown, and the only substitute of any sort for a box would be a canoe. All these perplexities and many more may be rapidly dashed aside by some stern and brief facts concerning the arrival of the body at Unyanyembe, and these we are liable to receive at any moment after Monday next; but in the meantime unnecessary pain is caused by our inability to extract from the writings of the trio who sat on the messenger's story any replies to a host of obvious questions which started up the instant the reported death was telegraphed to us.

It may interest some to know that Chuma and Susi, whose names have appeared once or twice, are in all probability with the party approaching Unyanyembe.

Chuma was liberated from the slavers by Dr. Livingstone and those acting with him in 1861, upon the Shiré highlands. As a lad, he was always remarkable for his good temper and extreme bravery; boys twice his size knew it was not safe to bully Chuma, and when we remember the hardships he has undergone during the whole period of Livingstone's later travels, it would seem that his courage has stood the test of time. For the first three years of his freedom he lived with Bishop Mackenzie's party, at Margomero and Chibisáa, and he was for a short time on Mount Morambala. Here he joined Dr. Livingstone, who always took a great fancy to him. In almost his last letter to me, Livingstone stated that he wished he could afford to educate Chuma at Bombay. It is true that during his last sojourn in England the Doctor placed him under temporary instruction in India, previous to taking him back to Africa. Susi has a like time of faithful service to record. Accustomed to Portuguese ways on the Zambesi, he joined the *Pioneer* at Shupanga in 1864, and followed the fortunes of the little ship till she reached Mozambique. Here he was transferred to the *Lady Nyassa*, and in her accompanied Dr. Livingstone during his perilous voyage to Bombay. He subsequently returned to Africa with Livingstone, and has continued in his service. When one considers the inability experienced by all native Africans to share in the enthusiasm of a discoverer or geographer, and the hardships, risks, and illnesses connected with an eight years' exploration such as Livingstone's has been, we must acknowledge that pluck and endurance have been displayed by the men in a degree only second to that of their leader, and no small amount of interest will cling to them as well as to some who, although serving for a shorter time, have been tried hardly and severely enough in the regions of the Nile's sources.

HORACE WALLER.

18 College Terrace, Camden Town, Feb. 19.

In a recent number of the *Athenæum* appears a letter from Captain R. Burton, in which, after rashly accrediting "the premature death" of Dr. Livingstone, he goes on to state that "this is the third time that the heroic Scotchman has passed between the Tanganyika and Nyanza (Kilwa) lakes." From this it is evident that he revokes the statement made by him in his Supplementary Papers to the Mwata Cazembe (xxix.), that "Dr. Livingstone has marched to the interior from Buromaji on the east coast," and seeks to supply its place by other inferential proofs of the total separation of the lakes Tanganyika and Nyanza, which might be more correctly named Nyanza and Nyanja. But in order to prove this separation he boldly assumes it. The traveller, he says, rounded the southern water and marched to the southern end of Tanganyika. For this he has no authority whatever. He writes his own very erroneous conceptions. The track assigned by him to Dr. Livingstone is as far as possible from the truth. The latter, instead of "rounding" the southern lake, struck westward from it and crossed the Aroangoa, in lat. 12° 45' S.—twenty miles further south, and probably forty further west, than Lacerda's route. He then ascended to the plain of the Mbizaa, whose country (Lobisa) lies about the western affluents of the Aroangoa; thence he went north-westward, up the course of the Chambezi, to Lake Liemba, which he does not describe as a projection or branch of Tanganyika. He believed himself to be near the lake which he thus names (the Nyanza of the natives), and he seems to have learned that it turns eastward. Now, we know that if Nyanza and Nyanja be parts of one lake, the middle portion which unites them must run more or less from west to east, as described by Mr. Erhardt, from native accounts. The central portion of the lake therefore lies probably much to the east of Liemba. We know that the Thames flows from Limehouse to Blackwall, and yet a man may march in all directions and pass on dry land between those places; neither does Dr. Livingstone's march from the Aroangoa and Lobisa to Liemba prove the separation of the lakes. And it is obvious that what cannot be concluded from his march eastward receives no support from his march back again to the west.

As to Dr. Livingstone's third journey between the lakes, there is no evidence whatever that in 1872 "he passed round the southern end of the Tanganyika lake." Besides, we are not in this case reduced to rely on conjectures; we have the testimony of Mtesa, the King of Uganda, in his letter to Sir S. Baker, that in 1872 Dr. Livingstone left Ujiiji, crossing the lake to the west.

W. D. COOLEY.

THE SITE OF HOMER'S TROY.

8 Altenburg Gardens, Clapham Common,
Feb. 17, 1874.

The assumption of Dr. Schliemann that the site of *Homer's Troy* was that now known as Novum Ilium, has been long clearly disproved by a critical examination of the text in relation to the locality. Hahn settled this question to his own satisfaction, I believe, in his second visit; and Nicolaides (*Topographie et plan stratégique de l'Iliade*) has shown that no other site than Bounarbashi accords with all the demands of the Homeric text.

A geological examination of the Troad shows that no change in its river-courses of moment can have taken place, and that no river can have run between the Greek fleet on the Hellespont and Novum Ilium; while we find that in all the actions where the river is alluded to, it is implied, or directly said, that the road from the city to the fleet crossed the Xanthus. In the march on the Greek camp the left of the Trojan army is on the river; Hector, wounded before the camp, is carried in his chariot to the city, and, arriving at the river, the attendants throw water on him

Achilles, pursuing the Trojans to the city, follows them through the ford, where he kills Asteropaios, though his javelin, missing its aim, goes by and is fixed in the opposite bank; and finally, Priam, going to ask for the dead body of Hector, stops his mules and horses to permit them to drink at the river. These would have been impossible incidents if the Homeric Troy had been at the site called Novum Ilium.

If Dr. Schliemann demands in vain the name of the ruins he has found, he may be consoled with the recollection that Achilles boasts of having sacked eleven cities* in the plains of Troy, and that Novum Ilium may be any one of them. That it should be Troy itself is possible only on the supposition that Homer himself (and with him all Greek traditions of his time) was mistaken. Mauduit and Hahn found true Pelasgic walls at Bounarbashi, and Hahn himself assured me at Syra in 1867 that he was convinced that these marked the site of Troy. Homer himself may have been deceived by them, more evident in early Greek times than now, and have placed Troy incorrectly; but there is no evidence of antiquity more certain than the presence of the true Pelasgic (so-called) walls, which invariably belong to the Stone period; and if Schliemann has not found these at Hissarlik, he may be sure that the ruins at Bounarbashi are older than his, and more likely to be those of Troy, all treasures and pottery to the contrary notwithstanding; and even if he has, they cannot be referable to the Homeric tradition, which thus does not enter into the case as evidence; and we must conclude that if Dr. Schliemann has found Troy, Homer must have been as far from a clear knowledge of its true position as we are, and that in the heroic days it had already become a lost site.

W. J. STILLMAN.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 21,	1 p.m.	Sale of Mr. Graham's pictures at Christie's.
	3 p.m.	Royal Institution: Mr. Bosworth Smith's second lecture on Mohammedism.
	"	Crystal Palace Concert (Music to <i>Midsummer Night's Dream</i>). Saturday Popular Concert, St. James's Hall (Halle, Joachim).
MONDAY, Feb. 23,	8 p.m.	Gounod's Concert (St. James's Hall).
	7 p.m.	Institute of Actuaries.
	8 p.m.	Monday Popular Concert.
TUESDAY, Feb. 24,	"	Royal Asiatic Society.
	"	Society of Arts: Cantor Lecture VI., on "Fermentation."
	8.30 p.m.	Geographical.
WEDNESDAY, Feb. 25,	8 p.m.	Anthropological.
	"	Mr. Ransford's Annual Concert, St. James's Hall.
	1 p.m.	Sale of Impressions of Turner's <i>Liber Studiorum</i> , &c., at Christie's.
THURSDAY, Feb. 26,	8 p.m.	Royal Society of Literature. M. F. Boujois on "A Coin of Ichnae in Macedonia, and on Macedonian Coins generally."
	"	Society of Arts. Mr. Shirley Hibberd on "A New System of Cultivating the Potato with a view to augment Productiveness and prevent Disease."
	"	Society of Telegraph Engineers: Mr. Holmes on "Torpedoes." (Inserted in error last week.)
FRIDAY, Feb. 27,	"	Geological.
	"	London Ballad Concert.
	6 p.m.	Philosophical Club. (Willis's Rooms.)
	8 p.m.	British Orchestral Society, St. James's Hall.
	8.30 p.m.	Antiquaries. Royal.
	2 p.m.	Royal United Service Institution: Major-General Sygne on "Improvements in the Sanitary Arrangements for Barracks and Camps."
	7.30 p.m.	Creation at Exeter Hall.
	8 p.m.	Royal Institution: Mr. F. Galton on "Men of Science, their Nature and Nurture."
	8 p.m.	Quekett Club.

* Achilles' reply to Ulysses, book ix.

SCIENCE.

The Naturalist in Nicaragua. A Narrative of a Residence at the Gold Mines of Chontales; Journeys in the Savannas and Forests; with Observations of Animals and Plants in reference to the Theory of Evolution of Living Forms. By Thomas Belt, F.R.S., Author of *Mineral Veins*, *The Glacial Period in Europe*, &c. &c., with Maps and Illustrations. (London: John Murray, 1874.)

MR. BELT is a mining engineer, the author of a professional work on *Mineral Veins* (Weale, 1861), whose professional duties have taken him far and wide over the face of the earth, in North and South America, and in Australia, and who is at this moment travelling beyond the Urals on his way to the Altai Mountains on the borders of Thibet. Wherever he has gone he has had a keen and well-informed eye for all that was strange and beautiful about him, and long ago made a name among scientific men as a zealous, accurate, and accomplished naturalist. The present work is the record of his observations on the natural history of Nicaragua, during the four or five years, 1868-1872, that he was employed in that State as superintendent of the gold mines of Santo Domingo, in Chontales.

Mr. Belt was unusually lucky in having in Nicaragua a field that had never before been explored by a scientific naturalist. Many books and official reports have been written on the State in relation to the proposed interoceanic canal through the Isthmus, but excepting general descriptions of scenery in Squier's works (New York and London, 1852, 1853, for which he obtained the gold medal of the Geographical Society of Paris), and Seemann's occasional papers in the *Gardeners' Chronicle* on its flora, nothing has been done for the natural history proper of Nicaragua since the time of Oviedo (1526-56), whose special work on Nicaragua remains in fact unpublished to this day, although a French translation of the inedited MS. was published in Paris in 1840 (Fernaux-Compans, vol. ix.).

Mr. Belt's descriptions of the mimetic insect forms to be found in Nicaragua are the most interesting part of his book, and are particularly valuable in relation to the descriptions given by Bates and Wallace of similar mimetic forms among the insects of South America and the Eastern Archipelago. Amongst the most curious of these mimetic insects of Chontales, Mr. Belt describes species of *Orthoptera* which resemble green leaves, and of *Pterochroza* which resemble dry leaves in every stage of decay, and the larva of a species of *Phasma* which has a wonderful resemblance to a bit of moss. These are illustrated at pp. 381-82, where Mr. Belt writes:—

"Since Mr. Bates brought forward the theory of mimetic resemblances, its importance has been more and more demonstrated as it has been found how very largely animal life has been influenced in form and colour by the natural selection of the varieties that were preserved from their enemies, or enabled to approach their prey through the resemblance they bore to something else. So general are these deceptive resemblances throughout nature that it is often difficult to determine whether sexual preferences, or the preservation of

mimetic forms, has been most potent in moulding the form and coloration of species, and in some the two forces are seen to be opposed in their operation. Thus in some butterflies that mimic the *Heliconidae*, the females only are mimetic, the males retaining the normal form and coloration of the group to which they belong. In such cases it appears as if the females have not been checked in gradually assuming the disguise they wear; and it is important that they should be protected, as they are more exposed to destruction while seeking for places to deposit their eggs; but that both sexes should not have inherited the change in form and colour when it would have been beneficial to both can only be explained, I think, on the supposition that the females had a choice of mates, and preferred those that retained the primordial appearance of the group. This view is supported by the fact that many of the males of the mimetic *Leptalides* have the upper half of the lower wing of a pure white, whilst all the rest of the wings is barred and spotted with black, red, and yellow like the species they mimic. The females have not this white patch, and the males usually conceal it by covering it with the upper wing, so that I cannot imagine its being of any other use to them than as an attraction in courtship, when they exhibit it to the females, and thus gratify their deep-seated preference for the normal colour of the order to which the *Leptalides* belong."

Mr. Belt points out some remarkable instances of the intimate connection between insects and birds and plants. Darwin has shown that the scarlet-runner, like many other plants, is dependant for the fertilisation of its flowers on the humble-bee, and that it is provided with a wonderful mechanism, by means of which its pollen is rubbed into the head of the bee and received in the stigma of the next plant visited. Mr. Belt found that the scarlet-runners in his garden at Santo Domingo bloomed abundantly, but as none of the humble-bees of the country frequented the flowers, they never produced a single pod. The flowers of the lofty climber, *Marcgravia nepenthoides*, are disposed in a circle, hanging downwards, like an inverted candelabrum. From the centre of the circle of flowers is suspended a number of pitcher-like vessels, which, when the flowers expand in February and March, are filled with a sweetish fluid. This liquid attracts insects, and the insects numerous insectivorous birds. The flowers are so disposed, with the stamens hanging downwards, that the birds to get at the pitchers must brush against them, and thus convey the pollen from one plant to another. Many other instances are given as interesting as any described in Darwin's *Fertilization of Orchids*.

At p. 222 *et seq.*, he writes:—

"Both in Brazil and Nicaragua I paid much attention to the relation between the presence of honey-secreting glands in plants and the protection of the latter secured by the attendance of ants attracted by the honey. I found many plants so protected; the glands being specially developed on the young leaves, and on the sepals of the flowers. Besides the bull's horn acacias, I, however, met with two other genera of plants that furnished the ants with houses, namely, the *Cecropiæ*, and some of the *Melastomiacæ*; but I have no doubt that there are many others. The stem of the *Cecropia*, or trumpet tree, is hollow, and divided into cells by partitions that extend across the interior of the hollow trunk. The ants gain access by making a hole from the outside, and then burrow through the partitions, thus getting the run of the whole stem. They do not obtain their food directly from the tree, but keep brown scale insects (*Coccidæ*) in the cells, which suck

the juices from the tree, and secrete a honey-like fluid, that exudes from a pore in the back, and is lapped up by the ants. In one cell eggs will be found, in another grubs, in a third pupae, all lying loosely. In another cell, by itself, a queen ant will be found, surrounded by walls made of a brown waxy-looking substance, along with about a dozen *Coccidae* to supply her with food. I suppose that the eggs are removed as soon as laid, for I never found any along with the queen ant. If the tree be shaken, the ants rush out in myriads, and search about for the molester. This case is not like the last one, where the tree has provided food and shelter for the ants, but rather one where the ant has taken possession of the tree, and brought with it the *Coccidae*; but I believe that its presence must be beneficial."

Several other facts of the same kind are stated, and Mr. Belt concludes that these trees attract insects that will protect their leaves and flower-buds from being injured by herbivorous insects and mammals. But the greatest destroyers of tropical vegetation are insects, the leaf-cutting ants:—

"The ceaseless, toiling hosts impress one with their power, and one asks—What forest can stand before such invaders? How is it that vegetation is not eaten off from the face of the earth? . . . Further acquaintance will teach the enquirer that just as many insects are preserved by being distasteful to insectivorous birds, so very many of the forest trees are protected from the ravages of the ants by their leaves either being distasteful to them, or unfitted for the purpose for which they are required, while some have special means of defence against their attacks. *None of the indigenous trees appear so suitable for them as the introduced ones. Through long ages the trees and the ants of tropical America have been modified together.* Varieties of plants that appeared unsuitable for the ants had an immense advantage over others that were more suitable; and thus through time every indigenous tree that has survived in the great struggle has done so because it has had originally, or has acquired, some protection against the great destroyer."

Mr. Belt's description of his garden at Santo Domingo might be the description of a garden in Western or Southern India, and impresses the reader with a sense of the services of the Portuguese in introducing the fruits, and vegetables, and flowers of tropical America into India, and of India into America during the time of their power in the East. The cashew-nut, the custard apples (*Ram-phul* and *Sita-phul*), papai, guava, pine-apple, maize, tobacco, and chilies are the widest-spread and commonest productions of Indian orchards and kitchen-gardens, and were all, excepting perhaps tobacco, introduced by the Portuguese into India from the West Indies and South America, to which they carried back in return the plantain, banana, and mango. Oranges and the sugar cane, which had been introduced from India and the East into the Mediterranean countries by the Arabs, were also carried on to America by the Portuguese. The plantain, date, and rice were probably the primeval food of man in Asia, and Mr. Belt believes that from the most ancient times maize has been the principal food of the people of the Western side of tropical America. On the coast of Peru, Darwin found heads of it, along with recent sea-shells, on a raised beach eighty-five feet above the level of the sea, and in the same country it has been found in tombs more ancient than the

times of the Incas. In Mexico it was known from the times of the earliest picture writings of the Toltecs. The number of its cultivated varieties, as in the case of rice and plantains, is another proof of the antiquity of its use as food by man. In the presidency of Bombay there are about 50 varieties of cultivated rice, in Ceylon 160 distinct varieties have been recognised, whilst it is said that the number exceeds 300 in southern India. Such facts are well worthy of closer and more accurate observation than they have yet received. A positive knowledge of the number of varieties of the species of fruits and grains cultivated up and down the earth as the chief food of the human race, would afford the best attainable comparative measure of the antiquity of man.

Mr. Belt has very little to say of the people of Nicaragua, but the few remarks which he makes on the long debated proposal for a canal from the Atlantic to the Pacific Ocean, through the Isthmus, are most pertinent. The United States Government has sent out several expeditions to survey the Isthmus with the view of piercing it, and appointed one commission after another to report on the projected scheme, but owing to the engineering and other difficulties in the way, has never yet been able to do or even seriously propose anything about it. Mr. Belt advises that, instead of cutting a canal from the head of the delta of the San Juan to the sea, as has been proposed, the Colorado branch might be straightened and dredged to the required depth. Higher up, the Torre Castillo and Machuca Rapids form natural dams across the river. These might be raised, locks formed round them, and the water deepened by dredging between them. In this way the great expense of cutting a canal, and the fearful mortality that always arises amongst the labourers when excavations are made in the virgin soil of the tropics, especially in marshy lands, would be greatly lessened between the lake (of Nicaragua) and the Atlantic. Another great advantage would be that the deepening of the river would be effected by steam power, so that it would not be required to bring such a multitude of labourers to the isthmus as would be necessary if a canal were cut from the river; the whole track, moreover, passes through virgin forests rich in inexhaustible supplies of fuel. Mr. Belt, as a student of natural history, has here been able to weigh against the physical difficulties, of which engineers are apt to make so much, the wonder-working power of perseverance. All the best scientific engineers pronounced the Suez Canal to be impossible, but by simple perseverance it is now a fact. The London Underground Railway also was carried through, by sheer perseverance, by the hands of the very engineer who had reported, on strictly scientific grounds, against undertaking it. The United States might, therefore, begin with their Nicaragua Canal, and arrange the preliminaries afterwards.

Mr. Belt has some remarks on the droll custom of the "couvade" amongst the Carib races of America, which it would have been interesting to quote had space remained. He has also a startling glacial theory of his own, open to serious objection, and a novel

theory of cyclones which should stimulate fresh enquiries into their nature. But it is his observations on the entomology of Nicaragua, and particularly as illustrating the researches of Darwin and Wallace, and Bates's theory of mimicry in insects, which give Mr. Belt's book its real and lasting value. It is impossible to speak too highly of its interest to the general reader. It is full to overflowing of romance, simply and brightly told, of the teeming and radiant life of the tropics—a delightful book for both young and old, simple and learned.

GEORGE BIRDWOOD.

ON NASALISATION.

Die mit Nasalen gebildeten Praesensstämme des Griechischen, mit vergleichender Berücksichtigung der andern Indogermanischen Sprachen. Von Dr. Gustav Meyer. (Jena: Mauke's Verlag, 1873.)

THIS is a carefully written essay on an interesting and important feature of Aryan grammar, viz. the development of roots by means of nasals. The subject has been treated before, but not so fully. The first who discovered the real nature of nasalisation, and showed its grammatical function to be in many respects analogous to what we call Guna, was Lepsius. Though there is much that is fanciful in his two linguistic essays, published as long ago as 1836, yet it has been a real loss to the science of language that this eminent scholar has since devoted himself almost entirely to Egyptology. We want men of original thought, men who venture to step out of the beaten track, men who can give an impulse, and who, even if their views should prove to be mistaken, can by their suggestions stir up new life, strengthen old convictions, and bring our study more into connection with the great problems of the day. We want a little more fresh air, and now and then a whiff of a new idea.

Dr. Meyer, we are glad to see, has the courage of his own opinions. He has, for instance, freed himself almost entirely from the baneful influence of a theory which pervades so many books published on Comparative Philology during the last twenty years. All variety in language is accounted for as the result of phonetic change. Grammatical terminations, suffixes, and even roots that show any similarity, are traced back genealogically to one original form, and treated as successive stages in a purely phonetic development. It seems entirely forgotten, that there is in language a *Nebeneinander* as well as a *Nacheinander*, and that when there is one form in language, there are many others equally possible. It is true, for instance, that the suffix *vat* answers exactly the same purpose as *mat*; it is true also that these two suffixes are used, respectively, according to the letters by which they are preceded, i.e. according to phonetic reasons. But does it follow, therefore, that *mat* became *vat*, or *vat* became *mat*? Must we admit in Sanskrit a phonetic change of *v* into *m*, or *m* into *v*, in order to explain parallel forms such as *agni-mat* and *gnāna-vat*? Such a view is quite legitimate in a grammar based on such principles as those of Pāṇini (see my *Sanskrit Grammar*

2nd ed. p. 85; Pāṇini, viii. 2, 9-16), but it is without any justification in a truly scientific treatment of Sanskrit. The people who spoke Sanskrit did not either suddenly or gradually change *m* into *v*, because the last letter of the base was *a*, and not *i*; but they used either the one or the other suffix, both of which were ready at hand, in accordance with certain phonetic idiosyncrasies. To admit the general possibility of a phonetic change from *m* into *v*, would be to unsettle the whole phonetic structure of Sanskrit. There are, no doubt, purely phonetic changes—changes where one letter lapsed into another. Nearly all the changes which turned Latin into French are phonetic. All the modifications that took place in Greek, owing to the disappearance of the two semi-vowels *y* and *v*, and owing to the loss of *s* between two vowels, are phonetic. In Latin the change of *r* into *l* is phonetic. The use of *alis* instead of *aris*, in such adjectives as *moralis* and *molaris*, is phonetic. But although it might seem that the use of *mat* in Sanskrit *yava-mat*, instead of *yava-vat*, was influenced by the same phonetic considerations as the use of *alis* in *moralis*, instead of *moraris*, yet, looked at from an historical point of view, the two cases are by no means analogous. *Aris* was changed into *alis*; *vat* changed places with *mat*. Or to take another case. If we find among the terminations of the second person singular such forms as *si* and *s*, we have a right to treat the simple *s* as a phonetic modification, as a later or secondary form of *si*. But when we come to such forms as *θi*, Sanskrit *dhi* and *tha*, then we have to deal with parallel forms, and to say that *θi* and *dhi* and *tha* and *si* are all successive phonetic corruptions of an ideal form *tu* or *tva*, would be doing violence to the genius of every single one of the Aryan languages. If *tu* was possible, or *tva*, *tha* also was possible, and *dhi*; and to suppose that people who first said *tva* allowed themselves after a time, from mere want of muscular energy, to say *dhi* or *si*, is to ignore a fact which I hope I have proved in my *Lectures on the Science of Language* (7th ed., vol. i. p. 51), viz. that phonetic change explains indeed the successive modifications of language, but not that collateral variety of form which is *dialectic*, in the widest sense of the word.

Why I have always so strongly insisted on this point is not because, without realising the true meaning of these two principles of growth inherent in all languages, viz. *phonetic decay* and *dialectic growth*, we form a wrong theory of the life of language altogether, but because of the practical consequences which flow from such one-sided views. The truly phonetic changes in the history of language are governed by laws wonderfully strict and minute. But the changes which we should have to admit, if treating all dialectic variety as purely phonetic, would defy all rule and system. If we once admit that in Sanskrit *v* is a weakened form of *m*, then the first person dual in *vas* would be a mere weakening of *mas*, and *vad*, to speak, a modification of *mad*, to rave. If in Sanskrit *s*, *dh*, and *th* can be treated as various phonetic corruptions of one common type *tu*, then all the dykes are broken, and the etymological floods will again cover the land. If people can imagine

that *da-dā-si* and *dadi-tha* and *de-hi* were all originally *dada-tva*, this is a matter of theory, in which argument is perhaps of little avail. But in that case, there should be, at all events, a broad line of demarcation drawn between phonetic changes, supposed to be possible in a kind of pre-historic period, and those other phonetic changes which govern the real history of language.

Dr. Meyer shows by abundance of evidence that the nasal suffixes, the so-called Vikaranas of verbal bases, are in their nature the same as the nasal suffixes of nominal bases. Bopp expresses the same opinion, when he says: "From the roots spring verbs and nouns, which stand in fraternal connection with the verbs, not in the relation of descent from them, not begotten by them, but sprung from the same source (not, as Mr. Eastwick translates, from the same shoot, German *Schooss*)." As we have *nu* in *dhriṣṇu-mas*, we are bold, we have *nu* in *dhriṣṇu-s*, bold; as we have *na* in *vri-nanti*, they cover, we have *na* in *var-na-s*, colour, &c. So far, we fully agree with Dr. Meyer. But if he goes beyond, and tries to represent *nu* as a phonetic corruption of *na*, he seems to forsake the very principle which he had acknowledged, and to forget that the same process which accounts for a suffix *na* would likewise account for another suffix, *nu*. Does he really believe that the accented *u* in *āsú*, *ākú*, quick, the accented *nu* in *ta-nú*, *ra-rú*, thin, are corruptions of *a* and *na*?

In Sanskrit the roots which form their verbal bases by the addition of a nasal element, are the Su-class, the Tan-class, the Kri-class, and the Rudh-class. The first comprises about 35 roots, the second 11, the third 50; the fourth, which stands by itself, about 25 roots.

The first verb of the Su-class is *su*, which forms its special base *su-nu*, and from it its present, *su-nó-mi*, I pour out.

The first verb of the Tan-class is *tan*, with its special base *tan-u*, forming its present, *tan-ó-mi*, I stretch.

The first verb of the Kri-class is *kri*, its special base *kri-na*, its present *kri-ná-mi*, I buy.

Although Sanskrit grammarians distinguish between verbs of the Su- and Tan-classes, Dr. Meyer has well shown that that distinction is purely artificial. As the verbal suffixes *nu* and *u* appear in the so-called special tenses only, in the Present, Imperfect, Optative, and Imperative, it is clear that the chief reason why Sanskrit grammarians established a separate class of Tan-verbs was their not recognising the existence of any roots ending in short *a*. The Tan-class therefore was originally intended to comprise all such roots as had a short *a* before the verbal suffix. Unless Pāṇini had imagined a root *tan*, forming *tan-ó-mi*, he would have been driven to admit a root *ta*, forming *ta-no-mi*, i.e. he would have been driven to admit the existence of about eleven roots ending in short *ā*. It was for the same reason that he invented such bases as *dhe*, *dhay-ati*, instead of *dha*, *dha-ya-ti*, of the Div-class. In the general tenses, roots ending in short *a* are developed in Sanskrit into roots ending in *ā* or in *an*; but besides these two modifications, we also find in the Tan-class single forms in which

the original base in *ā* is preserved. Thus we have from the base *ta* the participle *ta-tas*, the Aorist *a-ta-ta*; from the base *tan*, the Perfect *ta-tān-a*, the Passive *tan-yate*; from the base *tā*, the Passive *tā-yate*. There is but one root which really has the verbal suffix *u*, viz. *kar*, in *kar-ó-mi*, &c. But here, too, there is no necessity for supposing that *kar-ó-mi* is a phonetic corruption of *kar-nó-mi* or the Vedic *kri-no-mi*, as little as *dhriṣṇu*, bold, has to be derived from *dhriṣṇu*.

The suffix of the Kri-class is, as Dr. Meyer has well shown, *na*, and not, as Bopp supposed, *nī*. This suffix *na*, if strengthened, appears as *nā*; if weakened, as *nī*. If more evidence were wanted to prove this against Bopp and against Pāṇini, Dr. Meyer need not have appealed to such doubtful forms as *grihnate* for *grihnāte*, *gānate* for *gānāte*, *prushnate* for *prushnāte*. The most ordinary forms, such as *krinānti*, *ākrinān*, *krinānta*, *krināthe*, *ākrināthām*, &c., all presuppose a special base in *n(a)*, for forms like *krinānti* may stand for *kri-na-anti* (cf. *bodhanti*), but never for *kri-nī-anti*.

I call the forms to which Dr. Meyer appeals doubtful, because *grihnate* occurs in a passage which may be either very old or very modern, and is most irregular metrically. *Prushnate* does not stand for *prushnāte*, but is a dative singular of the participle present. *Gānate* (Mahābhārata, xiii. 5204) is probably the third person singular, and is taken by native commentators for *gānāte*. But if it were absolutely necessary to eliminate such a form, it could be done. The epic style in Sanskrit allows sudden transitions from the singular to the plural (see, for instance, Mahābhārata, xiii. 4896), and *gānate* might, though not without an effort, be taken for the third person plural.

We hope that Dr. Meyer will continue his useful researches, particularly in Greek. There are a few mistakes with regard to Sanskrit which we may mention in conclusion. *Hinvati*, quoted on page 39, is not a Vedic form. In Rv. i. 84, 11, the right reading is *hinvanti*. In my own *Index verborum hinvati* should be changed to *hinvanti*. *Tanvate*, quoted on the same page from Rigveda i. 115, 2, is the third person plural, and so is *manvate*, Rv. x. 2, 5.

MAX MÜLLER.

PROPOSED CHANNEL RAILWAYS.

THE project of connecting the railway systems of this country and the Continent has, for a great number of years, occupied the attention of several engineers both here and abroad. As early as 1834 a project was discussed for the construction of a submerged tunnel. It was to be of iron, and built up in lengths which were to be lowered down to the bottom, and were to rest in places prepared for them by dredging. Among the principal objections to this project were the inequalities of the bottom and the great expense of leveling them. The total estimated cost at the time was 18 millions sterling. In 1836 the possibility of building a tunnel on the bottom by means of an advancing shield was contemplated. This plan was soon dismissed, from the great risk attending such a hazardous mode of working. Perhaps the most extravagant project of all, with the exception of that proposed in 1868 of crossing the Channel with a bridge of ten spans, was that suggested by a French engineer—to build a granite and syenite arched bridge of the enormous breadth of 131

yards. The abandonment of the scheme was advised by English engineers, as the probable cost was upwards of 200 millions sterling.

In 1838-9 the project of a tunnel under the Channel was considered, and geological enquiries were prosecuted.

From 1842 to 1855 M. Thomé de Gamond carried on investigations as to the character of the strata in the neighbourhood of the proposed site, and made repeated examinations of the bottom. On one occasion when diving naked, ballasted with flints, to a depth of a hundred feet, he was attacked and badly bitten by conger eels. The tunnel scheme has of late years received considerable attention from the present promoters, Messrs. Hawkshaw, Brunlees, Thomé de Gamond, and others. A boring has been made at St. Margaret's Bay, near the South Foreland, and another about three miles to the west of Calais. As the results of these borings, it has been established that on the English coast the chalk extends to a depth of 470 feet below high-water level, consisting of 175 feet of upper or white chalk, and 295 feet of lower or grey chalk, and that on the French coast it extends to a depth of 750 feet below the level of high water, 270 feet being upper or white chalk, and 480 lower or grey chalk. One of the proposals is to carry a tunnel from a point a little on the north-east of Dover, through the lower or grey chalk, which is presumed to be continuous across the Channel, to a point about three miles to the westward of Calais. There are two important elements of danger in the construction of the proposed tunnel. The first involves the question of the formation of the Straits of Dover; the second the amount of water that would find its way into the workings. If the channel was formed by a fault or dislocation of the chalk, owing to great zoological disturbance, there would probably be fissures of such size, and extending to so great a depth, as to render the construction of a tunnel through that rock an extremely hazardous if not an impossible undertaking. If, however, the channel was formed by a local subsidence immersing the pre-existing isthmus, and was afterwards widened by the action of the currents and waves, there is no reason why the chalk under the channel should be more treacherous than that on the two shores. Even if the continuity and unbroken character of the chalk were established, there would still remain a great source of danger in the great number of fissures which are known to traverse it in every direction. If the fissures met with were so small that the influx of water through them was so reduced by friction as to be manageable by the pumping arrangements that could be made, nevertheless, when they were finally closed, the statical pressure of the water on the outside of the tunnel would be equal to that of a depth of water equal to the height of the surface of the channel above the tunnel.

No practicable thickness of brickwork would probably suffice to keep out water under this pressure, and we should be obliged to have recourse to a cast-iron casing for the tunnel, on account of the risks mentioned of carrying out the work in the chalk. Different lines for the proposed tunnel through other formations have been discussed. If a point be taken on the English coast, about three miles to the south-west of Dover, and another point about the same distance in a south-westerly direction from Calais, a line joining these two points is supposed to represent the outcrop of the lower surface of the chalk at the bottom of the channel. That is to say, on the north-east side of this line we have, on either shore, a bed of chalk 600 or 800 feet in thickness, sloping down at a small inclination in the north-easterly direction, and this chalk is supposed to be continuous between the two coasts. On the south-west side of this line a layer of gault, usually about 100 feet thick, comes to the surface on either shore, running down under the chalk on the other side of the line, and is supposed to form

the bottom of the channel for a small width along this line. If now another line be drawn from a point between Hythe and Folkestone to one on the French coast, two or three miles to the north of Cape Griz Nez, the area enclosed between it and the gault is supposed to be occupied by the Lower Greensand, this formation being present on the two shores between the points indicated. If again a point be taken on the English coast in Dungeness Bay, the part of the shore marked off between it and the Greensand is occupied by the Weald clay, while the corresponding portion on the French coast, as far as Boulogne, is occupied by an older formation, the Oolite, thus showing that the Weald clay does not extend all across the Channel, but thins out and is lost. These formations, the Wealden and Oolite, being more safe for tunnelling under water, a line has been proposed for the tunnel, in spite of the much greater distance, between Dungeness and Cape Griz Nez. There is still another line, for which many advantages are claimed, which has been proposed for the tunnel to connect England with the Continent, viz. one through the Palaeozoic or older rocks which underlie the chalk. These rocks, consisting of Silurian slates, Devonian and carboniferous limestones, and coal measures, together twelve or fifteen thousand feet thick, are exposed at the surface in Belgium, are supposed to pass under the chalk in the north of France, reappearing in the Boulonnais, and are then lost under the newer formations near the coast, not coming to the surface again until they reach Somersetshire. Although covered by Tertiary strata, chalk and greensand, these Palaeozoic rocks have been met with in boring at a depth of 1,113 feet at Kentish Town, 1,025 feet at Harwich, 985 feet at Ostend, 1,032 feet at Calais, and 663 feet at Hames, near Calais. They thus seem to form a subterranean table-land immediately underlying the chalk formation, and it is expected that they would be met with at a depth not exceeding 600 or 700 feet in the neighbourhood of Dover. Now, in the north of France where the coal measures are worked at a depth of 900 or 1,000 feet under some strata charged with water, it is found that the overlying beds of lower chalk and gault so effectually keep the water out of the workings that they are carried on with complete safety in that respect. There appears then to be no difficulty, from a geological point of view, in carrying a tunnel through the Palaeozoic rocks between France and England. There still remain, however, the engineering difficulties in constructing a work of such a length, increased as it would be by the long inclines rendered necessary in order to reach so great a depth.

A. T. ATCHISON.

NOTES AND NEWS.

SOME of the American newspapers are now printed upon paper which is made from a reed-like grass (*Arundinaria macrosperma*). The way in which this material is prepared for the manufacture by the Fibre Disintegrating Company would be too improbable for a hoax if it were not known to be a fact. The bundles of reeds are crammed into a metal cylinder, in which they are exposed to the action of steam at a high pressure, with which accordingly they become thoroughly permeated. They are then suddenly released, and, by the expansion of the steam, are not merely violently projected *en masse* against a sort of target placed to receive them, but at the same time are thoroughly disintegrated by the instantaneous dilatation of the compressed steam which has penetrated every part. A bundle of reeds is in this way converted into a disc of fibrous paper-pulp. There is something delightfully millennial in utilising artillery practice for literary purposes.

At the sitting of the Institut Egyptien on December 19, Dr. Schweinfurth pointed out that many of the cultivated plants which are not known in the wild state in Lower Egypt are re-

presented by identical or nearly allied spontaneous forms in the countries adjoining the Upper Nile. The common Luffa, or washing-gourd (the fibrous skeleton of the fruit of which is sometimes sold in this country as a substitute for sponge), is wild in Central Africa, and only known as cultivated in Egypt. He finds the origin of the vine of Egypt in a wild Abyssinian species. The olive he seems inclined to refer back to the shores of the Red Sea; while the sycamore, doum palm, and date all seem to him to belong, in their wild state, to the south. From the remarkable but well-known fact that the lotus (*Nelumbium*) has disappeared from the whole Nilotic region within historic times, and that the papyrus is not now found beyond 9° N. lat., he arrives at the conclusion that the climate of Egypt has lost the characteristic features which formerly united it with that of tropical Africa; and that the natural productions of the country have gradually become more northern.

PROFESSOR PANCERI made an interesting communication to the Institut Egyptien at its meeting on December 13, on the cryptogamic vegetation which he had found within the egg of an ostrich. This egg had been given him at Cairo, and was still fresh, the air space having not even been formed. He soon, however, noticed the appearance of dark blotches within the shell, and having broken it open to ascertain the cause, he found that they were produced by the growth of minute fungi. Instances of a similar kind had already been studied by him, and he had communicated the results to the Botanical Congress held at Lugano in 1859. The believers in the reality of the spontaneous generation of living organisms have not been slow to seize on these cases as an argument in their favour, since *a priori* it would seem that the shell of an egg would be quite impermeable to germs derived from without. Panceri has succeeded in satisfying himself, however, that the unbroken shell of an egg is permeable to liquids, and that these may introduce germs into its interior. He has, in fact, actually succeeded in inoculating other eggs with a fungus which he had obtained from the interior of one in which it had made its appearance in a way apparently so mysterious. He cultivated the fungus in egg albumen, and thus conveyed it to the uncontaminated eggs.

THE ill-fated *Polaris* advanced up Smith's Sound, the northern continuation of Baffin's Bay, to the latitude of 82° 16', which is a point nearer to the Pole than any ship had ever previously reached. Even this, however, did not lie within the zero-line of vegetable life, or even the northern limit of vegetable-feeding animals. No fewer than fifteen species of plants, five of which were grasses, were collected at the highest latitude reached by the ship. Dr. Bessels gave to Captain Markham four flowering plants collected in lat. 82°. They were, *Draba alpina*, *Cerastium alpinum*, *Taraxacum Dens-leonis*, and *Poa flexuosa*, all common Arctic plants. Twenty-six musk-oxen were shot in lat. 81° 38'. Dr. Bessels also made a fair collection of insects, principally flies and beetles, two or three butterflies and mosquitos; and birds of seventeen different kinds were shot in 82°, including two Sabine gulls and an Iceland snipe. It is just as well perhaps to mention, lest these facts should seem to give a too favourable notion of the climate, that the lowest winter temperature registered at 81° 38', was - 48° Fahr., with very little wind blowing.

THE *Kölnische Zeitung* of January 28 announces that an almost perfect and entire skeleton of Palaeotherium has been found at Michel, near Vitry.

SOME wonderful discoveries in fossil remains lately made in Kansas and Wyoming in the United States are described in a letter from Professor Hayden, which appears in the *New York Herald*. At least seventy species are new to science, ranging from the size of the mole nearly to that

of the elephant; sixteen species only are reptiles. Many forms of the insectivorous animals related to the mole, and of very small size, have been procured. Gnawing animals, or rodents, left numerous remains of eighteen species, some not larger than the modern domestic mouse. Of cloven-footed quadrupeds, a great many species have been found. Some are nearly intermediate between the hog and the deer in structure. Others are about the size of grey squirrels. The most remarkable monsters of the past whose existence has been disclosed by the present survey are a series of horned species related to the rhinoceros, but possessing some features which resemble the elephant. They stood high on the legs, and had short feet, but possessed osseous horns on different parts of the head. One of the largest species had a horn over each eye, while another had one on each side of the nose, and more than a foot in length; a third one, of large size, had rudimental horns on the nose. Another was about as large as an elephant, with enormously expanded cheek bones and flat horns; a fifth species had triangular horns turned outwards. There were also tiger cats and dogs as large as the black bear, some of the cats with remarkably large eye-teeth; one kind of cat, indeed, had teeth like those of a shark, a fact tending to show probably that the mouse of former days must itself have been a formidable animal.—*Pall Mall Gazette*.

The following is a table of the new Japanese coinage. Its accuracy may be relied on, as it comes from the hands of Mr. C. Tooke, late Chief Assayer of the Mint at Yeddo:—

Gold.		
Denomination.	Permitted Range of Weights—Grains.	Fineness.
20 <i>yens</i>	513.91 to 514.91	— $\frac{900}{1000}$
10 "	256.70 to 257.70	— "
5 "	128.10 to 129.10	— "
2 "	51.19 to 51.69	— "
1 "	25.47 to 25.97	— "
Silver.		
1 <i>yen</i>	414.50 to 417.50	— $\frac{800}{1000}$
Standard Weight.		
50 <i>sen</i>	208.00	— $\frac{800}{1000}$
20 "	83.20	— "
10 "	41.60	— "
5 "	20.80	— "

The silver *yen* of standard weight, 416.00 grains, and fineness $\frac{800}{1000}$ is of the same value as the average Mexican dollar. The subsidiary silver coins have a similar relative value to the silver *yen* as the English silver coins have to the sovereign. A large proportion of the subsidiary coins—viz. those first issued—were of less weight than those issued at the present time; the 50 *sen* piece weighed only 193.00 grains, and the rest in proportion; so that a very large (temporary) profit was made by the Government.

The old coinage of the country—viz. the rectangular silver and so-called gilt coins—have nearly disappeared; also the *kobans*. The fineness of the latter given in Martin and Trübner is $\frac{651}{1000}$, but one examined in Hongkong gave only $\frac{651}{1000}$. All the gold coinage consists of alloys of gold and silver with small (accidental) quantities of copper. For example, the *nibu* (two *bus*) contained almost unvarying proportions (gold 227 (silver 760)

—987 in 1,000. These were coined by the Tokugawa dynasty, which was deposed in 1868. The debasement of this coin was carried as low as 47 parts of gold in 1,000.

DR. A. VON KÖLLIKER has declined to accept the chair of anatomy at the University of Bonn rendered vacant by the death of Dr. Max Schultze.

DR. VICTOR CARUS has completed his translation of Darwin's *Variation of Plants and Animals under Domestication*, the appearance of which in a German form is hailed with satisfaction by the large number of scientific men in Germany who have given in their adhesion to Mr. Darwin's views.

THE Royal Agricultural Society of England have decided to grant the sum of 100*l.* towards assisting Professor de Bary, of Strassburg, in the investigation of the life history of the potato fungus (*Peronospora infestans*).

THE Council of the Institution of Civil Engineers invite communications from its members dealing in a complete manner with subjects, among others, on Sanitary Engineering, such as the following:—The constant service of water supply, with special reference to its introduction into the metropolis, in substitution for the intermittent system; and on the waste of water, and the best apparatus for its prevention. The various modes of dealing with sewage, either for its disposal or its utilisation. The separate system of sewerage towns, with a detailed description of the works in a town to which this system has been wholly or partially applied, and particulars as to the results. The ventilation of sewers, with a *résumé* of the experiments as to the motion, pressure, &c., of gas in the sewers. We are asked to state that supplemental meetings for the reading and discussion of Papers by Students of the Institution have been appointed for the following Friday evenings:—February 27, March 6, 13, 20, and 27. The Papers to be read on these evenings are respectively "On Coal Gas," by Mr. G. E. Page; "The Lisbon Steam Tramway," by Mr. M. Curry, jun.; "The Sewage and Drainage of Towns," by Mr. W. H. Cobley; "The Construction of Tanks," by Mr. J. C. Inglis; and "On setting out a Line of Railway," by Mr. J. C. Fergusson. The chair will be taken at 7 o'clock on each evening, and successfully by Dr. Pole, F.R.S., Mr. Bruce, Mr. Bazalgette, C.B., Mr. Bateman, F.R.S., and Mr. W. H. Barlow, F.R.S.

STUDENTS of Chinese literature, both in Europe and in the East, will be glad to learn that ere long the British Museum will afford them facilities for study which have not hitherto existed. The curator of Chinese books (Mr. R. K. Douglas, formerly of Her Majesty's Consular Service in China) has for some time past been diligently employed on a Catalogue, which was much wanted to make the valuable Chinese Library of the Museum fully available to students. With regard to this Catalogue, it was resolved, after careful consideration, to adopt Morrison's system of writing the sounds, as being the most widely known. The works are catalogued under the authors' names, and the English sounds of these names, preceded by the Chinese characters, are arranged alphabetically. In order, however, to enable the student to find any book, even though he does not happen to know the name of its author, an index will be added, containing the titles of all the works alphabetically arranged, but without the Chinese characters, with references to the authors' names in the body of the Catalogue. As may be imagined, the labour involved in preparing this Catalogue—containing about 15,000 entries—for the press, has been very great, the more so when we consider that the curator has been totally without Chinese assistance. When the Museum authorities determined to print the Catalogue, they asked for tenders for the execution of the work, and, as will have been gathered from the ACADEMY of January 24, accepted that made by Messrs. Austin & Sons, the enterprising printers of Hertford. That firm having procured a small fount of metal type from Shanghai, the difficulty of setting up Chinese type in England has been overcome by numbering them; and, as numbers are placed over the characters in the MS. catalogue, the compositors really have nothing to do with the Chinese characters. To ensure accuracy, the proofs have, of course, to be carefully revised two or three times before they can be finally sent to press, and consequently, though about a quarter of the Catalogue is already set up, it is hardly expected that the work will be ready before the early part of next year. We understand that 500 copies will be struck off, of which

some will be distributed amongst the various libraries of Europe, and the rest will be offered to the public.

WE learn that the American teachers of the deaf and dumb employing Professor A. Melville Bell's system of visible speech as a means of instruction in articulation, meet in convention at Worcester on Saturday, the 24th inst., for the purpose of discussing plans for the advancement of the system. Measures will be taken for the establishment of a periodical devoted to the interests of visible speech, and altogether the meeting promises to be interesting. This system, by means of which the dumb are taught to speak, was introduced into this country from England in 1871 by the Boston Board of Education. Since that time it has spread into seven American institutions, and a normal training school for articulation teachers, conducted by Professor A. Graham Bell (son of the inventor), has been established in this city in connection with the Boston University.—*Boston Globe*, Jan. 17.

IN concluding, for the present, his studies on the Sibylline Books, M. Delaunay has examined the grounds on which the *proemium* has been held to be composed of fragments of Christian origin, pointing out that all the doctrines held in these passages were already current among the Jews of Alexandria. Such were the doctrine of the Spirit, that of the judgment and a future life, the bread of life or Word of God, &c. As to the manifestation of God to the world, spoken of in v. 28-30, M. Delaunay explains that the Jews believed that the reign of Messiah then expected would be preceded by a general conversion of the Gentiles, through the preaching of the Jews, which should manifest to the world the existence of the true God. The Sibyllist believing that the reign of Messiah was close at hand, and seeing the Jews widely dispersed through the world, thought that the epoch of this manifestation was come. The *proemium* therefore contains nothing distinctively Christian, and may well be anterior to our era. As to the so-called Sibylline books in general, he concludes that the collection we now have does not reproduce the *form* of the old Alexandrine oracles (unless Book iv. may be so considered); these were short, imitating the language and style of the Pagan oracles, and of these Book iii. presents us with diverse fragments of different ages and dates.

DR. JOHN MUIR has presented to the University of Glasgow the sum of 100*l.*, to be awarded as a prize for Hebrew scholarship and the critical study of the Old Testament. Names should be given in on or before October 1, 1874; and the subjects of examination are as follows:—I. The Structure of the Hebrew Language, with translations from English into Hebrew, in illustration of Hebrew idioms: II. The Books of Genesis, Deuteronomy, and Samuel, and Jeremiah: III. (1) The Composition of Genesis; (2) The Relation of Jeremiah to Deuteronomy; (3) The Masoretic and Greek Texts of the Book of Samuel: IV. The Gospel of Matthew in Syriac (Bagster's edition).

THE Section of Humanities of the Philosophical Faculty of Strassburg University has conferred the degree of Doctor Philosophiae, *Honoris Causa*, on Mr. A. C. Burnell, of the Madras Civil Service, now at Mangalore. This is the first degree conferred by the University since its foundation, and is as honourable to the Senate of the University as it is to the recipient, who holds rank amongst the first of living Sanskrit scholars.

MESSRS. STEPHEN AUSTIN & SONS, the Oriental printers of Hertford, have requested us to say that, of the books we mentioned as now in their press, Professor Palmer's *Arabic Grammar* is printing for Messrs. W. H. Allen & Co., of 13 Waterloo Place; and Professor Childers' *Pali Dictionary* and Mr. Bendall's translation of

Schleicher's *Comparative Grammar of the Indo-Germanic Languages*, for Messrs. Trübner & Co., of 57 and 59 Ludgate Hill.

MEETINGS OF THE WEEK.

ROYAL HISTORICAL SOCIETY.

ON the evening of Monday, the 16th inst., Mr. Thomas Morgan read a paper entitled, "Old Found Lands in North America," and Dr. Rogers, the secretary, read a paper by William Kelly, Esq., on "The Great Mace and other Corporation Insignia of the Borough of Leicester."

LONDON ANTHROPOLOGICAL SOCIETY.

AT a meeting of this society, held at 87 Arundel Street, Strand, on the 17th inst., Dr. R. S. Charnock, F.S.A., president, in the chair, the following paper was read:—"On the Castellieri of Istria," by Capt. R. F. Burton, V.P.L.A.S. For years there have been reports of a network of ruins on the coast of Istria, and at Kherso, locally known as Castellieri. Some antiquaries supposed them to be Roman; but Capt. Burton has found that they are built on quasi-Cyclopean foundations, and are full of weapons and stone axes, all belonging to what has been termed the Neolithic age. The late Prof. Kandler considered these remains to be Celtic; but M. Tomaso Luciani, of Albona, first proved them to be prehistoric, a generalisation which is thoroughly corroborated by the facts discovered by Captain Burton. Drs. Carter Blake, Leitner, Messrs. Carmichael and Lewis, and the President, joined in the discussion on the paper.

LINNEAN SOCIETY (February 19).

"Systematic List of the Spiders at present known to inhabit Great Britain and Ireland," by Rev. O. P. Cambridge. "On the Bracts of Crucifers," by Dr. Masters, F.R.S. "Some Observations on the Vegetable Productions and the Rural Economy of the Province of Baghdad," by W. H. Colvill, Surgeon-Major H.M.'s Indian Forces, Baghdad. The papers announced last week were again postponed.

NUMISMATIC SOCIETY (Thursday, Feb. 19).

Three papers were read:—

1. A transcript, by Capt. Hoare, of documents relating to the first issue of copper farthings in 1672, containing minute details as to the cost. This paper is a valuable addition to Ruding's *Annals*.

2. A paper by Mr. Cochran Patrick, on some unpublished varieties of Scottish coins, too technical to be of general interest.

3. A paper by the Rev. Prof. Churchill Babington, on the Roman coins relating to Britain. In sending a list of the coins of this class contained in his own cabinet, the Professor gave a detailed review of what has as yet been written on this subject, and pointed out the important services rendered by the late Count de Salis in establishing the attribution to London of the class of coins with the exergual letters PLN. Prof. Babington maintained that the later form PLON is an expansion of PLN, and makes this attribution more than probable. A discussion on this question followed, in which the President and Mr. Evans took part, the latter calling attention to the ambiguity arising from the appearance of the same letters PLN on the contemporary coinage of Lugdunum (Lyons).

CHEMICAL SOCIETY (Thursday, Feb. 19).

MR. J. BELL, F.C.S., gave a long and somewhat fatiguing lecture on "The Detection and Estimation of Adulteration in Food and Drinks." It consisted almost entirely of descriptions of the microscopic structures of coffee, tea and pepper, and their adulterants; the characters of various kinds of starch-grains, the detection of the substances used for facing tea, and an account of the methods in use for making up exhausted leaves so that they may pass for fresh ones.

FINE ART.

The Works of James Gillray, the Caricaturist, with the History of his Life and Times. Edited by Thomas Wright, Esq., M.A., F.R.S. With over 400 Illustrations. (Chatto & Windus.)

THERE is an anecdote of the not very learned John Bunyan, who used to tramp about preaching here and there, being called up to his coach window on the high-road, by a facetious Bishop of Peterborough, who said:

"Mr. Bunyan, they tell me you are great in interpreting difficult passages of Scripture. What do you think St. Paul means when he tells Timothy to bring with him his cloak, 'and the books, but especially the parchments'?"

"My lord," said Bunyan, "Paul was a travelling preacher, Timothy a primitive bishop, and this shows us that in those good days the bishops served the travelling preachers, so Paul tells Tim to look after the baggage and bring it."

It has been always considered difficult to define caricature: the relative position of these two speakers, with the contrast suggested by Bunyan, if not a definition, is an illustration of what caricature is of the most perfect kind, as we cannot resist forming a picture of the faces of the men, one of them framed by the coach window, and the absurdity suggested is truly amusing.

At first caricatures are extravaganzas of form, generally so villanously ugly that we cannot indeed be amused. It is thus with Leonardo da Vinci's sketches, and is so to this day in Italy and Germany. The French even, who are naturally very fond of caricature, hold a good deal more than we in England like to the deformed and bizarre, in their satirical prints. It is only at the present day, indeed, that we have got rid of this. Hogarth was too serious to be a good caricaturist; his "Gin Lane," and so on, are too terrible and revolting to be amusing, and with all his satiric power, no human creature, now at least, can laugh with him. Our first great master in comic grotesque invention is Gillray, and here we have, if not the most complete republication of his works, at least the most complete exposition of them. Issued from Mrs. Humphrey's shop in St. James's Street, week by week, and month by month, from about 1781 to 1809, they carry us through the whole period of the Pitt and Fox administrations and rivalries, and show us the state of feeling in this country during the French Revolution and development of the Buonaparte usurpation. During this period there were other caricaturists who have left as great a mark as Gillray, but not in the same way: Rowlandson was exactly his contemporary (one year older), and amused the general public quite as much, but he did not meddle much with politics; nor did Bunbury, one of whose designs, *The Barber's Shop at Assize Time*, was the last subject that employed poor Gillray's etching-needle, during the years of uncertain sanity preceding his death in 1815.

Since then there have been three reissues of these works. First, they appeared in selections re-engraved on a smaller size; then McLean, in 1830, got possession of the original plates, which were again transferred to Mr. H. E. Bohn, who first engaged Mr. Wright to give them his literary aid. In

the book we are now reviewing, in which the pictures are reproduced, some entire by a photolithograph process, and very perfectly, and others by being partially copied by wood-engraving and inserted in the text, we are told that "Mr. Bohn secured the co-operation of Mr. Thomas Wright, whose patient researches assist us to realise a perfect picture of our history from the accession of George I. to the downfall of Napoleon." The gentleman thus spoken of we take to be the present editor, of course, and are willing to accept the appreciatory form of speech; although we do not find the same length of time here dealt with, as the commentary begins with the prints about 1774, and ends with the mental demise of the artist about 1810. In those last done we begin to see the men of a new epoch, Cobbett and Sir Francis Burdett; the caricaturist's politics, however, remaining the same. In the "Machise Portraits," which we lately noticed, Isaac Disraeli appeared as a mild, genial old gentleman, and his son, our present Premier, as an immaculate "dandy" of twenty-five; here in Gillray's print, quizzing the experiments in the then newly-opened Royal Institution, we have Disraeli the elder as he appeared to the world in 1802, a very Israelitish profile indeed.

This plate, called *Scientific Researches*, is accompanied by another, published June 12, 1802, called *Cow-pock, or the Wonderful Effect of the New Inoculation*, showing us Dr. Jenner operating on a fair and fat countrywoman; but whether Gillray was opposed to the novelty or not, we confess we cannot make out from the horrible little cow's heads protruding from the faces and figures of those already operated on. To go into the political meanings of any of these hundreds of prints would carry us further than we can go at present, and, after all, would be of little use without reproducing the designs; but the reader will be astonished to find how great a latitude the pictorial satirist could then take even in dealing with the interior of the Royal Family. At the time of the dreaded French invasion, we find some very good pictures wherein the king, queen, and princesses appear to advantage—for instance, *The King of Brobdingnag and Gulliver*; the latter being Napoleon guiding his boat across a tank of water introduced into the drawing-room for the amusement of the company. Mr. Wright has printed, among the mass of explanatory matter he has collected, many of the ballads of the time. One of these we find attributed to Paul Sandby, "the father of water-colour painting," who was, it appears, a caricaturist as well as poet. Perhaps the reader will dispute his right to the latter honourable title after reading the verses, which, however, show us the animus of the day in England. They are called "The Corsican Pest."

"Buonaparte they say, aye, good lack-a-day,

With legions will come hither swimming,
And like a hungry shark, some night in the dark,
Will frighten our children and women.

Tol do rol.

But when these Gallie foisters gape for our oysters,
Old Neptune will rise up with glee,
Souise and pickle them quick to be sent to Old Nick,
As a treat from the God of the Sea.

Beelzebub will rejoice at a supper so nice,
And make all his devils feast hearty,
And one little *tit-bit* on a fork he will spit,
The Consular Chief Buonaparte.

And like a Lord Mayor, in his ebony chair,
While his guttlers so eager partake on't,
Crack his joke with his guest, and to give it more
zest,

Cry, Presto! and make a large Jake on't.

Then each De'il will suppose, closely stopping his
nose,

And shrinking away from the smell,
By Styx! they will roar, such an odour before,
Never entered the kingdom of Hell.

His pestiferous breath has put millions to death,
More baneful than mad dog's saliva,
More poisonous he, all kingdoms agree,
Than the dire Bohau-upas of Java.

Tol de rol."

The prints of a non-political character are not the least interesting in the book. Boydell, somehow or other, seems to have fallen under the lash of Gillray, but we confess to a total inability to make out the meaning of the print at page 111, called *Shakspeare Sacrificed*. How Boydell sacrificed Shakspeare by building the Gallery in Pall Mall, afterwards the British Institution, and expending many thousands on pictures and engravings from the plays, passes human comprehension. One of the most able is *Tom Paine's Nightly Pest*. In this, Paine dreams of punishment lying on straw, although the bed-head is ornamented with carved heads of guardian Angels, who are, in his case, Fox and Priestley, while he hugs a book inscribed *The Rights of Farthing Candles: showing their equality with the Sun and Moon, and the necessity of a Reformation of the Planetary System*. All through the series we see evidence of very great artistic powers, the drawing being often very able and even learned, not the least in the world like poor H. B., who at a later time had no pretensions to art at all. And yet Gillray sacrifices his ability, and is habitually offensive and ungainly: during his most productive years careless, also, to the last degree. We will only mention one more example, *Titianus Redivivus*. Here a row of artists, who are called *The Seven Wise Men*, are sitting painting, and above them, mounted like a goddess on a rainbow, is a queer little tattered lady—whose train, held up by the Graces, ends in a peacock's tail—employed in painting a monstrous head on a great canvas. There are many more incidents, including West, Boydell, and Macklin running away, and Sir J. Reynolds rising out of his grave. What is the meaning of all this? Mr. Wright gives no explanation here, except that the little lady is Miss Provis, but he gave more in the Bohn edition. This Miss Provis in the year 1797 persuaded all the world, including the principal artists of the time, that she had discovered the "Venetian secret;" and now this is the only record existing (Miss Provis's name even is, as far as we know, in no dictionary) of this remarkable delusion and its author. WILLIAM B. SCOTT.

EXCAVATIONS AT EPHEBUS.

MR. J. T. WOOD writes to the *Times*, under date of the 22nd ult.:—

"It may interest your readers to be informed of the results of the excavations on the site of the

great Temple of Diana during the present season, which commenced last year, in the month of October, by order of the trustees of the British Museum.

"The ground has now been cleared and thoroughly explored on all sides for about 30 feet beyond the lowest step of the platform on which the temple was raised. A considerable length of the step itself was found in position. I have, therefore, ascertained the exact length of the platform; I have also ascertained the dimensions of the temple itself with greater accuracy, having found in the part recently opened up the remains of piers connected with the foundations of the columns of the Peristyle.

"It is much to be regretted that the early Christians, who have the credit of having destroyed the temple towards the close of the third century, have so thoroughly done their work of destruction as to have left very little to illustrate its splendour in architecture and sculpture. We have been most fortunate, considering the utter destruction, now most notable on the site, in having secured what we have for our national collection of antiquities, and to have added so much more to our knowledge of the Grecian Ionic style of architecture, in which the temple was built. The base, capital, and sculptured drums of columns now in the British Museum, at the end of the Elgin Gallery, may be referred to as most interesting studies for architects and sculptors: but they must be more than glanced at, especially placed as they are at present in a most trying position, the great lion of Onidus, which was a monument in itself, and not accessory only, dwarfing and rendering unappreciable by comparison (without the necessary allowances) the life-size human figures on the sculptured drums from the temple.

"The temple is found to measure 163 ft. 9½ in. by 342 ft. 6½ in.; the platform on which it was raised 239 ft. 4½ in. by 418 ft. 1½ in., measured on the lowest step. The length here given nearly accords with that given by Pliny, viz. 425 Roman feet; the ascertained width exceeds Pliny's dimension of 220 ft., which dimension must have, therefore, lost something in transcript from the original.

"The rains having been long deferred this season, and the last season having been unusually dry, I have now been enabled to continue my exploration of the whole site to a much greater depth than before. I have consequently found, in addition to the foundations already alluded to, many particulars which were wanting to make a complete plan practicable.

"An element of great beauty had almost escaped discovery—i.e. the plentiful use of gold in the decoration of the temple. One fragment was fortunately found composed of two astragals, between which a narrow slip of lead was doubled in, in the fold of which was inserted a narrow strip of gold, which formed a fillet of gold between the astragals. I presume the three sets of double astragals of the bases of the columns, one of which is in the British Museum, were all enriched with golden fillets as here described.

"The beauty of the temple was, moreover, heightened by the use of brilliant colours, remains of which are found in numerous fragments, blue, red, and yellow being readily distinguished—blue for the background of enrichments and sculpture in relief, red and yellow for the parts requiring greater prominence.

"A number of the columns are inscribed on their bases, showing that they were dedicated to Artemis by various persons or communities. The question whether the Pronaos was fenced off from the Peristyle has been decided by the discovery of some of the mortises for the iron standards.

"The foundations of the great altar in the Cella have also been further explored, and the position of the statue of the goddess has been, therefore, decided. The remains of a wide portico have been found surrounding the temple on three sides, and at a distance of seventy feet on the south side has

been recently discovered another temple or other building in the Grecian Doric style, which is now being partially explored."

THE UTRECHT PSALTER.

THE Dean of Westminster, whose theory concerning the authorship of the Athanasian Creed was opposed by the opinion expressed by Sir T. D. Hardy as to the date of the Utrecht Psalter, has edited a collection of reports to the trustees of the British Museum in support of his own views. These reports are written by Messrs. Bond & Thompson, of the MS. department of the Museum; the Rev. H. O. Coxe, of the Bodleian Library; Rev. S. S. Lewis, Librarian of Corpus Christi College; Sir Digby Wyatt, Professors Westwood and Swainson, and Mr. Dickinson. These authorities are not entirely unanimous as to the date of the Psalter, Sir D. Wyatt thinking that it is "certainly not earlier than the seventh or eighth century," while Mr. Swainson believes that the MS. "cannot be much earlier than the middle of the ninth century," and the remaining reports place it between these two extremes. Sir T. D. Hardy, it will be remembered, assigns it to the sixth century. Mr. Bond gives a careful description of the peculiarities of the volume, and compares it with a MS. written in a similar hand (*Harleian MS. 647*), which was formerly believed to belong to the second or third century, but which he sees reasons for thinking to be a later copy in which the scribe imitated the writing of an earlier MS.; and he infers that the same imitation was practised in this case.

The opinions of Sir D. Wyatt and Professor Westwood are based principally on the drawings and illuminations, while Canon Swainson discusses the version of the psalms and creeds contained in the Psalter. Three autotype fac-similes accompany the reports, showing the style of the different artists who executed the drawings. These drawings are curiously literal illustrations of the Psalms to which they refer. For instance, the first fac-simile being an illustration of the third Psalm, represents David on a bed, protected by an angel from a crowd of armed men, one of whom the angel is smiting on the cheekbone with a spear, or rather breaking his teeth, as there is no mention of the cheekbone in the Latin version of the Psalm. In another fac-simile, the confusion of those who serve graven images is portrayed by angels hurling torches from heaven at a group of people worshipping a couple of statues very like Roman gods, standing on a column. This at least seems to be the meaning of the drawing. Dean Stanley, however, states in his preface that this drawing illustrates the 95th Psalm, but it must certainly be an illustration of the passage referred to above, which is contained in the Psalm below the drawing, numbered xcvi. (xcvii. in the English Version). Again, the drawing in the last fac-simile, which the Dean says illustrates the 106th Psalm, evidently refers to cvi. in the MS. (cvii. in the English Version). The drawing represents a city, ships at sea, vines, and a man ploughing, which doubtless refer to Psalm cvii., vv. 7, 25, and 37, but have no apparent connection with Psalm cv. It is unnecessary to discuss the arguments contained in the reports at present, as Sir T. D. Hardy will shortly publish a reply to them. C. T. MARTIN.

NOTES AND NEWS.

A CORRESPONDENT of the *Levant Herald*, speaking of the recent theft of antiquities in the Troad, says:—"The Porte directed a few years ago that any person who found a treasure or any antique object of art, should receive half the value thereof on delivering it to the authorities. But instead of strictly adhering to these instructions, it has been invariably the practice of the authorities to begin by imprisoning the discoverer, with a view to elicit a confession that he had concealed a portion of what he had found. Thus the unfortun-

nate discoverer is only too glad to recover his liberty by abandoning his claim to the promised reward. It is the apprehension of such treatment which induces the peasantry to hide whatever object of value they may discover, and to destroy the traces of such a discovery in the melting-pot. Under the present system, the revenue derived from treasure-trove cannot exceed a few hundreds of pounds; whereas the loss to archaeology must be considerable. My suggestion is, that the Government should offer the full counterweight in good Turkish money, without deduction or questioning of any kind, for all antiquities in gold, silver, or copper, which shall hereafter be brought to the authorities. All inducement to have recourse to concealment and the melting-pot would thus be removed, and many valuable relics of past ages would be saved from destruction. The Government, besides, would actually be the gainer by from ten to a hundredfold of the intrinsic value of the articles which it will have purchased."

WE regret to learn that the Abbey of St. Blaise in the Black Forest has been destroyed by fire. The Abbey Church, which resembled St. Peter's at Rome in many points, and was remarkable for the fine ceiling of the chancel, the marble high altar, and the grand columns of the nave, was designed by Blondel. Some pieces of tapestry preserved in the sacristy were the handiwork of Marie Antoinette and Maria Theresia. Nothing has been saved but the bells and the shrine of the founder.

THE German Minister of Instruction has induced Dr. Ludwig Knaus, of Düsseldorf, to undertake the direction of the two studios which are to be opened next April at the Berlin Academy of Fine Arts. All who are acquainted with Dr. Knaus' labours in the cause of art, will congratulate the Imperial capital on the acquisition of his services.

AN urn containing a large number of Roman coins has been found near Milan, by some workmen who were engaged in laying the foundations of a house at Torre dei Torti. The greater number of the coins are of silver, and belong to the time of Gallienus (A.D. 260-268). Some bear the effigy of Salonina, the wife of Gallienus, who was murdered, together with him, at Milan in 268, during an insurrection of the Imperial guard.

THE *Kölnische Zeitung*, of February 7, informs its readers that there is at the present time exhibited for sale, in the shop of the jeweller Badt, at Berlin, a magnificent ring, labelled "pawmed by Archbishop Ledochowski." This sensational announcement is of course attracting considerable attention, and, whether true or false, the ring itself appears worthy of the character claimed for it as a genuine *annulus episcopalis*, sent by the Pope to the primate. It bears a splendid amethyst, the typical stone of hierarchical consecration, on which a Christ on the cross is exquisitely carved, while the hoop and settings are of gold, curiously and richly enamelled. It is offered for sale for 1,000 marks.

THE design for the monument to be erected at Düsseldorf to Cornelius is being exhibited at Munich, by Herr Dondorf, of Dresden, the successful competitor. Its artistic completeness and poetic conception are much praised, and the whole is said to be in the style of Sansovino, in regard to form and ornamentation, both of which are carried out in the purest and noblest spirit of the Renaissance. The base, which is approached by two steps, is ornamented with garlanded and intertwined genii, and has semi-lunar projections on either side, on which rest two allegorical female figures, representing Poetry with her lyre, and Religion with book and cross. The figure itself, which stands on a plinth, shows us the artist in ordinary conventional attire, the baldness of which has, however, been skilfully concealed by a mantle, which falls in broad folds from the shoulders, and leaves the breast and left hand free.

CHARLES BLANC, now that he is released from his arduous public duties, has returned to his true vocation of student and teacher of aesthetics. In the February number of the *Gazette des Beaux-Arts* we are delighted to see that he resumes his "Grammaire des Arts Décoratifs," which has been discontinued for a long time on account, it has been understood, of the stress of ministerial work. M. Blanc has now reached the fourteenth chapter of this work, and in this and the fifteenth chapter deals with the art of the toilette, a subject that unfortunately is but seldom treated from an artistic point of view. The art of the toilette, M. Blanc insists, is submitted, like all other arts, to the three invariable conditions of order, proportion, and harmony. Any violation of these conditions produces a bizarre effect; and although a "sweet neglect" may "take" the heart of an English poet, it fails to satisfy the eye of a French critic. The harmony of the toilette necessitates the consideration of its most minute particulars; and therefore the study of such accessories as shoes, gloves, fans, parasols, fringes, laces, and furs becomes of importance. All these must be treated in their relation to the general costume, for in M. Blanc's code of toilette law harmony is the ruling principle.

Many ladies will doubtless be glad to accept M. Blanc's guidance in such matters, and, by so doing, avoid what he terms an "optical scandal" in their attire: and even dressmakers will not be inclined to disregard his authority; for while insisting upon order, proportion, and harmony in dress, he does not, as an English writer on the same subject would do, abuse fashion, but, on the contrary, agrees in part with a lady friend, who remarked, *à propos* of its caprices, "Après tout la mode n'est jamais ridicule!" This is only what it becomes when carried to the extreme; but in France, "la patrie de la mode," it must be admitted that there is generally, thought not *always*, as M. Blanc asserts, "de l'esprit pour contenir l'extravagance et du goût pour la corriger."

WE have before mentioned the fact that Florence intends to celebrate the 400th anniversary of the birth of Michael Angelo, on March 6th, 1875, and have given (vol. iv. No. 79) the principal articles of the programme drawn up by the committee formed for this purpose—the most important of which, it may be remembered, was the resolution that all the documents published and unpublished relating to the artist's life and works, should be collected together in one magnificent volume, and offered to the public. The committee are evidently at work, for in the *Times* of the 6th inst. there appears a letter signed by Aurelio Gotti, which states that they "would be very grateful to the possessors of any drawings, terracottas, or other works by Michael Angelo, if they would forward a list of the same to the care of the Italian Legation, London." This is asked in furtherance of the project of forming as complete a catalogue as possible of the works of Michael Angelo, both of those remaining in Italy and those scattered abroad. English connoisseurs and collectors will no doubt respond readily to this request, but it is to be hoped that they will not only send lists of such *genuine* works as they may possess, but also refrain from including those far more numerous ones that merely pass under the name of the great master. The value of so many catalogues is destroyed by the insertion of works that are well known to be spurious.

TORCH-HOLDERS in bronze are, by order of the Préfet of the Seine, to be set up at different points in the Place du Carrousel, so that torches may be lighted there in foggy weather when the gas lights are insufficient. If this is needful in Paris, how much more in London, the city of fog! It is to be wished that our city authorities would follow such an excellent example, or take measures of some sort for extra illumination under such circumstances.

A LIFE-SIZED bronze statue has recently been placed in the Louvre, in the same room which

contains the *Captives* of Michael Angelo. It was formerly at St. Cloud, and during the siege of Paris was thrown into a fountain in a private garden of the palace, where it was found covered with mud. This statue, which is entirely nude but for a narrow belt crossing the chest, represents a young man in a standing position, leaning on his right leg, the left leg slightly bent, and the foot placed on a grotesque animal which he has just killed. The head inclines to the right, and the right arm is raised over it, and forms a kind of frame; the left hangs close to the body, and in the hand is a fragment which might be either the hilt of a sword or the middle part of a bow. It appears that some old catalogues give this statue the name of *Jason*, some that of *Perseus*. M. Charles Clément, however, in a letter to the *Débats*, suggests that it is an allegorical statue of David crushing the serpent's head; and that it is a work of Michael Angelo's first period, ordered by the Signoria of Florence for Pierre de Rohan, Maréchal de Gié, and after his disgrace presented to Robertet, Treasurer of Louis XII., who intimated that if he received the statue he should be inclined to leniency in respect of a sum of money due from the Florentines to France. This work was originally ordered in 1502; but Michael Angelo was in no hurry, and on being called to Rome to begin the paintings in the roof of the Sixtine Chapel, entrusted its completion to Benedetto da Rozzano, so that it was not till about the end of 1508 that it was sent to Robertet, who placed it in his country seat near Blois. In 1633 it passed to the Château de Villeroy, and henceforth all traces of it are lost. M. Clément's letter will no doubt attract considerable attention among art critics.

THE galleries of the Luxembourg, which have been shut for some weeks during the re-installation of the works of art that have come back from the Vienna Exhibition, are again open to the public. A certain number of new works acquired at the Salon of 1872 have also taken rank in this great gallery of the works of modern artists, and several fresh paintings by Ingres have been added to the already large number of works by this artist. There is a talk of erecting a new gallery for modern sculpture in the Luxembourg, the narrow gallery of the ground-floor at present used being insufficient for its purpose. The gardens of the palace are full of new statues, and pedestals are still being erected on which statues will be placed in the spring.

THE works at the Tuileries are progressing towards completion. The new gallery overlooking the Seine is now finished and delivered up to the Conservators of the Louvre. This magnificent gallery is a hundred mètres in length, but it is divided into three parts by two richly-decorated "salons de repos" of circular form, situated above the Pavillons "Lesdiguières" and "de la Trémouille." The plastic ornamentation of the ceiling of these salons has been executed by the sculptor, Carrier-Belleuse, who has chosen Pleasure for his subject, representing it under the form of a bacchanalian dance, on one ceiling, and Venus Amphitrite on the other. These sculptures are on a gold ground, in bas-relief, and have the tint of ivory. The gallery itself is decorated in the same style as the other galleries of the Louvre. It has not yet been determined what collections shall be placed in it, but it is thought probable that it will be the large paintings of Rubens.

AT the sale of autographs last week at the rooms of Messrs. Sotheby, Wilkinson, & Hodge, several letters from artists and musical composers were sold. The most noteworthy were a letter from Michael Angelo acknowledging the receipt of 1,600 gold ducats as part payment for the tomb of Julius II., bought for 6*l.* 10*s.*; a letter from Rubens, 15*l.* 15*s.*; a letter from Hogarth, consenting to be a member of the Academy at Augsburg, 18*l.* 10*s.*; a letter from Beethoven, 11*l.* 10*s.*; another from Mozart respecting his

betrothed wife; a prelude for the lute by Bach; and two or three other musical compositions.

We are glad to learn that the loss to art through the burning of the Pantheon is not so great as was at first feared. Sir Richard Wallace has lost a fine collection of ancient armour and a choice library, and Mr. Wynn Ellis writes to us that he had some valuable modern pictures, but neither seems to have had any paintings by the old masters stored in the building at the time of the fire.

THE International Committee for the Exhibition of Ancient Lace make a special request in their circulars that "copies of the old Italian and French books of lace patterns should be exhibited." These books are now difficult to acquire: the patterns being pricked with a pin, many of them have been destroyed, and those that remain are eagerly sought after at fabulous prices by collectors, as among the earliest examples of wood-block printing. Bibliographical works do not record the names of above seventy of these books. That of the Italian Vinciolo, a contemporary, if not one of the followers to Paris, of Queen Catherine de Medici, is one of those most widely diffused, the various editions and reprints ranging from 1587 to 1623. Next, perhaps, is the *Corona* of Cesare Vecellio, not the work, as often erroneously stated, of Titian, though by one bearing the family name of the painter. There are ten or twelve of these pattern books in the Art Library of South Kensington, but the largest collection is in the Library of the Arsenal at Paris.

ARNOLD HERMANN LOSSOW, whose friezes and separate figures on the gables of the Bavarian "Walhall," and in the "Glyptothek," have gained for him a lasting reputation, died at Munich of apoplexy, at the age of sixty-nine, on February 3. He received his training in Schwanthaler's studio, and was one of the most distinguished, if not the very best, of that great master's pupils.

MR. GEORGE HEALY, who seems to be doing for the notabilities of America what Mr. G. F. Watts has now well-nigh done for those of England, has nearly finished his portraits of Monsieur Thiers and of Mr. Washburne, the American Ambassador in Paris. Both portraits will be seen in the approaching Salon.

ON Monday week was sold at Sotheby's a dinner service consisting of some 180 pieces, purporting to be Lowestoft china, but in fact Oriental, and manufactured for a member of the Kerr-Martin family. Each piece was decorated in the centre with a figure of Britannia holding a shield, being the arms of the family; on the borders were representations of the four quarters of the globe, and delicately executed wreaths and urns. This may be mentioned as being one of the most complete services of this particular china ever brought at one time into the market. It was broken up into a number of lots; and realised fabulous prices.

"LES INUTILES" AT THE HOLBORN THEATRE.

Les Inutiles is a type of a certain class of French plays, in that it discusses many social problems very ingeniously, and ends by solving none. Or rather, it comes to definite conclusions based upon premises of its own establishing—sharing thus the all but inevitable weakness of a work of art which tries to be a work of morality. Its moral is excellent, if you agree with it beforehand. Its art is not quite lost in the perilous pursuit of a double end—a moral mission as well as an artistic. Now M. Cadol's piece is as harmless as Erckmann-Chatrian; as didactic as Dumas the younger. But M. Cadol has certainly a lighter hand than the estimable novelists who gave us *L'Histoire d'un Payaan*; and, unlike the author of *L'Homme-Femme*, he thinks that though Truth may very likely be at the bottom of a well, she is not always to be discovered at the bottom of a social sewer.

One of our contemporaries has found fault with the piece on the ground that it is milk and water—chiefly water—but it is difficult to believe that if that be the whole of his verdict, he has looked at it from the right point of view. Certainly it is not a drama of incident, any more than it is a drama of passion. The slight story which it contains is, we think, unfolded too slowly; but we should not lose sight of the fact that it aims to be a discussion if not a settlement—and is at all events the first, if not the last—of one or more social problems, or problems of the individual life; and that as much of the younger Dumas' stage work is accepted because it is a study of morbid anatomy, so this of Cadol's is accepted because it is a study of a comparatively healthy living subject. It is vivisection practised on the sane and sound. The English do not care for this sort of thing at the theatre. To them the story is all, or the fun all. But M. Cadol was writing for the light French people—who read the *Revue des Deux Mondes* twice a month—and in listening to *Les Inutiles*, this should not be forgotten.

At the same time the play is far less than that which it aims to be. Its acts close ineffectively. The second act drags very much. The briskness and general excellence of dialogue which alone can compensate for lack of incident, are chiefly in the first. What follows requires in the acting a finish and *finesse* which at the Holborn Theatre it does not receive. There is a pretty love-scene in which Madame Tholer's action is very quiet and graceful, and Monsieur Dalbert's very impulsive and ardent; and there are several good opportunities for effective declamation, which M. Dalbert would turn to better account if he husbanded his resources more carefully. As it is, he expends his force in expressing the comparatively slight emotion of the earlier acts, and finds himself unable to give stronger colour when strongest colour is needed. He acts with intelligence and spirit; but on the whole a little too restlessly. And that is a fault which in truth some of his fellows share. There is a middle course between the immobility of bad English acting, and the too constant movement of indifferent French. People engaged in even animated conversation do not try all the seats in the room in their turn; nor does a lady often walk into a drawing-room at a cheerful trot which threatens to break into a canter. But this is all *par parenthèse*—let us return to the play.

Almost its whole story is that of a young man of ancient family and large means, who, having invested his property in the concerns of his sister's husband—a manufacturer at Amiens—is ruined in purse by his relative's failure; but, from having been one of the foremost in the class of "the Useless," becomes, at the play's end, devoted to Work: and this not so much through the accident of failure, as through the love of a young woman with a virginal soul and a snug property. The soul, which has redeemed him, he keeps for his own advantage; and the property, since he himself is ruined, is made over to the young woman's guardian—no other than the worthy manufacturer whose trade-misfortunes have relieved Paul of the burden of wealth. And the contrast most to be noted is between the tone of the young man in the first act and his tone in the second. First he is surrounded by *viveurs* who, at ten in the morning, are playing at *l'amusquet*; and by one friend who is tired of amusement, and who seeks some more fruitful life. But he himself is the apologist for Pleasure; any other pursuit seems absurd to him. He will not look forward with any apprehension to the later days of a bachelor of Pleasure, and he laughs at the idea of a man marrying when "he has not even got the *rheumatism* yet." And last, we see him rapidly converted by contact with the virginal soul. He is filled with remorse for his wasted days; but, with an empty purse and a portionless bride, he looks forward cheerfully to a career of work. The author has omitted to find him a profession; but he has excellent intentions, and

when the curtain falls, we do not enquire too curiously into what happens afterwards.

Great care and some intelligence are to be found in the acting, though it is weighted with the defects we have hinted at already, and is in the main of a quality that may be seen in a good provincial theatre in France: not such as one expects, and profits by, in the better theatres of Paris. M. Perrier plays an old, fine gentleman with much presence and humour. The part of Potey—who wavers between pleasure and serious pursuits, and finally appears to have drifted to Amiens and fallen upon the second of these courses—is well represented; so is the character of the manufacturer, and that of a provincial notary—a cold but blameless person, who works as his father has worked before him, and proposes to himself, when he is exactly thirty years old, to select a damsel with an excellent nature, and "a fortune equal to his acquired position." Madame Maria Duplessy plays the manufacturer's wife—a very influential part—with ease and confidence, but without variety and without facial expression. Acting of a more accomplished order is, in truth, required to give a literary work like this its full effect, and that is probably the secret of our contemporary's complaint, which, as the reader will have seen, we do not fully share.

"THE WHITE PILGRIM" AT THE COURT THEATRE.

THE new piece at the Court Theatre is called by its anonymous authors, we believe, a "romantic play," but that is, perhaps, too modest an appellation—the piece may well enough pass for a tragedy, until we actually get one. Its production upon the London stage is a hopeful and encouraging sign: one of many signs that the last two or three years have given us, that the Theatre having lately, to some extent, succeeded in winning the attention of a cultured class, will do something to retain it. And no well-wisher of the stage can fail to be rejoiced at every additional sign of this; for the present seems a critical period for the English Theatre, and the sooner critical periods are over the better. Ten years ago the English Theatre had no pretensions to influence or interest the cultivated class. There were three or four good actors—mostly shelved by the runs of the sensation drama. There were break-neck leaps, and real water and real horses—everything real, except dramatic power. But at present there are growing up two healthy schools of dramatic composition—the schools of comedy and of poetical drama. Mr. Albery belongs to the one; Mr. Wills to the other; and Mr. W. S. Gilbert, in some sense, to both.

Aspreux-story of De la Motte Fouqué's suggested to the authors of *The White Pilgrim* the theme of their work. But in all fairness the work may be called original, since it owes no more to its source than is owed to theirs by nearly all the great imaginative pieces which the world has rightly agreed to deem original. The shaping of the story and the telling of it are the authors' own—one of the authors, we are told, is Mr. Herman Merivale the younger—and the narrative is, in brief, the following:—Harold, a young Pagan knight of Norway, loving and loved by a Christian girl Thordisa, is tempted by Sigurd, a mis-shapen man, as cynical as Diogenes but not as wise, to repeat an oath made erewhile by one of his kindred—that if within the limit of a day a Norman wanderer shall set foot on his land, he will slay him ere a month has passed. When Harold's kinsman swore that oath, a sad and white-robed figure in pilgrim-guise—the Spirit of Death—had shown herself; and now that Harold rashly vows the same, that figure,

"with gracious majesty of gait,
But footfall dumb and printless,"

is beheld again, and he who is foresworn must pay the forfeit of his life. And scarcely is the oath taken when there comes to that castle a strange Knight and his Love. Harold, afraid, is

as one struck dumb; and the wanderer can but say,

"This is cold welcome, Sir,
For a spent traveller who has wandered far."

Harold. "From what land do you come?"

Hugo. "From Normandy."

So ends the first act; and when the second begins, the month is well-nigh spent, and either Harold is to be forsworn or Hugo slain. And Harold, taken with the love of Isabelle, the wife of Hugo, is estranged from Thordisa, and is bidden by Sigurd to fulfil his oath and to indulge his passion. Thordisa beholds the love-making of the two, and calls at first for vengeance, but at last steps in to save Harold from the sword of the husband, by declaring that the words Hugo has heard, of love "through life to death," were spoken not to Isabelle, but to herself. Struck by her goodness and her constancy, Harold renews his love for her, and, to the rage of Sigurd—who will not have the young knight perjured and dying a strange death at the White Pilgrim's hand—he tells his wife to Hugo, and bids him go in safety with his wife, who listened, only through fear of harm befalling her lord, to the love of the Norwegian knight. Harold, a Christian, repenting of his wrong, waits for the White Pilgrim, who comes at the appointed time, and unveils both to him and to his Love, Thordisa, so that both die strangely.

The constructive power shown by the authors is of great account, and the language—blank verse, with occasional rhymed couplets—is in the main good and strong. It seems to owe less to the Elizabethan drama than to the *Idylls of the King*, and would, perhaps, have been better had it owed more to the *Earthly Paradise* and the *Life and Death of Jason*. The ideas are refined, yet homely; the expression of them is commonly fitting: both, perhaps, lack the power of personal and individual inspiration; and so, while coming often very near to genuine poetry, stay oftener in the region of well-fashioned verse. Here and there a commonplace phrase, which more careful revision would surely have banished, jars somewhat on the ear. "What's the matter?" asks one of the characters, quite lightly. "Contrast is always pleasing," says Isabelle, the Norman lady. But these lapses are few.

Mr. George Rignold looks the part of the Norseman, Harold, better than he acts it. Large and rugged, and of goodly presence, he is a very painter's model for a Norwegian knight. And his acting is mostly of a praiseworthy kind: impulsive, ardent, passionate, yet grave. Once we think the limit is overpassed, so that what was just now vigour becomes for a moment rant. That is in the appeal to Thordisa, early in the third act; and moreover, Mr. Rignold's delivery of blank verse is by no means all that it ought to be. Sigurd is an unthankful part, played by Mr. Hermann Vezin with great force and seeming malice. It is a little monotonous in its unbroken savageness, so that the actor has to attain by force an effect upon the audience more often attained by variety. Mr. Edgar Bruce, as Rolf—Harold's foster brother—delivers his lines with much delicacy and point. His speech is better and more thoroughly under his control than is his facial expression. Sir Hugo has small means of making himself of interest, but his representative errs somewhat on the side of stolidity. The delivery of Miss Moodie, who appears as Thordisa, is sometimes all that can be desired: it fails least where strength and energy are of most service. But in level passages it would be better were it less emphatic. The emphasis, where no great emphasis is needed, is far too marked and strong. There is a want of rest in this delivery. Gerda, an attendant, to whom Rolf tells at the opening of the play the ancient legend of Harold's ancestor, and the White Pilgrim's visitation, is acted by Miss Kate Phillips—a promising *soubrette*—who, though her intelligence is not confined to her rôle

of *soubrette*, undoubtedly does more complete justice to such a phrase as "I like to creep"—when Rolf's story is giving her just a pleasant fit of the horrors—than to phrases more removed from any association of fun. And Miss Rose Egan—the Lady Isabelle—gives us the same impression of an intelligent actress who is doing something out of her usual line; for notwithstanding a pleasant utterance and much grace of bearing and gentleness of tone, one cannot fail to notice in her execution of the part something too near a playfulness of manner and lightness of thought, as of one not aware—and the Lady Isabelle, in her fear, was aware—of the serious issues at stake. But on the whole the interpretation of the piece is a creditable one for actors not trained in any high school, and the piece itself is undoubtedly superior in intention and in workmanship to the average of contemporary production.

FREDERICK WEDMORE.

Much Ado About Nothing was performed at the Olympic Theatre on Monday evening, and will continue to be played until the production of Mr. Tom Taylor's new historical drama, which we announced some weeks ago. Perhaps at no London theatre could the unaided resources of a single company furnish a better performance of *Much Ado About Nothing* than that which may be seen at the Olympic; but, in these days of scattered power, to say that, is a very different thing from saying that the Olympic rendering is an adequate one. Miss Emily Fowler is the Beatrice, Mr. Henry Neville the Benedick, and Miss Marion Terry the Hero; while useful aid is rendered in other parts by Messrs. Righton, Anson, Charles Neville, and others. Those of us who have read Shakspeare lazily, or who have not formed very exalted ideas of what his characters are like, or who are young enough—and middle-aged people may be young enough—not to remember the days of any great complete Shaksperian performance, may enjoy themselves very well for an evening at the Olympic, where a good many clever people are doing their best, and doing it, to say the truth, on the whole with pleasant effect. The appointments are somewhat brilliant, and some of the dresses fine: that of Beatrice appears especially so—and probably we have readers for whom this is a detail of a certain interest.

MR. BENJAMIN WEBSTER, almost the *doyen* of the London stage, is to have a great testimonial, and there will be a performance of the *School for Scandal* for his benefit. Lord Alfred Paget is chairman of the committee, and Mr. Andrew Halliday honorary secretary. The arrangements for the performance are all but completed. Our readers will note with pleasure that the cast for the comedy is of almost unprecedented strength, though it does not include, we are sorry to see, any member of the company whose performance for a twelvemonth, at the Vaudeville Theatre, was so generally excellent. The cast is as follows: Lady Teazle, Miss Helen Faucit; Mrs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. Mellon; Maria, Miss Bateman; Sir Peter Teazle, Mr. Phelps; Joseph Surface, Mr. Creswick; Charles Surface, Mr. Charles Mathews (if he can be spared from a Manchester engagement); Sir Oliver, Mr. Emery; Sir Benjamin Backbite, Mr. Buckstone; Careless, Mr. Montagu; Rowley, Mr. Horace Wigan; Trip, Mr. John Clarke; Crabtree, Mr. Compton; and Sir Harry, probably Mr. Santley.

Eldorado is the name of a new musical *mélange* by Mr. H. B. Farnie produced at the Strand Theatre on Thursday night, too late to allow of anything save the barest mention in our present issue.

THE great comedian, Got, has gone rather out of his line in playing the rôle of George Dandin. He has interested his audience at the Théâtre

Français, but has not quite convinced them that he is the character's best interpreter.

MESSRS. SOTHEY had a sale, on Monday, of masses of Old Playbills and Works connected with the Drama—a sale great rather in extent than in interest. In all respects the collection was notably inferior to that formed by the late Mr. T. H. Lacey, and disposed of by Messrs. Sothey about a couple of months ago. It had been formed by an old playgoer in the north of England, and abounded in records of the Hull, Beverley, and Scarborough Theatres, in days when actors as well as lawyers had their "Northern Circuit."

THE printer made us say last week, in our stage note on Scene-painting, that Mr. O'Connor, the scenic artist, possessed "manners that were a passport." We have no doubt whatever of the truth of the statement, which must have been as gratifying to Mr. O'Connor as it was to ourselves: especially as it took Criticism into a hitherto untrodden field, which, if further explored, might prove to be fertile. But, to be honest, we cannot claim the credit of having thus sought to enlarge the functions of criticism by favourable comment upon Mr. O'Connor's "manners." What we wrote, was, that the artist's "name was a passport"—and that, of course, in consequence of previous achievements.

THE WAGNER SOCIETY.

THE fourth concert of this Society for the present season, which took place yesterday week (the 13th), was not only one of the most interesting in its programme, but one of the most satisfactory as to the execution that the Society has yet given. The chorus, it is pleasant to be able to say, showed a very marked improvement; indeed, their singing throughout the evening was really excellent, while the orchestra could hardly have been better than it was. As at the preceding concert, the larger part of the music performed was by Wagner. Of the good policy of this there can be no doubt; for though a certain section of the public, especially of musicians, may be interested in the compositions of other modern writers, it is certainly the composer of *Tannhäuser* and *Lohengrin* who is at present the chief object of curiosity, and his name will fill St. James's Hall, while a perhaps equally fine and interesting selection from Liszt, Brahms, or Raff would be played to half-empty benches.

The present concert began with Gluck's overture to *Iphigenia in Aulis*; perhaps the best, certainly the best known, of that composer's overtures. In its original form it leads at once into the opening scene of the opera: the close performed on this occasion was furnished by Wagner. It consists merely of a few bars constructed on the themes of the piece, and requires no detailed notice. Bach's beautiful song "In deine Hände" from the cantata "Gottes Zeit ist die allerbeste Zeit" (which used to be such a favourite with Mendelssohn) followed, and was charmingly sung by Miss Antoinette Sterling. Next came Berlioz's characteristic overture to *Le Carnaval Romain*—a work which, if not equal to the same composer's overture to *King Lear*, performed at the Society's first concert this season, is full of piquant themes and masterly orchestration. The principal allegro is, however, too fragmentary in character and too much chopped up into short phrases, and the piece as a whole is deficient in breadth. With the exception of Liszt's brilliant "Goethe Fest Marsch," which closed the concert, the rest of the programme consisted entirely of a large selection from *Lohengrin*. When Wagner's time comes at the opera—of which sooner or later there can be little question—*Lohengrin* will almost certainly be the work selected for production. It has been already more than once promised, though not given; and while more representative of its composer, and more "taking" in the character of its music than *Tannhäuser*, it would present fewer difficulties in the way of its performance than either the *Meistersinger* or *Tristan und Isolde*. It repre-

sents what may be called the transitional period of Wagner's genius. The old forms, though not entirely abandoned, are already greatly modified; and thus, while short detached solos are still to be found which can be sung apart from their context, there is nothing resembling a "scena" to be met with in the whole work. The music here for the first time becomes largely subordinate to the drama. On the present occasion a longer selection from the work was given than at any previous concert. Without noticing in detail the whole of the nine pieces performed, a word of mention must be made of two fragments which had not been previously heard here. These were "Elsa's Dream" from the first act, capitolly given by Madame Elena Corani, and the wonderfully impressive scene from the same act of Lohengrin's arrival, in which Mr. Bernard Lane gave an excellent rendering of the solo part, while the chorus was thoroughly satisfactory. The effect created by this movement was such that an enthusiastic encore was the result; and one could not but think, if such music as this, which suffers more than almost any other by separation from the stage, produces so great an effect in the concert-room, *à fortiori* how striking it would be when surrounded by all suitable accessories! Moreover, in judging of the work it must not be forgotten that though the fragments brought forward happen to be the most suitable for concert use, it is not to be imagined that all the rest is inferior. The directors of the Wagner Society have not "picked all the plums out of the pudding." Many scenes might be named which have not been, and are not likely to be heard at St. James's Hall, which, from a merely musical point of view, are quite equal to what have been given there; and Mr. Dannreuther and those associated with him are doing a good work in keeping alive public interest in this music, and in whetting the appetite of our audiences for a performance of the whole work, which it is to be hoped may ere long be given. Should the execution be worthy, there can be little doubt of the result.

At the next concert, besides selections from *Rienzi*, *Tannhäuser*, *Lohengrin*, and *Die Meistersinger*, Beethoven's Choral Fantasia will be produced, with Mr. Walter Bache as pianist.

CRYSTAL PALACE—HERR JOACHIM.

THE special feature of last Saturday's concert at the Crystal Palace was the first appearance this season of Herr Joachim. This great artist has been so long acknowledged as the first of living violinists, that it is all but impossible to write anything new about him: and one is at the same time met by the difficulty that his performances are invariably so absolutely perfect that the mere description of them sounds like extravagant eulogy. The critic has simply to lay down his pen and admire. While, considered merely as a virtuoso, Joachim has few equals, the last thing one thinks of in hearing him is his wonderful mastery of the instrument. No idea of mere display or the overcoming of mechanical difficulties is suggested by his performance; and the reason of this is simply that, probably more than any other living performer on his instrument, he enters heart and soul into the spirit of whatever he plays. As Beethoven said, "That which is to go to the heart must come from the heart;" and with Joachim everything comes warm from the heart. It is not merely intellectual playing, though that is not to be disparaged; but it is the combination of a perfect understanding of the music and a complete sympathy with it which constitutes the great charm. He seems, if the phrase may be allowed, to have assimilated whatever he performs, and he reproduces it as if it were the spontaneous production of his own soul. Hence, whether in a sonata of Bach, a concerto of Beethoven or Spohr, or a quartett of Schubert or Schumann, the same feeling is produced of perfection, of absolute satisfaction. It is not Joachim's "reading" of the work; it is rather the work itself. The player seeks to bring forward, not himself, but the com-

poser; and by his very self-denial takes the highest possible artistic position. To those who have never heard Joachim, this language may perhaps seem exaggerated; but those who have had that good fortune will heartily endorse every word.

The concert on Saturday showed that the great artist had returned to us in the full possession of his powers. Indeed he seems, if possible, to play more finely every year. His performances consisted of Spohr's Concerto in E minor (No. 7) and a selection of Brahms's "Hungarian Dances," originally written as piano duets, and arranged by Joachim himself, with the concurrence of the composer, for violin and pianoforte. Spohr's concerto, though less popular than his "Scena cantante," is one of the best of the fifteen works of this class which he produced. The first and last movements are full of charm; the slow movement, though the opening subject is interesting, becomes tedious before its close. It is somewhat the fashion at the present day to decry Spohr. No doubt he has been unduly exalted; no one would rank him with Beethoven or Mozart; but on the other hand he is one of the first in the second rank of composers. True, there is a certain mannerism, a strong family likeness between all his works; but he is never commonplace or vulgar, and the workmanship of his music is always most artistically finished. His concertos for the violin rank among the best of his compositions, and some of them will probably outlive much of his other music.

Brahms's "Hungarian Dances" are distinguished by great originality and a strong national colouring. We cannot but think they are more effective in their original form; but in Joachim's adaptation they make excellent concert pieces. After what has been said above, it is needless to add a word as to the performance. It should, however, be stated that the piano accompaniments were excellently played by Mr. Franklin Taylor.

Of the remainder of the programme a few words will suffice. The symphony was Beethoven's C minor—the best-known of the nine; the other instrumental pieces being Schubert's graceful "Overture in the Italian Style," written avowedly in imitation of the overture to *Tancredi*, and the now well-known and popular *Tannhäuser* overture. The vocalists were Madame Elena Corani, and Signor Agnesi. Mr. Manns being prevented by domestic affliction from occupying his usual post at the conductor's desk, his place was most efficiently filled by Mr. Wedemeyer, the leader of the first violins.

To-day, in addition to Mendelssohn's music to the *Midsummer Night's Dream*, a new overture by Mr. Alfred Holmes and three pieces for female voices will be produced for the first time at these concerts.

Herr Joachim's reappearance at the Monday Popular Concerts last Monday was no less of a success than that just adverted to at Sydenham. The announcement of his name was sufficient to crowd St. James's Hall to the doors; and his reception on mounting the steps of the orchestra was such as a "Monday Popular" audience reserves for its special favourites. The quartett which Herr Joachim selected for performance was Beethoven's No. 10, in E flat—no novelty at these concerts, the present being its eleventh performance, but none the less welcome on that account. After what has been said above, it is needless to enlarge upon the exquisite manner in which this great work was rendered; but if one point can be selected for special mention, we should be inclined to name the deeply-moving and pathetic *adagio* (the influence of which on Mendelssohn, it may be remarked, is clearly to be traced in the slow movement of his Scotch symphony) as one of the most perfect pieces of quartett playing ever heard, both from the expressive, yet never exaggerated "singing" by Herr Joachim of the principal melodies, and from the admirable way in which he was supported by Messrs. Ries, Zerbini, and

Piatti. An even greater effect was produced later in the evening by Herr Joachim's playing of Bach's sonata for violin solo in G minor. Owing to the enormous mechanical difficulties to be found in Bach's violin sonatas, they are very seldom heard in public; and it may safely be said that no living player can give such a reading of them as Joachim. His performance last Monday was one of the most marvellous exhibitions of technical skill, combined with intellectual appreciation of the spirit of the music, which even he has ever given. The clearness with which the elaborate combinations of the fugue were brought out, and the unerring certainty of execution of the final *presto* (taken at a tremendous pace), can hardly be imagined by those who were not present. The audience recalled the performer with enthusiasm at the close of the piece, nor would they be satisfied until Herr Joachim repeated the last movement.

The pianist at this concert was that sterling artist, Miss Agnes Zimmermann, who chose for her solo Schubert's sonata in A, Op. 120—a work comparatively but little known, but one of its author's most individual, though by no means one of his greatest creations. Miss Zimmermann's reading was not only faultlessly accurate, but full of taste and feeling. No less successful was she in Beethoven's Trio in C minor, in which she was joined by Herr Joachim and Signor Piatti. A more satisfactory performance could not have been wished.

The vocalist of the evening was Mdle. Victoria Bunsen, a lady with an excellent contralto voice, who took the place of Mdle. Nita Gaetano, who had been originally announced, but was prevented by hoarseness from appearing. Mdle. Bunsen sang extremely well, but was hardly happy in her choice of music, as her first song, Schubert's "Wanderer," is much better suited for a baritone voice than for a contralto; and her second, Mozart's "Voi che sapete," required transposition to bring it within her compass.

EBENEZER PROUT.

THE Royal Belgian Academy of Sciences, Literature, and Fine Arts has issued the following list of subjects for 1874:—1. The history of sculpture in Belgium in the seventeenth and eighteenth centuries; 2. The history and bibliography of musical typography in the Low Countries, especially in the provinces now comprised in Belgium. And for 1875: An enquiry into the origin of the Belgian School of Music; show how far the earliest masters of this school are connected with the French and English *déchanters* of the thirteenth and fourteenth centuries.

A NEW opera by H. Friedrich Marburg, of the Town Theatre of Freiburg, is to be put on the boards in the course of this month. The piece is entitled *Agnes von Hohenstaufen*, and the libretto is by Ernst Sauer, of Darmstadt.

THE *Kölnische Zeitung* is authorised to state that the Musical Commission appointed to test the quality of the Great Bell cast for the Cologne Cathedral, have declared their approval of its tones; for although a slight deviation from C was at first perceptible in the note, this defect has been entirely remedied by filing off and re-polishing a portion of the interior.

ALL our musical readers will learn with regret that Madame Clara Schumann, who was to have arrived in London this week, is prevented by illness from paying her intended visit, and that it is at least doubtful whether she will be able to come to England this season.

AT M. Gounod's concert this evening, the music to *Jeanne d'Arc*, which was so warmly received at the last concert, is to be repeated.

A PERFORMANCE of Schumann's Mass in C minor was given at Cologne, in the Pantaleonskirche, on the 2nd of February.

THE performance by the Sacred Harmonic Society of Macfarren's *St. John the Baptist*, which (as mentioned in last week's ACADEMY) was announced for next Friday evening, has been unavoidably postponed to March 20. In consequence of many members of the orchestra being engaged at Mr. Kuhe's Festival at Brighton, it was found impossible to arrange for sufficient rehearsals.

It is proposed to perform at the Crystal Palace the whole of Haydn's Twelve Grand Symphonies, known as the *Salomon Set*. The first was given last Wednesday, and it is intended to continue the series on consecutive Wednesdays.

VERDI's opera *Aida* is at present in preparation, both at Berlin and Vienna.

POSTSCRIPT.

LONDON INTERNATIONAL EXHIBITION, 1874.—Her Majesty's Commissioners will feel greatly obliged for any information as to the present possessors of pictures by the following artists:—

J. Coney, who died in 1833.
J. S. Cotman, " 1842.
A. W. Pugin, " 1832.
F. Mackenzie, " 1842.

The subjects of the pictures by these artists are for the most part architectural.

WE have to regret the loss of Dr. Quételet, whose work in the field of social statistics has been of the highest order. He was born at Ghent in 1796, became professor of mathematics there at the age of eighteen, and at Brussels five years afterwards. In 1824 he was sent by the king to complete his astronomical studies at Paris, and in two years brought back the plan of the Observatory which was erected at Brussels in 1826, and of which he was director until his death. In 1841 he was made President of the Central Commission of Statistics. He was perpetual secretary of the Académie Royale de Belgique, and a correspondent of the Institute of France. He leaves a son, M. Ernest Quételet, born 1821, who, after a short military career, entered the Observatory in 1855, and has since devoted himself to scientific pursuits, chiefly connected with magnetism.

THE *Pall Mall Gazette* prints an opinion given by the Rev. Dr. Moffat, which remarkably confirms that given by the Rev. Horace Waller in another column, that there is yet hope the great traveller may not be dead. Dr. Moffat founds his opinion on the following reasons:—That, so far, no European has seen any of the natives who witnessed Livingstone's death; that it is hardly credible that Livingstone could have reached the spot where he is said to have died; that suspicion is thrown upon the story of the death by the statement that Livingstone's supplies were exhausted, the fact being that Livingstone had stores sufficient to last him eight months; that the present story is almost a repetition of the report circulated twelve years ago about another African traveller; that at the Foreign Office the report is not yet believed.

It is stated in Oxford circles that Lord Salisbury has undertaken to draw up a scheme of University Reform. The task requires a combination of scientific attainment with unflinching courage; and both these qualities the Marquis possesses in no ordinary degree. It could not be in better hands.

THE Dean and Chapter of Christchurch have invited a limited number of architects to send in designs for the completion of Wolsey's Tower at the south-east corner of "Tom" Quadrangle.

THE *Signale* reports a terrible accident at the theatre at Ulm. Twenty petroleum lamps hanging from the ceiling, suddenly exploded during a performance. The petroleum fell on the spectators right and left, setting the dresses of the ladies instantly in a blaze. Several people were seriously injured, and one lady died within an hour.

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LITERATURE.

VICTOR HUGO'S NEW NOVEL.

Quatre-Vingt-Treize. Par Victor Hugo. Paris: (Michel Lévy frères.) 3 vols.

VICTOR HUGO may repeat to-day, in a different sense, but with the same proud knowledge of his strength, his old declaration of political steadfastness: "Et s'il n'en reste qu'un je serai celui-là." He was all but alone in exile. Friend after friend died, deserted, temporised, grew tepid and limp of faith. He remained consistent, upright, and obstinate. His name became a proverb for inflexibility of purpose and principle—a target for the pellets of printed paper of frivolous journalist and cynical time-server. He was the last irreconcilable. Now he is almost alone in literature—the last Romantic—the last of that generation which he impassioned and elevated, which believed in its mission and respected its genius. He is the one artist whose hand has never penned a base or cruel word; who has, in his labour of half a century, aimed high, whatever the effort may have been, active, political or intellectual. He has remained, without intermission, not only a pure and tender moralist, not only a just and generous teacher, but a conscientious worker in literature, a careful master of style and form. The rare and rich imagination has occasionally run riot—occasionally crossed the gossamer line that separates the sublime from the ridiculous. But the errors and extravagancies have been those of superabundance. The blemishes have sprung from plethora, never from poverty; and he is the only representative of French literature who can claim such an origin for his errors. In the sterility that writhes to appear fertile, in the sickly impotence, in the morbid fever, in the chaos of warring tendencies, greeds and vanities that describe the condition of literature in France during the last decade, Victor Hugo's name stands alone as the symbol of a higher and purer state—a symbol of the young hopes, the young illusions of the century, when the innovators dreamed that the reform of society depended upon a form of art, that Utopia could be realised by three volumes of romantic verse. The grandeur of the bygone age is about this central figure; and the minor mob of modern versifiers, playwrights, novelists proficient in the small arts of plot-weaving and sensational construction, shrink and dwindle before it. There are enough, and to spare, of these latter categories in modern France. The froth of Parisian wit will not fail the coming generation; the physiological school will not be extinct while M. de Montépin enlists disciples and Dumas fils creates "a doctrine." But we can discern no upholder of the dignity and purity of art likely to

accept an infinitesimal part of the heritage of Victor Hugo. His last work, planned some ten years ago, comes to us as a protest against the *amuseurs* and the emasculators—as the echo of voices to which we have grown unused of late—the embodiment of ideas that seem new to us, and somewhat beyond the mental grasp of the generation. Its title-page is alarming; there is an epic simplicity and sobriety in the opening strain which promises a work that cannot be judged by the ordinary rules of latter-day criticism—rules made to embrace mediocrity and eccentricity at times, but quite inadequate to gauge the moral purpose or estimate the literary value of a production like *Quatre-Vingt-Treize*. And it is not as a whole that even *Quatre-Vingt-Treize* must be analysed, but rather as the first instalment of a monster series of historical pictures describing the birth of a new society, the death of an old, the long travail of the one, the hard agony of the other. We should perhaps be over-sanguine to count upon the completion of this mighty purpose. We know not whether it be as yet but an embryo in the author's brain, or whether the materials are ready to his hand and need but grouping and moulding; but this much may already be affirmed: *Quatre-Vingt-Treize* can stand by itself; its framework is complete and harmonious; none of the threads of its story are left pendent at the dramatic conclusion of the "Premier Récit," which is entitled "La Guerre Civile."

The work is not likely to become popular in England, or even to be understood by the mass of Englishmen. It is too purely artistic, too lofty in tone, and deals intimately with subjects which the majority of us like to see approached with a certain conventional deference supposed to constitute the highest characteristic of the historic muse. It would be about as availing to spread a knowledge and appreciation of George Eliot by means of the Minerva press, as to endeavour to make patent to what is called the reading public all that is true, and pure, and beautiful in *L'Homme qui Rit* and *Quatre-Vingt-Treize*. It must unfortunately be admitted that we prefer our historical romances composed after the recipe possessed exclusively in modern times by Messrs. G. P. R. James and Grant. The novel with a purpose is, as a rule, a thing of subterfuge and deception in the sight of the normal Briton. And he has discovered, or fancied he has discovered, during the last few years, that Victor Hugo preaches; that the *Misérables* enlisted his sympathies, aroused his interest under false pretences; that *Notre Dame de Paris*, under the treacherous cloak of fiction, was designed to teach him archaeology and social history. *Quatre-Vingt-Treize* will not cure him of this suspicion. He will wonder what the long analysis of the Convention has to do with the story of the three babes and the widowed mother. He will wonder why nobody is married in the third volume, and why there is not one love *imbroglio* in all the work. He will also be shocked by several of the passages devoted to the dissection of the Revolutionary policy, and that of the counter-revolution. But these hindrances to popularity admitted, it should be added that political conviction or prejudice

need not in any way come between the reader and the book. Despite its title, despite the known leaning of the author, *Quatre-Vingt-Treize* is perhaps the most impartial work that could be written on the subject by a Frenchman mixing in the actual political life of his country. The Terroristes and Maratistes are not rehabilitated; the Vendéens are not libelled. M. Hugo is too shrewd an artist to identify himself with either of the contending parties he places upon the stage. He writes as a spectator, not as a critic; and this system gives a realistic colour to the romance that was perhaps wanting in the *Misérables*. The first personage presented to the reader is a peasant woman, whose native village has been ravaged by civil war, and who is flying aimlessly from unknown foes, with two children clinging to her skirts and a third at her breast. Then there is a flash of bayonets through the branches, a tramp of feet, a noise of laughter. The famous Parisian corps of Bonnet-Rouge commanded by Santerre, the brewer, comes upon the woman as she rests for a moment. The intruders are the avant-garde of the column, commanded by a sergeant and accompanied by the vivandière. "Les vivandières se joignent volontiers aux avant-gardes. On court des dangers, mais on va voir quelque chose. La curiosité est une des formes de la bravoure féminine." The "bataillon du Bonnet-Rouge" are so many Gavroches, slightly sobered by the solemnity of their mission. They approach the woman laughingly. "Who are you, Madame?" "What are your political opinions?" She is dazed and dumb from the misery of the last few days. The fine phrases of the Paris clubs, the talk of tyrants, patriots, libticide, Goddess of Reason, Supreme Being, sound to her like threats conveyed in a foreign tongue. For in fact the Bretonne Michelle Fléchard is as foreign to Sergeant Radoub, Parisian and *beau parleur*, as difference of race, sentiment, education, and experience can make them. He enjoyed comparative freedom before the Etats-Généraux were thought of; he could criticise the Court; he had his favourite ministers; he would sing satirical ditties against the Comte d'Artois and Marie Antoinette in an undertone: he was a man, if an oppressed and discontented one—whereas from generation to generation the Fléchards have been dumb, resigned, uncomplaining beasts of burden. This is the story of the Fléchard family:—

"My father was infirm and could not work because of the beating the master—his master, our master—gave him, and very kindly, for my father had taken a rabbit, and one is sentenced to death for that. But the master pardoned him, and said: Just give him a hundred blows of the rod; and so my father was lame.—Well?—My grandfather was a Huguenot. M. the Curé sent him to the galleys.—Well?—My husband's father smuggled salt. The King had him hanged.—And what is your husband doing now?—He was fighting.—For whom?—For the King.—And whom else?—Why, for his master.—And after that?—Why, for M. le Curé."

But the children win her friends. The rough, hard-visaged vivandière La Housarde discovers they are *gentils*. Sergeant Radoub gruffly intimates that soup shall be

provided for the nursling; and, finally, the woman acquiescing passively, the children of the Vendéen serf, fallen in defence of throne, seigneur, and altar, are adopted by the regiment of Bonnet-Rouge. *Quatre-Vingt-Treize* is, in reality, nothing but the story of these three adopted children of the Republic, the picture of their passage through the sombre, pitiless civil war of the Vendée unscathed and undismayed. They are the heroes of the romance—the only lovers; and it is one of the most original characteristics of Hugo's latest conception that this one love of mother and children gives the only relief to the black background of *Quatre-Vingt-Treize*. The passion of maiden and man would have formed a commonplace episode, the old contrast of every romance writer that has drawn his primary inspiration from history. As it is, we do not miss the ordinary love intrigue. Victor Hugo touches with a tender and a practised hand all that appertains to childhood. Cosette, the child Cinderella at the well, remains far longer in our memories than Cosette, the woman dreaming of her first love. "La Petit Jeanne" is perhaps the most pathetic utterance of *L'Année Terrible*.

The battalion of Bonnet-Rouge will not keep its charge long. It is already reduced to a third of its original number, and the war in La Vendée is about to become more deadly, more vindictive than ever. Coblenz requires a general. The cry of Tinténiac prevails: "Un chef et de la poudre!" There are heroes in the king's army of peasants, but not a general. D'Elbée is a nonentity; Lesclapart is ill; Bonchamp is merciful; La Rochejacquelein is only a clever subaltern; Silz is only fit for a campaign in the open field; Cathelineau is a simple waggoner; Stofflet, a cunning gamekeeper; Charette, a butcher. The combined diplomacy of England and Coblenz has at last discovered the chief that shall supersede these partisans; and the corvette, the *Claymore*, a British vessel, manned by French sailors, having the "triple fanatisme du navire, de l'épée et du Roi," sets sail from Jersey to convey the Royalist general to the Vendée. The chief passenger wears the sheepskin of the Breton peasant, but he has, nevertheless, all the qualities required in a representative of the king; he is noble, unscrupulous, courageous, and, old frequenter of the Parc aux Cerfs though he be, sufficiently religious to retain the respect and confidence of the royalist peasantry. The corvette is wrecked, the general escapes, and lands in Brittany, whence he despatches the sailor who has saved him to rouse the clans and carry the password—"Insurgez-vous! Pas de quartier!" from manor to manor, from Chouan's camp to feudal castle. M. Hugo has multiplied the dramatic incidents in this part of his work. The Marquis de Lantenac mounts the "dune" at Granville, and sees far and wide in the belfries open to the sky the tocsins balancing furiously—then, above his head, he reads affixed to the "pierre milliaire" the proclamation of the Republicans outlawing him and setting a price upon his head. He is recognised by the beggar at his castle gates, and the beggar houses and protects the noble. Then, in the early morning, from a summit where his figure is visible,

the royalist witnesses one of those summary executions in which the atrocity of the Chouan bands was only equalled by the implacable vengeance of the republican "colonnes infernales,"—an execution that took many forms of fire, and pillage, and murder, and which concluded in an immense cry, Lantenac! Lantenac! The Marquis descends, prepared for death, and finds himself in the centre of a kneeling crowd—his partisans the Vendéens, who have just burnt a farm-house occupied by the Bleus and murdered its small garrison. The Regent's minion comes in time to complete the work: the prisoners are shot, the wounded despatched, the women murdered—and the three children discovered with the vivandière La Housarde and the peasant Michelle Fléhard, borne away to the forests by the King's bands. Tellmarch, the beggar, reappears at the conclusion of this the first part, and before the dead women in the smoking ruins of the village hears that his guest of last night is the author of the calamity.

The scene is changed to Paris. Paris in Ninety-three, Paris with the old king's blood scarcely dry on the Place de la Révolution, with the young king serving Simon in the Temple; Paris laughing, speculating, making lint, quoting Delille's bucolics and making out "listes des suspects." The scene and time wanted Victor Hugo to make them appear to us with their glories, their vanities, their vilenesses intact. Is not this a summary of the virtues and follies of the new era?—"They danced the Carmagnole, and it was not the cavalier and dame, but the citizen and citizenne." They danced in ruined cloisters with paper lamps on the altar; on the ceiling a cross bearing four candles, and tombstones under the moving feet. Men wore waistcoats *bleu de tyran*; shirt-pins *au bonnet de la liberté* made of red, white and blue stones. The Rue de Richelieu was called Rue de la Loi; the Faubourg St. Antoine was the Faubourg of Glory. On the Place de la Bastille stood a statue of Nature. At the Invalides the statues of saints and kings were surmounted with the Phrygian cap. Men played at cards on the kerbstone; and the packs were revolutionised: the kings were replaced by geniuses, the queens by liberties, the knaves by equalities, the aces by laws. And with all this was mingled a certain proud weariness of life. A man wrote to Fonquier Tinville: "Have the goodness to deliver me from life. Here is my address." And beside this picture of the stoic city, ardent in its favour and hatred, extravagant and puerile at times, but in some sort hallowed by its victories, exonerated by its sufferings, we have another of the corrupt, riotous, and senile city of the Directory. "The tragic city was replaced by the cynical. The streets of Paris have had two very distinct revolutionary aspects; one before and one after the ninth Thermidor. After the Paris of St. Just came the Paris of Tallien. Such are the continual antitheses of God: immediately after the Sinai the *courtillie* appeared. There was an access of public madness. The like had been seen eighty years before. One issues from Louis XIV. as one issues from Robespierre—with a longing to breathe again. Thence the Regency which opened the cen-

tury, and the Directory that closed it. Two saturnalia after two terrors. France escapes from the puritan cloister as from the monarchical cloister, with the gladness of a nation released." Perhaps the supreme character of the present work is that to which we are introduced in Paris—the republican priest Cimourdain. "They had forbidden him to love; he gave himself up to hating. He hated falsehood, the monarchy, the theocracy, his priest's surplice; he hated the present, and called to the future with great cries; he foresaw it, he felt it beforehand and guessed it terrible and magnificent; at the end of this lamentable human misery he saw an avenger and at the same time a liberator. He worshipped the catastrophe from afar." The austere and solitary priest has but one interest, one affection—the young republican commandant Gauvain, his present friend, his former pupil. Gauvain, the nephew of the Marquis de Lantenac, commands a *corps expéditionnaire* in the Vendée—the corps against which Lantenac's bands are pitted. And with Cimourdain, who is sent by the Comité de Salut Public to join Gauvain and direct and stiffen his arm, we return to La Vendée—"la révolte-prêtre qui a eu pour auxiliaire la forêt: les ténèbres s'entraident." Lantenac and Gauvain face each other, and around them there is the smoke of burning hamlets, the cries of the massacred instruments of republican royalty—only one thing of peace and humility moves through the confusion and obscurity of Breton forests. It is the mother, Michelle Fléhard, seeking her children with the patient unreasoning persistence of an insect. The Vendée is in arms. The hinds are at war for their poverty, their slavery, their ignorance. "On one side is the French Revolution, on the other the Breton peasant. Before those incomparable events, before that fit of anger of civilisation, before that immeasurable and unintelligible reform, place this strange and grave savage, this man with the clear eye and long hair, living on milk and chestnuts, whose being is narrowed to his thatched roof, to his hedge and his ditch; who distinguishes the neighbouring villages by the sound of their church bells; who uses water but to drink it; who wears leather figured with arabesques of silk, tattooing his garments as his Celtic ancestors tattooed their skins, respecting his master in his tormentor, speaking a dead language—giving his thoughts a tomb to live in; pricking his oxen, sharpening his scythe, reaping his black grain, kneading his buckwheat *galette*, reverencing his plough first and his grandmother afterwards, believing in the Holy Virgin and the Dame Blanche, devout at the altar and at the mystic stone upright in the centre of the *lande*; a labourer in the plain, a fisher on the coast, a poacher in the forest; loving his king, his seigneurs, his priests and his lice; standing pensive and immobile for hours on the great deserted beach, a sombre listener to the sea. And who will wonder that this blind man could not receive that light?" Five hundred thousand such men are refusing the light and striking out blindly against it in this latter portion of *Quatre-Vingt-Treize*. As it is recounted in the splendid pages before us, it appears in its true

light—as the stupid heroism of bigotry allied with the brutish barbarity of ignorance. And yet here and there the dark shadows divide, the fumes of blood and arson roll back, and leave visible the lovely, homely idyll that traverses the book—Georgette, René-Jean, and Gros Alain at play, the village mother in quest of them. The last scene of the simple and yet profoundly pathetic drama which M. Hugo has interwoven with the stirring events of the great revolutionary year, describes the discovery of the children. They have remained as hostages with the Blancs; and the Blancs have been beaten back to De Lantenac's last castle, La Tourgue. The siege has commenced, and its issue is against the defenders. The castle is in flames. Escaped by a secret passage shown to him by his faithful sailor, Halmalo, the Marquis has debouched on a plateau of rock facing the castle and illuminated by the flames. And there, fronting him, appears the mother's haggard face turned towards a window, through which she sees her three children sleeping, with the red furnace above and below. "The face was no longer that of a Michelle Fléhard, it was the Gorgon. Misery is power. The peasant woman had become one of the Eumenides. The village housewife, vulgar, ignorant, unthinking, assumed suddenly the epic proportions of despair. Great sorrows are a gigantic dilatation of the soul; this mother was all maternity; everything that sums up humanity is superhuman; and she arose there on the brink of the ravine, before those flames, before that crime, like a sepulchral power: she had the cry of the beast and the gesture of the goddess." The rest is soon told. With the mother's cries in his ears, with her face urging and menacing him, the Marquis de Lantenac forgets the king, the *raison d'état*, the pitiless policy that has been his boast, and turns back by the way he issued, and regains the castle, which two enemies are now disputing—the fire and the Revolution. He rescues the imprisoned children; and as he steps into safety again a hand is laid on his shoulder: "'Je t'arrête,' dit Cimourdain. 'Je t'approuve,' dit Lantenac." But in his turn Gauvain forgets. The old Royalist's one sublime act of devotion comes between him and a hundred burning villages, a thousand ravaged fields, the murder of prisoners and women, the betrayal of the fatherland into the hands of the foreigner, and he delivers his enemy, offering himself for judgment in his stead. The court-martial that tries him is presided over by Cimourdain—and the casting vote of the president condemns his friend, his child, to death. There is a last interview between the judge and the criminal in the condemned cell; and this is perhaps the feeblest portion of M. Hugo's work. On the eve of death, the work of one, the punishment of both, the friends converse on the rôle of the Revolution, the equality of the sexes, the Utopias of the future. And on the morrow Gauvain dies on the scaffold of the guillotine, and Cimourdain falls by his own hand in the market-place.

It will easily be seen that this is no idle romance, no web of fancy woven for a day's delight. Its purpose is high and patent,

and it is served by deep and novel researches into the history of the Revolution and the chronicles of the Vendée—apart from the artistic force and fervour that M. Hugo seems to have at command as ready and perfect as when *Hernani* was produced. It is the last brief penned in defence of weakness, humility, and obscurity: the chain that began at the *Roi s'amuse* may close worthily at *Quatre-Vingt-Treize*.

EVELYN JERROLD.

Dante and his Circle; with the Italian Poets preceding him. A Collection of Lyrics, edited, and translated in the original metres, by Dante Gabriel Rossetti. Revised and re-arranged Edition. (London: Ellis & White, 1874.)

WE hail with pleasure the appearance of a new and re-arranged edition of Mr. D. G. Rossetti's translations of the early Italian poets. Himself a poet of no mean order, he possesses, what rarely falls to the lot of poets, the power of adapting himself to the thoughts of others, and reproducing them in another language, in which the art of good translation mainly consists. And for this particular kind of translation he has peculiar qualifications. For whereas, on the one hand, he possesses great command of the vocabulary and rhymes of the English language, and rare skill in imparting to it a musical sound, on the other hand, his tastes and studies from the first have imbued him with the spirit of early Italian art, so that its influence is clearly apparent both in his paintings and his original poems. Nothing short of this could have enabled him to reproduce, as he has done, the character, the style, the cadence, the art, and the conceits of the original. These Italian poems are the representatives of a literature which existed under circumstances that can never recur again; we see in them, among other things, the good and bright side of chivalrous love, without its gross licentiousness—for the prevailing type of female beauty which is described in them is that which expresses purity and simplicity—just as the pictures of the early Italian artists present us with the fair side of mediæval religion, apart from its degrading superstition; and their inherent grace and beauty impart to them an interest additional to that which attaches to the *origines* of every literature. It is therefore a great and permanent service to have enabled the readers of another language to appreciate the productions of such a period, and to feel that the charm which attracts them in the translation is not an adventitious ornament, but has its counterpart in the original. Nor must we overlook the judgment displayed in the selection of these poems, and the labour expended upon it, for, though a few of them are to be found in familiar anthologies of Italian poetry, others have been rescued from the obscurity of little-known collections, and have been endowed with new life by the light that has been thrown on their aim and meaning. Our readers will probably thank us for extracting as a specimen the following translation of a sonnet of Guido Cavalcanti; anyone who consults the original will find that it is as accurate as it is graceful:—

"Who is she coming, whom all gaze upon,
Who makes the air all tremulous with light,
And at whose side is Love himself? that none
Dare speak, but each man's sighs are infinite.
Ah me! how she looks round from left to right,
Let Love discourse: I may not speak thereon.
Lady she seems of such high benison
As makes all others graceless in men's sight.
The honour which is hers cannot be said;
To whom are subject all things virtuous,
While all things beauteous own her deity.
Ne'er was the mind of man so nobly led,
Nor yet was such redemption granted us
That we should ever know her perfectly."

For a proof of Mr. Rossetti's skill in dealing with a difficult measure, we would refer the reader to his translation (p. 127) of Dante's Sestina, a form of composition which that poet introduced into Italy from the Provençal poetry, and in which Petrarch was especially successful. His power of rendering the quaint and humorous is shown by his versions of the poems of Cecco Angiolieri, whom from his effrontery, and especially from his open profession of hatred to his father, he surnames the "scamp" of Dante's Circle.

The remarks which have so far been made would apply equally well to the first edition of this work; but the form in which it has been recast is now its distinguishing feature, and calls for special notice. It is now divided into two parts—first, Dante and his Circle; secondly, Poets chiefly before Dante. Thus, while the second part gives us a sketch of early Italian poetry from its first rise under Ciullo of Alcamo, the first part is devoted to the great mediæval poet, and those of his contemporaries whose poems throw light upon his writings. We commence with a translation of the *Vita Nuova*—the autobiography or autopsychology of Dante's youth, as Mr. Rossetti calls it; then follow some other of Dante's sonnets and lyrics, relating to his love for Beatrice, and his intercourse with his friends; and after these again such of the poetical works of his acquaintances are introduced, as illustrate their own characters and styles, their relation to him and his art, and their dealings, either friendly or the reverse, with one another. The principal amongst these figures are Guido Cavalcanti, the friend of Dante's youth, and Cino da Pistoia, the friend of his later years; but many others, less closely connected with the poet, are also represented, and ample room is found for one like the above-named Cecco, who was his unsparing opponent. Not the least interesting composition in this part of the volume is Giotto's poem on the doctrine of voluntary poverty, which deserves a place among the writings of Dante's Circle, not only because the great painter is mentioned in the *Divine Comedy*, but because of his well-known portrait of Dante, and of the traditions which describe them as having lived on terms of great intimacy, and perhaps having studied drawing together under Cimabue. The poem itself, which is a denunciation of those who pervert the doctrine, is of value as throwing light on Giotto's character, especially when taken in connection with his great fresco at Assisi, of St. Francis wedded to Poverty. We should also notice, that when any of the pieces by different authors correspond to,

one another, as in the case of answering sonnets, they have been placed side by side by the translator. The plan which has thus been carried out, of surrounding Dante by his contemporaries, has the same effect as making him the central figure in a large group in a picture, the dignity of which is heightened, while at the same time it is brought out into more distinct reality, and seen in more varied aspects, by means of the resemblances and contrasts thus suggested. Whatever in these might otherwise be vague and shadowy, is traced in forcible outlines by the graceful biographies contained in the Introduction, for the length of which Mr. Rossetti's apologies are altogether superfluous.

H. F. TOZER.

Calendar of Letters, Despatches, and State Papers relating to the Negotiations between England and Spain, preserved in the Archives at Simancas, and elsewhere. Vol. III. Part I. Henry VIII., 1525-1526. Edited by Pascual de Gayangos. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (London: Longman & Co., 1873.)

SOME years have elapsed since the second volume of this series of documents from Simancas was published, and the death of the accomplished editor has been the cause of the long delay of the publication of a third volume. Even now we have only half a volume without an index, which we foresee will require a large appendix of State papers from the collection at Vienna, opened to Don Pascual de Gayangos, though his predecessor Bergenroth had not the advantage of access to it. A few only have found their way into this First Part of the third volume, and even in this there has been a departure from the original plan, which appears to have been confined chiefly to Spanish repositories. But few comparatively as the Viennese papers are compared with the extensive collection from which they have been extracted, the bulk of this volume has swelled to above 1100 pages, though it runs over a period of only two years. They are the two eventful years which begin a few weeks before the defeat of Francis at Pavia, on the Emperor's twenty-fifth birthday, the festival of St. Matthias, February 24, 1525, and end December 31, 1526, just before Bourbon started from Milan on his march to Rome. The attitude of the different nations of Europe at the commencement of this period, may be gathered from the details of the instructions given by Margaret of Savoy, to her ambassador in England, January 28, 1525. The fear was lest the alliance of the Pope with the French king, the Venetians, Florentines, and Genoese, should act prejudicially to the Emperor's interests, and lead to Francis's occupation of Naples. To avert this the Governess of the Netherlands thought it well to exhort the King of England to stand by and assist, both with money and otherwise, his ally and nephew the Emperor. Henry's position at this moment was most important, and he intended to make the most of it, though there were better methods of doing so than those suggested by the Emperor and the

Governess of the Netherlands, who wanted to incite him to invade France by way of Picardy, so as to regain his ancient inheritance in that country. It is just that period of Wolsey's greatest influence which preceded his fall, when his policy, as might have been judged by a superficial observer, was totally changed. It has been the fashion to attribute this change of policy to the two successive defeats in his candidature for the Papal See, in 1522 and 1523, when the Emperor's interest had secured the election, first of Adrian VI., and then of Clement VII. But in reality it is a great mistake to call it a change of policy. During the whole course of his political life, Wolsey had two objects in view,—first the exaltation of England and his master Henry VIII., and then its preservation in the obedience of the Apostolic See. If he desired to succeed to the triple crown, these were the ulterior objects he had at heart; and unquestionably neither Leo X., nor Adrian, nor Clement ever exercised an influence in the affairs of Europe at all comparable to that possessed by the Cardinal of York.

It was the interest of England to preserve the balance of power in Europe; and though he was aware of the Emperor's action in the matter of the election to the Papacy, he would still have been on Charles's side if Francis had won the battle of Pavia. Wolsey never intended that the French should possess Milan, and then recover Naples, and certainly as late as January 16, 1525, i.e. six or seven weeks only before the battle of Pavia, was writing to Clerk, Bishop of Bath and Wells, the ambassador at Rome, in the Emperor's interest. This letter is alluded to in Fiddes' *Wolsey*, p. 324, but may be seen in Mr. Brewer's fourth volume. That the Cardinal was preparing for the possibility of either Francis or Charles gaining the victory, is no doubt true; but the date of the letter we have been alluding to is a complete vindication of his character from the charge, which has been so repeatedly brought by modern historians, of changing sides in order to revenge himself upon the Emperor for the loss of the Papal See. There is another letter, unfortunately somewhat mutilated, written on the same day by Wolsey to some unknown correspondent, implying great fear lest the Pope should join with Francis, and the Venetians, Florentines, &c., the result of which would be to establish the French in Milan and Naples. "I pray God," says the Cardinal, "that good resistance may be made against the French king, while we shall be treating with the ambassador that cometh now out of France. Our bargain shall be like to be the better." Nothing can be plainer than that Wolsey was intending to make all the profit that could be made for England, whichever way things might turn out, and the Emperor and his ambassador in England, Louis de Praet, suspected him accordingly. But Wolsey had as yet taken no steps which precluded Henry from writing to the Emperor, to congratulate him on his victory at Pavia. The King, it appears, had previously written; but this is a second letter which went by the same post, with another congratulatory letter from the Queen to her nephew. Whether Wolsey also wrote, does not appear. Certainly there is no such letter

calendared among the Simancas documents. And here we may notice a correction of a date which this volume supplies. Mr. Brewer had previously calendared the letter from a copy which had no date, and assigned it the conjectural date March 26. The letter is holograph, and is here dated March 31, 1525. The Pope also wrote his congratulations, professing to think that the Emperor's victory would conduce to the peace of the Christian world.

Don Pascual de Gayangos has gone back nearly two months to the beginning of the year 1525, although his predecessor had calendared the Spanish papers down to the date of the battle of Pavia; and the present volume accordingly commences with twelve very interesting letters from de Praet, which, as the editor justly observes, throw considerable light on the events and negotiations that preceded the battle. De Praet was not altogether wrong in his surmise that Wolsey was contemplating the breaking off of the engagement of the Emperor with his cousin the Princess Mary of England; but he little knew his man when he thought that Wolsey, by any amount of bribing, would be retained on the Emperor's side if it was for the interest of his master the King of England, and the preservation of the country in allegiance to the Apostolic See, to side with France. De Praet evidently thought that it was possible an arrangement might be made for Mary to marry the King of Scots, and was extremely afraid of what might be intended by the French ambassador, who, at the beginning of the year, was expected, and soon afterwards arrived, in London. And he had come to the conclusion that the Cardinal of York really wished to save the kingdom of Naples from being invaded by the French, and that if the Pope should not offer what resistance was in his power to this, "even this kingdom of England might be induced to withdraw the customary allegiance to the Roman See, a matter well worthy of his Holiness's serious consideration."

De Praet throughout the whole correspondence admits that he is unable to get at Wolsey's real sentiments; but the Cardinal had made provision in case the Imperialists should get the worst, which, however, he thought by no means likely, and wrote to the King twelve days before the battle of Pavia, to say that "your affairs be by your high wisdom in more assured and substantial train by such communications as be set forth with France apart, than others in outward places would suppose." The Imperial ambassador in England was soon afterwards recalled and sent to the French court, where the subsequent negotiations for the marriage of the Princess Mary with Francis probably amply confirmed the opinion he had formed of Wolsey's duplicity.

It is curious to see in this volume, as indeed in all the transactions of the time, how little regard was paid to any other consideration than political expediency in the contracts of marriage made by or for royal personages. Notwithstanding that the agreement between the Emperor and the Princess Mary was well known in the courts of Europe, her hand was sought by the Queen of Scotland for the young king James V.; and it was

thought not improbable that she might marry in France, where negotiations for that purpose were some months afterwards entered upon. Then, too, when the Emperor wanted more money than he was likely to get with the Princess, in order to carry on the war with Francis, he scarcely made any scruple of avowing his intention of marrying "elsewhere;" and a breve of dispensation was procured from the Pope, drawn up in such general terms as would suit the case either of Mary of England or of Isabella of Portugal, both of whom were his first cousins, allowing the marriage between him and anyone who was allied to him in any degree of consanguinity except the first. This was the breve on which the espousals took place, November 1, 1525; but as exception was taken to them as not being perhaps sufficiently explicit, another breve was afterwards issued, which mentioned *seriatim* all the complications which existed in the relations of the two parties, from which it may be discovered by anyone who will take the trouble, that the Emperor and his new Empress, who were married March 11, 1526, were connected in the second, third, and fourth degrees of consanguinity.

And in connection with this event we may notice here a most interesting letter from Poupet de la Chaux, addressed October 20, 1525, to Margaret of Savoy, the Governess of the Low Countries, from which it appears that the Emperor had actually proposed through him, when he sent him as ambassador to the court of Portugal in March of that year,—that is, just at the time he was making overtures for the Princess Mary of England to be sent to Spain for her education, in order to become his future wife,—that the Princess Mary of Portugal should be sent over in the same way for the same purpose. History has taken no notice of this, though it appears from a document in the Cotton Library analysed in Mr. Brewer's fourth volume, that the project was perfectly well known to Tunstall and the other ambassadors in Spain. The young lady was the Emperor's niece, being daughter of his eldest sister Eleanor, the third wife of Emanuel king of Portugal, and also niece of his first two wives. She afterwards died unmarried, though she had been proposed successively for the Dauphin and his brother, the Duke of Richmond, and Philip II. the Emperor's son. It was upon occasion of this embassy that Isabella's name was first mentioned to the Emperor, the present King of Portugal caring more to marry his own sister to the Emperor than his half-sister Mary, who was eighteen years younger than Isabella, hinting that her dowry would be a million ducats. This proposal was made known to the Emperor May 31, and approved of immediately, the ambassador being directed, however, to continue the negotiations for the Emperor's niece till he should hear to the contrary. On October 2, after the announcement of the English ambassador that an engagement had been come to between the English and French, he was directed to ask for Isabella, and the marriage contract was signed ten days before the letter was written.

The breves of dispensation were dated November 13, 1525, one in the most general

form possible, the other specifying the circumstances of the case most minutely; and the Emperor was empowered to use either of them as might best suit the circumstances of the time; and the explanation of the double issue is given us in a letter of the same date to the Emperor from the Duke of Sessa, saying that the Pope owned he had "done it on purpose, for fear of offending the King of England, with whom he was on good terms just now."

The two years with which this volume is concerned contain so much that is interesting as regards the foreign policy of England, that it is difficult to make any selection from among the papers. We must take it for granted that our readers are acquainted with the almost romantic story of the captivity of Francis,—his interviews with the Emperor, and the politeness of their demeanour to each other (forcibly recalling to the student's mind the repetition of the story in the late war between France and Prussia), the visit of the Duchess of Alençon to console her brother, and, if possible, negotiate peace on more easy conditions than had yet been proposed,—down to the Treaty of Madrid, Jan. 14, 1526, which released Francis from his eleven months' captivity. In the Treaty of Madrid, a summary of which is given from a French contemporary copy, we observe that the editor has both wrongly read the MS., and also made an explanation of his own calculated to mislead an unwary reader. He gives the Dauphin's name as Henry Duke of Orleans, as if the MS. had it so, and then adds that the second son was Charles Count of Angoulême; whereas the two sons who were to stand as hostages for their father's fulfilment of the treaty were Francis, the dauphin, who lived on till 1536, and Henry, who became king upon his father's death in 1547. We may also remark that there is sometimes what appears to us great carelessness in producing Latin official documents, arising partly from the difficulty of making out long and intricate sentences, and partly from the misrepresentation of contracted words. Instances of both occur in the second of the breves above alluded to; whilst in another original draft of a letter from the Emperor, which is in the handwriting of *Alphonso Valdes*, it is quite impossible that Gattinara's Latin Secretary should in any moment of carelessness have written *prohibimus, pollicemur*, or *vester collegium*; and *pullentat* must be a mere mistake of reading for *pullulat*. In a contemporary copy such mistakes might possibly have been made by a clerk; but no Latin Secretary of the period could have been guilty of them. Nearly all the Latin documents in the volume exhibit the same fault.

The proceedings which immediately follow the Treaty of Madrid are of course exceedingly interesting, but an additional interest is thrown over them by the letters in this volume because they reveal the real sentiments of the writers, which have hitherto had to be guessed at from the secondhand reports of historians who, in most instances, had not seen these documents. And here we have to chronicle an omission on the part of Don Pascual de Gayangos of an important letter, which is certainly at Vienna,

for it was printed from the original by Bradford, and which illustrates the suspicions which the Emperor entertained of the French king all the time he was using such fine language about "the King his brother," and writing to the Queen-mother of France, signing himself as "her dear son Charles." The stipulation that the two sons of Francis should be left as hostages for their father's punctual fulfilment of the Treaty of Madrid was perhaps as good a guarantee as could have been fixed upon. But the Emperor so far distrusted his rival that in writing to De Praet, Feb. 19, 1526, he charges him to be very careful to notice the persons of Francis's children, that there may be no trickery in substituting others for them, adding that the Viceroy of Naples, who is to be the instrument of setting Francis at liberty, does not know the princes by sight.

How this letter came to be omitted we do not understand. The loss is not great, because it is supplied in Mr. Brewer's volume, but the omission is the more remarkable from its being an answer to the letter of De Praet to which it alludes, and which appears in its proper place in this volume. In fact it is quite impossible to understand on what principle Don Pascual de Gayangos has selected his documents. There are not, indeed, many omissions of importance to which we can point, for we do not know what the Vienna Archives contain; but there is no imaginable reason why he should have reprinted the instructions to the Archbishop of Embrun from a printed copy when Mr. Brewer had previously produced the same document from the very same source. It contains the negotiation from the Queen-mother of France, for the marriage of the Duke of Orleans with Eleanor, daughter of the Queen of Portugal, with a view to the Duke's being nominated Duke of Milan. The size of the book is unnecessarily increased by such repetitions. But we must conclude by saying how unwillingly we find fault with a volume which we have read with so much satisfaction. In the interests of the public it is, we think, important that in future volumes of this series more care should be taken with regard to both the points to which we have drawn attention.

NICHOLAS POCOCK.

The Witch of Nemi, and other Poems. By Edward Brennan. (London: Samuel Tinsley, 1873.)

THE poem from which this volume takes its title is a mythological story, original we should think; at any rate, very originally treated. Apollo falls in love with a Vestal virgin, and is assisted by Jupiter, who detains Vesta on Olympus by the simplest of expedients:—

"When he from high Olympus stole,
Jove plighted Vesta in a nectareous bowl;
Whereon the goddess, piqued with honours vain,
Quaffed the full cup, Jove pledging her again;
And thus she quaffed until she told her love
Unblushingly for the almighty Jove."

(lines, by the way, which give an early but excellent instance of Mr. Brennan's style, language, and versification.) The result of this amour of Apollo is a son, who falls in love with an Umbrian maid. Vesta, how-

ever, who has never forgiven the original offence, disguises herself as a mortal, provokes the maiden's jealousy, and induces her to poison her lover. For this the Umbrian is punished by having her heart turned to fire, whereon the poet thus moralises :—

"Who has not seen when misery fills the soul,
The surf of disappointment scattered, roll
Upon the strand of some dark hidden peace
To bear our shackled griefs a swift release,
As they, purloined of their Satanic spell,
Sink in an abyss unfathomable?"

Without flippancy, it may be suggested that several people have probably not seen this remarkable sight; but the rest of the story may be told in the words of Mr. Brennan's argument: "He (Jove) changed the volcano (Nemi) into a lake, from whence the maiden might drink, and thus cool the fires that perpetually ravished her. Apollo, considering this act insufficient in mercy, severely rebuked his father, whereupon a strange sedition arose in Hades, and well-nigh a revolt in Heaven." Which things, whosoever will may read, related in very wondrous verse. He will see, among other things concerning Jove, how :—

"turning to his throne
He seven times smote it with his lightning rod
As thrones are struck when stricken by a god.
Anon from his empyreal head, the crown
He wore, since he was crowned heaven's king, fell
down,
From which there darted lightnings, pale and red,
That in demoniac glee played round his head."

The last line, it will be observed, is somewhat inconsistent with the crown's downfall; but this is a very minor matter, and it would take volumes to comment upon all the little peculiarities of this sort which occur in the book.

But "The Witch of Nemi" only occupies about a tenth part of the whole work, and must not detain us too long. After a few pages we come to "Strivings," some forty in number, each with its stanza, of which here is a specimen :—

"I strove then with Lust for a season,
To taste if its joyance were pure;
But the potion was mingled with anguish,
Which made my desires as a sewer."

Yet a little farther, and in "Locrinus and Eysyllt" we find the Spenserian stanza in the grip of Mr. Brennan, or perhaps, to speak more correctly, Mr. Brennan in the grip of the Spenserian stanza. For instance :—

"As oft the setting sun at evening laves
In all the splendours of its lustrous light,
So sank to rest 'neath Severn's glassy waves
Sabrina and Eysyllt to that drear night
Where death despoiling life with venom'd spite
Barthens the winged treasures of our souls (*sic*)
With blank oblivious years, that phantom spright
That flutters fearlessly in our control
Till Death quaffs all the draught and breaks the
crystal bowl."

To the last five lines we have striven in vain to attach any meaning whatsoever. As to the first, it is not clear what the sun laves, unless "laves" stands *Hibernicè* for "leaves," and that again for "takes his leave." A dozen or so of minor poems follow, and then we come to two dialogues, "Bembo and Lucrezia Borgia," and "Joseph and Amensis," the latter the longest poem in the book. Both have rather dangerous subjects, and unfortunately both are treated in a manner which, were it not supremely ridiculous, would be

very unsavoury. Both bring forcibly to mind the adage, "When ladies are willing," and amply bear out its assertion. In the former, the Duchess "blows out the light," and after that graceful and significant action the dialogue is *not* stopped. In the latter, "Amensis" explains her wishes with commendable plainness; but unfortunately, as clumsily as plainly. The imitation in both these pieces, as indeed in many others, is palpable, and serves to emphasize the failure. Mr. Brennan has read *Chastelard*, and other of its author's works, and has liked them, which is a point in his favour, for if a man writes bad verse it is a feeble satisfaction that he should like good poetry. But it was an evil day for himself and his readers when he first tried to conjure with the rod of Mr. Swinburne. "'Tis Written" is a still more offensive caricature, consisting of some pages of stuff like this :—

"Time mocked at God with his sin;
Sin from his throne mocked and fell,
And rent with its barbarous din,
Delusion, and death, and hell."

But though Mr. Brennan has thus evidently inspired himself, he has no foolish reverence for his master. "Lo-Ammi," for the utter absurdity of its expression, deserves to have some of its stanzas quoted. Here are a few :

"Their bloody berretto and banner
With impious hands they would raise,
Stamping out of our land truth and honour,
And the pride of omnipotent days."

"As a vulture o'er carrion doth flutter,
To rend it with cowardly swoops,
So ye at our Albion would utter
Black treason through innocent dupes."

"Let the leal iron-shod heel betrample
The heart of inflated design!
Make the deadly distortion a sample
For fools fed on offal of swine."

And so forth for twelve stanzas. This production being "inscribed to Citizen Algenon C. Swinburne," may be discovered with some difficulty to be a reply to the Citizen's "Appeal," on the subject of the Manchester murderers. It expresses Mr. Brennan's extreme dissatisfaction with Mr. Swinburne, with the Fenians, and with certain persons unknown who are described as "flaunting intruders," and threatened with a martyr's doom, which by the way is usually considered a reward rather than a penalty.

Mr. Swinburne being disposed of, Mr. Rossetti takes his turn, not indeed of reviling, but of caricature. Echoes of his verse may be found throughout, but "Betrayed" is an obvious and clumsy imitation of "Jenny," the likeness being close enough to extend even to the metre. The manner, however, is quite Mr. Brennan's own.

In this account we have not commented on a twentieth of the passages which we had marked in reading. It has not been noticed how Mr. Brennan delivers the remarkable prayer

"Let my loins, forsaken by love,
Their cunning forget."

How he tells us of "sorrows hiccupping from hell;" how he sings :—

"Lo now the pipings of kisses,
Liquid and strong,
Trellis and echo love's blisses,
Falling among

Flowerets with Love's favours leaven
Wafting along
Under the purple of heaven
Love's latest song."

We have but scantily exposed his astonishing misuse of language, his imperial contempt of grammar, and the sublime indifference which mingles verses of any length and accent, without regard to metre or rhythm. But the specimens produced will doubtless be enough, possibly too much for most readers. If this book were a first attempt, a much briefer notice might suffice. But it appears that it is Mr. Brennan's fourth offence; he informs us indeed with less originality than complacency, that "Since first I lisped, I have been singing;" and he has therefore an undoubted claim to have judgment given with some circumstance.

But it is possible to extract from the affliction of reading him, a certain small jewel of instruction. Here is a man who to a vehement determination to write poetry, adds some amount of poetical fancy, and occasionally a fairly poetical conception. In some of the smaller poems, such as "Years Ago," "A Song," "An Invitation," and one or two others, he has reached the level of fairly good magazine verse, or rather would have reached it but for his incredible dialect. But he appears to be more utterly destitute of critical faculty than any educated poet known to us. Moreover, and this is the real point of importance, he has, unfortunately for himself, chosen a style, or rather a combination of styles, which is of all others the worst for him. Had Mr. Brennan been content to write unambitious verse, he might, under very stringent censorship, and with the aid of a good dictionary, have done something tolerable. But he must needs tread in the footsteps of the most modern of English poets, of the school which is pretty well associated with the names of Mr. Morris, Mr. Swinburne, and Mr. Rossetti. Now the style of this school has this peculiarity, that it must be skilfully practised, or else be unbearable. This is indeed one of its very greatest merits. It is utterly intolerant of mediocrity, and unluckily Mr. Brennan at his best is mediocre. He could, perhaps, if he would, turn a pretty enough ballad to the manner of Moore, in the language of Longfellow. But as we have seen, his "lispings" by no means take this form, and the result is the astounding nonsense of which we have quoted but too much. One thing we can thank him for; he has, at least, made us feel more grateful to those who have surmounted the difficulties before which he has so lamentably failed. He has reversed, for the benefit of his readers, the moral of the banished Bolingbroke. The apprehension of the worse, in his case, gives but the greater feeling to the good.

GEORGE SAINTSBURY.

Two Years in Peru, with Exploration of its Antiquities. By Thomas J. Hutchinson, F.R.G.S., &c. &c. With Map and numerous Illustrations. 2 vols. (Sampson Low and Marston, 1873.)

MR. HUTCHINSON, Her Majesty's Consul at Callao, has long been favourably known to geographers and ethnologists as an indefatigable collector and a zealous co-operator

in whatever part of the world he has been stationed; whether on the West Coast of Africa, on the shores of the Paraná, or in the maritime valleys of Peru. The present work, which is profusely illustrated with engravings chiefly from photographs, contains much useful information, partly reprinted from the volume of Consular Reports presented to Parliament and from English newspapers published in Peru, and partly printed for the first time. We thus have a valuable account of the different railways now under construction in Peru, and especially of the magnificent undertaking which is to connect Lima with the inner provinces of the Andes; late information respecting the progress of trade at Callao and on the Cooly traffic; a narrative of the revolution of July 1872; and a well-merited tribute to the patriotism and administrative ability of Dom Manuel Pardo, the present President of Peru.

Mr. Hutchinson also contributes some additions to a more exact knowledge of the remains of that interesting civilised race which inhabited the coast valleys of Peru, before their conquest by the Yncas. He carefully examined the vast mounds and other remains in the valley of the Rimac, within the triangle formed by lines connecting Callao, Lima, and Chorillos. These *huacas* have frequently been visited and examined before, but Mr. Hutchinson furnishes us with numerous accurate measurements and illustrations, which are extremely valuable. He also made excavations near Huacho, and at Chosica, on the Oroya railroad, and collected a great number of skulls and many relics of the former inhabitants of the coast valleys.

If the above materials had completed Mr. Hutchinson's work, we should have had no hesitation in saying, without any reservation, that it was a volume of considerable merit, as containing much information of use and interest to the general reader, and some archaeological details of real value to the student of Peruvian antiquities.

But this useful portion is comprised in very much less than half the work before us. The remainder is made up of long extracts from other works, crude speculations, and depreciation of all previous writers of distinction on Peruvian history. Mr. Hutchinson appears to think that in saying that the remains in the coast valleys are not those of the Yncas, but of the former inhabitants, he has made a discovery. He is mistaken. It has always been known that, for the most part, the remains in question were those of the early inhabitants; and every writer of credit, for the last three centuries, has said so. But Mr. Hutchinson goes much further. He most positively asserts that the Yncas, though they conquered, never occupied the coast valleys at all, and that there are no remains of the Yncas whatever, in any part of the region between the base of the Andes and the shores of the Pacific. In this he is entirely wrong. He offers no proof of the correctness of his emphatic assertion. It would have been interesting to know on what principle he decides that a ruin, or a relic from a tomb, is or is not of Ynca origin. We have searched carefully through his two volumes,

but without finding a sign or vestige of any reason for his dogmatic belief. It is clear, on his own showing, that he has never seen and is unacquainted with Ynca ruins; so that he has no standard by which he can compare those on the coast, and justify his assertion. Moreover, while he has no knowledge of Ynca remains, his personal acquaintance with the coast is but slight. He speaks indeed of knowing it from Arica to San José, and declares that no Ynca remains are to be found along its whole length. But, so far as appears from his book, he has merely touched at about half-a-dozen points. He was at Arica, and at Mollendo, whence he went up in the railway to Arequipa. He landed at Pisco, and ran up by rail to Yca, and he visited Cañete. From Callao he explored the *huacas* in the valley of the Rimac, and tombs round Huacho and Chancay. He also went up the coast in a steamer, touching at Pacasmayo, Huanchaco, and Eten, and making trips into the interior. The rest of the coast, hundreds of miles in length, is unknown to him personally. His positive assertions are thus based on very limited data, so far as an examination of the coast valleys is concerned, and on no principle of comparison.

As may be supposed, Mr. Hutchinson, in going the extreme length of saying that the Yncas never occupied the coast, and that there is no vestige of their occupation in any of the coast valleys, is opposed to every author of credit who has previously written on the subject. Of these he makes short work; although he confesses that he does not possess the critical faculty, "finding it difficult to guess where imagination ends and reality begins." This difficulty does not deter him from unsparing and indiscriminate censure of the works of Garcilasso de la Vega, Prescott, Stevenson, Von Tschudi, Rivero, and others. Such terms as "tomfoolery," "rant," "stuff," "trash," "fudge," "twaddle," "braggadocio," "imposture," are considered by Mr. Hutchinson as applicable to the writings of the most learned and eminent students of Peruvian history.

It is to Prescott's *Conquest of Peru* that the epithets "twaddle" and "fudge" are applied; on the ground that he makes a trivial error about the volume of the river Rimac, and mentions the undoubted fact that Pizarro selected the site for Lima mainly on commercial grounds. The work of this historian has attained too high a position to be affected, in the smallest degree, by such an attack. It deservedly stands in the first rank as a judicious history of the Conquest. Minute topographical accuracy is not of course to be expected, and, considering the well-known affliction of the illustrious writer, it is scarcely in good taste to single out a slight mistake of that kind for microscopic criticism. Yet the correctness of Prescott's descriptions of places is most remarkable. We have noticed instances of this in many parts of Peru, but the most noteworthy example is the life-like account of Malta in his *Philip the Second*. Mr. Hutchinson is certainly no respecter of persons. He lashes out at all alike. Stevenson, Von Tschudi, Rivero, are treated worse than Prescott; and poor Mr. Bollaert gets two pages of correction, because our critical author "deems it incumbent" to

set his predecessor right, "for the public good." After this prelude we expected that some serious blunder would be exposed. Mr. Bollaert published a very useful little work on Peruvian antiquities some years ago, and Mr. Hutchinson takes him to task for having spoken of Truxillo, before that town was built, instead of referring to the site on which Truxillo was afterwards founded. Our author goes out of his way to find motes in the eyes of his neighbours. He gives no quarter; and of course he expects none. His own mistakes are so serious, and his misconceptions of the early history of Peru and of the value to be attached to ancient annals are calculated to give rise to so much error, if they remain uncontradicted, that a somewhat searching examination of the work before us becomes a duty. It is certainly for the interests of sound literature that Mr. Hutchinson's criticisms should be weighed and labelled as they deserve.

His most persistent attack is levelled at the work of the Ynca Garcilasso de la Vega, the most popular and deservedly the best-known among the old Spanish writers on Peru. The son of one of the first conquerors by an Ynca princess, Garcilasso passed the first twenty years of his life at Cuzco; and Quichua, the language of the Yncas, was his mother tongue. He then went to Spain and never returned. He became an accomplished scholar and author, and had a good knowledge of Latin, Italian, and Spanish, as well as Quichua. Late in life his thoughts were turned to the land of his maternal ancestry. He noticed the numerous errors and mistakes of Spanish writers on Peru, generally caused by their ignorance of the Quichua language, and he resolved to undertake the preparation of a commentary on the works of Spaniards which treated of his native country. He accordingly made applications to his Ynca kindred, and received very ample materials from them, while his own memory enabled him to supplement their narratives and to correct errors. The result was his *Royal Commentaries of Peru*, a book of rare merit. It is professedly a criticism on the works of Spanish writers on Peru, but it also contains traditions respecting the gradual conquests of the Yncas, invaluable details with reference to laws, manners and customs, rites and ceremonies, and much general information. Garcilasso simply gives the traditions of his people as he received them. He says, "I merely relate the historical legends that I heard from my relations, and each one may be treated as the reader pleases." He was extremely conscientious, and, if he felt any doubt, the reader was always warned. For instance, where Father Acosta had given the native name for a bear as *uturuncu*, Garcilasso believed the word to mean a jaguar, but hesitated to set his memory against the express assertion of Acosta, and left the matter in doubt. Garcilasso was, however, quite right. His remarkable precision in matters relating to topography is astonishing. There are 340 places mentioned in his work, generally in describing the marches of Ynca armies, and there is not a single instance of one being misplaced as regards the relative positions. Mr. Hutchinson complains that he only

knows of two of the places mentioned by Garcilasso as situated between Acari and Quilca. That is surely Mr. Hutchinson's fault, not Garcilasso's: the places are there, and in the order in which he enumerates them. As an author Garcilasso is careful and scrupulously accurate, and the traditions he records are most valuable to a discriminating student. Of course he occasionally falls into error, as, for instance, in his attempt to account for the name Pachacamac being given to a temple on the coast of Peru, and his information is often incomplete. But he never intentionally exaggerates or attempts to mislead; and, on the whole, he is a most valuable authority; at least, to students who can exercise discrimination as to "where imagination ends and reality begins."

Prescott, in his note on Garcilasso, attributes to him a natural bias on the side of his countrymen. We happen to know that, in after years, Mr. Prescott saw reason to modify his views on this point, and to give Garcilasso credit for more impartiality than he was inclined to do when he wrote the note. In his more mature opinion he was certainly right.

It is this high authority of whom Mr. Hutchinson speaks in the most disparaging terms, as utterly untrustworthy. His depreciatory remarks are, for the most part, vague and general; while, on the three or four occasions when he ventures upon a specific charge, he utterly fails to substantiate his point. We give one example, to which four others might be added. Garcilasso tells us that, when the valley of Huarco was conquered by the Yncas, they ordered a grand fortress to be built (that of Hervay). Mr. Hutchinson asserts that Garcilasso's words are, "the sea beat on it and injured it," and "it was left for many centuries without repair, which was the cause of its being so destroyed when I passed there in 1560." Upon this Mr. Hutchinson remarks that if the fortress in question had evidence of some centuries of decay, it could not have been built by the Yncas, who overran the country less than two centuries before the Spanish conquest. But unfortunately for Mr. Hutchinson's argument, Garcilasso never said anything of the kind. His words are, "This work deserved to be left intact, as well on account of its grandeur as for its situation, its base being washed by the sea. It was so built as to have lasted for many ages without requiring repair. When I passed it in the year '60, it yet showed what it once had been, for the deeper regret of those who gazed upon it."* Apart from historical evidence, there are ample proofs that the fortress of Hervay is unquestionably of Ynca origin, and of the latest period of Ynca architecture.

Mr. Hutchinson treats another excellent authority, Cieza de Leon, in an equally contemptuous way. Our author will credit nothing that this thoroughly trustworthy old soldier relates, because he believes in and

occasionally refers to the personal agency of the Devil and of the Saints. At this rate all Grecian and Roman history would be swept away on the ground that classical authors believed in Jupiter and Venus. Mr. Hutchinson probably believes in Divine Providence. The distrust of a materialist in his veracity, if he were to refer to such agency, would be just as sensible and logical as his disbelief in the narrative of Cieza de Leon because the old soldier shares the ordinary creed of his age and country.

But why does Mr. Hutchinson expend so much space on Garcilasso, if he does not believe a word he says? Though an indispensable authority on all matters connected with the Yncas, Garcilasso is not, and does not profess to be, the historian of the Coast Indians. Mr. Hutchinson would appear to be unacquainted with the best authorities on the questions respecting which he lays down the law so confidently. Cieza de Leon gives a valuable account of the coast valleys at the time of the Conquest, but Mr. Hutchinson will not believe him; and the few other authorities on this subject, such as Balboa, Arriaga, Carrera, and Oré, are never once alluded to in the work before us. Mr. Hutchinson, by complaining that Rivero is the only author who treats fully of the valley of Chimu, shows us that the great work on the province of Truxillo by Don Miguel Feyjoo is unknown to him.

We notice a considerable number of orthographical and other blunders, many of them more serious than that for which Mr. Bollaert is so severely taken to task. Such barbarisms as *Chimoo* and *Eeca* are most objectionable. Then we have *Fiavaya* for *Tiavaya*, *Goyanache* for *Goyeneche*, *Parivacochas* for *Parinacochas*, *Huanca* and *Velica* (as if two places) for *Huancavelica*, *Limahuana* throughout for *Lunahuana*, *Manchera* for *Mancera*, *Pezulla* for *Pezuela*, *médnas* for *medanos*, and a host of similar mistakes. A Conde de la Vega is mentioned as a Viceroy of Peru. There never was a Viceroy of that name.* The valleys of Cañete and Chincha are spoken of as the same, when they are distinct and separated by a desert. The name Cañete is said to have been given from the extensive plantations of sugarcane! The valley is really called after the Marquis of Cañete, one of the most famous of the Spanish Viceroys. It is said that the name of the river Jejepeque is derived from two Quichua words, *Jeje* (hidden) and *peque* (water). *Jeje* is not "hidden" in Quichua, and *peque* is not "water." There are no such words in that language. As regards the word Ynca, Mr. Hutchinson tells us that Garcilasso has it Inca. It is so spelt in the edition of 1742, the only one to which our author refers; but Garcilasso himself spelt it Ynca, as may be seen from his manuscripts, and this is the correct and also the most convenient form.

We have said that Mr. Hutchinson is entirely mistaken in supposing that the Yncas

never occupied the coast valleys, and that there are no Ynca remains in those valleys. The proofs to the contrary are abundant and conclusive, apart from the concurrent testimony of all the earliest writers. When Fernando Pizarro and Astete visited Pachacamac, they found the Ynca system of administration thoroughly established on the coast, and the commands of the Ynca were implicitly obeyed. The policy of removing large bodies of the conquered people of the coast into the interior, and of replacing them by loyal subjects of the Yncas, had been adopted at various points, which would have been impossible if the Yncas had not been dominant. Carrera, the highest authority on such a subject, tells us that several colonies from the valley of Chimu were forced to emigrate to the neighbourhood of Caxamarca, where they still dwelt and spoke the Chimu language in his time (1644). The people of the Nasca valley were also removed to the banks of the Apurimac, and replaced by emigrants from the mountains. These and other similar changes led to the introduction of Quichua words, and the most complete proof that the coast valleys were permanently occupied by the Yncas is furnished by the fact that, with few exceptions, all names of places are Quichua, while the original names are lost. Nasca, Pisco, Runahuanac, Chilca, Pachacamac, Rimac, are all Ynca names; and the very word Ynca, which Mr. Hutchinson, like a true Ynca, applies to the people of the coast, is Quichua. But this is not all. The fortress of Hervay, which we have minutely examined and surveyed, is quite distinct from the works of the coast people, and is strictly an Ynca edifice in every detail, of the latest period of Ynca architecture. The same is the case with the ruins at Nasca, and others at the head of the Palpa valley. In several, though not many, instances, pottery and ornaments have, within our personal knowledge, been found in tombs on the coast, which were of Cuzco patterns.

The proofs of the Ynca occupation of the coast during two or three generations previous to the Spanish conquest are thus quite conclusive. The Yncas established their own system of government, organised a series of posts and a *chasqui* road, and kept the native systems of irrigation in working order. In the Nasca valley they lengthened and multiplied the old channels. In most of the valleys the former chiefs were allowed to remain in authority. Mr. Hutchinson declares that he has never been able to find any trace of the coast road of the Yncas. This is due to his never having travelled for any distance along the coast. Such traces are few and slight, because the post-road was, for the most part, simply marked out by rows of posts, with inns or *tampus* at regular intervals. These, which were seen by Cieza de Leon, have all been destroyed. But there are vestiges of the walls which skirted the road, in several valleys.

One consequence of the Ynca occupation was that the earlier language and traditions of the coast people were almost entirely obliterated. These people were far advanced in civilisation, and the study of their history is deeply interesting. With the few exceptions above referred to, the whole of the

* "La qual asi por su edificio, como por el lugar donde estaba, que la Mar batia en ella, merescia que la dejaran vivir lo que pudiera, que segun estaba obrada, viviera por si muchos siglos, sin que la repararan. Quando yo pasé por alli el año de sesenta, todavia mostraba lo que fue, para mas lastima a los que la miraban" (I, lib. vi., capt. 29).

* A Conde de la Monclova was Viceroy of Peru from 1689 to 1706, whose surname was Portocarrero, to which he appended that of his maternal ancestors, Lasso de la Vega; but there was no title of "Vega." This Viceroy was descended from Sancha, daughter of the poet Garcilasso de la Vega, who was a second cousin of the Ynca historian.

ruins and remains that have been discovered in the coast valleys were their work, and enable us to form some opinion respecting the character and degree of their advancement. In furthering such investigations Mr. Hutchinson has done really valuable service, and we very much regret that, by his wholesale abuse of all his fellow-labourers from Garcilasso to Prescott, he should have forced us to interpose in their defence.

The more complete investigation of the history of the ancient race which once peopled the coast valleys of Peru is a subject which is well worthy of the attention of enquirers, and we should rejoice to hear that some young and energetic traveller had resolved to devote several years to a systematic collection of all the information that is still within our reach. He should not commence his labours without previous study, and a thorough knowledge should be acquired of all the early Spanish writers who treat of the coast valleys. The grammar and vocabularies of the Chimu or Mochica languages, by Carrera and Oré, should be mastered, and some knowledge of Quichua would also be essential. The traveller should then start from Tumbes and critically examine and survey every coast valley as far as Nasca or Acari, following up every river to its source in the cordillera. Such work, if done in a scholarly and comprehensive spirit, would yield rich fruit, and would throw light upon one of the most perplexing and difficult questions connected with the American races: namely, the origin, history, and true position of the mysterious civilised race of the coast valleys of Peru.

CLEMENTS R. MARKHAM.

The Poetical Works of Percy Bysshe Shelley, now first given from the Author's Original Editions, with some hitherto Inedited Pieces. 1st and 2nd Series. Edited and prefaced by the Author of *Tennysonianism*. (Chatto and Windus.)

THE first volume (or first "series") of this edition of Shelley appeared towards the beginning of 1872; the second has been published recently; a third is to be issued, and will complete the set. The prose pamphlets by Shelley, printed during his own lifetime, will be included, also the whole of the volume entitled his *Posthumous Poems*; a considerable number of minor poetical pieces—chiefly fragmentary—will, however, be omitted. The professed object is to give Shelley's work "as he first printed it, unmutated and untampered with."

We highly approve of this intention—which includes (for instance) the reproduction of the original "Laon and Cythna," instead of the substituted "Revolt of Islam;" and we should wish an edition such as this to be in the hands of all Shelley students along with, though not as superseding, some other more complete and more critical edition. The question remains, Is the present reprint a good one, according to its own standard? We cannot reply in the affirmative.

We have compared four of Shelley's original editions with the volumes now before us: "Adonais" (first ten stanzas), "The Cenci" (scene 1), "Julian and Maddalo" (first paragraph), and "The Witch of Atlas" (first twelve stanzas); and we find serious discrepancies in every instance. In "Adonais," the very first line is here miserably misprinted. It runs—

"O weep for Adonais—he is dead!"

whereas it should be—

"I weep for Adonais—he is dead!"

In "The Cenci" we observe four changes. Two of

these are probably accounted for by the statement in the editor's introduction, to the effect that some errors had slipped into Shelley's first edition, "that the later (London) edition of 1821 has enabled us silently to correct." But the other two are certainly of a different character. We give the passages as they stand in the present re-issue, italicising the words misprinted, and adding the right words in brackets—

"Any design my captious fancy makes
The picture of its wish, and *its* [it] forms none
But such as men like you would start to know,
Is as my natural food" &c.

"Yet, till I kill'd a foe,
And heard his groans, and heard *the* [his] children's
groans."

In "Julian and Maddalo" we come upon only one misprint—the colon (which should be a comma) in the following passage:—

"The hoar
And aery Alps, towards the north, appear'd :
Thro' mist, an heaven-sustaining bulwark, rear'd
Between the east and west."

In "The Witch of Atlas" a fearful blunder occurs—

"A lovely lady garmented in *white* [light]
From her own beauty;"

also a grave discrepancy—

"*Their* [these] spirits shook within them, as a flame."

Here the change is undoubtedly from wrong to right; but, according to his own standard, our present editor had no business to make it at all, and especially no business to make it unnotified. If so many and such extreme inaccuracies occur within the small range of nineteen pages, how many may we expect in the 862 pages of which the two volumes consist?

What may be meant by "some hitherto Inedited Pieces," mentioned on the title-page to the 1st Series, we know not. The only piece that we can discover at all corresponding to this designation is the first poem comprised in the "Posthumous Fragments of Margaret Nicholson;" and that poem has been authoritatively stated to be written by some one other than Shelley. On p. 38 "a number of inedited letters of Shelley" are spoken of, and thereafter printed; they had been edited before by Mr. Garnett. "Queen Mab" is bereft of its lengthy and important notes—an unaccountable omission, making the present reprint inferior to most other reprints already in the market. The notes to "Hellas" also are suppressed. In "Alastor," the reading "Of wave ruining on wave" is correctly given; but it is accompanied by the incorrect statement, "In all the posthumous editions, 'ruining' is altered to 'running.'" Not so in Messrs. Moxon's volumes of 1870 and 1871 (edited by the present writer).

The compiler of the re-issue professes to "have eschewed altogether conjectural emendations." He should have adhered to that profession. Into the "Prometheus Unbound" he has introduced two conjectural emendations totally untenable, and one of them even absurdly wrong. The "Second Faun" says in Shelley:

"But, should we stay to speak, noontide would come,
And thwart Silenus find his goats undrawn,
And grudge to sing those wise and lovely songs."

"Thwart Silenus" is simply "thwarted Silenus;" and that is identical with "crossed (in familiar phrase "cross") Silenus." But our editor cannot see this. He considers "thwart" to be "so obviously a misprint, making absolute nonsense of the line," that he substitutes "swart." Again, the "Spirit of the Hour," narrating the glorious change which has come over human-kind since the unbinding of Prometheus, says:

"The loathsome mask has fall'n, the man remains,

just, gentle, wise, but man
Passionless; no, yet free from guilt or pain,
Which were, for his will made or suffer'd them."

The punctuation here (which we copy from the original edition) is, in our opinion, wrong, and the sense thereby corrupted; but the words "no, yet free" are entirely right. The re-editor considers that reading "evidently a misprint," and substitutes "not yet free." This "*not yet free from guilt or pain*" is exactly the reverse of what Shelley wrote the "Prometheus Unbound" to show forth, and what he has been elaborately announcing in prolonged passages of verse preceding the present line, and also in the very next succeeding line. It would have been well if the editor, before discerning that a particular line of "Prometheus Unbound" is "evidently a misprint," had asked himself, or had succeeded in ascertaining, what "Prometheus Unbound" is itself all about.

We could point out other inaccuracies in the edition; but should do so with reluctance, as we heartily wish that so good a project had been executed with only that amount of error to which any and every editor is liable. "The present edition of Shelley," says the compiler, R. H. S., "is the most correct and trustworthy in text of any that has yet issued from the press." Is it so? Then *tant pis pour les autres*. W. M. ROSETTI.

MINOR LITERATURE.

Life and Conversations of Dr. Samuel Johnson (founded chiefly upon Boswell). By Alexander Main. With a Preface by George Henry Lewes. Chapman & Hall.—The intention of this book—to make Boswell's Johnson known to some of those who think Boswell himself too voluminous for a busy man to read—is so excellent that we are loth to complain of the execution, and are inclined, if the result is unsatisfactory, to blame the nature of things, not the author, who has done his best to enable people who have not read Boswell to feel as if they had. An abridgment of Boswell, like an abridgment of Richardson, necessarily gives a false idea of the original work, of which the quantity is an essential feature; but from some points of view an avowed abridgment would have been preferable to the present attempt to rewrite the Life, using Boswell only as a principal authority. Macaulay and Carlyle have given excellent sketches of Johnson posing before his biographer, but after all they are worth much less than Boswell's own full-length portrait of his hero, and Mr. Main does not improve upon Carlyle. He seems, indeed, to have misunderstood the conditions under which the somewhat impossible task he has undertaken would have had to be performed if its performance had been possible. An account in small compass of the Johnson immortalised by Boswell would have been of some use, but an account of the Johnson whom Mr. Main gathers from Boswell's Life to have been a great and good man (*man* is generally in italics and always with a capital M), is less instructive; and there is a serious want of literary tact in the comments with which the new biographer thinks it necessary to introduce or enforce every trait borrowed bodily from the work of his original. The beauty of all Johnson's conversational sentences upon men or things lies in their sublime concreteness; his sayings will often bear quoting apart from their context; but to appreciate them fully we have to know not only the subject of which he was speaking, but the special occasion of the speech—the principle he wishes to demolish, the individual he wishes to demolish for maintaining it, and the circumstances that make both together obnoxious to him on one particular evening. If Boswell repeated himself, the Doctor invented fresh ways of snubbing him; but though the Doctor never repeats himself, Mr. Main persists in reproducing the same little admiring comments and ejaculations *apropos* of incidents which, if they are to be made the subject of praise at all, can only be praised to any purpose by some one versatile enough to be differently impressed by each fresh trait of clumsy sensibility, each fresh outbreak of ponderous sagacity, in which the

most admirable point is that it is unlike all its predecessors. It is strange that any one valuing Boswell enough to wish to popularise him should not have felt that if anything could take the taste out of his immortal anecdotes, it would be to hammer each of them home with a tame generality. Mr. Main praises the *Dictionary* and the *Lives of the Poets*, to which there can be no objection; but what does he mean by saying, "Judged by our modern standards, *Rasselas* can hardly be considered a work of high art"? In the name of modern standards of criticism, which would be in a bad way if this were true, we beg leave to deny the proposition categorically. *Rasselas* is a work of high art in every way in which Mr. Main's compilation is not a work of art at all.

Johann Gottlieb Fichte's Popular Works: The Nature of the Scholar, The Vocation of Man, The Doctrine of Religion. With a Memoir by William Smith, LL.D. (Trübner, 1873.)—This is a reprint of the translation published in the "Catholic Series" nearly thirty years ago. The Memoir is based almost exclusively on the *Life and Literary Correspondence of Fichte*, published in 1830 by his son, and would hardly have suffered by the omission of some fine writing and vague moralities which have not even the merit of originality. Nevertheless, both memoir and translation may be useful to those whose only other opportunity of becoming acquainted with Fichte's character and opinions is through abridged histories of philosophy. Dr. Smith does not, indeed, do much to interpret his author, or to separate what is of permanent value in his thought from the formal expression which did little to recommend his system even to contemporaries. But his exposition is so far faithful that an actual follower would not find it obscure, while a potential one would be sufficiently interested to proceed to the study of the works. The lectures "Ueber das Wesen der Gelehrten," delivered at Erlangen in 1805, have a biographical interest beyond their admirable morality, as containing Fichte's "last words" on the subject opened in his address on "Academical Discipline" to the students of Jena, published under the title of *Die Bestimmung des Gelehrten*. Dr. Smith treats this curious, and, it must be added, characteristic, episode in Fichte's professional career rather cursorily. Immediately upon his appointment to the chair of Philosophy at the University of Jena, vacated by Reinhold in 1794, he obtained an ascendancy over the students which enabled him to remonstrate with effect against the abuses of their so-called "academic freedoms," and the secret societies or "orders" by which they were maintained. Fichte was employed to negotiate between the orders and the University authorities, the former engaging to disband if an amnesty were promised for all past offences. Their papers were delivered under the seal of secrecy to Fichte, who engaged to return them unopened if the amnesty were refused. It appears that he was invited to betray the students' confidence, and indignantly declined; but the end of the affair was a rooted belief amongst some of them that he had done so, and his windows were broken, his wife hooted in the street, and himself molested in a way so much "below the dignity" of the scholar that he left Jena in disgust. That other professors were no better treated appeared to him a reason why they should leave, not why he should stay; but the contrast between the success of his abstract discoveries and the failure of his practical attempts at reform, or rather his intolerance of anything short of absolute success in practical relations, is characteristic enough to call for notice. The works translated in this volume are well known. The English version is generally intelligible, and more often stiff than inaccurate; but translation seems to bring into stronger relief the element of quaintness in all Fichte's works, produced by the mixture of logical ingenuity of the most subtle kind with a straightforward moral earnestness so obstinate as to be sometimes intolerant.

Soldier and Patriot: the Story of George Washington. By F. M. Owen (Cassell, Petter & Galpin). This is a readable and well-written little book, on a subject upon which Americans have a right to complain that English children are taught to know too little. The author's intention was only to write a life of Washington, but the book would have been more useful, and perhaps even more entertaining, if the progress of the war and the general features of Washington's public career had been more carefully traced. Though not exactly meagre, the accounts of the campaigns do not fit together so as to bring out the story of the "soldier and patriot," as a gradual triumph of honest zeal and patience, as clearly as might have been wished. The death of André, which all biographers of Washington stumble over, is treated as perhaps the effect of a temporary hardness and bitterness following from the experience of Arnold's treachery; but this account of the matter seems unfair to the hero, or at least damagingly unheroic. A more plausible explanation of his severity is, that he wished to teach the British officers the danger of trying to tamper with subordinates in whose virtue his confidence had been so rudely shaken.

Bright Beads on a Dark Thread; or, Visits to the Haunts of Vice: Being a Narrative founded on personal Adventure amongst the Criminal Class. By Arthur Mursell. (F. E. Longley.) Mr. Mursell a few years back was a Baptist minister in Manchester, and made opportunities of going amongst the criminal classes of the city in the hope of turning some of their members from the evil of their ways. We cannot say that we admire the form in which the writer has thrown his experiences. The country of which he writes has been little explored, but a sober narrative of that which he had seen and heard in that strange land would have had far more value than a tale which includes a seduction, an elopement, an attempted murder. There is nothing to indicate the line between the missionary and the novelist. Mr. Mursell, however, writes with kindly feeling of the degraded class with whom he has to deal, and his book may serve a useful purpose, if it imparts the same Christian charity to any of those who regard our criminals rather as wild beasts to be hunted down, than as erring brothers and sisters.

Where there's a Will there's a Way; or, Science in the Cottage: An Account of the Labours of Naturalists in Humble Life. By James Cash. (Robert Hardwicke. 1873.) This is an interesting book with a somewhat unfortunate title, which may lead to its being regarded as one of the many imitations called forth by the popularity of Smiles's *Self Help*. The book, though by no means exhaustive of its subject, is really a valuable contribution to the scientific biography of Lancashire. The study of botany has always been a favourite one with the working men of the north country. It may have had its origin in the practice of collecting plants for "simples," in days when scientific medicine was not; but, apart from this, there is a charm in "botanising" even for those ignorant of the very rudiments of the science. Accordingly, we find traces of plant-collectors in humble life before the days of Linnaeus; Ray was assisted by Willisel, "an unlettered man" who rambled through the country in search of plants for his patron; Dillenius was assisted in a similar manner by Samuel Brewer, who died at Bradford, in Yorkshire, about 1742. Another of these early botanists was Thomas Harrison, whose herbarium "was purchased for a considerable sum and deposited in the Manchester Library." There is reason to believe that botany was largely studied in the county in the middle of the last century, but it is not until about 1770 that we have definite information on the subject. After that date we hear of well-organised societies at Eccles, Ashton-under-Lyne, and other places; and the difficulties of communication, &c., with which these societies

had to contend were increased early in the present century by the suspicion of the Government. Among the cottage botanists whose biographies are here given we can only mention John Dewhurst, a fustian cutter; George Caley, son of a Yorkshire horse-dealer; Edward Hobson, author of the *Museum Britannicum*, one of the founders and first president of the Banksian Society; and Richard Buxton, author of the *Manchester Botanical Guide*. Buxton advises all working men to study Nature; "the fields and woods, although the rich man's heritage, may still be the poor man's flower-garden." These men were all born in very humble circumstances; and their devotion to science and their success in the pursuit of their favourite studies, fully justify Mr. Cash in taking for his text, "Where there's a Will there's a Way."

EDITOR.

NOTES AND NEWS.

WE are authorised to deny the statement of the *Athenaeum* that Mr. Gladstone "has written to Professor Max Müller, and told him that it is his purpose to devote his attention to philology." But there is a rumour in London that Mr. Gladstone has some intention of retiring for a time from public life, and devoting himself to literature, and more particularly to the translation of classical poetry. A trip to the Holy Land is also mentioned among the diversions in which the ex-Premier contemplates indulging.

M. JULES ANDRIEU has just finished writing the articles on Alchemy and Astrology for the new edition of the *Encyclopaedia Britannica*.

AMONG the recently-acquired autographs which are exhibited in the public rooms of the department of MSS. in the British Museum, there has been lately placed the original copy of verses by Lord Byron, entitled "Stanzas to Jessy," and beginning "There is a mystic thread of life." This piece, which was one of Byron's earliest poems, was written in 1807, in the poet's twentieth year. It was sent as a contribution to *Monthly Literary Recreations*, in which it is printed (vol. iii., 1808, p. 22). Byron's letter, in which he forwarded the verses to the publisher, is exhibited along with them, and shows that they were offered with some diffidence. It is as follows:—

July 21st 1807

Sir,

I have sent according to my promise some Stanzas for "Literary Recreations" the Insertion I leave to the option of the Editors, they have never appeared before. I should wish to know, whether they are admitted, or not, & when the work will appear, as I am desirous of a Copy

&c &c

BYRON.

P.S. Send your answer when convenient.

(Addressed) Mr. Crosby
Stationer's Court.

"FEAR not, till Birnam wood Do come to Dunsinane."—A parallel to this Shaksperian prophecy, and, as he strangely enough supposes, to a stratagem of the Hebrew king Abimelech (Judges ix.), is pointed out by Dr. Egli in Hilgenfeld's theological *Zeitschrift*, 1874, No. 2. As there is no mention of it in Simrock, it may be new to most readers. The authority is Von Hammer's *History of Arabic Literature*, vol. i. p. 48. There lived in the times before Mohammed a famous Arab prophetess, called Serka, whose vision was so acute that she could discern man and horse at a distance of a day's journey. She was married to a man of the tribe of the Beni Djedis, and, it is said, warned the tribe of her husband in vain against the approaching army of the king of Yemen, Hasán ben Tobbá, the Himyarite, which was on its march, covered with boughs. "I see," exclaimed Serka, "the walking forest." The Beni Djedis thought she lied, and answered, "Who has ever seen walking trees?" But the hostile army advanced, with desolation in its course, and Serka herself was hanged, after having her eyes put out. When her people would not

believe her, she exclaimed in the following distich:—

"I swear it by God, the trees advance;
If not, it is a stratagem of the Himyarite."

Taken at the Flood, the novel contributed by Miss Braddon to the columns of some provincial newspapers, will shortly appear in the orthodox three-volume shape. The experiment of issuing an original novel in newspapers published simultaneously in different parts of the kingdom has answered expectations. Miss Braddon has undertaken to follow up the completion of *Taken at the Flood* with another novel.

THE Government of Berne is about to issue a regulation fixing the conditions on which women may be admitted to the University courses. The number of female students, principally Russians and Roumanians, on the books of the University of Berne, is at present about thirty.

A GENOISE paper, says the *Débats*, publishes the following autograph of Tasso (aged 26 in 1570) from the collection of the Marquis Villanova:—

"The undersigned acknowledges the receipt from M. Abraham Lévy of 25 livres, for which he keeps in pledge a sword of the same price, 6 shirts, 4 sheets, and 2 napkins.

"March 2, 1570. (Signed) TORQUATO TASSO."

AMONG the books burnt at the Pantechnicon fire were Mr. Halliwell's roomful of Shakspeare and other volumes; all his presentation copies to his wife of the whole series of his publications, including his folio *Shakspeare*; all the stock of his Ashbee facsimile reproductions of the series of quartos of Shakspeare's plays, &c. The books were insured only for two-thirds of their value.

MR. FLEAY's table of the quartos of Shakspeare's Plays, and his first paper for the New Shakspeare Society, with his table of the rhyming lines, alexandrines, redundant syllable lines, short lines, Latin quotations, &c., are already at press.

EFFORTS are being made to form branches of the New Shakspeare Society at Oxford, Bath, and Leeds. The director wishes much to see new centres of Shakspeare study formed all over England. Mr. N. E. S. A. Hamilton, formerly of the British Museum, has joined the Vice-Presidents of the New Shakspeare Society.

THE Master and Fellows of Trinity College, Cambridge, have granted the Early English Text Society a six months' extension of the time for the return of the College MS. of the Early English version of the *Cursor Mundi*, which Dr. Richard Morris is editing for the Early English Text Society.

We are glad to hear that Mr. Halliwell has other Shakspeare "finds" in store for us besides his four-year old one of the Globe and Blackfriars actors' petitions about their shares of profits. Among them are: 1. A mention of Shakspeare as an actor four years before the earliest previously known one in Ben Jonson's *Every Man in his Humour*, in 1598. For 1598 Mr. Halliwell can now substitute 1594. 2. He can show that the Globe Theatre, which is supposed to have been rebuilt in 1594, or early in 1595, was not in fact begun till 1599. 3. He has searches making in the Court of Wards and Liveries, &c., which are pretty sure to yield facts of importance. 4. Sir T. Duffus Hardy and Mr. Bond have, at Mr. Furnivall's request, most kindly ordered the arrangement of the Court of Request records during the reign of Charles I., so that the documents in the most important suit of Burbage v. Brand, which will probably show Shakspeare's interest in the Globe Theatre, must soon be discovered. 5. Mr. Halliwell continues his searches for actors in the Subsidy Rolls, &c.; finds Cuthbert and Richard Burbage, and their fellow-actor, Cowley, all in one street; that one year Richard Burbage cannot pay the subsidy charged on him, &c.—many interesting little details that will some day work into a complete picture of Shakspeare and his fellows.

It has been long known that Shakspeare's inventory, the list of his goods, and most probably his books, ought to be in the collection of inventories now in the Probate Office, and which was brought there from St. Paul's. Many years ago the Society of Antiquaries and their president, Lord Stanhope, appealed to the Treasury in vain to supply funds for a search for Shakspeare's inventory, and a calendar of all the documents. Later, at the instance of Mr. H. C. Coote, Mr. Furnivall printed a letter on the subject; and a fortnight ago, at Mr. Halliwell's instance, got leave from Sir James Hannen, the Judge of the Probate Court, to inspect the inventories. They are locked up in a little room in the Probate Office, and are contained in some twenty boxes, each perhaps 2 ft. long by 18 in. broad, and 18 in. high; are little rolls of parchment about 5 in. broad, varying in thickness from your little finger to your thumb, and containing from one to six strips of parchment apiece. Not one of them is labelled outside; and none are sorted according to years. You make a dive into the nearest box, and feel like looking for a needle in a bundle of hay. The only plan will be to have every inventory out, write down its date, and the name of the owner of the goods (1) on your own list, (2) on a slip of paper, then tie the slip on the inventory, and take up another; have out fifty at a time, and you'll come on Shakspeare's in due course, if no Pauline rat ate it, or rain rotted it, before the late removal of the records to their present abode took place. Now the Probate Office is so undermanned, that its current work cannot be kept under, but is five years in arrears. The Shakspeare inventory search must, therefore, be the work of volunteers after the documents are moved to Somerset House in April, or the Treasury must be appealed to for an extra grant for a competent searcher or two. But, as there must be some well-off lovers of Shakspeare who can give time for the search, we hereby give them the chance of volunteering for it. Names may be sent to Mr. Furnivall, 3 St. George's Square, Primrose Hill, N.W. A former officer of the Probate Office, Mr. Paris, who took a warm interest in such matters, did at off times calendar and number several of the inventories some years ago; but he was, unhappily for Shakspearians, moved to a better-paid post, and the work has stood still since. Who will start it again?

OUR readers will be interested to see the native part of the cast of *Richard II.* as read in public lately, with English officers and ladies, at the Rajkumar College, Rajkote: "John of Gaunt and Earl of Northumberland, Hurrisingjee of Bhowmuggur" [what would Shakspeare say to that?]; "Henry Bolingbroke, the Thakore of Limree; Earl of Aumerle and Captain of Welsh forces, the Rajah of Loonawarra; Marshal, &c., Mr. Ruti Lall; Duke of York, Mr. Turkhud; Duchess of York, Miss Turkhud; Lady attendant on the Queen, Miss A. Turkhud." Pleasant to hear of, such work as this; English and Indian men and women learning to love Shakspeare together. If this can go on all over the land, Indian social questions will soon be settled.

WE are very pleased to hear that Mr. Edward Arber, the zealous producer of the admirable series of "English Reprints," &c., has received enough promises of subscriptions to his great fresh undertaking, to justify his printing his *Transcript* [page for page] of the *Registers of the Company of Stationers of London, between 1554 and 1640 A.D.*, in four thick volumes, demy quarto, twenty guineas a copy; royal quarto (large paper), fifty guineas a copy. The book will be sold to subscribers only; and on the completion of the fourth volume, all copies not subscribed for will be destroyed. The book will be indispensable in every public and every large private library. It is the only foundation for accurate bibliography during the best periods of our literature, the Elizabethan and Stuart ones; and our only regret is that Mr. Arber has been forced—as well by his own long experience of the trade, as by the abandonment of

the proposed publication of the book by the Early English Text Society, and Mr. Rivington—to produce it at such high prices and in such small numbers. Still the appearance of the work under any conditions will be a great gain to every student of our Middle Literature. Mr. Arber's name is sufficient guarantee for the accuracy of the text, as Messrs. Childs' is for its handsome look in print. The book is at press, and will be completed within two years. It will contain about 3,000 pages and 21,000 entries, besides autographs, indexes, &c.

THE first part of the Ballad Society's publications, Mr. F. J. Furnivall's *Ballads from MSS.*, vol. i., part 1, *Ballads on the Condition of England in Henry VIII.'s and Edward VI.'s Reign (including the State of the Clergy, Monks, and Friars)*, has run out of print. The Society will shortly reprint the part, which contains the ballads of "Now-a-Dayes," about 1520 A.D.; "Vox Populi Vox Dei," A.D. 1547-8; "The Ruyn of a Ream," ? before 1520; "The Image of Ypocresye," A.D. 1533; "Against the Blaspheming Lutherans and the Poisonous Dragon Luther;" "The Spoiling of the Abbeyes;" "The Overthrowe of the Abbyes, a Tale of Robin Hood;" and "De Monasteriis Dirutis," with long introductions on the state of the times, and extracts from contemporary documents, and an historical view of the morals of the clergy. Mr. William Chappell will this year complete the second volume of his edition of the *Roxburghe Ballads*, for the Ballad Society.

THE Chaucer Society will send out at once a sheet of additions to Mr. Furnivall's Table of the Facts of Chaucer's Life contained in his "Trial-Forewords to my Parallel-Text edition of Chaucer's Minor Poems," 1871. These "additions" will comprise a reference to, and a short statement of the result of, all the Chaucer records lately found by Mr. Furnivall in the Public Record Office and the Town Clerk's Office at the Guildhall. Mr. Selby's subsequent discoveries will be issued in separate sheets as they occur. The first, on the robberies of Chaucer, will probably be ready in two months. With the "Additions" above-named will be issued at once No. 10. Of the Second Series, the issue for 1875 is:—

"Originals and Analogues of Chaucer's Canterbury Tales. Part II. 6. Alphonsus of Lincoln, a Story like the Prioress's Tale. 7. How Reynard caught Chanticleer, the source of the Nun's-Priest's Tale. 8. Two Italian Stories, and a Latin one, like the Pardoner's Tale. 9. The Tale of the Priest's Bladder, a story like the Summoner's Tale, being 'Li dis de le Vescie a Prestre,' par Jakes de Basiv. 10. Petrarch's Latin Tale of Griseldis (with Boccaccio's Story from which it was re-told), the original of the Clerk's Tale. 11. Five Versions of a Pear-tree Story like that in the Merchant's Tale. 12. Four Versions of the Life of Saint Cecilia, the original of the Second Nun's Tale."

THE *Ny Illustreret Tidende* for February 15 contains a biography, by Alfred Larsen, of G. A. Schneider, whose unexpected and lamented death by suicide we noticed directly it occurred last year. The writer considers that in this painter Norwegian art lost "one of the most delicate, most elevated, and most gifted geniuses that it has ever possessed." A design by the dead painter which accompanies the article fails to support this opinion, which, however, seems to be general in the north. Schneider was born in 1832.

THE Danish public has for years past been waiting with anxiety for the *Reminiscences* of the eminent novelist, M. A. Goldschmidt. The book is said to be finished at last. It is rumoured that its publication will throw light on many mysterious points in the literary and political life of Denmark since 1840.

SOME months since we introduced Count Snoilsky to our readers as by far the most promising of the younger Swedish poets. Since our review of his *Sonnetter*, an earlier volume of lyrics has come into our hands (*Dikter af Carl Snoilsky*,

Seligmann). This book presents in a rather exaggerated form the qualities we perceived in the sonnets. Snolksy possesses great fervour of imagination, fine and flexible form, and an essentially modern spirit in treating poetic themes, but his inspiration is limited and uncertain, and if there are five poems in the book far above the general average, we must confess there are twenty that are somewhat below it. We understand that Mr. O'Shaughnessy, who takes a warm interest in Swedish literature, is about to publish a translation of the longest and best of these lyrics, *Nero's Golden House*.

MESSRS. CLARK, of Edinburgh, have in preparation a translation (with the sanction of the editor) of Oehler's *Biblical Theology of the Old Testament*, and, with the sanction of the author, a translation, by Caspar René Gregory, of Dr. Luthardt's *Commentary on St. John's Gospel*, from early sheets of a new edition about to be published.

It is proposed to celebrate the 400th jubilee of the University of Upsala, in the year 1877, when the foundation stone is to be laid of a new building, intended to include the various halls and museums required for the fulfilment of the objects aimed at by the directors of the projected scheme.

THE Finance Minister of the German Imperial Government has explained in the House of Representatives, in reply to Dr. Vogt's charge of inadequate payment on the part of the authorities to the University professors in Germany, that he has added half a million to the grant for educational and scientific purposes connected with the Universities within the last three years. Dr. Vogt is, however, of opinion that it will need double that sum to rectify to any extent the numerous deficiencies under which the Universities are at present labouring.

THE plan which was under discussion some years ago for erecting a public library at Cologne, but which had to be set aside on account of the war, has now again been brought forward. It is proposed to erect a building which shall combine the necessary space for a library and for halls to be used by the various medical and other learned societies, which are desirous of combining in the undertaking. As the city of Cologne is rich in the possession of a valuable collection of archives, deeds, MSS., and books, which have hitherto been almost inaccessible to the public, the projected scheme for bringing these scattered treasures under one roof is worthy of the great Rhenish capital of the German empire.

MESSRS. WILLIAMS & NORGATE have issued a very handy little translation of two essays, by Dr. William Bacher, on Nizami, a Persian poet of the twelfth century, and one of the earliest masters of the romantic epic. The first contains an account of his life and writings; the date of his death is fixed, upon the evidence of his writings, at A.H. 599 instead of 576, which seems to rest on little better than a blunder of Daulet Shah. There is a very interesting account of his conversion from dry asceticism to free spiritual poetical fervour. The second essay is taken up with an analysis and specimens of the second part of his *Alexander-Bock*, giving the imaginary adventures of Alexander as a missionary prophet and philosopher. This part of Nizami's works has slipped out of many MSS. of the collected bodies of his writings, because the subject was afterwards taken up by Jami, and the later poem displaced the earlier.

THE *Gazzetta d'Italia* announces the death on the 6th of this month, at the age of sixty-three, of Domenico Promis, librarian to the King of Italy at Turin. The deceased was one of the most distinguished literati of Italy, and was member of numerous learned societies abroad as well as in his own country.

THE German Emperor has given his consent to the purchase, at the cost of Government, of the library of the late Dr. Wolfgang Menzel of Stutt-

gard, consisting of 18,400 volumes for the University and District Library at present being organised at Strassburg.

ALL readers whom Russian Imperial marriages interest should peruse M. Alfred Rambaud's excellent article on "L'Impératrice Catherine II. dans sa Famille, d'après des documents récemment publiés," in the number for the first half of this month of the *Revue des deux Mondes*. In it he tells the story of two weddings, each of which was doomed to complete its festive nuptial drama by the gloomy tragedy of a secret assassination. Thanks to his clear and brilliant narrative, we become well acquainted with the family history of the Russian Court during a considerable period of the reigns of Elizabeth and Catherine II. We see the girlish Sophia of Anhalt ordered off to Russia as the bride elect of the dull and brutal heir to the throne. We are present at her theological lessons, at the end of which she finds that between the teaching of the Greek Church and the "Chateausme" of Luther "il n'y a que les mots de changés." We sympathise with the early troubles of her wedded life, the dreary years passed among "bigots and hypocrites." We hear her order General Suvorof to provide her dethroned husband, Peter III., with a doctor and a negro, as well as with "his violin and his dog Mops," and we witness her sorrow when, in spite of her kind attempts to console her imprisoned lord, his fear flies to his stomach and he dies—as Paul I. will die after him. In the second part of his article M. Rambaud makes us equally well acquainted with the ill-omened marriage of Dorothea of Würtemberg to the mad Grand Duke Paul. Again we witness the sad scene of a young life clouded by suspicion and embittered by jealousy—a life darkened to our eyes by the terrible storm-cloud which we know is destined for a time to eclipse its midday light, permanently to shadow its later years. Then, returning to the great Empress, M. Rambaud, with a quick and delicate touch, paints the portrait of the Semiramis of the North as she really was, her diadem bright with the lustre of her public career, her brow darkened by the infamy of her private life. M. Rambaud is doing good service by his contributions to Russian history, and it is to be hoped that the *Revue* will give us many more of them.

A WORK was presented, on the 21st instant, to the French Académie des Sciences Morales et Politiques, entitled *L'Etat de la France au 18 Brumaire*, based on the reports of the Councillors of State charged to enquire into the situation of the Republic. The author, M. Rocquain, has found in the public archives, and published, many original and confidential reports addressed to the First Consul by François de Nantes, Barbé-Marbois, Fourcroy, General Lacuée, Najac, Duchâtel, Thibaudeau, Redon, and Regnaud de Saint-Jean d'Angély. They throw considerable light on the material, moral, and political position of France at the time, and are followed by an appendix containing various documents relating to the Directory.

THE Master of the Rolls lately recommended to the Treasury several works to be published during the coming financial year among the Chronicles and Memorials of Great Britain and Ireland, in continuation of the series begun by Lord Romilly, and the Treasury has selected the following from the list:—

Materials for the History of Archbishop Thomas Becket. Edited by the Rev. J. C. Robertson, Canon of Canterbury, and Professor of Ecclesiastical History in King's College, London. These materials, consisting of lives, letters, &c., are said to be of the greatest value and interest, not only on account of their main subject—the contest between the ecclesiastical and civil powers in the twelfth century—but for the light which they throw on manners and customs, on the state of knowledge and learning, on general and personal history, &c.

The Register of Malmesbury Abbey. Edited by the Rev. J. S. Brewer, Professor of English Literature in King's College, London. This publication is of a nature intended to illustrate many curious points of history, and the growth of society, the distribution and cultivation of land, and the relations of landlord and tenant; the utility of these registers has often been insisted upon by great lawyers and antiquaries like Selden and Twysden.

The Historical Works of Ralph de Diceto, Dean of St. Paul's, from 1181 to 1210. Edited by the Rev. William Stubbs, Professor of Modern History at Oxford. This volume will make complete the series of works on the reigns of Henry II. and Richard I., on which Mr. Stubbs has previously been engaged.

The Year Books of 33, 34, and 35 Edward I. Edited by Mr. Alfred J. Horwood, of the Middle Temple. This work is in continuation of a series already published relating to that reign, under the same editorial care.

THE Treasury has also given its sanction for the association of Mr. Gudbrand Vigfusson, the distinguished northern philologist, with Dr. Dasent in editing the Icelandic Sagas relating to the British Isles, a work which has been for some time in preparation for the Rolls Series. Mr. Vigfusson has been recently employed in the compilation of the Icelandic and English Dictionary, published for the Delegates of the Oxford Press. In consequence of the Treasury arrangement, he will shortly proceed to Copenhagen to transcribe the Sagas there which will form a portion of the collection.

DR. PAUL SCHEFFER-BOICHORST, who proved some time ago the spuriousness of the Florentine History passing under the name of "Malespini," is about to publish another book called *Contributions to Florentine Historiography (Zur Geschichtsschreibung der Florentiner)*. Leipzig: (Hirzel), which will include a revised form of his previous researches, and, moreover, give the *coup de grâce* to another great Florentine name, Dino Compagni. Dr. Boicchorst hopes to prove that the work passing as Dino Compagni's is an invention of the fifteenth century.

THE reprint of the *Mémoires de Saint-Simon*, and their editor's difficulties, have produced a general wish among French literary men for a reform in the administration of the public archives. The Government has recognised this necessity, and has nominated a Commission on the subject consisting of MM. Weiss, Valfrey, Hervé, de Viel-Castel, d'Haussonville, Geffroy, and others. The instructions of the Commission are to enquire whether the State should not be asked to grant a sum of money for the publication, under ministerial surveillance, of a series of inedited documents, and to devise some means of ensuring that, on the death of ambassadors and public servants abroad, their correspondence and diplomatic papers shall henceforth be returned to the Foreign Office. But this is not a very great step in advance. What is required is that the documents belonging to the Foreign Office, the War Office, and other departments of the State, should be collected and placed in a State Paper Office, and that all students should be allowed to consult and make extracts from them for themselves, without any official intervention. This has been done in most other countries—Belgium, England, Italy; and French scholars have a right to demand that it shall be done also in France.

THE *Nation* has a note on the "History of the Welsh in America," by the Rev. R. D. Thomas. The work should be exhaustive, as the author begins with a short sketch of the ancient Britons in Wales, and discusses, answering finally in the negative, the question whether Madoc went to America. The most considerable immigrations were, that to Pennsylvania, 1682-1730, and that of 1795-1805. Another contribution to early American history and genealogy is the first number of Vol. V. of the *New York Genealogical and Biographical Record*, which begins the republication

of the *Doopboek*, or Book of Baptism of the Reformed Dutch Church in New York.

CHURCH historians have to thank Professor Hoffmann, of Kiel, for a contribution to the knowledge of the Second Synod of Ephesus, held A.D. 449. Wherever the Greek original exists he has reprinted it with variants derived from the Syriac. The new portions are given in a German translation. The whole forms a handsome little quarto, and is brought out by the University of Kiel in honour of the "Doctor-Jubilee" of Professor Olshausen, the Orientalist.

MR. J. E. BAILEY, of Stretford, Manchester, has in the press a Life of Dr. Thomas Fuller, whose *Worthies* is still the grandest portrait gallery we have of famous Englishmen. For the first time an adequate biography of Fuller will be given to the world, with fresh facts, notes of inedited works, and a complete bibliography. The book, which embodies the result of some years of patient research, will contain many portraits, views and fac-similes. Amongst the illustrations will be the rare portrait which sometimes occurs in copies of the *Abel Redivivus*. Copies possessing this have sold for 9l. The impressions for Mr. Bailey's book will, curious to say, be taken from the original plate. There will also be a photograph of the portrait in Lord Fitz-Hardinge's collection, at Cranford House, Middlesex, in which the expression is much more genial and animated than in Loggan's engraving, which has perhaps been taken from it. The witty and wise parson bulks so largely in this portrait, that one can well understand the many jokes about this mighty mass of "Fuller's earth."

NOTES OF TRAVEL.

WE understand that Mr. Vambéry has lately arrived in England, and intends giving a series of lectures in the provinces on Russia and her designs in Central Asia. Mr. Vambéry's views, it is well known, are anything but favourable to the policy at present being pursued by the Russian Government, and we await their exposition with much interest. We shall also be curious to see if the learned Professor will deem it advisable to make any reply to the few detractors who have so persistently thrown doubts on his ever having personally visited many of the places he describes so graphically. For ourselves we should consider Mr. Vambéry would best do justice to his reputation by treating their insinuations with the silence they deserve.

WE republish the latest telegram received concerning the death of Dr. Livingstone, by which it will be seen that there is now no ground for hope that the reports hitherto received have been untrue:—

"Chumah, Livingstone's servant, arrived here on February 3, and returned next day with stores for Murphy, who was ten days' journey from Bagamoyo in charge of Livingstone's body and papers. Dillon also started from Unyamwebe, but shot himself in a fit of delirium a few days afterwards, Cameron has proceeded alone to Ujiji."

We presume that on arrival of the remains at Zanzibar steps will be taken to identify the body as that of the deceased traveller. Dr. Livingstone's arm was broken by a lion some years ago, and never regained its original form. This fact will afford a crucial test of identity even to any one who was not personally acquainted with him, and it is to be hoped that, in the absence of Dr. Kirk, there may be some one at Zanzibar who is aware of this fact. We gather from the above telegram that Cameron must have been already far on his way to Ujiji before the lamentable death of Dr. Dillon, and we can now only cordially trust that the news may not reach him to discourage and dishearten him in the solitary task that he has undertaken. The courage and energy displayed by Lieut. Cameron in thus pushing on by himself to Ujiji commands our admiration; it may well be that the most

valuable results of Dr. Livingstone's labours will thereby be saved from destruction. The news of Dr. Dillon's sad end will cause the deepest pain to all who knew him. It speaks volumes of the destructive nature of the climate in which these three adventurers have been travelling, that a man who, like Dr. Dillon, started for the coast in the highest health and spirits, full of energy and pluck, should in so short space of time have become so utterly unmanned by repeated sickness and disease as to die in the way in which he did. We can but mourn the fact that another brave man has thus fallen a victim to the slow process of civilising Africa.

AMONGST the different expeditions, all more or less of a scientific character, which have been conducted of late years in Western North America, the northernmost is that of the International Northern Boundary Commission, which is completing its survey of the boundary line along the forty-ninth parallel of latitude, from the Lake of the Woods to the Rocky Mountains. This party is under the direction of Mr. Archibald Campbell, assisted by Major Twining as engineer officer, and Dr. Elliot Cowes as naturalist and scientific member. The next worthy of mention is the "Yellowstone Expedition," which started from Fort Abraham Lincoln, on the Missouri, the present terminus of the North Pacific Railroad, and which has already accomplished the first part of its projected route, from the Missouri as far as the banks of the Yellowstone. Thence it will follow the course of the latter stream, and will make for the Rocky Mountain chain, just to the south of the town of Helena. At the outset it was thought necessary to attach a body of about 2,000 men to the expedition, because of the known unfriendliness of the Indians. The chief savants are—Dr. J. A. Allen, from Cambridge, U.S., zoologist and botanist, Dr. Lionel R. Rettre, from New York, mineralogist and geologist, and assistants.

Professor Hayden's expedition and its labours commenced, in 1867, with a geological survey of Nebraska. The following year was taken up with a survey of Wyoming, and in 1869 Colorado and New Mexico were visited. Subsequently a portion of Montana and the famous Yellowstone district were explored, and in 1872 the expenditure had actually risen from 5,000 dollars in the year 1867 to 75,000l. sterling. Last year the extent of country which still remained to be traversed lay south of the fortieth parallel of latitude, from the Green River on the west to the eastern foot of the Rocky Mountains. In time Professor Hayden hopes to push on to the Mexican border. Silver and lead ores have been discovered in the vicinity of the Arkansas and Blue Rivers, the former yielding 250 to 300 oz. of metal per ton. Fossils occur at intervals in Silurian and carboniferous rocks, and entomology has been enriched by the capture of no fewer than 227 different species of the grasshopper genus.

A private expedition from Yale College, under the direction of Professor D. C. Marsh, is occupied with the investigation of fossils in the tertiary and calcareous formations. They receive aid from government in the shape of an escort, and their labours during the last six years have been directed to the basins of the Platte and the Green rivers, to a portion of Oregon and Wyoming, and southward as far as the borders of Utah.

In conclusion may be mentioned the name of Mr. W. H. Dall, who is engaged on coast surveys of Alaska, and who intends to travel on to the Aleutian Islands for the purpose of mapping them out and finding a suitable landing place for the projected Pacific cable.

Commercial Reports—China, No. 3 (1873). II.—In reporting on the trade of Shanghai, Mr. Medhurst alludes to the failure of an attempt to make a sugar refinery answer, and tells us that "the intensely utilitarian spirit of the Chinese makes it perfectly immaterial whether the sugar they buy is crude or refined, their object being to buy sweet sugar at the lowest price. . . More coarse and

disagreeable-looking stuff than the sugar and salt sold and consumed everywhere throughout China it would be difficult to conceive." We have been obliged to use both, and can fully endorse this opinion. The same writer mentions that the Chinese arsenal at Kao Chang Miao, near Shanghai, daily turns out twenty Remington rifles complete; and that "Downton's pumps and a vast variety of other articles of a complex character were everywhere in the hands of the workmen. In front of the arsenal was anchored a steam frigate, pierced for twenty-six guns, measuring between 2,000 and 3,000 tons, and of 400 horse power, which had just been turned out of dock: and every part of this vessel, with the sole exception of the screw-shaft and cranks, had been manufactured on the spot." As this is the fifth vessel which has been launched from the same place, it is clear that the Chinese are making progress.

In these days of dear coal at home we are roused to envy when we read in the Report of Mr. Baber (Tamsuy, Formosa) that for household purposes Kelung coal has no superior, and that eighteen shillings per ton is the outside price for the very best *picked* coal; at the pit's mouth the price is about ten shillings per ton. Mining operations are in a very elementary condition in Formosa, for "the ventilation of the mines is left to itself, and no system of pumping out the water is employed." Oddly enough, fire-damp is unknown. We must agree with Mr. Baber in his remark that, "considering the present high price of English coal [in China], it is somewhat surprising that our naval authorities have not turned their attention to Kelung as a source of supply for the vessels of the China squadron;" the more so as the price of the coal is less than a quarter of that of Australian, and has been favourably reported upon by naval and other engineers.

The Report of Mr. E. B. Malet, C.B. (Secretary of Legation at Peking) is rather disappointing, for practically he does little but summarise the Consuls' Reports, and we had hoped for great things from so able and energetic a man. Under the head of "Shipping" he mentions that a native line of steamers has been established, "under the protection, and, it is said, subvention of high Chinese authorities; . . . the shares (in the company) are said not to be transferable to foreigners. Steamers of the line are to be employed in bringing up the tribute rice to Tientsin. . . . For the present the line is to confine itself to the Treaty ports, but if it is successful it may be expected, in the natural order of events, that the directors will run it to other ports, thereby giving new inlets to our exports to China; but the establishment of the line may cause serious damage to our carrying trade in Chinese waters." Adverting to the statement of a sanguine Consular officer, that "foreign appliances for working the coal mines, and proper means of transport are alone required to give an important trade" in the Newchwang district, Mr. Malet rightly remarks that "these are desiderata which are alone wanting in most districts of China to change the face of the land."

It is to be regretted that the Trade Reports from China cannot be published rather sooner; those just issued are all for 1872. We thought that there was a rule that they should reach London by the end of June in each year.

In compliance with instructions from his Government, the Portuguese Governor of Macao, who is also Envoy to China, &c., has issued a proclamation, notifying that the detestable Macao Coolie trade will be abolished after March 27 next.

POSTAL arrangements seem to be carried on under difficulties in China. Twice in one week has the regular mail between Shanghai and Soochow been robbed lately. As the Chinese are in the habit of making remittances through the Post Office, no doubt the thieves secured a respectable booty.

A MAP of the Aleutian Islands and the peninsula of Alaska has just been published by M. Pinart, a French traveller, who has embodied therein some important geographical results obtained by him during an exploring trip in the latter part of 1871. These results consist mainly of a number of positions astronomically determined, the heights by barometer of two volcanoes, Mounts Pogrumnoi and Shishaldinsky (5,843 and 8,782 Paris feet, respectively), and some relics of an ancient race who formerly inhabited these regions, found in some caves on Ounga Island. M. Pinart's detailed account published in the *Bulletin* of the Paris Geographical Society, conveys a very complete notion of the scenery and general character of this little known portion of North America.

FROM Peking we learn that during the night of December 21, the Emperor of China, in accordance with ancient practice, proceeded to the Altar of Heaven, in the southern part of what is known to foreigners as the Chinese city, to worship and celebrate the arrival of the Winter Solstice. These Chinese state processions commonly pass through Peking in the night, for the double purpose of protecting the sacred person of the "Son of Heaven" from the vulgar gaze, and of avoiding interference with the street traffic.

THE *St. Petersburg Journal* points out the source of the uncomplimentary account of the conduct of the European envoys on their presentation to the Emperor of China (*ACADEMY*, No. 87, p. 13). It first appeared in a pamphlet published by the anti-European party, as a supplement to the provincial issue of the *Peking Gazette*, similar in form, type, and all respects to the official paper. Internal evidence goes to prove that it was composed at Peking, and that no official personages had any share in it. We notice with pleasure that the divinity that hedges the Emperor produced as strong an effect on the other envoys as on the English representative, for they also fell to the ground several times, without being able to utter a word.

THE *Times* quotes from the *Brisbane Courier* of December 13 an account of the passage from Singapore to Brisbane by a person on board the screw steamer *Sunfoo*, the pioneer vessel of the Eastern and Australian Mail Steam Company (Limited). He says:—"The arrival of the pioneer steamer of a new mail route, which will, doubtless, be the means of opening up and establishing important commercial relations between Eastern Australia, Java, Singapore, and China, is an event of more than ordinary importance; therefore a few notes on the voyage of the *Sunfoo* may not prove uninteresting to your readers. We experienced delightful weather throughout, and the voyage was one long pleasure trip. By this route the timorous traveller not only escapes the dangers of an ocean voyage in hurricane latitudes, but the monotony of the sea trip is broken by an ever-changing panorama of lovely scenery the whole passage through—two days being the longest time we were out of sight of land. Leaving Brisbane, as the steamer threads her way through innumerable islands, the traveller has ample time to admire the beauty of the Queensland coast line and to watch the changes as he goes further north, where the country is less fertile, but not the less picturesque. Leaving Cape York, you soon approach the islands of the Indian Ocean. At first you are struck by their rugged grandeur, jagged mountains towering to the height of 10,000 feet, and presenting a black, scorched, and barren appearance. Passing Sumbawa, you see the mountain of volcanic celebrity which in 1815 threw its ashes over an area of 1,500 miles. As you go to the westward, the beauty of the scene is enhanced by the tropical vegetation which clothes the mountains and islands to the water's edge. Passing through Bali Strait which is only one mile wide, one of the most lovely views in the Archipelago meets the eye. On each side native leaf huts are seen, half hid

in cocoanut and areca palms. On the left rise the mountains of Java—evidently volcanic—to the height of over 11,000 feet, covered with verdure from base to summit. On the right rise the mountains of Bali, similar in shape, and about 4,000 feet high. On reaching Batavia the passenger has just sufficient time to make a hurried examination of that interesting city; a railway takes you in two hours to Buitenzorg. Leaving Batavia, you steam through the thousand islands, and passing through Banca Straits reach Singapore—the sea like a lake the whole way. The establishment of this line will doubtless dispel the bugbear of the supposed insurmountable difficulties of the inner route and Torres Straits navigation."

Petermann's *Mittheilungen* for February furnish us with an account of Captain Prshewalski's recent travels through Koko-Nor and northern Thibet. He and his comrades started in September 1872 from the town of Chebsen, and journeyed into the valley of Lake Koko-Nor, the great beauty and picturesqueness of which they were much struck with. The steppes around are very fertile and abound in antelopes. The height of the lake is about 10,000 feet above sea level. Captain Prshewalski intended to have journeyed to H'Lassa, but ran so short of money that he was unable to go further. Their clothes and shoes were dropping to pieces, and they had to supply their place with skins; and they were furthermore exposed to such privations from hunger and cold that, on their eventual return to Dyn-juan-jin, the Mongolian exclaimed, "Why, you are exactly like one of ourselves in appearance." Travelling southward from Koko-Nor, they came into the marshy country of Chaidam, which is bounded on the north by the range enclosing Koko-Nor, on the south by the Burkhan-Buda chain, and stretches westward, according to native report, as far as Lob-Nor. Wild camels are plentiful here. The plain of Chaidam is 1,000 feet lower than Lake Koko-Nor, and is consequently of a warmer climate. The river Bayan-gol, 400 versts long, and of an average breadth, flows through it from east to west. On November 20 they reached the foot of the Burkhan-Buda range, which forms the northern boundary of the Thibetan plateau (from 14,000 to 15,000 feet high). From it the Shuga and Gurbu-Naidji ranges arise, both of which reach the height of perpetual snows. The latter forms the commencement of the Kuen-Lun system, which bounds the west part of Chaidam, and the plains of Lob-Nor to the south. About fifty versts to the eastward, and 100 versts south of the Kuen-Lun, they came upon the banks of the Yang-tse-kiang or Murni-ussu, as the Mongolians call it. From this point they began their return journey, on January 13, and reached Dyn-juan-jin on June 15, 1873. Captain Prshewalski's collections of the fauna of Mongolia are large, comprising more than 1,000 species of birds, 40 large mammals, and upwards of 100 smaller; his detailed experiences of the wonderful vitality and strength of the yaks are very interesting to read. He made latitude observations at the mouth of the Bukhain-gol, at the northern foot of the Burkhan-Buda, and on the Murni-ussu. Height observations were made frequently, and Captain Prshewalski has constructed an elaborate map, showing all his routes and embracing the country between Lake Dalai-Nor and the upper Yang-tse-kiang.

The other articles in the February number of the *Mittheilungen* comprise a valuable obituary notice of all celebrated scientific men who died in 1873; a short geographical sketch of Persia, with reference to the labours of the recent boundary commission; and a detailed notice of Count Wiltzek's recent Arctic journey, in 1872, to Spitzbergen and Nova Zembla.

MR. SHIRLEY BROOKS.

MR. SHIRLEY BROOKS, who died last Monday, at the age of fifty-eight, was editor of *Punch*, and something more than that, for he had made for

himself an independent position in the profession of Literature, having done much original work which never fell below a good standard. The very qualities which enabled him to produce so many good things of so many different kinds—for he tried every thing in the range of Belles Lettres, and in nothing did he actually fail—were of excellent service to him in his editorial labour. He had many abilities, immense tolerance, and wide appreciation. He knew something of books, and more of men, and all of London that lies between the Temple and Pimlico. He was a man to whom creative work was easy, and critical work still easier. And his "easy writing" was not "hard reading." He seemed to have been born with the power of conveying information pleasantly.

Probably Mr. Brooks enjoyed his profession. Certainly he practised it with assiduity, and was proud of his power of labour. He has been known to write three articles of a morning, finishing off with a "London Letter" to a high-class paper in the country, and capping all with a comic note to the editor of that journal, recounting with glee and triumph his achievements of the day. With such rapidity, it may be thought that he could not possibly be thorough; but that is not so at all, for he had the sagacity to avoid the subjects he did not quite understand. He was a master of current politics and of the lighter social questions. He knew a good operative performance from a bad one. He knew more about all Art than the large English public ever cared for him to tell them, but what he did tell he told pleasantly. Thirty years of hurried journalism did not succeed in spoiling his style.

And if Mr. Brooks enjoyed his work, he surely enjoyed society. He was a man of high social qualities. People liked to have him at their dinner tables, and no doubt he liked to go. Perhaps few persons in our time have talked so resolutely well. From day to day he had to write sharp things—it became a second nature to say them.

It is early to attempt even to indicate what will be Mr. Brooks's final position in literature—that is a task from which we should at all events shrink. But this it may be safe to say—that his position in literature might have been a higher one if the pressing occupations of a journalist had not broken in so much upon his larger imaginative work. His plays, written now nearly a generation ago, were the fair successes of a season. His novels, which abound in brisk and pointed dialogue and happy descriptions, must have had greater unity—and therefore greater power—if he had always struck his anvil while it was very hot, and allowed nothing to come between his work's conception and its end. But some of the stories were planned long before they could be executed. In the manner of them—at least in certain scenes of *Aspen Court* and of *The Gordian Knot*—there is something that reminds one of Thackeray. Mr. Brooks's style was scarcely less complete: his satire scarcely less quiet; but when one thinks not only of the multiplicity of his labours, but that Thackeray was, in his kind, the one man of a century, one does not wonder that in *The Gordian Knot* and *Aspen Court* there is no character of the strength, wholeness, individuality of Becky Sharp and Major Pendennis. Mr. Brooks's strongest plot is that of *The Silver Cord*—a novel originally published in *Once a Week*—but in making so much of his plot he did but enter into a useless rivalry with many writers who in intellectual quality were a good deal below him. Possibly his power was least accompanied by weakness when he set himself to display, not so much character as characteristics, in a series of brilliant dialogues. The best of these appeared in *Punch*, and were separately republished: the little work about the bickerings of "The Naggletons" is almost equal to the lighter work of a profounder analyst, Balzac—at least it reminds one, not unworthily, of *Les Petites Misères de la Vie Conjugale*.

On heard, some years ago, that it was Mr. Brocks's ambition to write a whole number of *Punch*. Such was his perseverance and his fertility that he may have succeeded in realising that ambition; but whether he did or no, the very idea is suggestive of the amount of work he was accustomed to undertake. His intimates are regretting the loss of an old friend and good comrade. We of the general public are regretting the comparatively early cessation of his labours—the fact that when he was fifty-eight the world should have received the last fruit of a mind so bright, and until the last so fresh. Thus there is other cause than that which is afforded by his published writings to remember that he was of the profession of letters, and to associate, not only his career but his end, with those of his greater brethren, Jerrold, Thackeray, and Dickens.

FREDERICK WEDMORE.

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CORRESPONDENCE.

THE MOABITE POTTERY OF M. SHAPIRA.

New York: Feb. 6, 1874.

The exposure by M. Clermont Ganneau of the Shapira forgeries justifies the scepticism of the officers of the Palestine Exploration Fund, and not less of the American Palestine Exploration Society. As the American Society has its field in the region in which these inscriptions and objects of pottery were represented as having been found, they were very early offered to its representatives in Syria, and copies of the inscriptions or squeezes of several of them were sent to this

country. These were examined by Mr. A. Van Name, librarian of Yale College; Professor J. A. Paine, now in the service of the society in Syria; and myself, and two of us presented papers to the American Oriental Society nearly two years ago exposing the fraud on palaeographical grounds. The Palestine Exploration Society has refused to make any purchases of M. Shapira, although at times strongly urged to do so by those who had a great deal of faith in his personal honesty. The unaccountable facility with which Professor Schlottmann, an acknowledged authority, and other German Semitic scholars, have accepted these "*Moabitische Räthsel*," as well as the reports of the "*Licenciat*," who reported that he found them *in situ* and saw them dug out, somewhat startled us, although we remembered that in America "mines" have sometimes been "salted" with gold-dust and diamonds. It was evident also that Professor Schlottmann was utterly unable to make connected sense out of a long inscription, which alone ought to have been sufficient to prove that it was not genuine. We know enough of the languages spoken in Palestine and its vicinity from 500 to 800 B.C. to be certain that a long and plain inscription, in characters with which we are perfectly acquainted, can be deciphered without difficulty. We also had frequent reports from Lieutenant Steever's exploring party that no relics or inscriptions such as were reputed could be heard of in Moab; and we were also informed that Shapira's agent had the reputation of being a famous swindler, being the same enterprising fellow who once claimed to have discovered in a cave the petrified bodies of the Seven Sleepers. The purchase of a large batch of these forgeries by the Prussian Government for the Berlin Museum is a humiliating blunder that ought not to have been possible under the advice of any scholar who had ever seen the squeezes of either of the larger inscriptions.

I may add that the American Palestine Exploration Society was threatened with the suspension of its activities by the sudden and severe mercantile panic, but that now, owing to the efforts of its President, Professor R. D. Hitchcock, D.D., it will doubtless be able to send a larger surveying party into the field in the coming season.

WILLIAM HAYES WARD.

DR. SCHLIEMANN'S COLLECTION.

Oxford: February 16, 1874.

Dr. Schliemann's great work has at last arrived, and after a cursory glance at the 217 plates of his *Atlas*, a few observations suggest themselves, which I venture to submit to the judgment of archaeologists. Is not the peculiar figure which occurs so often on the terra-cotta disks and elsewhere, and which goes now by the misleading name of *Svastika* (a mystic cross very common in India), an abbreviation of the human figure? If any one will compare the following disks, Nos. 36, 61, 259, 289, 296, 298, 299, 2, 429, 3, 105, 3, 143, 3, 318, 3, 413, watching at the same time the transition of the four-legged antlered animals into what seem almost letters, he can hardly doubt that the cross by their side is intended for a man. On disk 299, animals and men are separated by a river or a wall. In India, no doubt, the *Svastika* cross has another origin, and in Nicaragua and elsewhere its antecedents may again be different. But here its origin seems clear. It afterwards, no doubt, becomes a mere ornament, just like the duck-pattern on the old Italian bronze disks in the Museum of Perugia, if compared with the terra-cotta disk found at Villanova, the pottery of Sesto Calende, and the bronze shield found in Sweden.

I should like to call attention to a paper just published by Count Conestabile (*Sorra due Dischi in Bronzo Antico-Italici*, Torino, 1874), where the same cross occurs on vases which by their shape, too, recall some of Dr. Schliemann's vases. Some very small animal figures, too, drawn with hieroglyphic exactness, and very different from the antlered animals, occur in both.

One more remark. Whatever these curious disks may be—whether ornaments, coins, weights—it strikes me that some of them have astronomical designs, and I should wish an astronomer to examine them. In one, No. 452, I recognise the constellation of the Great Bear, with possibly a *Boötes*; and it may not be impossible to decipher some of the other constellations.

MAX MÜLLER.

MATERIALS FOR A LIFE OF GILLRAY.

Rolls Office.

With reference to Mr. W. B. Scott's notice last week in the *ACADEMY* of a new edition of Gillray's works, it will be suitable to draw the attention of all future editors of these works to a manuscript acquired some five years ago by the British Museum, which contains many curious letters and papers illustrative of the life of Gillray, and of the peculiar circumstances under which many of his caricatures were shadowed out. As little or no use appears ever to have been made of these materials, a condensed account of them may not be uninteresting. A few official papers establishing facts in the early career of the artist appear first in the volume, such as the following, signed by Adjutant John Ward:—

"Memorandum.—Thursday, February 28, 1754.—Mr. James Gillray resigned his place of Lighthorseman in Chelsea College, and went upon the nine pence a day list; he having exchanged with Wm. Grant."

There is also a most affectionate letter from Thomas Gillray to his "dear brother James," from Balerno, January 23, 1779, in which he expresses his sorrow to hear that his strength is fast decaying, and would like to know "if you have any Apitite for your Vittels and what Vittels agreth best with you." This is addressed to "Mr. James Gillray, in Mealmans Row, Corner Howse, Chealsea, near London."

Among the papers which directly relate to Gillray's profession, the following are chiefly to be noted.

Some correspondence about the year 1798 with Sir John Dalrymple; one letter from this gentleman begins thus:—

"Sir John Dalrymple returns his compts to Mr. Gilray. I certainly expected that so public-spirited an undertaking would have been supported by Government, and I have no doubt that it will. I shall go about this day and to-morrow, for which purpose you will send me half a dozen copys of the Popish Engraving, &c."

Several letters from Lord Bateman, suggesting subjects for caricature. One begins:—

"Shobden: Nov. 3, 1798.
 "Dear Mr. Gilray,—I take for granted you are very busy at this time. You have fine subjects to work on. The opposition are as low as we can wish them. You have been of infinite service in lowering them, and making them ridiculous. Sheridan, I find, has now declaredly left them. Tho' he is certainly very able and clever, yet his character is too well known for Mr. Pitt to give much to be silent. He may, if He is Rogue enough, be of use in disclosing all their wicked Schemes," &c.

Writing October 8, 1798, Lord Bateman hopes—

"you received the hare and brace of partridges, &c. I think you could make a good print of the Bay of Alexandria and the Line of Battle with the Heads of the Opposition round as a frame bemoaning the victory. Pray have something with the Bay and Lines of Battle, I know many of the opposition are sorry for this victory. With what triumph Mr. Pitt will open the Sessions. He is a lucky man. You cannot be too marked on this victory; we want nothing but Lord Bridport to do something to be complete. It is in your hands to lower the opposition; nothing mortifies them so much as being ridiculed and exposed in every window. . . . Pray be as severe as you can within the laws, nothing is too bad for such a sett of villians (*sic*) who can rejoice in the danger and ruin of their country."

In the postscript is added—

"We shall be very glad to see you here, and in the meantime shall be very glad to hear Buognoparte and his army are destroyed."

An agreement between Gillray and Mr. John Wright, of Piccadilly, bookseller, dated May 29, 1800, by which Gillray undertook to execute between thirty and forty plates for a royal quarto edition of the poetry of the *Anti-Jacobin*, before the succeeding December 1. Gillray, in return, was to receive three guineas a plate for those of the vignette size, five guineas for those which would occupy half the page, and eight guineas for the large size.

Correspondence with J. Hookham Frere about the same project, with a list of subscribers to the publication, including some of the best known names of the day ("near six hundred of the most respectable characters in the kingdom," writes Gillray himself in November, 1800).

Another correspondent is "F. Hawksworth," who dates from different Yorkshire country houses. In a letter of February 16, 1800, Hawksworth asks Gillray to depict a Yorkshire character of those days, of whom he encloses a rough sketch. He writes:—

"Orange Jumper is as well known in Yorkshire as the King of England. He has been a celebrated horse-breaker forty years, and his boast is that he has had every bone in his skin broken, and that he has been in every jail in England. He was the most conspicuous partisan at Lord Milton's election; they call him Orange Jumper from Lord M.'s colour. There was a gentleman very active on the other side, whom in derision they called *Blue Jumper* from Mr. Lascelles' colour. I think he will make a good companion."

After a very close description of the Jumper's personal appearance, he goes on—

"The scene is the post where he always stood at the election, just at the corner of *Elridges Tun*, York. Mr. Fawkes will be at the expense of etching this—but you may sell it, and I have no doubt from his being so universally known, that you may sell thousands."

In another letter from Hickleton, near Doncaster, Hawksworth encloses five guineas to cover Gillray's account for etching Sir George Savile's monument, and says:—

"I have begun etching myself, but I am so defeated in the attempt that I must apply to you for a little assistance. Will you be good enough to send me down a couple of needles and some wax, the same that you etch with yourself, and tell me how you lay it on, &c."

A letter in George Canning's hand, and franked by him, runs thus:—

"Sunday, April 23.

"It is particularly wished that the Print of Mr. Sheridan, No. 5 of the *French Habits*, which Mr. Gillray was so good as to send for inspection to-day, may not be published. If Mr. G. can call to-morrow, the reason will be explained to him."

Another letter is as follows:—

"Qui color albus erat, nunc est contrarius albus."

"November 29, 1803.

"My Dear Fellow,—You have done me the honor sometimes to illustrate my ideas, and I am tempted to see them in the vivid portraying of your pencil once again. As a hint that may be extended by your powers into something laughable—suppose the feelings of Mr. Sheridan in being so palpably detected in the dressing his friend Charles Fox in the borrow'd plumes of the Chertsey Volunteers. I would have the scene a dressing-room, Sheridan acting as valet, and Fox in the act of thrusting his arms through the sleeves of the jacket. Fox's head should be averted from the door (and dressed in some cajoling smiles), thro' which a boy should be entering with the packet of resolutions of the Chertsey Volunteers, which Sheridan should (not?) in his confusion appear at once to understand. 'Do you take me?'—Yours, "G. G. S."

The date of the above has evidently been filled in afterwards by a different person; but if Canning were accused of inditing the letter itself, I think no expert in handwriting could be found willing to undertake his defence.

But one more specimen of Gillray's correspondence need be given:—

"Captain Braddyll incloses a portrait which he thinks will sell well; it is the resemblance of the

Rt. Honble T. Wallace, and Captain B. flatters himself it is a *correct* likeness. If Mr. Gillray can see him before he etches it so much the better, but the dress Captain B. has drawn him in is one he very commonly wears, a dark-brown great coat and shoes and stockings, but Mr. G. may do this as he thinks best; anything else he thinks likely to add to the effect he can introduce. Mr. W. is a Privy Counsellor and a Commissioner of the Board of Control for India."

"February 4, 1805.

"This additional motto would have a good effect—'Why, how now, Malvolio, what is the matter with thee?'—Shakespeare, *Twelfth Night*.

"This would perhaps be better than the quotation from Gay's *Fables*."

The latter portion of this manuscript volume is filled chiefly with anonymous communications to Gillray, proposing various personages and public events as suitable matter for his pencil. The majority of these seem dictated by personal malice; some of them, too, are of an inexpressibly coarse character.

J. J. CARTWRIGHT.

A REVOLUTION IN PSYCHOLOGY.

14 Maryland Road, W.: Feb. 18.

An Italian shopkeeper once replied to an English lady, who had asked the meaning of a disturbance at the other end of the street, "Niente, signora, nientissimo; rivoluzione." This is not an explaining away of that comment of mine on Mr. Lewes to which Mr. Shadworth Hodgson has taken exception; when I said revolution I really meant revolution,—but at the same time when I said psychology I really meant psychology. And this is the source of the apparent difference of opinion between Mr. Hodgson and myself. When metaphysicians have become so numerous, and talk so frequently to one another, that they use a few important words in the same sense, there will be brought about through this action of the social medium that clear conception of the main questions at issue which will amount to a common method and a common doctrine.

Mr. Hodgson distinguishes between "the science of psychical phenomena in general," which "is another name for metaphysic," and "the science of psychical phenomena in their relation to the *sentient organism* in which they arise," which is "psychology proper as distinguished from metaphysic." I understand that by metaphysic or general psychology he means the study of the general conditions of (human?) psychic facts (the mind in relation to its objects) *by means of the direct interrogation of consciousness*. Now there is certainly a most important distinction between such metaphysic and that study of psychic facts which proceeds by help of the hypothesis that consciousness is simultaneous with certain disturbances in the nervous system, and that its complexity is parallel with the complexity of those disturbances. But from the empirical or scientific point of view I have no choice except to say that the former is no science at all, and that the latter is the whole of psychology. Direct consciousness is untrustworthy evidence on the question of its own universal conditions. Our knowledge of psychic laws only becomes exact and verifiable by aid of the hypothesis just stated; which, like many others, can only be directly verified in the roughest way, but which is tested with great delicacy by means of its indirect consequences. It is in psychology proper, then, that I affirm a revolution involved in Mr. Lewes's sense of relative importance, when he explicitly drew from sociology the data for at least one-half of this science.

Just as the necessary and universal conditions of perception are supplied to psychology by biological data, viz., the constitution of the organs of sense; so the necessary and universal conditions of intelligence and conscience, of all the higher forms of mental action, are now supplied to psy-

* *Time and Space*, chap. i., "The Scope of Metaphysic."

chology by sociological data—the gregarious nature of man, the natural selection of those tribes that could best work together, the onslaught of epidemic diseases and delusions. All my objective sight-perceptions must be such as could be represented on the curved surface of my retinas. All my clear thoughts must be such as can be talked about to other people. As the biological medium supplies the conditions of perception, so the social medium supplies the conditions of thought. But the social medium must act upon the organism, and so these conditions are really reduced to the previous ones? Theoretically, yes; practically, no. Biology is not yet far advanced enough as regards the intimate structure of the brain to supply us with data for studying the conditions of intellect and conscience. Sociology enables us to cut the knot that is left for posterity to untie. Here is a parallel case. The motion of a solid body is really made up of the motions of its particles, and we should be able to deduce it from these if we knew enough about them. We do, however, study the motion of a solid body by accepting this datum from the sociology of molecules—that their motions in this case are such as not to alter appreciably their relative distances. "Rigid dynamics" is a well worked-out part of mathematical physics; but nobody to this day knows what are the molecular relations that make a rigid body to be rigid. Just so one half of psychology is made accessible by the acceptance of data from sociology; but nobody knows the precise action of social influences upon the organism, and this is not requisite to the development of the science in its most useful and important part.

"To introduce sociological data into general psychology is no revolution at all; it is what has always been done." Certainly men have analysed by direct interrogation of consciousness their ideas of the moral and social relations; but this is not in question. No psychologist that I am aware of (except Comte and Mr. Lewes) has explicitly sought the general conditions of intelligence in the practical needs of language and of gregarious living. The method has indeed (as I indicated) been unconsciously used by other than psychologists; but it amounts to a revolution in any science when a true scientific method is first explicitly and systematically applied to one half of it.

W. K. CLIFFORD.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 28, 3 p.m.	Crystal Palace Concerts: Mr. Ebenezer Prout's new Symphony.
MONDAY, March 2, 1 p.m.	Sale of Water-colours at Sotheby's.
7 p.m.	Entomological.
8 p.m.	Society of Arts. Cantor's Lecture VII.: Dr. Graham on "The Deer of the Future." Monday Popular Concert.
TUESDAY, March 3, 8 p.m.	Society of Arts: Consul Hutchinson on "West African Trade from Senegal to St. Paul de Loanda." Anthropological. Civil Engineers.
8.30 p.m.	Society of Biblical Archaeology: Papers on Egyptian and Assyrian Subjects, by Mr. C. W. Goolwin and Professor W. Wright. Zoological.
WEDNESDAY, Mar. 4, 7 p.m.	London Institution: Mr. Albert V. Dicey, on Agent and Principal. (Travers Course).
8 p.m.	Society of Arts: Mr. Lind on Bells and Modern Improvements for Chiming and Carillons.
"	Mr. Coenen's Second Concert. London Ballad Concert. Microscopical Society.
THURSDAY, Mar. 5, 8 p.m.	Royal Institution. Prof. Williamson (of Owens College) on Ferns and Mosses.
6 p.m.	Royal Society Club.
8 p.m.	St. Paul at the Albert Hall. Chemical. Linnean.
8.30 p.m.	Antiquaries. Royal.
FRIDAY, Mar. 6, 12.30 p.m.	Sale at Stevens's of Sir Henry Denham's Natural History Collection.
8 p.m.	Royal Institution: Sir Samuel Baker on "The Suppression of the Slave Trade of the White Nile."
"	Philological: Mr. A. J. Ellis on "Comparative Dialectal Phonology."

SCIENCE.

The Great Ice Age and its Relation to the Antiquity of Man. By James Geikie, F.R.S.E., F.G.S., of Her Majesty's Geological Survey of Scotland. (Isbister & Co.)

As in the history of man so in that of the world, the interest culminates, the scene becomes more familiar, the actors more akin to those around us as we approach our own times. Above all, the record in later ages approaches far more nearly to completeness, the breaks in the series are fewer, and we may venture to hope with greater prospect of success that careful study and inquiry will fill up the links which hitherto have escaped our researches. In geological investigation, above all, it is only by careful study of the latest formations that we may expect to trace anything like a complete history of a portion of past time, and to elicit laws which may be applied to the explanation of those more ancient periods of which but fragmentary records remain upon the earth's surface.

It is to these facts, no less than to the romantic interest attaching to that portion of the earth's history which appears, so far as our present knowledge extends, to have been contemporary with the early history, if not the origin of man, that we must refer the large share of attention which has, of late years especially, been devoted to those comparatively recent periods of time known variously as the Pleistocene, Post-pliocene, or Quaternary epoch. The researches of geologists have succeeded in eliciting, from the clays and gravels which cover, in many places, the surface of the older rocks, from the deposits in cracks and caverns in the strata, and even from the forms and surface markings of the rocks themselves, such evidence of the sequence of events which preceded the advent of civilised man and the dawn of written history, as enables a fairly trustworthy account to be given of the condition of the world in these latitudes during the epoch in question. It is now admitted by most geologists that the ages immediately preceding our own were marked in Europe, and a considerable proportion of the northern hemisphere at least, by the prevalence of intense cold, and that some of our predecessors in these countries probably existed under conditions similar to those prevailing in parts of Greenland at the present day.

But although the existence of a glacial epoch immediately preceding our own, and the presence of man on the earth during a portion at least of that epoch, are conceded by most geologists, there is much diversity of opinion as to the extent to which these islands and neighbouring parts of Europe were covered by ice, as to the part played by glaciers in fashioning the present surface, and as to what we may for convenience term the dynamics of ice. Some catastrophists hold with the late Professor Agassiz that the whole world was frozen, so that all life was destroyed and a new creation necessary; and even more moderate glacialists believe that a huge cap of ice covered all lands from the North Pole to a latitude south of the British Islands,

and refer all the features of the existing surface to the scoring and scraping of glaciers and icebergs. Between such glacialists and geologists who, like Professor Mallet and the author of *Rain and Rivers*, deny the glacial theory *in toto*, there is a wide interval; and although the author of the volume before us occupies a position intermediate between the two extremes, he attributes to the action of ice a very important part in the modification of the present surface, and credits it with powers beyond those allowed by many eminent physical geologists, perhaps by the majority. At the same time, we believe that a large proportion of the members of the Geological Survey of Great Britain hold in this matter the same views as Professor Geikie; and, as these gentlemen have had perhaps better opportunities than any other geologists for studying the question, their opinions are entitled to great respect. It must be a satisfaction to all who wish to understand the history of the glacial epoch, to have the views of those geologists who believe that the greater portion, if not the whole, of the British area was covered with ice, expressed so clearly as they are in Professor Geikie's book. The mass of details here brought together shows how great an amount of research has been devoted to the subject, and for a large proportion of the observations mentioned we are indebted to the author and his colleagues of the Geological Survey.

The ordinary process of modern scientific investigation may be briefly summarised as a careful study of one group of phenomena, of the expression in the form of hypotheses of the possible laws which have governed the origin of such phenomena, and the testing of these hypotheses by ascertaining how far they explain other cognate facts. Thus Mr. Geikie, in the volume before us, commences by giving a careful description of the formations in Scotland which have been deposited during the latest geological ages, and shows in what manner they may have been produced, and what series of geographical and meteorological changes accompanied their deposition; and having thus elicited a probable history of Scotland during the Quaternary epoch, he proceeds to show how the same theory of the succession of events will explain the deposits formed during the same epoch in Southern Britain, Ireland, the Continent of Europe, and even in North America.

The series of changes which, in Mr. Geikie's opinion, are shown to have taken place in these islands, and throughout Northern Europe and America, during Post-tertiary times, are briefly the following:—Upwards of 200,000 years ago—the date is said to be fixed by astronomical calculations—a period of intense cold commenced. The land became covered with snow and ice, glaciers flowed from all mountains and hills, and formed a great ice-sheet, covering the flat ground and extending far out to sea. So great was this sheet of ice, that the glaciers of the Cambrian and Welsh mountains swept over the lowlands of England and the floor of the Irish Sea, and met other glacial streams descending from the Scotch and Irish highlands, and even the glaciers of Scandinavia coalesced with those of Scot-

land in the shallow bed of the North Sea. After a time, however, a milder epoch commenced: the snow and ice drew back to the mountains, and the lowlands became suited for the existence of plants and animals. At first these were such forms as could exist in cold climates—pine trees, and the mammoth, the woolly rhinoceros, reindeer, musk sheep, &c.—but as the heat increased, a more varied flora formed forests inhabited by the lion, tiger, hyaena, tropical or subtropical forms of rhinoceros and elephant, &c., while hippopotami abounded in the rivers.

Again an alteration commenced in the climate, the temperature gradually grew colder, and corresponding changes took place in the fauna and flora, until once more the whole country was buried beneath a perennial ice sheet. Such alternations of cold and warm periods may have been repeated several times—how many cannot as yet be told—and they were accompanied by changes in the relative distribution of land and water owing to the alternate elevation and depression of the land, but the history of these oscillations has yet to be learned. During some of the warmer periods, perhaps during the earliest, man lived in Britain with the various animals, living and extinct, which then inhabited the country; he was a savage, using chipped stone implements, which are found buried in the cave deposits and gravels with the bones of the mammoth, hippopotamus, and cave bear.

The last comparatively warm or interglacial period commenced at a time when Britain was joined to Europe across the bed of the German Ocean, and man then entered the country together with the arctic forms of mammalia. As the heat increased, and when the more southern forms of animals had replaced those of arctic climates, a gradual subsidence took place, and the greater portion of the country was submerged until the sea stood on the mountains of Wales, 2,000 feet above its present level. Then the last cold period began, and “converted the rocky islands which then represented Britain into a frozen archipelago.” A similar change took place throughout Northern Europe and North America. The gradual retreat of the sea, accompanied by an amelioration of the climate, ushered in the present age, during the earlier portion of which, however, the British Islands were still united to each other and to the continent, and neolithic man, who had learned to smooth and polish the stone implements which he used, came back to wander in the haunts of his palaeolithic predecessors. He came with the arctic mammals, whilst the mountains were still covered with snow, and glaciers descended from their valleys; but the ice gradually melted as the temperature increased, the land became covered with forest, tenanted by herds of deer and oxen; but the elephants, rhinoceroses, and hippopotami never returned to the country, and it is doubtful if the mammoth and woolly rhinoceros reappeared after the last cold period. Later changes consisted in the separation of Ireland from Great Britain, and of the latter from the continent, and the progress of civilisation introduced the use of bronze, and finally of iron.

Incidentally Mr. Geikie treats at considerable length on theories of glacier motion; on the present aspect and condition of Greenland, a country the greater portion of which is now covered by an ice sheet similar to that which is supposed to have spread over Britain; and on the causes of cosmical changes of climate. Both for the causes of secular climatic oscillations and of glacier motion, he adopts the views of Mr. Croll, who explains the former by a combination of differences in the amount of the sun's heat received by each hemisphere in turn during changes in the excentricity of the earth's orbit, and in the obliquity of the ecliptic, together with a modification of the course taken by ocean currents; and who accounts for the motion of glaciers by a process of melting and regelation during the transmission of heat through the ice. We may remark that as regards theories of ice motion, and the action of glacier and ice sheets on the underlying surface, it does not appear to us that it matters much whether we adopt Professor Forbes's idea of plasticity, Tyndall's of fracture and regelation, or Croll's of molecular movements during the transmission of heat, the main fact of the motion of ice as a fluid remains, and we do not clearly apprehend that Mr. Croll's theory removes the two principal difficulties which have been urged by physicists against the views of Professors Ramsay and Geikie—viz. that ice is not a sufficiently perfect fluid to be able to descend over such very low slopes as it would be required to traverse in order to reach the North Sea from the Scotch and Yorkshire highlands, or the Irish Sea from the Cumberland hills, much less to arrive near the shores of Scotland from the mountains of Scandinavia; and secondly, that it could not score out such lake basins as those of Scotland and Switzerland, because the pressure necessary to move the lower portion of the glacier up hill would crush the ice, and then the upper part of the glacier would move on without carrying the lower portion forward. It appears to us that these difficulties are to a considerable extent opposed to each other: if ice form a sufficiently coherent mass to hollow out lake basins, it is far from clear how it can flow over very low slopes; and, *vice versâ*, if its fluidity enables an ice sheet to descend an almost imperceptible decline, it could not move as a sufficiently coherent body in a glacier to hollow out rock basins. But we hold that Professor Ramsay has clearly shown that there is a connection between lake basins and glacial action, and that no explanation of the origin of such basins by any other cause than ice which has hitherto been suggested explains their existence; but we do not think Mr. Geikie is any more successful than Professor Ramsay himself in explaining the *modus operandi*, and in answering the objections of the physicists; and we must confess some scepticism as to the extent of the ice sheets of the glacial epoch. The evidence of union between the ice flow from Norway and that from Scotland in especial appears to us to rest upon insufficient evidence. Moreover, whilst we are framing objections, we must add that Professor Geikie throughout does not appear to us always to give the weight to his adversaries' opinions to which

they are entitled. Some of his views are not only not universally accepted, but they are disputed by a large section of the geological world. We should be glad, too, to learn how far Mr. Croll's most ingenious theories as to secular changes in the excentricity of the earth's orbit and their effect on climate are accepted by astronomers and meteorologists, for some experience of mathematical geologists or geological mathematicians has made us very cautious about accepting their conclusions, which usually appear unanswerable until some other mathematician finds that his predecessor has mistaken assumptions for facts. We by no means assert that this is the case with Mr. Croll's theories, but they depend upon data with which geologists, as a rule, are not conversant.

These, however, are trifling objections. For knowledge and command of his subject, for skill in arrangement of his facts, and for the clearness with which he reasons out his conclusions, Mr. Geikie occupies a high place amongst scientific writers, and he has added one to the not insignificant list of geological works in the English language, which, without any sacrifice of scientific accuracy and completeness, are so clear and so free from technicalities as to be intelligible to any reader of ordinary education.

W. T. BLANFORD.

Augusti rerum a se gestarum indicem cum Græca metaphrasi edidit Theodorus Bergk.
(Leipzig: Teubner, 1873.)

SPECIFIC mention of the Will of the Emperor Augustus is made by Tacitus, Suetonius, and Dion Cassius. The Emperor and the imperial family, at the very first transmission of the empire, held, of course, a position of a mixed character, both public and private, and it was natural that their countrymen should attach peculiar solemnity and importance to the state document by which the family inheritance was made to descend from the one to the other. Augustus was anxious to make his power rest upon ancient forms and principles, and as himself a patrician by adoption into the Julian house, he took care that his Will should bear the true patrician stamp. We do not hear that it was recited according to the ancient usage at the Comitia of the Curies, a form which had perhaps fallen into entire desuetude in his time; but he provided at least that it should be deposited in the hands of the Vestal Virgins, thereby rendering it both secure and irrevocable. The Will itself was comprised in three, or, as Dion Cassius says, in four "volumes," the first of which contained his directions for his burial; the second an account of his public actions; the third a statement of the national revenues and expenses; and the last, the counsels he left to his heir, Tiberius, and to the Roman people for the conduct of state affairs. Tacitus and Suetonius seem to combine these two latter volumes in one, under the title, perhaps, of the *Breviarium*, or *Rationarium*; the second was the *Index rerum gestarum*, which we have here before us. A curious document it undoubtedly is: the more so as we possess no such autobiographical sketch of any great character of ancient, perhaps

even of modern times. The history of the document is not less curious than the document itself.

Augustus caused this Index to be engraved on two brazen pillars, or pilasters, and set up before the great building which he erected for his family mausoleum. The building itself still remains as a ruin, which has been converted into a low theatre, but the brazen pillars, as might be expected, have utterly vanished. During his lifetime Augustus had forbidden any temple or altar to be erected to his own divinity in the city, and there are but faint traces of any such worship having been actually performed within the bounds of Italy. But he was less scrupulous in allowing the weaker provincials to degrade themselves by any form of superstition they inclined to, and the Orientals rushed headlong into the deification of an Emperor whom they had never even seen. There exist at this day the remains of two temples of Augustus in Asia Minor, one at Ancyra in Galatia, another at Apollonia in Pisidia; and on both of these edifices fragments have been found of the Index, in Latin, together with a Greek translation, which admit of being pieced together and supplied one from another, till almost the whole of the original Latin text has been adequately restored.

The most important of these remains is that at Ancyra. In the vestibule of this Augusteum, the portions of wall to the right and left of the doorway which opens into the cella are found covered with the inscription in Latin, engraved in three parallel columns on each side; while on the exterior walls of the cella the Greek translation may also be deciphered, but are not so well preserved, and partly covered over by recent buildings.

The Latin exemplar purports to be the Index of Augustus, and refers to the brazen pillars of which it professes to be a copy. This remarkable relic was first discovered by Busbequius in the year 1555, and was published by Andreas Schottus in 1579. It was no doubt the remote and comparatively obscure situation of the Galatian city that preserved this copy among the many which were similarly engraved on the numerous temples erected to Augustus in the provinces. After it had been discovered, the temple was still rarely visited, and the transcripts made of it and published by later travellers succeeded one another at long intervals.

Throughout the last century the edition of Chishull was generally accepted as an adequate representation of the original. The inscription has been frequently examined since, and many emendations have been discovered or suggested. Within the last few years the late Emperor Napoleon III. commissioned MM. Perrot and Guillaume to visit the spot, and make a thorough and final recension of the Latin text. The examination of the Greek translation at Ancyra, together with the recent discovery of a second copy of the Greek at Apollonia, has enabled the present editor to give the whole document in a form as nearly approaching to the original as may now be possible. "Ac nunc demum," he justly says, "*Indicem plenum recuperavimus; nam ubi Latina penitus oblitterata sunt, velut i. 31-46, aliis-*

que locis, hæc jactura Græco exemplo compensatur; ubi Græcus titulus hiat, velut iii. 26-42, et passim, Latina fere integra servata sunt."

Undoubtedly the variation of the text thus restored from that of Chishull, even with its later emendations, as given, for instance, by Egger in his *Historiens d'Auguste*, is very considerable. The space occupied by each line of the original admitted of an ampler supplement than earlier commentators had ventured to make, but the supplement now made seems to be fairly justified throughout by the subsidiary text which has been brought under examination. It may be doubted, indeed, whether any new facts in the history of Augustus are thus brought to light; but this precious document stands revealed as the source from which our existing histories of the great Emperor have been generally compiled. It would seem that Augustus has been from the first his own historian; and with the same success which attended his career through life, has contrived to impose upon all posterity his own account of his own actions, as far as he has been pleased to disclose them. It must be said, however, that it has by no means pleased him to reveal to us the circumstances attending his most famous and most questionable exploits. He tells us nothing of his compact with Antonius and Lepidus, nothing of the proscriptions, nothing of the debates he must have had in his own mind, if not with Agrippa and Mæcenas, whether or not to restore the Republic; nothing of the reflections caused him by the defeat of Varus, on which perhaps he first became awakened to the policy of confining the Empire within the limits it had already attained. These were matters which he might wish to be forgotten, or did not care to dwell on. They would not serve the object he had in view, which was simply to give in long detail, but in the briefest and simplest terms, the catalogue of the honours he had received from his countrymen, and the things he had done for them. Such is the order in which he puts them. The Index commences with a statement of the honours he had received, the commissions imposed upon him for the defence of the commonwealth, the armies placed under his command, the civic offices repeatedly entrusted to him. That all these charges should have been laid upon him constituted his first and grandest title to the grateful remembrance of the citizens, for they constituted in themselves an irrefragable proof of the esteem in which they held him.

From thence the same document proceeds to declare the works of utility and ornament with which he improved or embellished the city. But it is only to the City that he refers. If he has conferred any similar benefits upon any of the provinces, he cares not, with one slight exception, to make mention of them. It is for the citizens only, for the Roman people, that he condescends to make these interesting statements, it is for their gratitude only that he cares. The sublime egotism or isolation of the Roman character stands conspicuous in this curious portrait of a Roman painted by one of themselves.

But long and glorious as are the lists of the honours Augustus has received from his countrymen, and the benefits he has con-

ferred upon them, it is still outstripped by that with which the document concludes, the list, namely, of his military exploits. Herein are enumerated in some sort of chronological or geographical order his reduction of the pirates, which points at Sextus Pompeius, his subjugation of the slaves, the victory of Actium, and the general consent with which the magistrates, the senate, the Italians and the western provinces, chose him as their Imperator to defend their common interests. Then follows the list of the provinces he reduced to submission, the nations to the north, to the east, and to the south, which he overcame, the standards he recovered from the Parthians, the kings he set over Armenia, the conquests he effected in Arabia and Ethiopia, the annexation of Egypt, the homage he had received from the Indians, the Scythians, and other peoples farthest of mankind, who had sought his friendship or deprecated his anger. All these matters are drawn out in great detail, though stated with singular conciseness; though every line appeals, trumpet-tongued, to the love or admiration of the Roman, not one word of self-love or self-appreciation is dropped throughout. The writer seems as cold as the very stone on which his exploits are engraved. He concludes with the simple words: "Cum scripsi hæc annum agebam septuagesimum sextum." Certainly it is a goodly array of deeds even for a space of seventy-six years.

The writer survived yet one year longer. A few lines are added to the document in the third person, and therefore presumably by another hand, adding a few further details of the temples Augustus erected, which he seems to have forgotten, or which perhaps had not been completed at the time he made his own previous enumeration. But neither does the writer of this supplement deviate in the least from the tone of stern simplicity assumed by his original. And so the strange document remains perhaps the most curious illustration we possess of the Roman character. Such were the men who raised and maintained the great empire at its highest; such were the heroes to whom at the height of their prosperity and power the Romans were content, as a nation, to surrender their rights and liberties; such were the divinities they imagined for themselves as the noblest examples of transcendent humanity, and worthy to be honoured, admired, and finally to be adored by all men less noble than themselves.

C. MERIVALE.

Aasen's Dictionary of Peasant Norwegian.
[*Norsk Ordbog af Ivar Aasen. Anden, forøgede Udgave.*] (Christiania.)

We are inclined to quarrel with the very title-page of this great work. It claims to be a Norse Dictionary, and it is nothing of the kind. We wish that the learned author had retained the title of the first edition, which appeared in 1850 as '*Ordbog over det norske Folksprog*' (Dictionary of the Peasant Language of Norway), and which rightly described the contents. There is a world of passion in the little word *Folk*! Its omission on the title-page of 1873 is a flag of defiance, and reminds the initiated reader of a long

and fierce controversy that has not yet worn itself out.

All the world knows that the same language is, and has for centuries been, in use in Denmark and Norway. Setting aside peculiarities of pronunciation and intonation, and such slight differences as must always occur when the vocabulary of a mountainous country is compared with that of a group of flat islands, there is no essential distinction between the speech and writing of an inhabitant of Christiania and that of a Copenhagener. The difference is just that between Edinburgh and London; in fact, one cannot realise the impropriety of calling the present work a '*Norsk Ordbog*' better than by imagining a glossary of Lowland provincialisms entitled '*A Dictionary of the Scotch Language*!' That the Norse provincialisms are far more marked and important does not destroy the analogy; the fact remains that no enthusiasm of pseudo-patriotism will render the uncouth and chaotic dialects of a peasantry (a dry shoot from the main stock of the Scandinavian languages) the normal tongue of a people whose educated classes have for centuries exclusively used a richer and more polished branch. Had Norway never separated from Denmark, had an unworthy jealousy of Copenhagen never crept into certain schools of thought in the sister-capital, no one would ever have dreamed of calling this folk-tongue the Norwegian language. Minor journalists may amuse themselves with such small trifling, but it is beneath the dignity of *savants*.

Far be it from us to seem to underrate the value of the work before us. Of the earlier edition one of the highest authorities possible, the late Professor P. A. Munch, said that it was a national achievement in the widest possible sense. In its present enlarged form it is more than ever a treasury of philological learning. What we appeal against is the attempt to hold out the combined dialects as the only vehicle for the thought of educated Norsemen of our own day. As a record of the past we admit to the full its value, and are thankful for it; but as a lexicon for the language of the future we hold it to be beneath contempt.

As early as 1646 an attempt was made to collect the peculiar phrases of the peasants. In that year a priest, Christen Jensen, published a little book which he called '*The Norse Dictionary or Glossary*.' Very timidly and apologetically he presents to the probable scorn of the learned world some 1,000 expressions peculiar to the southern valleys. The effort seems to have met with no encouragement; a century passed before a fresh contribution was made. In 1743 and 1745 two little local glossaries made their appearance at Stavanger and in the Ringerike district; they were of trifling value, but in 1749 the celebrated Bishop Pontoppidan printed at Bergen a '*Glossarium Norvegicum*,' which, though small, was accurate and scholarly. A learned priest, Markus Schnabel, however, was the first to dream of placing these collections at the service of the scarcely-developed science of philology. He began a careful study, which his early death, in 1780, unfortunately broke off before it had taken presentable form. The collection of words slowly proceeded: a little glossary was

printed at Copenhagen in 1802, and in 1807 Professor Schytte collected the words used in the Lofoten Islands. In this way a great deal of unarranged material took shape, and waited for a philologist to digest it. Such a man was found in Ivar Aasen, the learned compiler of this dictionary. He was born of peasant parents, in 1813, in the southern part of Romsdal, not far from the spot where, 150 years before, Jensen began the work of word-collecting. The labour of his life has been the formation of a normal language out of the best dialects of the original language of the country, and for that purpose he has travelled over the length and breadth of Norway, collecting and collating. In 1848 he brought out a grammar of the language he had created out of these mixed elements, two years later the first edition of the present work, and then a collection of proverbs given in their original colloquial form. It was on the publication of this last *brochure* that the movement we first spoke of took place: a number of young writers seized on the new language with enthusiasm; poems, pamphlets, and theological treatises were published in it, and it became the ruling affectation of the moment. Aasen himself wrote a little comedy in folk-Norse, and a collection of songs. Two young poets of some distinction, Vinje and Kristoffer Jansen, made it the sole medium of their effusions, and nothing but the sober sense of the majority prevented the total abandonment of the classic Danish. A newspaper printed entirely in the peasant tongue enjoyed great success for some years, but on the death of Vinje, its able editor, fell into disrepute. On the whole, it seems likely that the newly-discovered language will take its proper place as a scientific curiosity, and no more be heard about its serious adoption.

Aasen has been actively laborious since the publication of his first edition, which contained scarcely half so many words as this one. The general character of the language shows that it is an original offshoot from what is called the Icelandic, and that it approximates in some important points the Swedish more than the Danish branch of that stock.

EDMUND W. GOSSE.

NOTES AND NEWS.

OUR excellent contemporary *Nature* has, innocently no doubt, begun a system of exterminating the leading English naturalists, on the principle, we suppose, of "Solitudinem faciunt, pacem appellant." Every one has admired the singularly beautiful engravings of Faraday and Huxley which have been issued by the Editor during the last six months; but the effect of the last of these upon the logical mind of the *Revue Scientifique* is rather startling. In the number for February 21 we find announced

"la mort tout-à-fait inattendue et aussi douloureuse pour la science du grand naturaliste anglais Huxley, qui vient d'être enlevé subitement, tout jeune encore, au moment le plus fécond de sa carrière."

The process of reasoning by which this dolorous conclusion has been arrived at seems to have been as follows: Faraday's portrait and life appear in *Nature*: Faraday is well known to be dead. Huxley's portrait and life also appear in the same periodical: therefore Huxley is also dead. However this may be, Professor Huxley will now experience the feelings of the Emperor Charles V. in attending his own obsequies.

THE frequency of earthquakes over different parts of Central and Southern Europe, as well as in other parts of the globe, during the past year is attracting the special notice of geologists. In France earthquakes had been felt three times before in the present century, viz., in 1822, 1841, and 1846; but on none of these occasions were the shocks so numerous, or so strongly manifested, as in 1873. The phenomena were first marked in the months of July and August, in the departments of the Ardèche and the Drôme, where their focus seemed to be the immediate neighbourhood of Bourg Saint-Andéol. These early manifestations of disturbance were followed, on November 26, by an earthquake at Bagnères, which was perhaps the most remarkable of all. It began at 4 A.M., when the weather was unusually fine, and the sky cloudless and still thickly studded with stars. The second of the numerous and quickly recurring shocks was preceded by a sudden rosy light, which was rendered the more striking by the deep azure of the heavens across which it flashed. The twelfth and last shock, which took place at 10.14 A.M., caused the waters of the thermal springs to become suddenly turbid, but after the almost equally sudden rise of from one to two degrees in their temperature, they recovered their limpid clearness. Bagnères presents an unfortunate notoriety in regard to earthquakes, which date back as far as the year 580, when Gregory of Tours described the damage done in the *Caos di Gedro*. In 1660 the course of the thermal springs was completely changed by an earthquake; in 1675 the districts of Héase di San Dreus were buried under water through a similar catastrophe; and in 1750 thirty-five distinct shocks, between November 26 and 29, spread terror and devastation over the district of Bagnères.

Among the numerous earthquakes felt in Italy in the course of 1873, the one which took place on St. Peter's Day, June 29, and which was most strongly felt at Vittorio in Belluno, was the most destructive to property, and proved fatal to forty persons. Somewhat earlier in the same month the volcanic islands of the Greek Archipelago were violently shaken by earthquakes and eruptions. At Nysiros an extinct crater was reopened, and, after the emission of showers of scoriæ and cinders, was converted into a lake of boiling, brackish water, which soon evaporated, leaving the bed of the lake dry and covered with marine salt. In Algeria, as well as in South America, great magnetic disturbance was experienced in the course of last year, but no actual damage was done by the numerous earthquakes which shook the Algerine soil. On the western continent the shocks caused great apprehension by their violence and frequency, but were not specially destructive excepting at Ligua, in northern Chili, where, after thirty-three distinct shocks, occurring during the months of April, May, and June, the disturbance reached its highest point on July 8, when all the larger buildings of the city were thrown down, and a thousand persons buried in the ruins.

A FACT by no means generally known, is the tendency of domesticated plants to produce branches bearing foliage, flowers, or fruit strikingly dissimilar to that of the rest of the plant. In this way new varieties which are really valuable are obtained by horticulturists. In fact, the nectarine (which nevertheless comes true from seed) is reputed to have originated from the peach. New strains of colour in flowers are often produced—the parent strain "breaking," or "sporting," as it is called. Last year a pink Gloire de Dijon was obtained from a sport, and quite lately a russet-like apple was shown at the Horticultural Society, which had been produced by a tree of the orange pearmain. The scarlet golden pippin is known in the same way to have been a sport from the golden pippin, and not to have been a seedling.

A SPECIAL general meeting of the Linnean Society will be held on Thursday, March 5, at

8 P.M., "to consider alterations in the bye-laws of the Society." We understand that the Council of the Society has obtained legal opinion in favour of the validity of the alterations in the bye-laws recently agreed to, which has been impugned by a certain section of the Fellows.

It is understood that Mr. Bentham, the President of the Linnean Society, will not offer himself for re-election at the ensuing anniversary. Mr. Bentham has filled the chair for eleven years, and although some difference of opinion with a section of the Fellows has supplied the immediate cause for his retirement, yet, in the natural order of things, it was known that he would not long have deferred it. The transitory misunderstanding will be forgotten, and Mr. Bentham's tenure of office will come to be as memorable in the history of the Society as that of Robert Brown. The Linnean Society, as the conservator of the traditions and collections of Linnaeus, is identified with the first great reform of biological science from the systematic point of view. Robert Brown led it on to that application of morphological and developmental investigation to the purposes of systematic arrangement which is the foundation of modern biology. Under Mr. Bentham's presidency the Linnean Society has been the promulgator of the theories of the evolution of organisms elaborated by Darwin and Wallace, which to the non-Latin races have had all the importance of a new revelation. Mr. Bentham's memory as President will be perpetuated by that series of annual addresses in which an unequalled knowledge of the details and distribution of flowering plants has been used to expound on the basis of Darwinism the problems which the relations of living organisms to space and time present to us, the direction in which their solution may be sought, and the degree in which it has already been attained.

The traditions of the society require that the next President should be a zoologist. It is believed that Professor Allman has agreed to become a candidate. No one could be found personally more popular, or the whole bent of whose mind is more in accordance with the direction of modern biological science, and who would be more acceptable to the Fellows.

WE made last week a brief announcement of the grant of 100*l.* given to Professor De Bary of Strassburg by the Royal Agricultural Society for the purpose of investigating the potato disease, or rather the life-history of the fungus *Peronospora infestans*, which is the cause of it. It might be supposed from this announcement that nothing was known upon this very important subject. It will hardly be believed, that, far from this being the case, the whole story was clearly made out above thirty years ago by Montagne and others in France, and Berkeley in this country. Twenty years later De Bary investigated the subject, and added a small detail of some interest to our knowledge, and now he is begged to resume a study in which all the substantial discovery has been made by the English and French. There are still workers in this country, who, if there were anything of importance yet to be made out, would have arrived at it long since, but a belief in the German *savant* is becoming a stereotyped article of the creed of the British Philistine. Most persons would have thought it almost insulting to offer a man in Professor De Bary's position a sum of money to undertake a research which any nation might reasonably expect its scientific men to accomplish spontaneously, looking at the enormous interests which it involves. The work indeed has been done; and there are few things better understood than the *rationale* of the potato disease; unhappily few also in which knowledge lends itself less to remedial measures. Professor De Bary has accepted the money, and nothing remains but to accept the judgment of the Royal Agricultural Society and their botanical adviser that the study of cryptogamic botany is no longer possible

in this country. Indeed, the last volume of the publications of this body quite supports this belief, seeing that it carefully figures the common Bread Mould (*Ascochiza Mucedo*) under the name of the widely different *Aspergillum* (sic). Here Professor De Bary's assistance might be really invoked to some purpose.

In a paper presented to the *Kön. Gesellschaft der Wissenschaften zu Göttingen*, Dr. J. Reinke suggested a purpose in the provision of a large number of leaves with teeth, which he considers to be twofold. The first purpose is connected with the arrangement of the teeth in the leaf-bud, where their development often anticipates that of the leaf itself, their position not being in a plane with the blade of the leaf, but curled like claws on its upper side; it is probable they prevent the hermetical closing of the flower-bud, which would interfere with the free interchange of gases with the surrounding air. Their other function is that of furnishing glands for the accumulation of resin or peculiar secretions.

DR. J. NÖGERATH has been investigating the phenomena connected with phosphorescence produced by friction. At Oberstein and Idar grind-stones are made of a diameter of 5 to 5½ feet, and a thickness of 14 inches, from a very hard fine-grained sandstone, and are set in motion by a water-wheel with such rapidity that they make three revolutions in a second. The experiments on the phosphorescent phenomena were made about noon on a bright day with a temperature of about 14° R. Two kinds of phenomena were observed. Whenever a stone of about the hardness of quartz was pressed against the revolving grind-stone, a strong red light became visible between the two stones radiating in a narrow strip round the object which was being ground, and giving out a number of sparks. This phenomenon was manifested equally by all hard stones. The second phenomenon was displayed at the same time, but only by transparent and translucent stones; they were illuminated of a beautiful red colour with a touch of yellow, and presented nearly the appearance of red-hot iron. All the stones experimented on, even those which were completely opaque, became warm, though only to a moderate extent.—(*Annalen der Physik*, vol. 150, p. 325.)

We have already described (see ACADEMY, vol. ii. p. 120) the experiments carried out by Dr. McNab to determine the rate at which water is absorbed by the stems of plants, by tincturing the water with a coloured mineral solution, as a salt of lithium. Dr. Pfitzer has pointed out that these experiments indicate a rapidity far below the actual one, from the mineral salt not ascending so rapidly as the water itself. Dr. Pfitzer suggests another mode—by allowing a plant in a pot to become so flaccid from want of water that the leaves droop perceptibly, and then, after supplying the roots with water, observing the length of time that elapses before the leaves at various heights from the ground recover their normal condition. The rapidity of the ascent of the water is shown by these experiments to be much greater than that stated by Dr. McNab.

M. E. FAIVRE read before the French Academy of Sciences, on November 10, 1873, a paper detailing a series of experiments in support of the theory that the fluid which supplies the tissue of plants with food ascends beneath the bark. He found that, when strips are cut away from the bark of trees, the buds always continue to develop when a communication is still left between them and the lower part of the tree; while, if this communication is completely destroyed, the buds wither away. If a complete ring was removed beneath the bud, it withered away the more slowly the greater the distance of the strip from the bud. The starch disappeared in these cases from the portions of the wood above the cut piece and between it and the bud, while beneath the

cut it remained unchanged. If cylinders of bark are left bearing buds, they may be made to develop even into branches.

THE Anthropological Society of Paris has decided on offering a gold medal of the value of 500 fr. to the author of the best MS. on the Ethnology of the population of any one part of France; the prize will be awarded in 1876, as well as prizes of lesser value to the MSS. next in merit; the essays are to be sent in before December 31, 1875. Special attention is to be directed to the origin and anthropological characters, language, and geographical distribution of the races, and to any particular customs.

THE New York *Independent* thus describes the largest refractor in the world:—

"The great telescope of the Clarks, recently mounted at the Naval Observatory, in Washington, is probably, on the whole, the most powerful in the world. There are in existence a few reflectors of larger size. We recall at the moment the following—viz. the telescopes of Lord Rosse, one of 6 feet diameter, which is now out of use, and one 3 feet in diameter, with which some good work has been done within a few years; the 4-foot reflector of Mr. Lassell, not now in use; the great 4-foot reflector of the Melbourne Observatory, which is in use, but thus far disappoints expectation; the 40-inch silvered-glass reflector of the Marseilles Observatory, which is a good and useful instrument in its line of work; and, finally, the silvered-glass reflector of Dr. Draper, in this city, with an aperture of 28 inches. These instruments all have a larger aperture than the Washington telescope, whose diameter is 26 inches. But the latter is a refractor—i.e. it forms the image of a celestial object by means of a lens, instead of a mirror; and an instrument of this kind is generally fully a match for a much larger reflector. The only other refractor in existence which can at all compete with it is the telescope made by Cooke, of England, and belonging to Mr. Newhall, of Newcastle-on-Tyne, which has an aperture of 25 inches and a focal length of 33 feet. There are one or two other instruments in England having apertures of 20 and 21 inches; but nothing is heard from them, and they are probably of inferior quality. Next in size comes the Chicago instrument, with a diameter of 18 inches; and next to this the great refractors of Cambridge (U.S.) and Poulkova, with apertures of 15 inches. The Washington instrument, as has been said, has an aperture of 26 inches, and its focal length is 35 feet. It has a steel tube, shaped much like a cigar, and is mounted upon enormous axes of steel, upon which it turns freely with the pressure of a single finger. Its elaborate clockwork is driven by a small water-wheel, and makes it follow the diurnal motion of the stars with perfect precision. The building in which it is placed is an admirable innovation on old-fashioned observatories, being as light and thin as possible consistent with sufficient strength. The walls are made of vertical oak posts, set some eight or ten feet apart, covered on the outside with sheet iron (painted, of course), and on the inside with paper. In very hot or very cold weather an observatory with walls of brick or masonry accommodates itself to the change of temperature at night and morning so slowly that for many hours each day the instruments are rendered almost useless by the currents of heated air; but in a building of this sort there is no such difficulty. The telescope sustains perfectly all the tests to which it has been subjected, showing the highest order of excellence in its materials and workmanship. At present its principal work is in securing measures of the satellites of Uranus and Neptune, as Professor Newcomb, who is in charge of it, takes an almost fatherly interest in those planets, the investigation of whose orbits has been the most important labour of his scientific life. His recently published work on Uranus has just been crowned with the gold medal of the Royal Astronomical Society of Great Britain. No second satellite of Neptune has yet been seen, nor any satellites of Uranus, except the four observed by Lassell, and known as Ariel, Umbriel, Titania, and Oberon. These are all well seen and satisfactorily measured. Somehow or other, a report has crept into the newspapers, much to the annoyance of the observers, that the telescope shows only two of the Uranian satellites. Nothing has yet been seen of the companion of Procyon, whose discovery was announced from Poulkova, last winter, although it has been

carefully looked for. It seems to be probable, to say the least, that the Russian observers were mistaken."

Professor Young, who has just been to see it, writes to our correspondent in the most enthusiastic terms. "It is glorious," he says, "I mean the nebula of Orion seen through it."

DR. KARL E. BOCK, Professor of Pathological Anatomy at the University of Leipzig, died at Wiesbaden, on February 19, at the age of sixty-five.

THE American papers record the death last month, at Colorado, in Texas, of G. Burdon, a man who, as the inventor of the meat-biscuit, now so extensively used, and of the process of condensing milk, may be said to have done more than most persons in helping to feed the hungry and give drink to the thirsty.

PROFESSOR DOMENICO CIPOLLETTI has drawn attention, in the *Nazione*, to the coincidence of the times of appearance and disappearance of the aurora borealis, seen at Florence on the evening of February 4, and those of the grand auroral display witnessed at the same spot February 4, 1872. The aurora was also seen at Milan and other parts of northern Italy on the 4th, on which evening strong magnetic disturbance was noted at the Vienna and Munich observatories. Professor Cipolletti exhorts observers to watch with special care for any manifestations of sudden light in Jupiter's belts, which have been proved by the observations of Lassell, Proctor, and others, to exhibit the brightest colours at those periods, in which the aurora borealis was most strongly marked.

THE French Anthropological Society has recently issued a volume of *Instructions sur l'Anthropologie de l'Algérie*, by General Faïdherbe and Dr. Paul Topinard. General Faïdherbe gives the following estimate of the proportions of the various races which make up the population of Algeria: Berbers, .75; Phœnicians and Romans, .01; Vandals, .005; Arabs (maintaining themselves chiefly, but in diminishing numbers, in the E.), .15; Negroes (chiefly in the S.), .05; Jews, Turks, and European runaways, .035. Dr. Topinard's main object is to point out the anthropological and social and political distinctions between the Arabs and the Kabyles. The Arab is more artistic, imaginative, and brilliant, but he despises manual labour and lets his land run waste; the Kabyle is more solid and painstaking, and cultivates his plot of land like a garden, never adopts the Arab mode of clearing land by burning the forest, and has some rudiments of communal organisation. Dr. Topinard confirms the doubts already expressed by the *Débats* as to the wisdom of encouraging the exiles from the mountainous districts of Alsace-Lorraine to settle in Algeria.

THE veteran Dr. Rokitsansky, whose most erudite and exhaustive work on Pathological Anatomy is known to English medical readers through the translation published by the Sydenham Society, was treated on February 19, at Vienna, with a true German *Gaudeamus*, to celebrate his seventieth birthday. The learned professor, in responding to the laudatory and jubilant speeches and toasts, in which the assembled company had testified their admiration and devotion, concluded a characteristic speech by declaring that through his long career work and pleasure had ever been combined, but it was work that brought the pleasure by, and for itself. To him pleasure had often proved a heavy labour, but work had never failed to bring her own reward. A torchlight procession, with the ordinary accompaniment of deep-toned *Hochs*, concluded the proceedings of the day, which were carried on throughout in strict conformity with German precedents for festivals of this nature.

AT a recent meeting of the College of Physicians of Vienna, a paper was read by Professor Leidesdorf, detailing the success with which the once-applauded but long-despised process of the

transfusion of blood had been tried in the case of a young man of the age of twenty-three, then in the General Hospital. This patient, whose mind had been suddenly affected by unexpected pecuniary losses, had become insensible to all outward impressions, refused to take food or to speak, and in all particulars presented the ordinary symptoms of catalepsy. Electricity had been resorted to when the ordinary methods of cure failed, but without any result. It was then determined to try the transfusion of blood, and on February 3, in the presence of several medical men, three ounces of blood were injected, the direct result of which was to raise the pulse rapidly from 40 to 80 beats in the minute. A few hours later, but before any feverish reaction had manifested itself, the patient was able to speak, and to give an account of his condition during the three weeks in which he had remained speechless. Professor Leidesdorf's report was drawn up three days after the operation, when the patient's condition was satisfactory.

It seems probable, as already noticed, that while we in England are theorising on the advantages of cremation, they will be actually tested at Zürich. M. Wegmann-Ercolani, long resident in Naples, is the missionary of the movement, and has published a pamphlet of some importance on the subject. He gives the funeral customs of ancient times; shows the evil influence of our cemeteries on the health of the living; gives a detailed description of the apparatus invented by Professor Polli for burning the dead; and glances at the researches of Professor Gorini, of Lodi, who has only recently been placed in a position to carry on his experiments on a grand scale; and ends by refuting the ordinary objections to this mode of disposing of the dead. The question of the best method of disposing of the dead has also been made the subject of animated discussion in the late Medical Congress at Vienna. At a meeting of the Association, February 18, Dr. Oser, Councillor of the Imperial Board of Health, proposed that a committee should be formed for the special purpose of deliberating on the plans hitherto suggested for burning instead of burying human remains. The idea of cremation, he said, presented in his opinion greater practical difficulties than its supporters were ready to admit, and in this view of the subject he was supported by Dr. Schnitzler, who drew attention to the fact, pointed out by the distinguished physiologist Hyrtl, that in India, where the process was of frequent occurrence, the air was often poisoned for miles round after a suttee has been performed. It was resolved, however, to act upon Dr. Oser's suggestion, and to appoint a committee, which was accordingly selected from among the members present, and which, in addition to Dr. Oser himself, is to consist of the Sanitary Councillors Gauster and Novac, and Drs. Haschek and Steininger.

CAPTAIN BURTON writes to the *Pall Mall Gazette* under date Trieste, February 15:—"It may interest some of your readers to hear that an 'antediluvian cavern,' containing bones, &c., has lately been opened at Macarsca, near the southern extremity of Dalmatia. Signor Simerne Ljubich, Director of the National Museum at Zagabria, is in treaty for sundry specimens, and Dr. C. Vojnovich, after publishing his *Cenni Statistici sulla Croazia*, proposes to write, with the aid of a local antiquary, Signor Sweglevich, a memoir upon the find. These discoveries, together with the coins collected by Dr. Allacevich, will, it is hoped, illustrate the history of 'underground Dalmatia,' hitherto unexplored."

PRINCE LOUIS LUCIEN BONAPARTE's classification of the English dialects, which has been revised and corrected for the fourth part of Mr. Alex. J. Ellis's *Early English Pronunciation* (announced for publication on May 1, but unavoidably delayed by physical difficulties of preparation and printing), has been finally settled this week.

The Scotch part has been arranged by Mr. Jas. A. H. Murray, author of the well-known work on the *Dialect of the South of Scotland*. The Yorkshire varieties have been most carefully arranged and exemplified by Mr. O. Clough Robinson, author of the *Dialect of Leeds*, 1862, who has devoted twenty years of personal observation on the spot to the study of a subject for which he had exceptional personal advantages. The Derbyshire varieties have been settled and exemplified with equal care by Mr. Thomas Hallam, a native of the Peak, who has also spent many years in examining the differences and peculiarities of Derbyshire speech. The Shropshire varieties and examples are due to Miss G. F. Jackson, a native of the county, who has been occupied more than eight years with making collections for a glossary of Salop by personal intercourse with peasant speakers. Various other writers and observers have assisted in other parts. As now arranged (excluding the extinct Forth and Bargy dialect), there are four branches, Northern, Eastern, Central, and South-western, of which the first is divided into three sections: Scotch and Northern English, North-western and North Midland. These branches are divided into twelve dialects, which contain forty-one sub-dialects, and very numerous varieties. The term "dialect" is here used, to accommodate English habits of speech, for a much more minute division than is customary in applying the term to French, Italian, or Basque dialects. Taking the term in its wider and more scientific European sense, Prince Louis Lucien Bonaparte recognises only five English dialects, which he names from their central cities, although of course they are not to be found in those cities themselves, but only in the country adjacent. Referred to the above twelve dialects, these are:—

1. *Edinburgh*, containing—I. North Insular Scotch (Shetlands and Orkneys); II. Northern Scotch (Caithness to E. Forfar); III. Central Scotch (Fife, Lothian, Clydesdale, Galloway, &c.); IV. Scotch and English Border (Teviotdale, &c., and the West and East Marches, N. Cumberland, Northumberland, N. Durham); and V. Northern English (Cumberland, Westmoreland, N. and Mid Yorkshire, N. Lancashire).

2. *Leeds*, containing—VII. North Midland English (South Yorkshire clothing districts).

3. *Bolton*, containing—VI. North-western English (S. Lancashire, Cheshire, Derbyshire, Staffordshire, Shropshire).

4. *Exeter*, containing—XI. East of Parret English (Gloucester, S.W. Berkshire, N.E. and S.E. Somerset, Wiltshire, Dorsetshire, &c.); and XII. West of Parret English (W. Somerset, Devonshire, E. Cornwall).

5. *London*, containing—VIII. North-eastern (Lincolnshire, Notts, Leicestershire, and North of Warwickshire, of Northamptonshire, and of Bedfordshire); IX. Eastern (Norfolk, Suffolk, Cambridgeshire, Huntingdonshire, and N. Essex); and X. Central and Central Border (group of counties about Middlesex, and on borders of Eastern and North and South-western divisions, Kent, E. Sussex, and W. Cornwall), all considered as literary English with more or less admixture.

All these forms of speech will be examined in detail in Mr. Ellis's work, and their pronunciation exemplified by numerous examples. Those who can furnish any assistance respecting the pronunciation of English in the parts marked X. (*virâ voce* details for Monmouth, Hereford, Worcester, Oxford, and Warwick are much desired), are requested to communicate immediately with Mr. Ellis, 25 Argyll Road, Kensington, W.

THE last number of the *Journal of the German Oriental Society* contains several valuable articles. Professor Nöldeke, now at Strassburg, gives two Syriac poems on the capture of Jerusalem by Saladin; Dr. Bickel publishes the poems of *Cyrrillonas* with some other Syriac anecdotes; Dr. Blau collects the African names of flowers mentioned by Dioscorides, and traces them back to their Phœnician source, thus increasing the small

dictionary of the Phœnician language by several important additions. Dr. Boehlingk criticises Professor Aufrecht's translation of some verses from Srāṅghara's Paddhati rather severely. He points out some real blunders, but in several cases his objections are paltry. Whether in printing Sanskrit, the Vindu, the dot—not, as Dr. Boehlingk says, the Anusvāra—may be used in the middle and at the end of words is surely settled by this time, while the question whether in certain words *v* or *b* should be used, must be determined, not by the Bombay editions, but by the authority of earlier native scholars. It is quite clear, for instance, that the author of the Medini-Kosha wrote *vāshpa*, not *bāshpa*. Professor Spiegel breaks another lance for the traditional, or, as he would prefer to call it, the historico-philological method of translating the Avesta. All that can be said in general on this subject has been said. Everything now turns on the translation of single passages, where it has to be shown in each case whether a truly critical rendering, based on grammar and etymology, agrees or does not agree with the traditional translation. Sometimes it does, sometimes, as even Dr. Spiegel would admit, it does not. It is strange that Dr. Spiegel should claim Eugène Burnouf as a representative of the traditional school of interpretation. Burnouf, no doubt, fully availed himself of the tradition, but whenever there was a conflict between it and the critical and grammatical analysis of any word or passage, he never hesitated in his decision. His last appeal, and all surely depends on that, was to grammar, etymology, and common sense, not to tradition. Professor Roth avails himself of tradition far less than Burnouf did, but the true spirit of Burnouf's school lives more in him than in Spiegel. There is an important article by Dr. Zunz, who in his critical treatment of the book of Deuteronomy, the prophet Ezekiel, and the book of Esther, shows himself entirely untrammelled by tradition. There are some other articles of considerable interest by Praetorius, Steinschneider, Donner, and Sayce.

WE mentioned not long ago His Highness Rama Varma, First Prince of Travancore, as contributing a learned paper on ancient Sanskrit inscriptions to the *Indian Antiquary*. We now learn that the Zemindar Ram Dass Sen is going to publish a collection of essays on Indian antiquities, some of which have already appeared in Indian journals. The following are some of the subjects treated by this learned and liberal-minded nobleman:—India, as represented by Sanskrit authors; On the age of the poet Kāli Dāsa, Vararuchi, and Sri Harsha; On the Dramaturgy of the Hindus; On the Publication of the Vedas; On Hindu Music, vocal and instrumental, &c.

PROFESSOR THEODOR MOMMSEN, says the *Cologne Gazette*, has been chosen as successor to Professor Haupt late secretary of the Berlin Academy of Sciences; and as the King of Saxony has released him from the engagements he had entered into for accepting a chair at the University of Leipzig, the Imperial German capital will not be deprived of his eminent services.

PROFESSOR TIELE draws attention in the *Theologisch Tijdschrift* for January to a work of great importance for the history of religion, by Dr. Kern, of Leyden. The author's first object is to show that the date of Buddha's death is 388 B.C., thus making Buddhism less ancient by a century and a half than was commonly supposed. The second part of his work contains an amended text of the edicts of Asoka, the oldest and only authentic monuments of the older Buddhism. Translations into Sanskrit and Dutch are appended, with a commentary, in the course of which Dr. Kern takes occasion to contradict the received view of the character of Buddhism. Instead of being a revolt against the sacerdotal yoke of the Brahmans, it was the constant ally of absolutism. Indeed, it could not have been a "gospel of liberty to the oppressed," for the lower classes in India did not

suffer from oppression, and the persecutions of the Buddhists in India are purely imaginary. We should like to see Dr. Kern's arguments examined by some competent English scholar.

A NEW part has recently appeared of the great dictionary begun by the brothers Grimm in 1852, and continued since the death of Jacob Grimm, in 1863, by Drs. Moritz Heyne, Rudolf Hildebrand, and Karl Weigand. This colossal work was brought by J. Grimm as far as the word *Frucht*; and in the course of the ten years which have passed away since he laid down his pen, the three co-editors have only completed the letters *F* and *K*, and carried *G* and *H* as far as *Galmel* and *hitzig*. The whole of the alphabet from *L* to *Z* still remains, therefore, to be done, together with *J*, and the greater part of *Q*; and if the lexicographers who have undertaken the direction of this important work are unable to advance more rapidly with their labours, the German student can scarcely hope to see the completion of the dictionary before 1890. Like many other schemes that have their origin in Germany, the undertaking has been planned on too ponderous a scale, and designed to embrace an overwhelming mass of details which in many instances are wholly irrelevant, and simply add to the bulk of the volumes.

DRS. L. Diefenbach and Ernst Wülfker have undertaken a dictionary, to be complete in two volumes, which is to comprise High and Low German of the Middle Ages, and all words in use at the present day. The publishers, Ch. Winter and Co., of Frankfurt-on-the-Maine, announce that this work, which claims to supply the deficiencies of all former German dictionaries, not excepting Grimm's *Wörterbuch*, is already so far advanced, that its speedy appearance may be confidently expected.

MEETINGS AND LECTURES.

ROYAL GEOGRAPHICAL SOCIETY.

At the meeting on the evening of the 23rd instant the President stated that the late Prime Minister had recommended her Majesty to grant a pension of 200*l.* a year to the children of the late Dr. Livingstone. After alluding to the very slender hope which now existed that the rumoured death might prove incorrect, Sir Bartle Frere read a letter from Dean Stanley, offering, in the event of the news of Livingstone's death being true, a resting-place for his remains in Westminster Abbey.

The first paper was "Notes of a Journey in Yemen," by Dr. Charles Millengen, who has recently travelled from El-Hudaidah, on the Red Sea, to Sana'a, and returned by a new route, via Kokabān, Tawila, and the valley of the river Serdud. On his return he passed through a fertile plain, called Shibān, which abounds in cereals, clover, beans, and mustard. On adjoining cliffs the fort of Kokabān stands, 800 feet above the plain. It is strongly built, and is only to be taken from the plateau side, the other two being guarded by sheer precipices. Large reservoirs have been hewn in the rock, and as rain falls frequently the water supply is good. In 1872 this fort withstood a siege of seven months at the hands of the Turks, and the town still shows signs of the bombardment. The valley of Wadi Laa, a little farther on, is wonderfully fertile and luxurious. The next town of importance, Tawila, is a walled town with fortresses erected on huge basalt rocks above the town. The view hence southward enables one to see that most of the ridges run east and west. Rejūm, fifteen miles to the south, is situated just beyond a well cultivated plain, throughout which humped oxen are used for ploughing. Passing through Rejūm and Mahwit, they eventually returned to El-Hudaidah, having travelled through the zones of cereals and coffee on the uplands, the tropic lowlands bearing cotton and date trees, and thence to the barren shores of the Red Sea.

Captain Croft's paper on "The Exploration of the River Volta" was next read. He proceeded in December 1872 up the river with the intention of opening up trade with the Addah people. He was much pleased with the disposition of the people to trade, and arranged for a consignment of palm oil to be sent down. Captain Croft has constructed a chart of part of the course of the Volta which will doubtless prove of much value to future explorers and traders.

SOCIETY OF TELEGRAPH ENGINEERS.

LAST Wednesday Mr. Nath. J. Holmes read his second paper on electrical warfare. Like the former, it dealt chiefly in generalities, insisting on the importance of the electrical method of exploding torpedoes and mines, especially that of passing a current through fine platinum wire. The illustrations were drawn in the first paper from naval, in the second from military warfare; the American civil war and the war between France and Germany furnishing examples. Major Malcolm made some remarks on the paper, showing that the British Government had by no means neglected this means of defence; Chatham, for example, is completely surrounded by torpedoes. Herr von Fischer Treuenfeld gave some interesting information about the war in Paraguay, where river torpedoes had kept the Brazilian and allied fleets at bay for several years.

THE ROYAL SOCIETY (February 26th).

THE Papers were read:—1. The Winds of Northern India in relation to the Temperature and Vapour Constituent of the Atmosphere, by H. F. Blanford. 2. On White Lines in the Solar Spectrum, by J. B. N. Hennessey. 3. Note on Displacement of the Solar Spectrum, by the same.

SOCIETY OF ANTIQUARIES (Thursday, Feb. 12).

MR. C. D. E. FORTNUM communicated a paper, "On certain Gems in the Royal Collections at Windsor Castle," accompanied by photographs of the most important specimens, which Her Majesty the Queen, the Royal Patron of the Society, had graciously permitted to be taken in illustration of Mr. Fortnum's memoir. This Royal Collection comprises 292 objects, ranging from the best period of Graeco-Roman glyptic art, through the Byzantine to the period of the Renaissance, and to the seventeenth and eighteenth centuries of our era. Out of this number Mr. Fortnum had selected, for special observation, on the ground of artistic excellence or archaeological interest, sixteen antique gems, and fifty-two recent gems and enamelled jewels. Photographs of twenty-five of the number so selected had been taken, and wood engravings of two rings and one gem. No definite history of the collection can be referred to. It is probable that some of the choicer portrait gems, e.g. Henry the Eighth and Queen Elizabeth, have been in the royal cabinet from the period of their production, although they are not mentioned in Van der Doort's Catalogue of the objects belonging to Charles the First. A considerable accession was made to it by the purchase by George the Third of the collection formed by Consul Smith, long resident at Venice, and described in the *Dactylotheque Smithiana*. In this work, however, only three of those selected for examination by Mr. Fortnum are to be found, Mr. Smith having rather added to the number than to the value of the royal gems. Among the antique gems, Mr. Fortnum called special attention to contemporary portraits of a member of the Scipio family and of the Emperor Claudius, respectively; although the latter has by Mr. King been designated Constantius the Second. Not less interesting, at a later period, were the portraits of Henry the Eighth, Edward the Sixth, Queen Elizabeth (of which there were several examples), Philip the Second, the signet rings of Charles the First and

Charles the Second, and numerous other jewels, which it would be difficult to describe without the aid of photography.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS (Thursday).

ON Feb. 26th Dr. Leitner delivered a lecture before the Society for the Encouragement of the Fine Arts on his "Recent Discovery of Greco-Buddhistic Sculptures in Yusufzai, on the Punjab Frontier." After graphically describing the Punjab frontier districts, where the excavations were made, Dr. Leitner proceeded to show the powerful influence of Greek art among the Buddhists, and how far that influence really extended. Several of the actual sculptures, as well as numerous photographs, were circulated among the audience.

We may add that so soon as Dr. Leitner's collection is arranged for exhibition, we shall have our own opinion to express upon these interesting sculptures.

FINE ART.

KRELING'S ILLUSTRATIONS OF GOETHE'S "FAUST."

Goethe's Faust: Photographs after original Pictures, by Dr. A. von Kreling. [*Goethe's Faust*: Photographien nach Original Gemälden von Dr. A. von Kreling. (München: F. Bruckmann's Verlag.) (London: F. Bruckmann, Henrietta Street.)]

GOETHE'S *Faust* seems a never-failing source of inspiration for German art. Some of the greatest painters of Germany have tried to give us their conception of the principal scenes and leading characters of Goethe's play, and yet the new generation is not deterred. In the magnificent collection of photographs by Dr. A. von Kreling we have a new series of illustrations, which will hold its ground by the side of the works of Retzsch, Kaulbach, and Ary Scheffer. Dr. von Kreling is Director of the Royal School of Art at Nürnberg, and the compositions which are here published in photographic reproductions must have cost him many years of hard work. Among the ten pictures hitherto published there are some most elaborate compositions, as, for instance, the *Walpurgis Night*, the *Easter Morning*, the *Dream*, and the *Witches' Kitchen*. These repay a careful scrutiny both in their general arrangement and in their most minute detail. Yet though the artist may be most proud of these grander achievements, he is really greatest in his single figures. There he shows himself not only consummate in art, but as a poet not unworthy of the poet whose work he interprets. The commanding figure of Faust in his study is a great triumph; but the best of all his creations is his Gretchen. Here Dr. von Kreling has excelled both Kaulbach and Ary Scheffer. He has given us a German face in its full reality, but endowed with a depth of meaning which exercises a more powerful fascination than the most perfect ideal beauty. For unconscious innocence, Gretchen in church cannot be matched; for conscious innocence, Gretchen in the garden looking at Faust is equally perfect. Gretchen before the *Mater Dolorosa* is likewise the work of a master, but here Kaulbach carries off the palm for tragic grandeur in the prostrate form of the victim. These are the four gems of the collection, as far as it is published at present.

In spite of repeated failures, artists will persist in representing lovers embracing. It cannot be done; for though the pressing lip on lip may be less absurd than rubbing nose against nose in the Chinese fashion, the situation is incapable of objective beauty. Faust embracing Gretchen in the garden is a spirited attempt at achieving the impossible; but a scene which cannot last, and which no one cares to witness, a prudent artist should not attempt to render permanent as a work of art. One may doubt even whether such a scene as Faust's Dream is a fit subject for a picture, particularly for a picture on a small scale. Here, however, the execution is so masterly, and the beauty of the female figures so exquisite, that one forgets the somewhat crowded field of vision, and dwells with pleasure on its rich detail.

Photography has never reached a higher degree of excellence than in these illustrations of Goethe's *Faust*. The effects of light are sometimes quite startling, both as enlivening the architectural surroundings, and in giving plastic form to the human figure. The photographs are executed by the well-known firm of Bruckmann, of Munich, and published at Munich, Berlin, and London.

A. MÜLLER.

A Dictionary of Artists of the English School: Painters, Sculptors, Architects, Engravers, and Ornamentists: with Notices of their Lives and Works. By Samuel Redgrave. (Longmans, 1874.)

—Mr. Redgrave is, we think, justly entitled to appropriate Antony à Wood's honest boast that the work he has accomplished has been "a painful work, and more than difficult, wherein what toyle hath been taken, as no man thinketh, so no man believeth, but he that hath made the triall." Few, indeed, can estimate the labour that must have been expended not only in collecting the facts upon which this Biographical Dictionary is based, but also in compressing them within the narrow limits of a single volume. To the latter circumstance, no doubt, we must ascribe the absence of all reference to authorities, and of any avowal of indebtedness to the collections of others—omissions which impair in some degree the value of the book. That it is absolutely free from errors the author neither asserts nor believes, but every page bears witness to his genuine love of research, and the author's desire to make it—what we are sure it will become—a really standard work. Its scope is so comprehensive as to embrace artists of every kind and almost of every grade, and we suppose that it is through some oversight that Sir Antonio More and Sir Peter Paul Rubens—both English knights—have been excluded from a society into which Vandyke and de Loutherbourg, Vandevelde and Zuccherò have gained admittance. Mr. Redgrave will also readily acknowledge that it is not right to devote a whole page to Wyatt, who dealt worse with our churches than Cromwell, and to dismiss Bishop Waynflete with the meagre and inaccurate statement that he "was the principal builder of ecclesiastical edifices in the reign of Henry V."

This is the first work that has been written exclusively upon the artists of the English school, and has the further advantage of not being confined to painters, sculptors, and engravers, but containing the names of many of our great decorators or "ornamentists." Hence the carvings of Grinling Gibbons and the furniture of Chippendale here find a place, and the names of many of the decorators of porcelain are recorded. But in these points the work is susceptible of great enlargement. Of the ubiquitous china-painter Billingsley, Mr. Redgrave mentions only his sojourn at Derby, unmindful of his migrations to Pinxton,

Torksey, Worcester, Nantgarw, and Coalport. Bone, the enameller, never worked, as he states, with Cookworthy, but was apprenticed to Champion at Bristol, where he executed some of his finest works. Derby furnishes an important list of artists: Spangler, the modeller in biscuit; Pegg McQueher, Bowman, Brewer, and a host of others. The vases of Donaldson of Worcester are more prized than his works on canvas; and Pennington, Aske, and Davis may be added to the Worcester artists Mr. Redgrave has already named. In a new edition we hope to see the list greatly increased, and the work thereby made even more valuable than it is already.

Antique Point and Honiton Lace. By Mrs. Treadwin. (London: Ward, Lock, and Tyler.) Mrs. Treadwin's practical little book on the art of lacemaking is opportunely published at a season when lace forms one of the objects for the International Exhibition. No one could be better qualified for the task, from her own personal experience and intimate knowledge of the subject, and what she knows, she freely imparts. Her directions are so clear that all who run may read, and her instructions are accompanied by woodcuts, thus teaching also by the eye, often a more powerful medium than description.

The first part of the work shows how to reproduce antique laces, Rose and Venetian and other points, of which the typical stitch is the button-hole stitch. An excellent engraving of Rose point accompanies this division of the book. The second part is devoted to Honiton lace, in the making of which, as a Devonshire manufacturer, Mrs. Treadwin is well versed. We heartily recommend her volume to all who desire clear instruction in the art of lace-making.

NOTES AND NEWS.

PAINTING, like literature, has been an ill-paid profession until modern times. Holbein's salary as serjeant-painter to Henry VIII. amounted to no more than 30*l.* a year, and a century later Vandyke's ordinary charge for a portrait was only 40*l.* Evelyn tells us that at Lord Melford's sale, in 1693, a Rubens sold for 20*l.*, and "the picture of the Boys, by Morillio the Spaniard," for 80 guineas—"deare enough," adds the diarist, who elsewhere complains that "our English paynters, greedy of getting present money for their works, seldom arrive to any farther excellency in the art than face-painting, and have no skill in perspective, symetry, the principles of designe, or dare undertake to paint history."

THE Austrian Education Department is making arrangements for the establishment of several free schools of art. Already one evening school for instruction in drawing has been opened in the building of the Ober-realschule.

THE citizens of Genoa have this year been enriched by the munificent gift of the Palace Brignole, which, together with its valuable library and picture gallery, and a row of adjacent houses, bringing in an annual rental of 50,000 lire, has been presented to the city in perpetuity, by the Duchess della Galliera, whose husband, while he confirms the presentation and its avowed object of promoting the cause of art and science, has added to it a donation of two million lire, in aid of destitute families.

IN the last number of the *Archæological Journal* Mr. J. J. Rogers records the discovery of some Romano-British, or late Celtic, remains made at Trehan Bahow, St. Keverne, Cornwall, about forty years ago, but not published until now. These remains were found in some graves in a field called the Bahow, situated near the southern margin of the Goonhilly Down. Each grave was formed of six stones set on edge, two at each side and one at each end, besides the covering stone. They were placed nearly east and west. A bronze mirror, excellently preserved,

several beads of vitreous substance, some gilded rings, parts of fibulae, and other bronze ornaments, all apparently objects of personal decoration, were found in one of these graves. The others appear to have been empty. The bronze mirror, of which a drawing is given in the journal, is an object of great rarity, only five others of like kind having been discovered, four in England and one in Scotland. They are considered by Mr. Albert Way, Mr. Franks, and other authorities to be of late Celtic workmanship. This mirror and the other relics found at Trehan have been placed in the British Museum.

THE *Times*, in an obituary of Mr. John Pye, who died on the 6th instant, at the age of ninety-two, sums up his place in art by saying that "he deserves the name of 'Father of Landscape Engraving,' as the first English engraver who fully apprehended, not to say carried out, the engraver's task of producing in black and white all the gradations that express space and suggest colour." The *Times* states that he has left a mass of interesting notes on the artists of his time, in particular on Turner, which, it is to be hoped, will see the light. And we may add that a magnificent copy of *Liber Studiorum*, which Pye had received from Turner, has been for the last six or seven years in the possession of the British Museum, which acquired it by purchase. Mr. Pye left a valuable collection of engravings, and was occupied not long before his death in cataloguing them.

THE *Spenerische Zeitung* announces that the Genevan authorities have determined to restore to the reigning Duke of Brunswick all the art treasures bequeathed to the city by his late eccentric brother, "the Diamond Duke." This valuable collection, great part of which had been abstracted by the ex-Duke from the ducal museum at Brunswick, includes the celebrated onyx, nearly lost through the prince's expedient of concealing it under a coating of gold, and the equally famous gem which once formed part of Mary Stuart's signet-ring.

THE *Wiener Zeitung* announces that Cavaliere Salazarro has left Naples to take the chief direction of the explorations which are to be carried on at Paestum and at Velia, now known as Castellammare. As neither of these localities has been examined with any care, although some of the most interesting mural paintings in the Museum at Naples have been obtained from Paestum, we may anticipate valuable results from these projected undertakings. The new interest in art that is awakening in Italy is shown by the recent foundation of art-museums at Capua and Salerno, where the expenses of these institutions are to be sustained by the local provincial government. The Cavaliere Salazarro is the author of *Studi sui Monumenti dell'Italia Meridionale dal IV. al XIII. Secolo*, a work which has been most favourably received by the best art critics of Italy; and as he has set himself the task of proving, in contradiction to Vasari's opinion, first, that the arts and sciences never wholly died out in Southern Italy; and secondly, that their revival was not due to Tuscan influences, we may feel assured of the zeal with which he will prosecute his labours at Paestum.

A SALE of works of art has been organised by a number of French artists for the benefit of the statuaty Fromanger, who has become blind of late years. The sale will take place in March, and some of the greatest artists of France have promised to contribute to it. Any foreign artists who may be willing to aid in this generous work are requested to send in their adhesion as soon as possible, either to the auctioneers, MM. Escribe and Ptit, or to M. Durand-Ruel, with whom the works for sale will be deposited.

THE *Cologne Gazette* of February 23 gives publicity to a notice that has appeared at Berlin, announcing that an exhibition will be held in the Royal Academy of that city, between March 20

and April 12, of drawings, studies, casts and models, adapted for use in schools of every class and kind, from Kindergartens to Polytechnics. As this exhibition is specially intended for the farther development of the theoretical and practical departments of the art of teaching drawing, painting, and modelling, it is intended that lectures in connection with the branches of instruction shall be daily delivered by competent persons during the continuance of the exhibition.

THE Report of Mr. C. F. Adams, of which a summary appears in the *Nation*, explains the failure of the United States at the Vienna Exhibition. Gentlemen were sent to Vienna as Commissioners apparently for no other reason than because they desired to see the Exhibition, and some of the American jurors were as ignorant of German as of the merits of the wares exhibited. There seems to have been a great want of organisation; and the objects exhibited cannot be said to have fairly represented the productions of the country. For instance, in the group of National Domestic Industry, the only American contributors were two young ladies, who sent "an embroidered picture" and "a phantom bouquet." In the group of Art applied to Religion, America contributed only a "bronze lectern" and an "improved burial casket."

At the Hôtel Drouot, on the 18th instant, some important pictures were sold. The following prices were realised:—*Vue des côtes de Hollande*, par Backhuysen, 950 fr.; *le Porte-étendard*, par F. Bol, 830 fr.; *Pays montagneux traversé par une route*, par J. Both, 1,760 fr.; *Vue de Venise*, par A. Canaletti, 880 fr.; *Vue du Grand Canal*, par le même, 950 fr.; *Portrait de Wilhelm van den Velde*, par Albert Cuyp, 1,100 fr.; *Réunion galante*, par Karel du Jardin, 870 fr.; *Paysage et animaux*, par Jan van Goyen, 1,000 fr.; *Tête de jeune fille*, par Greuze, 2,350 fr.; *le Petit Boudeur*, par le même, 2,320 fr.; *Ports de mer Italiens avec ruines*, deux pendans, par Guarde, 700 fr.; *Canal de Hollande*, par J. van der Heyden, 5,000 fr.; *Bassecour*, par Hondeloeter, 960 fr.; *Groupe de mendiants au repos au bord d'une rivière*, par Lingelbach, 1,540 fr.; *Tabagie*, par J. van Ostade, 1,180 fr.; *Scène pastorale: la Danse*, par Pater, 2,000 fr.; *la Nativité*, par Platzer, 4,680 fr.; *Descente de Croix*, par le même, 4,900 fr.; *Madone*, par Sasso Ferrato, 900 fr.; *Intérieur de Cabaret*, par J. Steen, 1,245 fr.; *Intérieur flamand*, par D. Teniers, 2,850 fr.; *Un autre Intérieur*, par le même, 1,340 fr.; *la Vierge et l'Enfant Jésus*, par Tiepolo, 900 fr.; *Sainte-Famille*, par Le Titien, 670 fr.

AN interesting discovery has been made by M. Montier-Huet, at Mesnil-sous-Lillebonne. Besides two vases of Samos ware, and two vases of thick green glass, bulb-shaped, there was found in a broken cinerary urn a Roman pipe, of white clay, precisely like our modern pipe, and apparently unused. The fact will doubtless be made the most of by scholars who maintain that tobacco and its uses were known to the ancients.

M. FRÉMYER's statue of Jeanne d'Arc, in the Place de Rivoli, was unveiled on the 21st instant, but the critics are by no means unanimous in its favour. The Maid is represented on horseback, holding the oriflamme in her right hand, and her head is surrounded by a gold crown.

COMPETITION, open to French and foreign architects, has been invited by the Cardinal-Archbishop of Paris for plans for a new church, to be dedicated to the Sacred Heart. The plans are to be deposited before June 30 with the Archbishop, and to be accompanied by an estimate according to Paris prices, the total cost not to exceed 7,000,000 francs. The building is to include a crypt, the church proper, several sacristies, and a residence for the sacristan. Three prizes will be given, of 12,000, 8,000, and 5,000 francs respectively; and seven sums of 1,500 francs will be awarded to unsuccessful architects as a compensation.

In the recent Budget debate in the Prussian

House of Deputies, the proposed grant for the Berlin Academy of Arts was made the occasion of warmly criticising its organisation. The Government promised to lay a scheme of reorganisation before the House next session, and, subject to this condition, the amount asked for was granted. A warm debate likewise arose on the vote of supply being taken for the Royal Library at Berlin, and the administration was severely taken to task. Reform being promised in this case also, the vote passed.

THE *Chronique*, quoting from a volume which has lately been printed in Florence, containing important documents concerning the art treasures of that city, gives some interesting particulars relating to the number of paintings in the different galleries in Florence and the masters represented. The total number of paintings on canvas and panel in the Uffizj, the Palazzo Pitti, the Museum of San Marco, and other public buildings, not including the Academy, amounts to 3,345: among these there are 19 attributed to Raphael, 26 to Andrea del Sarto, 34 to Titian, 27 to Bronzino, 25 to Paolo Veronese, 12 to Sandro Botticelli, 10 to Palma Vecchio, 12 to Fra Bartolommeo, 18 to Tintoretto, 45 to Fra Angelico. Teutonic art, as one might suppose, is not largely represented, but there are 125 works of the Flemish school, and 36 of the German, among which we find no fewer than 8 portraits bearing the name of Albrecht Dürer. Only two of these however are genuine. One is the well-known profile portrait of himself when a young man; it forms part of the celebrated collection of artists' portraits painted by themselves; and the other is one of the four repetitions of the portrait of "Albrecht Dürer der ältere." Of the French school there are 30 paintings, 27 of them being by Clouet. The Spanish school only numbers 8. The collection of drawings by the old masters at the Uffizj is especially rich. A catalogue was published in 1870 containing as many as 32,471 numbers.

The volume from which these particulars are taken was compiled a short time since by the administrators of the various galleries, and published, apparently, for their own benefit, for very few copies have found their way into general circulation.

A VERY interesting book, entitled *Notes on Japanese Art*, by G. A. Audsley, has been printed for private circulation. From his paper, read before the Architectural Association of London, it is clear that Mr. Audsley is an enthusiastic and appreciative student of Japanese Art, on which he dwells in glowing terms. He speaks highly of the skill of Japanese artists in most respects, and remarks that "it seems strange that so much could be told by half a dozen up and down brush strokes as is plainly told in the simplest Japanese sketch." He gives separate dissertations on the various branches of Japanese Art, including Enamels, Porcelain, Lacquer Work, &c., all of which are extremely interesting; and, further, he does the public a real service by warning them that enamels, of evidently modern manufacture, have recently been imported into this country to meet the growing demand for the ancient article. Mr. Audsley's book includes a "Catalogue Raisonné of the Oriental Exhibition of the Liverpool Art Club," which was held rather more than a year ago. No fewer than 1,101 objects of Oriental Art were thus exhibited, all of which are separately catalogued, with a short descriptive notice. About a quarter of the entire exhibition consisted of enamels, most of which were from the unrivalled collection of Mr. J. L. Bowes. We may mention that the Catalogue is accompanied by upwards of twenty very beautiful photographs. It is perhaps hardly necessary to state that the Liverpool Art Club was established in the autumn of 1872 on the plan of the Burlington Fine Art Club.

THE collection of M. Viardot, consisting of *bric-à-brac* of the time of Louis XIV., three hundred and fifty terra-cottas from tombs in South

Italy, and some very rare and curious urns in polychrome, with figures in relief, was sold on Wednesday, the 11th inst., at the Hôtel Drouot.

THE colossal statue of the Assyrio-Phœnician Hercules discovered some time ago near the town of Amathus or Cyprus has been sent by steamer to Constantinople. The statue is perforated, and was originally intended as a fountain, the lion's head having served as the spout.

FOUR women are decorated with the Order of the Légion d'honneur, in France. They are,—M^{me}. Rosa Bonheur, the painter; M^{me}. Dubar, Lady Superior of the *Sœurs de l'Espérance*, at Nancy; M^{lle}. Berthe Rocher, of Havre, who has founded hospitals and charitable institutions; and Lady Pigott, who devoted herself to the service of the wounded by the war.

THE STAGE.

"MARY QUEEN OF SCOTS," AT THE PRINCESS'S THEATRE.

THE Princess's Theatre has long had almost a monopoly of the historic drama, although the Queen's and the Lyceum have made occasional efforts to compete with it. It has been chosen as the scene of the last effort of Mr. Wills.

The fortunes of Marie Stuart have afforded both the novelist and dramatist many an opportunity for enlisting on her behalf the sympathies of the public. Schiller has seized upon the closing days of her life, and has produced an effect rarely surpassed by his portrayal of the untiring animosity of her enemies, and the dignity with which she bore her sufferings and submitted to her fate. Mr. Wills also seeks to enlist the general sympathy with the unfortunate queen, but he very wisely declines to challenge comparison with the great German poet; he chooses a totally different episode in her career. Holyrood—and not Fotheringhay—is the scene of the play which was produced on Monday night, and the love of Chastelard and the bigotry of John Knox are the features of the piece.

Mr. Wills is always a cultivated writer, and the speeches placed in the mouths of his characters are more carefully thought out than those of the majority of modern dramatists. Nevertheless the present play, even without reference to the acting, is the reverse of successful. That the events he narrates, and the characters he delineates, are historically inaccurate, is an offence easily pardoned in a dramatic author; but it is a much graver fault for the piece to be dull and uninteresting. Throughout the whole of the five acts the audience did not seem able to interest themselves in the fortunes of any one of the *dramatis personæ*, though an audience who cheered the "supers" who removed the furniture can hardly be supposed to have been phlegmatic.

The first act exhibits Marie Stuart in the early days of her widowhood, enjoying herself at Fontainebleau in the congenial society of the French Court, and here she receives her summons to Scotland. In the second act she makes a triumphal entry into Edinburgh. The scene of the three last acts is in the Palace of Holyrood, and the plot (if the drama can be said to have a plot) turns upon the enmity felt by the Scotch Presbyterians, headed by John Knox and Lord James Murray, for the French favourites of the Queen.

The appearance and the many costumes of Mrs. Rousby may in some degree remind us of Mr. Wills's heroine, but in no other respect does the actress at all realise the part. Mrs. Rousby is beautiful and picturesque undoubtedly, but she gives us no idea of those manners (formed in the French Court) which so astonished her gloomy Scottish subjects, nor of the remarkable fascination which lured Chastelard, Bothwell, Darnley, Douglas, and their many rivals, to ruin and death. The author has given her more than one opportunity of making an effective point. Of not one does she take advantage. The farewell to France in the first scene is couched in well-chosen and

almost touching language, but it is delivered in a querulous and monotonous drawl. The command to John Knox to "stand back and let the Queen of Scotland pass," in the second act, requires physical power as well as elocution. Neither is forthcoming. The soliloquy in the last scene, when Chastelard is dragged away to execution, is evidently intended to produce the chief effect of the play. It is murmured in so low a tone as to be almost inaudible and quite unintelligible. Mrs. Rousby is rather more successful in the scenes in which the Queen tries the influence of her charms upon John Knox, and she possesses a softness and refinement of manner which would be pleasing in the representation of a different class of character. She first obtained popularity in London by appearing as Marie Stuart's great rival Queen Elizabeth in *Twist Aye and Crown*, and she does not seem to recognise much difference in the characteristics of these personages. If the Marie Stuart is weak, the Chastelard is worse than weak. Instead of the chivalrous and graceful French poet with the musical voice, Mr. Charles Harcourt presents us with a somewhat ungainly and obtrusive courtier, vigorous indeed, but thoroughly English. Mr. Rousby plays John Knox not inartistically, but not forcibly. We miss the marked individuality of the Reformer. The actor gives, perhaps unconsciously, much force to the humorous side of his part. Some players might have represented Knox as a dignified divine; more would have portrayed him as a repulsive fanatic; but few would have conceived the idea of extracting humour from the part of the Calvinist. The parts of Murray and Rizzio call for little comment, having little to do; but both of the actors, and especially Mr. Darley, deserve a better chance another day. Mr. Calhaem plays the small part of the Provost exceedingly well. Perhaps he is a Scotchman himself. If not, he has mastered both the accent and manner of broad Scotchmen more thoroughly than any one else in the piece. The piece is not worthy of more lengthened criticism. It is a pity that a writer of Mr. Wills's ability should be unable to take up an historical subject with greater success. In *Mary Queen of Scots* his dealing with a controversial question is only harmless by reason of its insignificance. ISAAC BRISTOW.

"ELDORADO."

THE new piece at the Strand is called a "musical folly," which means in this case a musical farce. It is derived from a farce into which music did not enter—a Palais Royal piece, named *La Cagnotte*, in which, we believe, M. Ravel was once distinguished. English farces have of late years been generally somewhat dull—or rather, we suspect, they were always somewhat dull, but that it took us all some time to discover the fact. Besides, sixty years ago our stage jokes were very simple. We laughed heartily where we could now only yawn. The finish of our wit has increased with our melancholy; and now, if we are to laugh much at any farce, it seems almost necessary that it shall come to us from over-sea. That, at all events, is one of the recommendations of *Eldorado*, which Mr. Farnie, the author of *Nemesis*, has just now fashioned, and which the Strand management has placed upon the boards after two hundred and fifty nights' performance of Mr. Farnie's earlier work. There is something rather new about the idea of *Nemesis* and *Eldorado*, for neither is distinctly a farce, and neither attempts to be an ordinary burlesque. The burlesque here is of real life, instead of some familiar story. No well-known novel, opera, or play is parodied in this, and the fun is wrung out of the exaggeration of one comic fancy, and here it is the fancy of some honest villagers travelling to Paris under the escort of their mayor, and finding Paris a very different place from what they had expected.

Of course they are full of the sense of their own importance. Though they do not know Paris, they find it difficult to believe that Paris

does not know them. The mayor is actually unable to make answer when a citizen of the capital boldly enquires "Who are you?" This is naturally too much for the local magnate, and one is fearful of the consequences. But the mayor having been in Paris with his mother when he was three months old, reckons on the acquaintance with the city which he made then to be still of infinite service to him, and his villagers are constantly entreated to have confidence in their mayor—"I have known Paris from my cradle." The happy party go to that frugal restaurant, the "Trois Frères," and object to pay its bill, and so get into a police station and all sorts of trouble, into which we scarcely need to follow them. The fun, though exceedingly light, is genuine and successful. That is to say, a vein of real humour runs through all the extravagance: at least at first. We take exception to the later scenes with the matrimonial agent, to whom the villagers resort; for here, it seems to us, Mr. Farnie has missed his opportunity. Here was a field of fun not wholly unworthy of the authors of *Tricocoe et Cacolet*, and Mr. Farnie has strangely omitted to use it to the full.

And it is chiefly in consequence of this neglect to use a good opportunity that Miss Claude—who counted for so much in *Nemesis*—has here a part which is disappointing. Out of the materials the author has given her she cannot make very much of the matrimonial agent. Miss Nellie Bromley—as the village belle—is decidedly better off. She has the good taste not to over-dress the part, and she acts it with her usual mischievous humour, the varied expressions of which are now evidently popular. M. Marius succeeds in giving great reality to his character of an *officier de paix*. Mr. Edward Terry is an all-important Mayor, whose political allusions are received with much approval; and two other local celebrities, of the village of Fouilly-les-Oies, are personated very funnily by Messrs. Odell and H. Cox. Many other performers take part in the piece, and the business is bustling from end to end. The scenery is the right thing of its kind, and there is much *verve* in the music. For a light piece, it is a good piece; so that not only author and actors, but Mrs. Swanborough and Mr. Stephenson, who have superintended its production, are to be congratulated on a success which will amuse their public, not unworthily, for many a merry night.

SOME ACTING AT THE HAYMARKET.

A SECOND visit to the Haymarket Theatre during the performance of Mr. Gilbert's *Charity* suggests a remark or two on certain points in the acting of this piece, which we wrote upon at considerable length in the ACADEMY of January 10, but of which the rendering is so uncommonly good as to justify further comment. And if this comment takes in part the form of fault-finding, that is only because the indication of minute faults is sometimes the highest praise which careful criticism can bestow upon careful art. Of Mrs. Mellon's vigorous and strongly marked performance, there does not seem to be much that is fresh to say; though there is one touch that we feel to be jarring—unpleasant in itself, and scarcely consistent with the reformation of mind as well as conduct, supposed to be effected in Ruth Tredgett, the tramp—and that is, the hard and sneering tone with which the woman leaves Smailey's presence, throwing at him, with too much at once of mocking laughter and of bitter hate, the assurance that this time the "promise" shall be *hers*; not his. Nor does it occur to us that there is need either to amplify or correct our original comments upon the acting of the men, who maintain a high level throughout, but have no opportunity for special distinction.

With the two ladies not yet mentioned the case is different. Not only is Miss Robertson the leading actress of the day, but her performance in this comedy—had it been her first—would alone well-nigh

have sufficed to make her so. A very thoughtful critic said of her that, at the end of the third act of *Charity*, she "almost reached inspiration," and we ourselves, using other words, meant nearly the same thing. But that was in speaking of her achievement of the first and second nights. While the climax of the third act was still led up to with great discretion and ability, that climax itself, when we saw it last week, was not given with quite the early power and impulse. It is no doubt of the utmost difficulty to retain, when time and repetitions have worn down, so to say, the keen edge of a dramatic situation, that full emotional expression which the high excitement of a rare moment suggested and revealed. To do so is the last achievement—but it is also, in one sense, the most necessary—of a genuine theatrical artist. Broad, powerful, sympathetic, Miss Robertson's performance is, throughout; but we miss at the end of the third act, at the moment of the frantic appeal, just that thickness of utterance, that voice absolutely clogged with trouble, passion, abandonment, which made the witnesses of the earlier performances feel themselves in presence less even of an accomplished actress than of an overwhelming personal tribulation. This, then, is a point in which Miss Robertson at present falls short, one may be sure, of her own ideal; there remains to speak of a point in which she certainly does not reach the ideal of any keen and delicate observer, because her play at this point is fit only for the admiration of those upon whom delicacy and *finesse* would assuredly be lost. Very near the end of the second act Mrs. Van Brugh listens, with gathering anxiety, to the reading of the will. For her, everything depends upon the name that is given to her in that testament. Her associates do not know this, and accordingly the dumb-show with which Miss Robertson illustrates her anxiety and suspense is wholly unnatural and improbable: true enough, no doubt, to theatrical traditions as to conduct at such crises, but in fact substituting for a keen study from nature and the life, the mere stage-symbols of emotion. If Miss Robertson were really incapable of expressing herself by slight and sudden facial changes, she would not be the actress that she has often proved herself; but at the same time, judged by a lower standard, she would have more excuse for this long conventional presentment of an anxiety, the signs of which in actual life would be repressed so sternly that none but the slightest and most involuntary could appear at all. Miss Robertson can express so much with so light a touch, that we are bound to judge her by the higher standard, and to claim from her such a subdued sign of excitement as appeals chiefly to the playgoer whose observation of men and women is not confined to the theatre, instead of this long-drawn and too obvious pantomime which is only quite successful with the playgoer who does not trouble himself to compare what he sees before the foot-lights with what he sees outside the theatre door. And, these corrections made, what is now an admirable performance would become, we think, almost an unexceptionable one.

In like manner Miss Amy Roselle has but one or two things to do to make her rendering of Mrs. Van Brugh's confiding daughter, Eve, as perfect as the author's treatment of the character will allow it to be. He has made her very pleasant, but not distinctive or original, and yet Miss Roselle manages to make her thoroughly natural and individual, perhaps because the actress, while possessing all the intelligence and sensitiveness needed to understand and enter into the type that is intended, is careful never to aim at a greater effect than the effect actually required: so that from beginning to end—save, we think, at one moment which we speak of immediately—there is presented a thoroughly daughterly figure, with daughterly ways, graceful, confiding, and subdued. Early in the piece she tells her worthless lover that she is but a silly and simple little girl, and

tells it (so say those who are by no means inappreciative of the general excellence and fine taste of her performance) just as if she expected to be instantly contradicted; that is, with a momentary absence of the simplicity elsewhere so notable. Failing here, Miss Roselle fails in an expression of which Miss Robertson would perhaps be a complete mistress—may, an expression the completeness of which did give to Galatea almost that which was most unique in its excellence. But Miss Robertson's well-known air of girlish *naïveté* is not only unlike the brief failure in simplicity which we are pointing out to the careful observers of Miss Roselle's acting: it is also unlike the actual and very pleasant simplicity which Miss Roselle maintains through nearly the whole of her performance: this *naïveté* of Galatea's (and her representative's) having nothing whatever to do with limitations of place, station, or epoch. It is an elemental expression of Human Nature, and might have been seen in Greece at the beginning of its civilisation, or in Prospero's island, or in Eden before there was the least suspicion of the apple. It has so entirely passed out of our actual experience that the presentment of it was felt by many who beheld Galatea to be even more pathetic than charming. Now Miss Roselle's simplicity—one good quality of hers, as an artist, out of many now getting to be recognised—is distinctly English, and English of the nineteenth century; and it is the simplicity of good breeding, as distinguished from that with which breeding has nothing to do. There is along with it a certain acquired grace—not even Sir Joshua's; but that which is supposed to be of modern drawing-rooms. It is a simplicity *doublé* with culture and the material refinements of modern life. And the contrast is worth remarking. FREDERICK WEDMORE.

At the Gaiety Theatre on Tuesday evening a new "extravagant comedy," called *Too Clever By Half*, was played for the first time. It has been adapted from the French by Mr. Oxenford and Mr. Joseph Hatton. The principal parts are taken by Mr. Toole and Miss Farren, whose acting has been recently criticised at some length in these columns.

WE are told that on Easter Monday a new play by Miss Braddon will be brought out at the Alexandra Theatre, Liverpool. It will be called *The Missing Witness*, and the chief parts will be acted by Mr. Saker (the lessee), and Miss Marie O'Beirne, who until very lately was at the Court Theatre in Sloane Square.

FOR some days past the advertisements in the daily papers have been telling us that "a brilliant actress and popular favourite" would shortly return to the stage, and appear at the Queen's Theatre. Our readers will learn with pleasure that this is no other than Miss Ellen Terry (Mrs. G. F. Watts), who will make her *réentrée* this evening as the heroine of *The Wandering Heir*.

WE were wrong last week, or rather we were premature, in regretting that no actor of the capital Vaudeville company was to play in *The School for Scandal*, at Drury Lane, for Mr. Benjamin Webster's benefit, next Monday. Mr. Horace Wigan, Mr. James, and Mr. Thorne, will appear in it, though not in the parts they were accustomed to fill at the Vaudeville. The "friendly demonstration" will be, we are glad to see, one of almost unequalled importance, and is to be regarded not merely as a tribute to Mr. Webster as a man and as an artist, but, we are sure, as a recognition of the long and hearty interest he has taken in the general prosperity and advance of his profession.

COVENT GARDEN THEATRE closes to-night, with a performance of *Rip Van Winkle* and the pantomime.

MR. GILBERT is engaged upon a play for the Prince of Wales's Theatre, but it is not likely to

be produced for a long time to come; for, though the last nights of *School* are now announced, old legitimate comedy is to come between Robertson's play and Mr. Gilbert's. The Prince of Wales's management informs the public that during the nearly one hundred years that have elapsed since the production of *The School for Scandal*, "the tastes and requirements of audiences have considerably changed," and that therefore the management feels assured of not being charged with disrespect "for attempting to heighten the effect of the work by an unexampled attention to the costumes, scenery and general appointments," and by "a few transpositions in the sequence of scenes made with every regard for the integrity of the text." So long as the scenery does not overpower the acting, no one can take exception to the "unexampled attention" which it is proposed to bestow upon it. But as regards "the transpositions in the sequence of scenes," that is a very different matter—a change likely, one would surmise, to be more of a novelty than of an improvement. It is popularly supposed that when Sheridan wrote and arranged a comedy, he knew tolerably well what he was about.

At the Théâtre des Variétés, MM. Meilhac and Halévy have produced their *Petite Marquise—Les Merveilleuses* of Sardou having been withdrawn. The *Petite Marquise* is on an old subject, treated in a lively way. The authors know very well their public of the Variétés, and so does Madame Chaumont, who plays the principal part.

L'Aveu is the title of a new piece, at the Théâtre de Cluny; and in the piece M. Georges Petit seems to show some excellent aptitude and not a little want of experience. It is objected that the first portion of his work is not even a prologue, properly understood, but is a *hors d'œuvre*, and rather too serious a one.

At the Folies Dramatiques an unprecedented thing has happened. A piece—it is of course *La Fille de Madame Angot*—has been played for more than three hundred and sixty-five consecutive nights. A London theatre has been able to more than match this in number of nights; but then, unlike the Parisians, we do not act on Sundays.

A WEEK ago Mademoiselle Desclée's life was despaired of. Since then she has been very slightly better; but not, it is feared, permanently.

MUSIC.

MR. COENEN'S "CHAMBER CONCERTS OF MODERN MUSIC."

THE first of a series of three most interesting concerts under the above title was given at Hanover Square Rooms yesterday week, by Mr. William Coenen. Though of late years there has been comparatively little cause for complaint as to the non-appearance of novelties in our programmes—and such concerts as those at the Crystal Palace for orchestral music, and the Monday Popular Concerts (as well as the excellent performances given by Mr. Henry Holmes, Mr. Ridley Prentice, and others) for chamber music, have done much to diffuse among our English musical public some degree of acquaintance with the leading composers of the modern school—there have, we believe, been no concerts, with the exception of Mr. Coenen's, devoted exclusively to the production of novelties or quasi-novelties. That such programmes as those he provides would be "popular" in the ordinary sense of the word, it is impossible to affirm; but all those who are interested in the progress of the art, and who feel a curiosity as to what is doing abroad, could not fail to be gratified at the opportunity afforded them of hearing a large number of works which have never before been publicly performed in this country.

Before proceeding to speak of the music, let it be said once for all, that the performances were excellent throughout. Mr. Coenen is a pianist

whose technique is equal to all the demands made upon it by the modern bravura school, and who, moreover, plays with intelligence, and a due appreciation of the spirit of the various composers whom he interprets. The quartett of string players whom he has associated with him (Messrs. Wiener, Amor, Zerbini, and Daubert) are all so well known that the mere mention of their names is a sufficient guarantee for the quality of the execution.

The first piece produced at the present concert was Joseph Rheinberger's quartett in E flat (Op. 38) for piano and strings. This work was produced at the last season of the Musical Union, by Dr. Bülow, who has since performed it twice at St. James's Hall. It was, therefore, probably less absolutely new to some of the audience than the pieces which followed; but its beauties are such as to render it well worthy of a place in the programme. The work having been sent us for review, we shall defer a more detailed notice of it, and will only say here that it is full of most charming and original melody, and admirable in its treatment. Herr Rheinberger is nowhere diffuse, nowhere obscure. The quaint minuetto in G minor is perhaps the gem of the work, but the interest is well sustained throughout.

The next important novelty was a string quartett in C minor (Op. 51, No. 1), by Johannes Brahms, one of this composer's most recent works. This must, indeed, have proved "caviare to the general;" it is doubtful, indeed, if the large majority of the audience could understand it at all. It is, in truth, one of the most abstruse and elaborate compositions of its author—wonderfully clever, and with points which are really impressive, such, for instance, as the most original second subject of the "Romanze," but so intricate that, even with the score before one, it was no easy task to follow the train of the composer's thoughts. It may perhaps be said that it is as difficult to be understood now as Beethoven's later quartetts were at the time of their appearance. Whether the analogy will hold good that in fifty years' time this work would be as intelligible as the great quartetts in B flat and C sharp minor are at present, it would be rash to predict.

The other instrumental piece of the evening was Rubinstein's Fantasia in F minor (Op. 73), for two pianos, in which Mr. Coenen was ably seconded by Herr Adolph Schloesser. This work is a most curious mixture. Side by side with noble and beautiful ideas are to be found pages of the most incoherent rhapsody. The impression produced in places is that Rubinstein is trying how much tone he can produce from two pianos without introducing anything that can, by the wildest stretch of imagination, be called a melody; and immediately afterwards subjects are presented which, if more judiciously treated, would have produced a masterly effect. The piece is exceedingly brilliant, and requires what may be termed a "slashing" style of performance, which it undoubtedly received. The fullest justice was done to the composer's intentions, and we could hardly have imagined that two pianos could make so much noise. This is not said in blame of the performers, who did no more than the music required; but the work is in itself one of the noisiest ever written. The *allegro vivace*, however, in A flat, must be excepted. This is a really charming and elegant movement, and afforded a grateful relief after the preceding tempests of sound.

The instrumental music was interspersed with songs by Miss Ferrari and Miss Antoinette Sterling, of which it is only needful to mention two which were sung by the latter—Liszt's "Der du von dem Himmel bist," and Rubinstein's "Die Waldhexe." Of the former it is only honest to say that at a first hearing we were quite unable to understand it; the second, a highly dramatic piece, was much more effective, and was encored. The full significance of it was, however, lost, as Miss Sterling sang in German, and must therefore have been in a great measure unintelligible—the more

so as the words of the song were not printed on the programme.

The second concert takes place next Wednesday, when a suite by Miss Agnes Zimmermann, another by Camille Saint-Saëns, and an octett by Johan S. Svendsen, will be performed.

LAST Saturday's concert at the Crystal Palace presented several features of interest, but can only be briefly noticed. The larger part of the afternoon was occupied with a performance of the ever-welcome *Midsummer Night's Dream* music, which, it may be safely said, can be heard nowhere in such perfection as at Sydenham. The wonderful *scherzo*, especially, is a *cheval de bataille* for the Crystal Palace orchestra. The delicious crispness of the *staccato* for the wind instruments, the certainty and delicacy of the strings, and Mr. Alfred Wells's flute solo at the close of the movement, are things which must be heard to be imagined. The movement was encored, as it always is here. Hardly less delicious is the *Notturmo*, in which the important horn solo was most admirably played by Mr. Wendland. *The Clown's Funeral March*, again, finishing with a squeak for the clarinet, and a grunt for the bassoon, is one of the best pieces of comic music ever written. The performance of the whole work last Saturday was excellent, not only as regards the band, but the chorus, which mustered some 200 ladies, and which seems rapidly improving. Mendelssohn's beautiful motett for female voices, *Surrexit Pastor Bonus*, a novelty at these concerts, was also capitally given, the solo parts being in the hands of Madame Otto-Alvsleben, Miss Emily Spiller, Miss Dones, and Madame Patey; Dr. Stainer presiding at the organ. Schubert's *Twenty-third Psalm*, for female chorus, though very graceful, is not one of his most striking compositions. It was originally written with piano accompaniment; but as this would have been ineffective, if not inaudible, against so large a body of voices, it was scored for orchestra by Mr. Manns, who executed his task with great taste and judgment. The concert commenced with Beethoven's overture to *King Stephen*, followed by the chorus "See with flowers," from the same work, and concluded with Mr. Alfred Holmes's MS. overture to *Le Cid* (first time of performance). This work shows considerable ability both of invention and treatment; it is, however, somewhat diffuse, especially in its latter portion, which would gain materially by compression.

At the last Monday Popular Concert, Herr Joachim was again the chief attraction, contributing as his solo Tartini's sonata, known as "Il Trillo del Diavolo," a work which, though less remarkable both as a composition and as a show-piece than the sonata by Bach, which he introduced on the previous Monday, is well worth hearing, especially when played as Joachim plays it. But to musicians the great treat of the evening was the truly superb performance, by Messrs. Joachim, Ries, Zerbini, and Piatti, of Schubert's quartett in D minor—the finest, with the single exception of that in G major, of all his works of this class. One is sorely tempted into a long digression in speaking of this truly wonderful work, in which, while the influence of Beethoven is clearly traceable in parts of the second and last movements, the individuality of Schubert nevertheless asserts itself so strongly. The great length, at times even diffuseness, so characteristic of Schubert's later instrumental works, is to be observed here; but, as elsewhere with this composer, it results from the inexhaustible prodigality of his invention. It is known that he wrote with the utmost rapidity, and seldom revised his works; yet so full are they of charming effects and delightful surprises, that few listeners experience any consciousness of fatigue in hearing them. In the present case, most of the audience at St. James's Hall would probably have been astonished had they been told that the performance of the quartett lasted more than three-quarters of an hour; that

it was not too long was clearly shown by the unflagging attention, which was sustained to the last bar. The pianist of the evening was Mr. Franklin Taylor, who played more finely than we ever remember to have heard him. His rendering of Beethoven's "Sonata quasi Fantasia" in E flat (Op. 27, No. 1—not No. 2, as incorrectly given in some editions), and of the same composer's Trio in E flat (Op. 70, No. 2), in which he was joined by Herr Joachim and Signor Piatti, was from every point of view thoroughly satisfactory. The vocalist was Mr. Henry Guy, who is rapidly making his way in the profession. Besides an elegant song by Molique, he sang two charming MS. songs by Sir Sterndale Bennett.

Ebenezer Prout.

THE prospectus just issued by the Philharmonic Society for its coming season is of great interest and promise. Among the more important of the works to be produced are:—Spohr's MS. Overture in F minor, composed for the Philharmonic Society; Berlioz's Overture to the *Carnaval Romain*, Sullivan's to the *Tempest*, Rheinberger's to the *Taming of the Shrew*, Potter's to *Antony and Cleopatra*; Raff's new "Leonore" Symphony; Handel's Concerto in A for stringed instruments (No. 11 of the "Twelve Grand"); Brahms's Serenade in A for small orchestra; Sir Sterndale Bennett's music to *Ajar* (overture, choruses, and funeral march), composed for the society; the Schubert-Liszt Fantasia in C; and Hiller's Concerto in F sharp minor. The first concert takes place on the 25th proximo.

THE last number of the *Musikalisches Wochenblatt* contains an interesting communication from Richard Wagner, in reply to numerous requests from his friends that he would send them fragments of the score of his *Walküre* for concert performance. While fully appreciating the friendly motives which prompt the request, he regrets that he cannot accede to it, as it would be prejudicial to the performances of the whole work which he is so carefully preparing. Could his friends, he says, really appreciate the work by means of fragmentary performances in concerts and theatres, it would not require the great trouble which he is taking to ensure a production which shall be intelligible. He adds that the problem of such a performance has still to be solved by himself; as the remarkable success of the performances of the *Walküre* at Munich, in which he took no part, proves how little it had been really understood; for had it been rightly understood it could not have occurred to anyone to ask for fragments for concert performance, though this would seem very easy to those who take pleasure only in a few so-called "happy" isolated portions of the work.

SCHUMANN'S *Genoveva*, which has lately been revived in several theatres on the continent, has now also been placed on the stage at Wiesbaden.

AN opera by August Horn is to be produced shortly at the Stadttheater in Leipzig.

A NEW opera, *La Contessa di Mons*, by Lauro Rossi, has met with great success on its first performance at Turin.

ANTON RUBINSTEIN arrived recently at Vienna, where he purposes staying for some time.

A CORRESPONDENT of the Leipzig *Signale*, writing from Rotterdam, speaks in the highest terms of Franz Holstein's opera *Der Haideschacht*, which has been recently produced in that city.

THE *Débats* says that at a concert to be given by Madame Ernesta Grisi, a newly-invented instrument, called "le cécilium," is to be heard for the first time. No details are furnished as to the nature of the instrument.

ON the 17th instant Sir F. Gore Ouseley's oratorio of *Hagar* was performed in the Sheldonian Theatre at Oxford: the first time it has been heard in public since it was brought out last year at the Hereford Musical Festival.

POSTSCRIPT.

THE Society of Arts offers its gold medal, or 20*l.*, for the best revolution indicator for ships which shall correctly inform the officer in charge of the number of revolutions the paddles or screw are making per minute at any time without the necessity of counting them. The error of the instrument must not exceed 2 per cent. It must be simple, not easily deranged, easily refitted, and must not depend for its accuracy on the steadiness of the ship. If an instrument fulfilling most of the conditions set forth were invented and taken into general use, it would no doubt considerably lessen the risk of life at sea; and if some one of the various "speed indicators" now known were employed in large steam vessels, we should hear of fewer accidents like that of the *Atlantic*.

THE Bodleian librarian has been carrying on diligently the work of arrangement and cataloguing at which he has already done so much. Recently the classification of the Charters of Religious Houses, of which the Bodleian Library possesses a large collection, has been completed. These are now thoroughly catalogued, and arranged for convenient reference. The University Museum has also received the valuable addition of a large collection of Saurian fossils from the Lias of the South of England, which has been presented by Mr. T. Hawkins, F.G.S.

THE German Parliament bids fair to become tolerably representative of educational interests. There were till lately no fewer than ten schoolmasters in the House of Deputies, and the recent election of Theodor Hoffmann, of Hamburg, makes eleven. Have we one schoolmaster in the House of Commons?

THE *Athenaeum* states that the archaeological world of Madrid has been lately shocked out of its propriety by the report that the Ayuntamiento of Zamora had decided to demolish the classic walls which surrounded that city, the Ocellum Duri (the calyx of the Duero) of the ancients. Fernando el Magno (1035) has the credit of completing them: river, town and walls are immortalised in a dozen of the old romances of "the Cid." Zamora was proverbially for centuries impregnable, hence the old refrain:—

"A Zamora no se ganó en una hora"

(Zamora cannot be gained in an hour).

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SATURDAY, MARCH 7, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER and not to the EDITOR.

LITERATURE.

DRUMMOND OF HAWTHORNDEN.

Drummond of Hawthornden: the Story of his Life and Writings. By David Masson, M.A., LL.D., Professor of Rhetoric and English Literature in the University of Edinburgh. (London: Macmillan and Co. 1873).

CHARLES LAMB, "fearing to be thought fantastical," confesses that "the names of some of our poets sound sweeter, and have a finer relish to the ear—to mine at least—than that of Milton or of Shakespeare. It may be that the latter are more staled and rung upon in common discourse. The sweetest names, and which carry a perfume in the mention, are Kit Marlowe, Drayton, Cowley, and Drummond of Hawthornden." When the interest in Drummond was revived by Mr. Laing's discovery in 1832 of the authentic Notes of the Conversations with Ben Jonson, Mr. Peter Cunningham brought out an edition of the *Poems*, and in his preface, advertising to this and other fresh material then accessible, remarked that a "life of some interest ought to be expected." But not till now has the expectation been fulfilled. Mr. Masson's familiarity with the great struggle of the seventeenth century admirably fits him for the task of placing in its due relation to the history of the time and to the rest of Drummond's life that part of it which has hitherto been almost unnoticed. Throughout, a full narrative of contemporary events connects the sparse biographical particulars. The biography is sometimes unduly conjectural, and the writer's descriptive powers are not always so happily employed as in the charming introductory sketch of Hawthornden. That Drummond, on being pressed to see Cromwell at Edinburgh as the English representative of that liberty of conscience for which he had himself contended, should have replied, "Liberty of conscience be—," does not strike the reader as a felicitous effort of imagination. There is a "coddling" effect in the repeated emphasis on the "nice" rooms, "nice" library, &c., of Hawthornden, and the moonlight walk (p. 72) verges on namby-pamby. Not every one would relish the implied partnership in the familiarity with Ben Jonson in the apostrophe, "O Ben! Ben!—Never mind! One likes," &c. (p. 184). But these are only occasional blemishes on a pleasant book.

William Drummond was born December 13th, 1585, the son of the first laird of Hawthornden, a courtier of James VI. "From his infancy, therefore, the poet was within the radiance of Scottish royalty, such as it was." After graduating at Edinburgh, he went abroad to study law, taking London in his way, and returned to Scotland in 1609. The next year, after his call to the Bar, his father died, and Drummond at four-and-twenty found himself "Laird, with

sufficiently ample means, and free to choose his own course of life."

Drummond kept lists of the books he read, and in them appear—Knox's *Reformation*, Sidney's *Arcadia*, *Euphues*, *Orlando Furioso*, the *Faery Queene*, *Du Bartas*, *Itabelais*, and odd plays and poems of Shakespeare—*Romeo and Juliet*, *Love's Labour's Lost*, *Midsummer Night's Dream*, *Lucrece*, and *Passionate Pilgrim*. Mr. Masson doubts whether in 1606 the still living Shakespeare could have been told of any other young Scotchman who had paid him the compliment of reading so much of his work. But, considering the Court favour which Shakespeare had enjoyed during two reigns, it may more reasonably be presumed that other young Scots would, if but for fashion's sake, be acquainted with—

"Those flights upon the banks of Thames
That did so take Eliza and our James."

Afterwards, indeed, Mr. Masson concedes as much in allowing that, even before the king's accession to the English throne, "books from London must have crossed the Tweed . . . occasionally a copy of the *Shepherd's Calendar* . . . a play of Shakespeare, or some other messenger of light and sweetness slipped into the parcel." Among the poetical lamentations on the death of Prince Henry in 1612 was Drummond's first publication, *Tears on the Death of Moeliades*. Mr. Masson compares it to *Lycidas* in its sustained pastoralism and poetical tact. As one reads, one is apt to shiver in its chilly classic air, warmed by few and wintry rays of the imagination that glows in every line of *Lycidas*. Drummond's melancholy muse was soon to find a subject nearer home. In 1616 appeared his *Poems* in two parts. The first was a record of his happy wooing of "a fine, beautiful young lady, daughter to Cunningham of Barns, an ancient and honourable family." The second was a memorial of his grief at her sudden death, after the marriage-day had been fixed, "and all things ready for the solemnisation." The sonnets in which he extols his love and laments her loss are graceful and elevated. Spenser is evidently his model. One of these poems quoted by Mr. Masson has a line recalling a familiar passage of Gray's *Elegy* :—

"Far from the madding worldlings' hoarse discords."

In his happier hours Drummond had enumerated the most famous rivers in the world, and (remembering that on the banks of the Ore in Fife he had first seen his lady-love), had concluded that not all of them together—

"Have ever had so rare a cause of praise
As Ora, where this northern Phoenix strays."

When he next celebrated the "Ore with rusby hair," it was with no such proud pre-eminence. That river-nymph was bidden with other Scottish streams to attend the Forth at the reception of James on his visit to his northern capital. *Forth Feasting* was Drummond's expression of the exuberant loyalty of all his countrymen. It was a thorough-going "panegyric on the King's most excellent Majesty." The monarch is lauded for his kingcraft, but above all for his efforts as a prentice in the Divine art of poesy :—

"With lute in hand, full of celestial fire,
To the Pierian groves thou didst retire :

There, garlanded with all Urania's flowers,
In sweeter lays than builded Thebæ's towers,
Or than which charmed the dolphins in the main,
Or which did call Eurydice again,
Thou sunst away the hours, till from their sphere
Stars seemed to shoot, thy melody to hear."

The last couplet, as Mr. Masson points out, is a reminiscence of Oberon's speech to Puck in the *Midsummer Night's Dream*. All this praise is capped by the compliment that Apollo and the Muses came hither

"To see thine isle : here lost their native tongue
And in thy world-divided language sung."

In 1618 Drummond began a correspondence with Drayton, who was vainly trying to get the second part of his *Polyolbion* brought out at Edinburgh, and the same year Ben Jonson trudged on foot to Scotland in search of novelty and humours. Not until the Christmas season was paid the ever-memorable visit to Hawthornden. Drayton to his life's end retained an affection for Drummond, but on the other friendship Fate looked frowningly. A correspondence—protesting too much—was eagerly begun almost as soon as Jonson was over the threshold, but did not last out the summer. Even during the visit (as we gather from the notes made then or immediately after) the inevitable *amari aliquid* had arisen. Of its exact origin more might have been known had not Ben Jonson's memorials of his Scottish tour perished in the fire which consumed his lodgings in 1620. But neither Mr. Cunningham nor Mr. Masson found any difficulty in guessing the probable cause—the incompatible temperaments of the two men. They wished to be friends; but the passionate, robust nature of Jonson discomposed and shocked the staid, delicate, and somewhat pedantic Drummond. They agreed in one thing. Both were possessed by an irritable spirit of self-assertion: Jonson showed its workings in his loud, blustering, hectoring vein; but Drummond's vanity "struck in." It is probable that the Notes of Jonson's Conversations were circulated among Drummond's friends, and Jonson may have had some hint of their contents; but one circumstance seems to have escaped the notice of those who have written on this matter. Among Drummond's posthumous poems, printed pell-mell in the edition of 1711, is one evidently written during the reign of James, and imploring quite seriously the divine protection for the king's five senses against certain dangers peculiar to each. Now, in Jonson's *Gipsies Metamorphosed*, a masque of 1621, there is a burlesque counterpart of this petition. In Drummond's verses the king's partiality to his favourites is pointed at with astonishing freedom, and it is easy to conceive that the lines would give great offence at Court. Drummond's friend and correspondent, Kerr of Ancram, "revisited England in 1621" (the year of the masque), but Mr. Masson does not further specify the date. Whether Kerr showed the verses to his London friends or not, is matter of conjecture, but there are the two poems, and it seems likely that we have in them the result, though not the explanation of the coolness between their authors.

In 1623 Drummond published *Flowers of Sten*, to which is adjoined his *Cypress Grove*, an essay. The poems are distinctively Christian, including hymns on the Nativity,

Passion, Resurrection, and Ascension—the essay is a Meditation on Death. Besides the anticipation of Milton in the selection of the sacred themes, there are expressions here and there that recall the strains of the “fuller minstrel.” The passages quoted by Mr. Masson from the *Cypress Grove* fully bear out his commendation of its pensive beauty, its moral high-mindedness, and the mournful music rolling through it. But, though a happy phrase now and then recalls Sir Thomas Browne (e.g. “death is a short, nay, sweet sigh”), its monotony will not bear comparison with the *Urn Burial*, or the *Garden of Cyrus*. They resemble Spenser’s “rich strand,”

“where heaped was
Exceeding riches and all precious things,
The spoil of all the world.”

Some parts of the *Cypress Grove* appear to have been suggested by Bacon’s *Essay on Death*, published in 1612. Mr. Masson does not notice, though he doubtless observed, that the extract at p. 137 is a prose transcript of the lines at p. 64, on the Vanity of Life—from the poems of 1616. From 1623 to 1627 when, probably, Drummond obtained his patent for new military inventions, the indications as to his life, or even his whereabouts, are very scanty. “Thundering Rods or Box Dragoons, Fiery Waggon, Glasses of Archimedes” (to set on fire “at whatever distance, whether on sea or land,” any combustible stuffs out of all reach of shot) are some of the death-dealing weapons invented by the author of the *Cypress Grove*. Other contrivances there are, of more peaceful purpose—the Sea Postilion (“a light craft, very rapid even with an adverse wind”) the Wind Measure and Length Compass (for observing the strength of winds and the exact length of sea-voyages), the Slip-fountain (for making salt-water fresh), and lastly “an organic machine, producing, from a natural and never-wearied cause, perpetual motion.” The significance of all this in relation to Drummond is much lessened by the circumstance that, in the war with France and Spain then in progress, “patents in such materials and fabrications were the order of the day.” “With no greater care have arsenals and storehouses been founded with all equipments for war than libraries have been founded for the studies of war and peace.” Drummond having furthered, or at least intended to further, his country’s service in the one department, would not be backward in the easier contribution of the weapons of wit. The catalogue of his donation of about 500 volumes to Edinburgh University is dated in the same year as his patent, and the sentence above quoted from its preface connects the two facts.

This parting with his books (not quite “a cartload of rubbish” *pace* Gifford) has perhaps more significance than we are able to assign to it from the few biographical indications now attainable. Mr. Masson conjectures that Drummond now gave up housekeeping, and it is certain that he now bade farewell to literature, so far at least as poetry and imaginative prose were concerned. His writings after 1630 were occasional pamphlets written to serve the political purpose of the hour, and a history of the five Jameses of Scotland. The pageant-

verses he supplied on the occasion of the visit of Charles to Edinburgh, the pasquils that he wrote from time to time to ease his spleen against the dominant Presbyterian faction, and an occasional epitaph, form the only exceptions to this statement.

Mr. Masson carefully elucidates Drummond’s pamphlet, *Considerations to the King* (Dec. 1632), by a *résumé* of the curious history of the Stratherne Earldom. That title had been borne by a son of Robert II. by his second and undoubted wife, Euphemia Ross. The reigning Stuarts were descended from his first wife, Elizabeth Mure, who had been his mistress. There had always been awkward questions as to the validity of that connection, and even a doubt whether it were not really his *second* marriage. For these reasons, the Stratherne Earldom had been cancelled by James I. in 1428, and the Menteith title given in exchange to its bearer. The William Graham, who, in 1632, was Chief Justice and President of the Council, had applied for and obtained a restitution of the Stratherne dignity. Drummond took interest in the matter because, through Annabella Drummond, Queen to Robert III., there was a far-away connection of all the Drummonds (from their chief, the Earl of Perth, to the youngest cadet of the family) with the royalty whose very existence, he thought, was imperilled by the rash grant to Graham. There is much doubt whether the *Considerations* were ever really sent to the king. Charles, after certain charges had been made against Stratherne by an accuser who failed to prove them by evidence, punished the failure heavily, but acted on the information by depriving Graham of both his earldoms, and banishing him to his estates. The unlucky noble was afterwards re-admitted into the Scottish peerage as Earl of Airth.

On March 2, 1635, Drummond wrote another letter of remonstrance to Robert, Earl of Ancram, with the broadly-hinted intention that it should be shown to the king. Its subject was the iniquity and folly of the proceedings against Lord Balmerino, who had been tried for his life, found guilty by a casting vote, and remitted to prison till the king’s pleasure as to his execution should be known. His offence had been the possession of a letter imploring Charles to be careful in the “Bishops’ business” about which he had come to Scotland, and not to introduce into the discipline of his mother Church “anything not compatible with the honour thereof.” Even Laud could not advise that the sentence should be carried out, and Balmerino was released. The letter of Drummond is so outspoken, even hinting that the king had an eye to the forfeiture of Balmerino’s estates, that (remembering Drummond’s wont in such matters), it is not very likely that it was actually despatched.

When the Bishops’ business had come to an end, and the king had been forced to an unequivocal surrender of his pretensions to remodel the ecclesiastical polity of Scotland, he still tried to soften his defeat by inducing the Scotch to throw over their covenant in favour of a new and revised edition. Drummond employed all his eloquence in favour of the king’s proposal in *Irene*. He blames the Presbyterian clergy for the continuance

of civil dissension, and earnestly appeals to Charles to restore anything his subjects may have lost “of what they feign to be liberty (which is only a power to do what is convenient).” His mediation was useless. It was practically timid, however bold in expression. He never published it, but only distributed MS. copies to “noble lords” and persons of influence. And here begins the final phase of Drummond’s career, which Mr. Masson so fully illustrates. Harassed by the discipline of the Kirk, and incensed at its continued triumph, he wrote his *Skiamachia, or Fight with Shadows*, for private and clandestine circulation. In it he accuses the English Parliament—the date is 1643—of malice against the king, and the Scotch clergy of greater presumption and more outrageous tyranny than the Inquisition had been guilty of: “Presumptuous churchmen have proved worse than the foxes of Samson.”

To a man in this temper the Solemn League and Covenant—a new version of the old Scotch Covenant for the use of Great Britain—must have given cold comfort. If his foes had come like shadows, they certainly did not so depart. He had been himself forced to take the Covenant, raging inwardly, and found consolation in writing squibs, invectives, sledgehammer queries for the demolition of elaborate Covenanter arguments—all for private circulation. He anticipated being called to account for these recreations in a speech designed to have been spoken before the Presbyterian “Circular Tables.” “He meant to be very brave.” But that there was any real danger seems doubtful. He appears to have had influence enough to procure a retreat in the benefice of his parish of Lasswade, for an ex-bishop who was “in extreme misery,” being a marked man, rejected of all presbyteries, till he found shelter near Drummond.

In 1645, when Montrose’s success promised some set-off to the disaster of Naseby, Drummond’s hopes rose high. Now that the “golden age had returned,” he hastened to present his *Irene* to Montrose for his sanction to its publication. But a fortnight afterwards Montrose had fled to the Highlands, after the rout of Philiphaugh, and Drummond, in his next production, had to alter his tone altogether. Charles was in the Scotch camp, and the question of the day was whether or not he should be given up to the English. To avert the alternative dreaded by every loyal Scot, Drummond writes (in the character of a Presbyterian), his *Objections against the Scots Answered*. He actually takes credit to the Scotch for the defeat of Montrose, and founds thereon a claim to the gratitude of England, “for if unhappily we had joined with them, the state of affairs in England had fallen to as low an ebb as now they swell in a high tide.” After this, the ill luck of his next and last political tract comes as an anti-climax. He wrote a “Vindication” of Hamilton, then on his disastrous expedition into England for Charles and Presbyterianism. News came that Hamilton was prisoner to Cromwell, and the Vindication was mere waste-paper.

Everything for which Drummond cared was now rushing down to ruin. Charles was

executed; England was a republic; and Scotland, nominally a monarchy, was under the strictest Presbyterian rule—

"Save that sun's light we see, of good hear tell,
This Earth we court so much were very Hell."

So he writes in one of two very wooden sonnets. His hand had lost its cunning, save when he feelingly laments those of his friends who "died with our Monarchy and State." His own period was at hand. "Weakened with close study and diseases," he lingered till December 4, 1649—"wanting only nine days of sixty-four years of age"—and was honourably buried in his own aisle in the (now ruined) church of Lasswade.

Drummond's literary reputation rests mainly on his sonnets. He has a gentle thoughtfulness, a pleasing smoothness, in his best verses. He has neither the felicitous phrasing of Sidney, nor the exquisite facility of Spenser, who runs off his fourteen lines trippingly, giving adequate, not redundant, expression to their one leading thought—not to speak of the rich luxuriance of Shakespeare, whose main idea is attended by a crowd of strong and graceful images, just not obscuring it.

In his political life Drummond was always rehearsing for a performance that never came off. Indeed, his claim on our interest is, after all, that for one week or so, as the *umbra* of Ben Jonson, he sat at the table of the gods. After that, *vixit*. The rest of his life was merely mortal, and has at last received its fitting obsequies from a reverent and worthy hand. R. C. BROWNE.

Lettres à une Inconnue. Par Prosper Mérimée, de l'Académie Française. Précédées d'une *Etude sur Mérimée.* Par H. Taine. Cinquième Edition. (Paris: Michel Lévy frères).

It is in reading Taine's preface to these letters that people who were not personally acquainted with Mérimée may come to understand the strange stir which their posthumous publication has made in France. For through the medium of his friendly biographer they will realise how much of it is undoubtedly due to the fact that these letters are the outpourings of a heart which was supposed not to exist, or, at all events, to have been persistently denied any outward expression of emotion—the result, we are called upon to believe, of a resolution made in early childhood. When only about ten or eleven years old, relates Taine, Mérimée, having committed some fault, was severely scolded and sent out of the drawing-room. Crying and upset, he had just closed the door, when he heard a laugh, and some one said, "Poor child! he thinks we are very angry." The idea of being a dupe revolted him, and he swore from that day forth to repress so humiliating a sensibility, and kept his word, taking for his motto, *Μέμνησο ἀνιστείν* (Remember to be on the defensive).

This story does not convey a pleasant impression of the hero, and it is, perhaps, well for Mérimée that few will believe that he could have been steadfast all his life to a purpose born from a momentary pique at so tender an age, and will regard it as merely

a formulary of a subjective idea by which he accounted to himself and to others in an interesting and satisfactory way for the peculiar coldness and inexpansiveness of his natural manner. No doubt he himself firmly believed all along that this episode had altered his original character, but children as well as grown-up people are occasionally given to dwell upon ideas until they believe them to be realities, a state of mind with which the most perfect honesty is not only compatible, but in which it is positively implied, for doubt only troubles the mind when there are facts to check convictions.

But it was not solely because Mérimée was personally cold, stony, and unsympathetic that the Parisian public threw itself wildly upon his letters: another cause is assignable to the mystery which enveloped, if it does not still envelope, the name of the fair recipient. French by birth, English by education ("Quelle drôle d'éducation vous recevez en Angleterre."—Letter III.), the lady was well known to all the friends of Mérimée, though not one of them was aware of a correspondence which lasted about twenty-eight years, perhaps longer, for some letters had evidently preceded the first of those published, since in it he alluded to his last as fearing he had been too frank therein in speaking of his own character, and quotes a good *mot* of an old *diplomate*, "Never speak ill of yourself; your friends will always do so for you."

Elsewhere he puts to himself the question, "How is it that the most indifferent men are always the most loved?" It does not transpire that the "unknown" disputed the premisses; so, perhaps, on the above principle, he takes care that his expressions should be more remarkable for their cynicism than anything else. A very bad substitute, by the way, for indifference. It is cynicism, moreover, even at its worst, of a transparent and superficial nature; but he played at it so long that it is not surprising that his best-intentioned sentiments should be liable to misconstruction. A passage which at first sight might seem to exhibit a hopeless aberration in that respect is one in which he speaks of having been to a ball given by some men of his acquaintance to which most of the *figurantes* of the opera were invited. "These women are mostly stupid (*bêtes*)," he continues, "but I have remarked how superior they are in delicacy to the men of their class. They are separated from other women by only one vice—poverty." He was right in lecturing his correspondent, if a contemporary critic is correct in inferring from his next letter—but which we must confess we do not infer—that she felt herself aggrieved, and called him to account for the above. As if to say, "I have seen *figurantes* who are nearly as good as you are," necessarily admitted of the converse, "You are little better than a *figurante*." Moreover, his continuation of the theme in the next letter leaves us in no doubt that he meant to be the reverse of cynical or insulting to the sex in general. "The aristocracy have raised insurmountable barriers between the different classes of society in order to prevent one from seeing how much what goes on without resembles what

goes on within," he writes, and does not say that these barriers are raised to prevent one from seeing how much what goes on *within* resembles what goes on *without*—and then follows a pretty and appropriate little story, which we might possibly have lost if the "Unknown" had read his letter more carefully.

Throughout it would be hard upon Mérimée to base a serious judgment upon any of the numerous paradoxes which season his letters, most of which were probably thrown in for mere effect. Conspicuous among such sentiments is his speech *à propos* of the fireworks in Paris, which, in his opinion, must be superior to a volcano, for "Art is always better than Nature." An artist himself, and a writer upon art, he must have been turning over in his mind the question why it should come so naturally to all men to praise Nature by comparing it to Art, if it were as manifestly absurd to do so as sages opine. Art is not better than Nature, but Nature has a hundred thousand different expressions, and Art only takes cognisance of the best. Therefore what she loses in fidelity and in vividness she gains in combination and completeness. She has less of the beauty of Nature, but she has none of her ugliness. It is the sense of harmony which Art conveys, the absence of all that jars against the perfect beauty of a landscape, the intentional bringing together of conditions and elements which are not often found combined in Nature, which is the respectable substratum of the vulgar exclamation in the presence of an exquisite landscape, that it is like a picture or a scene in a play.

Mérimée had travelled a good deal earlier in life, and during the long period of his correspondence he shifts his direction continually, without ever getting very far from home, and is always turning up again at the same point. Seldom are more than two of his letters running addressed from the same place. Biarritz, Paris, Compiègne, Cannes, ditto, London (British Museum), ditto, Paris, Bagnères de Bigorre, ditto, Biarritz, Paris: this is a result of opening his letters at random, and conveys an idea of his squirrel-like movements. From England his letters are more discontented, fault-finding, and bilious in their tone than from elsewhere, though he never writes cheerfully except from Paris, and his dislike to French provincial towns is only commensurate with his aversion to Court life, for although he invariably speaks with affection of the Imperial circle, the whole rôle of a courtier was irksome to him, from the *pantalon collant* to the review exacted from him of the *Life of Caesar*, where he sought to acquit himself with tact and dignity, and give satisfaction to the Imperial author without stooping to the tone of a sycophant.

It may possibly have been owing to the preoccupation of his mind that he never seems to take more than a superficial interest in anything, and, like all people who are bored themselves, he fancied every one was bored around him. At Taymouth Castle, not only Lord Breadalbane, but even the bison in the park, seem to him to share the general blight. Probably no creature about the place was really bored but himself; but

here, as elsewhere, he managed to find a pretext for some of the usual sharp and pungent speeches with which he habitually salted the sawdust of his life. Here is a speech of M. Thiers quite to his taste, extracted from a long story, which he relates with great relish and in his best style. A party of great men had met at the house of an Academician for the purpose of being present at the introduction of Béranger to Rachel, who afterwards favoured the company with a recitation from *Esther*. "During an interval in the performance, Victor Hugo and Thiers began disputing on the subject of Racine. Hugo said that Racine's was a small mind, and Corneille's a great one. 'You say that,' answered Thiers, 'because yours is a great mind. You are the Corneille' (here Hugo assumed a very modest expression) 'of an epoch of which Casimir Delavigne is the Racine.' I leave you to judge whether modesty was appropriate or not on the occasion." The amount of sarcasm in Thiers's speech depends entirely on Hugo's appreciation of Casimir Delavigne, and what that was everybody knows.

Mérimée himself could hardly have come to Hugo's rescue consistently with a sentiment expressed to his Unknown—viz., "I abhor French verses"—à propos of some that he had translated by preference rather into English than French.

The letters are in two thick volumes, giving ample food for digestion, even when allowance is made for the wide type and the inordinate margin, which is in the fate of modern French books. The nature of the collection is hardly exciting enough to permit of any excisions, for a book but moderately stimulating can only redeem itself by prolonging the reader's attention until his interest in the personality of the characters balances the want of less legitimate elements. It is not only because we live in a different age that people who were fascinated by *Clarissa Harlowe* in their youth could not stand the tedium of re-reading it in its modern one-volume edition. But with whatever feelings we may peruse the two volumes of Mérimée's letters, no one can arrive at the last short note, written but four hours before his death, and ending (with a slight strain upon the tense) almost as prophetically as *Kenelm Chillingly*—"Je suis parti. Adieu! je vous embrasse"—without a tender feeling for the man with whom he becomes acquainted in these pages. For, whatever our opinion of him may be, it is no small praise to say that the force of his individuality is sufficient to exact one. It is a book that one opens with expectation, reads with disappointment, but closes with regret.

FRANCES MARY CHARLTON.

DR. EBERS ON MOUNT SINAI.

Durch Gosen am Sinai. Von Dr. Georg Ebers. (Leipzig, 1872.)

DR. EBERS' work is divided into two parts, the first entitled "From the Travelling Journal," and the second "From the Library;" and this arrangement is exceedingly convenient for the reader, who will find the question of the Land of Goshen and the scenes of the Exodus of the Israelites discussed either from the familiar point of view of a

traveller, or from the more critical standpoint of a profound scholar and archaeologist. Upon the first portion of the book it will not be necessary to dwell at any great length; it is what we should naturally expect from the notes of an observant traveller charmed with all he sees, and extracting novel sensations out of the most commonplace phases of Oriental life, as tourists, and especially sentimental tourists in the Holy Land, are wont to do. No new ground is covered by the journey; and although there is a freshness and simplicity about the narrative, yet it is all of the orthodox stereotyped kind, and the experienced reader of travels in the Holy Land knows beforehand exactly what the description of each place will be, and what emotions will be recorded as arising on the occasion of a first visit to it. There is, however, one thing which makes Dr. Ebers a very desirable travelling companion over the scenes which he describes, and that is his extensive knowledge of Egyptian antiquities; and although the greater part of his researches in this direction are reserved for the "Library" portion of the work, yet he tells us *en passant* much that is both instructive and entertaining.

His views upon the route of the Israelites from the Red Sea to Sinai, and upon the position of the Mount of the Lawgiving, are almost identical with those of Professor Lepsius, whose route he followed, accompanied by the same dragoman, and whose conclusions he somewhat too unhesitatingly adopts. Dr. Ebers, indeed, makes it no secret that he undertook his journeys in order to confirm certain preconceived ideas.

"The power of travelling in distant lands may well be considered a heaven-granted boon to every sensible man; but he only can truly enjoy it who by means of previous study has gained an accurate knowledge of the countries to be visited, and now, when he sees with his bodily eyes what he has hitherto only pictured in the imagination, finds himself in a position to compare his preconceived ideas with the reality, and to correct and enrich them by the evidence of his senses. Good previous study is the most necessary requisite for every journey in distant lands, but pre-eminently so for travel in the sacred places of the East."

Although it is true that study is most necessary, yet the majority of travellers unfortunately take with them to the East preconceived ideas as the result of their studies; and it is to this that we owe half the existing misconceptions about the Holy Land.

Such being the author's state of mind, we need not wonder that he finds Mount Serbal to be Sinai, and takes the Israelites through his own and Lepsius' favourite working ground, the Mafka mines at Wady Maghârah. To miss such a spot was for an Egyptologist out of the question; and as he could not follow all the routes through the peninsula, he did what many travellers before him have done, and adapted the Israelites to his own.

Now it so happens that Lepsius, although possessing a keen eye for a hieroglyphic cartouche, is a painfully unobservant traveller, and but few of his topographical statements are to be relied on, as I have myself frequently proved by personal experience. Nothing is easier than to make out a case for Serbal by arguments "From the Library,"

and such an inspection of the neighbourhood as could be made in one or two days need not, perhaps, modify the view. But a few weeks' sojourn in Wady Feirân and its vicinity, and the additional evidence of the theodolite and level, dispose of the pretensions of Serbal in a most convincing manner.

Dr. Ebers would have done well to delay his book until the publication of the maps and statistical reports of the Ordnance Survey Expedition were published. Had he done so, he would, I venture to assert, have followed the example of the editor of the *Speaker's Commentary*, and cancelled certain sheets of his book in which a theory is advocated which is absolutely at variance with the topographical facts. Anyone who will take the trouble to glance over the Ordnance Survey maps, and to read at the same time the straightforward and (in spite of commentators) simple account of the Exodus given in the Bible, must inevitably be led to the conclusion that, wherever else Sinai may have been, it was certainly not Serbal.

As far as Wady Gharandel, which or the neighbouring valley of Useit he identifies with Elim, Dr. Ebers' account of the itinerary of the Israelites agrees with that of the majority of travellers, the Ordnance Survey party included. After this point he suggests a different and, as I believe, an improbable, if not impossible route.

"From Wady Gharandel or Usêt (Elim) to the Red Sea (Ras abu Selimeh), where there is still (?) a landing-place for Arab boats, and the wanderers might have received supplies, we find a greater or lesser day's journey, according to which place we fix upon as Elim. Between the Red Sea and Dophkah (Wady Maghârah, or Tmafka) is an encampment in the desert of Sin, the rocky wilderness which we passed in one day's march. But as the journeying here becomes more difficult, it seems most natural that the Hebrew wanderers should strike their tents in the rocky valley of Schellâl. The Biblical description in Exodus xvi. makes no mention of the encampment by the Red Sea mentioned in Numbers xxxiii. 10, but it says (Exodus xvi. 1-3), 'And they took their journey from Elim; and all the congregation of the children of Israel came unto the wilderness of Sin, which is between Elim and Sinai, on the fifteenth day of the second month after their departing out of the land,' &c. In these words we notice three very important points. The first we shall have to dwell upon later, for it seems to witness to us that at the time this record was written, not the mountain that is now called Sinai, but much more probably Mount Serbal, lying further to the north, is to be considered as 'the Mount of the Lord.' Secondly, we find that the Hebrews took a month and fifteen days from their starting out of Egypt to reach the desert of Sin. We reckon as within this time Ayûn Musa, where they celebrated their deliverance from Pharaoh, but in all that time only eight places of encampment are mentioned. This, although it may seem strange at first sight, is easily explained when one considers the circumstances under which they journeyed. From the first station the people would start at an appointed hour. The leaders, the *head-quarters* (if one may use the modern expression), went on as our old Sheikh used to do, and chose the camping-ground, where they awaited the people, a great part of whom could only arrive late, and part of them even only on the following day."

We can understand, too, how an ardent Egyptologist should hail the name *Mafka* or

Tmafka, which the tablets tell him was the ancient name of Wády Maghárah, as a convincing proof of the identity of that place with the hitherto unrecognisable station of Dophkah, but it rather weakens the force of such an argument to be obliged to alter or interpolate the number of stations as given in the Bible, in order to make it fit into the itinerary. But although this identification is geographically improbable, it appears to be based on sound etymological principles; for, as the author tells us,

"In both districts (Sarabit el Khadim and Maghárah) is found the substance maphkat, which gives its name (maphka, or copper country) to the whole mine region. As maphka is frequently written without the final *t*, this *t* is to be considered the sign of the feminine gender; and when this feminine *maphka* is pronounced with the article *t* before the word, it becomes tmaphka, in which we may recognise the Dophka of the Bible."

I would even hazard a conjecture that the name was given to some point upon the coast between Wády Taiyebah and Wády Feirán, where the road from the mines emerged upon the plain, or to the port at which the mineral products, &c., were embarked.

One great objection to Dr. Ebers' theory, which takes the Israelites by way of Wády Maghárah, is that the Nagb Buderah, by which it is approached, must have been quite impassable before the construction of the present road, which is undoubtedly posterior to the Exodus, and is even now impracticable for a large caravan. See *Desert of the Exodus*, vol. i. p. 276.

Dr. Ebers agrees with Lepsius and Birch in supposing the metal *maphka* to have been copper rather than, as Brugsch conjectures, turquoise, and the results obtained by the Sinai Survey Expedition certainly confirm this view.

It would not appear that either Dr. Ebers or his companions were able to communicate very freely with the Arabs, for the two or three Bedawí traditions which he quotes are for the most part incorrect. For instance, he says of the Hammam Firaún that it is so called because "Pharaoh (naturally he of the Exodus time) was condemned, they say, for his sins to be eternally boiled in the burning waters of the mountain." For the real version of the tradition the reader is referred to the 'Ordnance Survey Report,' Notes and Illustrations, part i. p. 65.*

We notice also a rather extraordinary omission in the account of the Red Sea, where, although he gives an elaborate discussion upon the colour of the water and the origin of the name, he curiously enough omits to mention its most common Semitic appellation, Bahr súf, and the red fleecy sea-

weed (súf) which is found in such quantities on its shores.

A rather fanciful and certainly erroneous derivation is that given for Wády Nash. "We encamped under some dates by the well of Nash. This name is undoubtedly derived from the neighbouring copper mines, for this metal is called in Arabic *nahás*." The name of the wady and spring in question is *nash* (*nún, shád, bá*) which means "a sacrificial stone," or one set up as an object of adoration by the ancient Arabs; while the Arabic word for copper is *nahás* (*nun, há, alif, sín*), so that the two words have not the remotest connection with each other.

But these are almost the only blemishes in the book, and they really detract but little from its value, inasmuch as it is not in these general geographical conclusions that Dr. Ebers' forte lies, but in his skilful manner of handling the literary question of the Exodus and in the array of learning which he marshals before the reader.

He has done for this branch of the subject what the Ordnance Survey has done for the physical geography of the country; and his carefully arranged references, with copious quotations from the originals both of inscriptions and passages from ancient authors—furnished as they are, too, with German translations for the lay reader—will in future be, in their way, as indispensable to the Biblical critic as are the counterfeit presentments of the hills and valleys of the peninsula given in the Ordnance maps and photographs. To the latter, indeed, they furnish an invaluable supplement, elucidating many points which want of such special knowledge as Dr. Ebers possesses had made obscure to the members of the Sinai expedition. For instance, the name *Sarabit el Khadim* was long a puzzle to us; and although the first part was plain enough, I was obliged to fall back upon the Bedawin's own explanation of the latter word, viz., that the hill was so called from the black statue of a "servant," *Khádim*, which actually seems to have been discovered there. Dr. Ebers' explanation is that it is derived from the ancient Egyptian *xatem*, a citadel, fortress, &c. This method of looking to hieroglyphic sources for the originals of some of the modern Arabic names of the peninsula is almost new ground, which no one is better fitted to explore than Dr. Ebers. In an able article upon the Sinai Survey in the *Times* of October 2, 1872, a suggestion in a similar direction was made to the effect that the somewhat unsatisfactory name Wády Babá which occurs in the neighbourhood of the mines may have its origin in the hieroglyphic *Beba*, "the cave," which is applied in some of the tablets to the district of Maghárah, the latter modern Arabic and the ancient Egyptian word having both the same signification.

With regard to the situation and extent of the Land of Goshen, Dr. Ebers, combining as he does a profound acquaintance with Egyptology and Biblical lore with a fair knowledge of that part of the country, is a trustworthy guide and a sagacious judge. He had not, as in the case of Sinai, to deal with many conflicting theories and a country the physical aspect of which was almost

unknown except so much of it as lay within the limited area of the ordinary tourist's route. Here he had a comparatively simple country, with abundant allusions in ancient writings, to its towns and boundaries, and a piece of country, too, over which, strange to say, no battle of geographers has yet been fought. The conclusions arrived at are sound, and will do much towards elucidating the history, &c., of the little-known period between the settlement of the Israelites in Egypt and the Exodus.

This country he places on the east of the Delta (1), because the Bible nowhere says that the Israelites had to cross the Nile; (2), because it so relates the history of the Exodus that it could only have taken place from the eastern Delta; and (3), because the Septuagint and the Coptic translators add to the *Goshen* of the text the more particular geographical definition that it is to be found in the district which lies in the eastern Delta, also called by Claudius Ptolemaeus *ρομός Ἀραβία* and in the Septuagint *Ἰσραὴμ Ἀραβίας*. The addition by the LXX. of the words *ἡ τις ἐστὶν ἡ πρὸς τῇ Αἰγύπτῳ Ἀραβία*, and in the Coptic *Ἡ ΓΕΓΕΜΗΓΕ ΤΑΡΑΒΙΑ*, is "not only sufficient of itself to decide the position of the land of Goshen, but indicates that an even more special topographical description may be obtained if we can only get some information about the limits of the *ρομός Ἀραβίας*."

This information, he shows us, is to be obtained both in the Scripture names of towns in Goshen spoken of in the course of the history of the Exodus, as well as in Strabo and Herodotus; the former of whom mentions "Egyptian Arabia" as lying between the Nile and the Arabian Gulf, with Pelusium at its northern extremity; while the latter calls that part of Egypt lying to the east of the Delta "Arabia." The fact that Jacob is brought from Palestine through *Goshen* to the residence of the king (Gen. xli. 28), also points to the fact that Goshen was the first province which a person entering Egypt from the east would touch. The district of Tarabia is bounded "on the south by the Arabian mountains, which extend from the right bank of the Nile, and which here send down many spurs across to the Red Sea, but in the plain between Heliopolis and Arsinoe gradually end in low lines of hills crossing the desert from east to west. The eastern boundary is the extreme point of the Gulf of Suez, and a natural and artificial chain of fortresses." (The lakes and marshes of the isthmus being expressly mentioned by Strabo, as well as the forts, such as Pelusium, which was the northernmost of them.) On the north it was enclosed by the Menzaleh Lake, and a part of the Pelusium coast. Westward it reached as far as the Tanitic arm of the Nile. From physical conditions Tarabia must be divided into two parts, of which the eastern takes the form of a right-angled triangle, the sides of which are drawn from Heliopolis to Suez, from Suez to Pelusium, and from Pelusium to Heliopolis. The second part of Tarabia consists of a strip of fertile land which, never more than six miles wide, cuts through the desert from Bubastis (Zagazig) to the present Timnah Lake. Having determined the limits of Tarabia, and proved conclusively,

* The following is a literal translation of the legend in question as written down by me at the dictation of some of the best authorities among the Towarah Bedawin:—"In the beginning Moses and Pharaoh quarrelled. Then Moses walked down to the salt sea and smote it with his staff, making it a passable road. Over this he went with his people, and Pharaoh came and followed him into the middle of the sea. Now when he was half-way across, Moses said, 'Return, O sea! over what is within thee;' and the sea swallowed up Pharaoh, and they called the place Bahat Firún. Now when the sea drowned Pharaoh he gasped and blew, and a hot spring came up from his breath called Hammam Firún."

as it seems to me Dr. Ebers has done, that Goshen formed a part of that province, it is comparatively easy to define the limits of Goshen itself. This he does as follows:—

"If we take the towns belonging to Goshen," (discussed in detail in the course of the work,) "as fixed points, and as it were throw a net towards all points of the compass so as to take in all the most outlying ones, then we get as the boundary on the east the lakes upon the Isthmus of Suez, and already mentioned in the time of Rameses, and the line of fortifications which stretched out behind them. The southern boundary has the form of the arc of a circle, which unites on the S.W. and N.E. the points Heliopolis, Tell el Jahûdi, Belbès, Pithom, and Rameses. On the west, the extreme points from S. to N. are Heliopolis, Bubastis, Phakusa, and Tanis. Whether we ought to reckon on the north the marsh districts south of the Menzaleh Lake, as forming part of the district, is uncertain. The triangular piece of desert, whose base is formed by the degree of latitude which passes through Heliopolis, and the N.W. side of which lies close upon the line of cities, Heliopolis, Tell el Jahûdi, Belbès, Pithom, and Rameses, belonged to the Arabian province of Tarabia, but it is doubtful whether it ought to be reckoned as part of the province of Goshen, properly so called."

Durch Gosen zum Sinai is a work that may be confidently recommended to Biblical critics. If on some geographical questions the author has not formed an independent judgment, he is on the other hand free from eccentricity, and does not support any of the fanciful hypotheses propounded by certain modern theorists, and his conclusions, where he has good data to go upon, are always sound. The great mass of information, too, which the book contains, is well digested, and the general arrangement of the work such as to make reference to it easy. The style also is good, although the author does occasionally condescend to rather florid and emotional language. Witness the following description of Wady Shellâl:—

"Were I a painter, with the power to illustrate Dante's *Inferno*, I should place my camp-stool here and fill my sketch-book, and then never should I lack subjects for representation of that region of death in these powerful, terrible, indescribably melancholy, ungovernably wild landscapes. One might well believe that all the evil spirits had had a wicked hand in the building of these barren, desert, cruel cliffs. . . ."

Dr. Ebers' work is one which will interest all classes of readers, and it is to be hoped that before long an English translation of it may be forthcoming, in order that it may become more generally known and appreciated in this country. E. H. PALMER.

Biographical and Critical Essays. Third Series. By A. Hayward, Esq., Q.C. (Longmans, 1874.)

MR. HAYWARD has, perhaps unconsciously, described the spirit of his book in his first paragraph.

"There is," he says, "a comic history of England. Why might there not be an anecdotal one, in which the salient points should be placed in broad relief by memorable sayings and striking incidents—by well-chosen traits of valour, virtue, patriotism, eloquence and wit? There is no pleasanter mode of conveying knowledge, no easier mode of impressing it. The most fugitive attention is caught by anecdotes; the most volatile

mind retains them so long as it retains anything; and none but the shallowest will miss the moral they point, the reflexions they suggest, or the conclusions they justify."

It must be acknowledged that if this is to be the history of the future—if we are to care more for what men said than for what they thought and did, we could not wish to be under a pleasanter teacher than Mr. Hayward. An inexhaustible knowledge of good stories, combined with the rarer power of telling them well, and a great familiarity with the lighter literature of modern times, make these essays very enjoyable reading for an idle hour. Whether they have cost Mr. Hayward much thought, or whether that which has not cost the author much thought can be of any real service, are questions which it is perhaps as ridiculous to ask as it would be to ask whether a moss-rose were good to eat.

And yet there are subjects touched here which seem to demand more serious treatment. Take, for instance, Lanfrey's *History of Napoleon*. Who has read that book without asking himself whether it tells not merely the truth but the whole truth? We feel as we turn over the pages, with their terrible burden of accusation, that we have the work of an advocate; an advocate of the righteous cause, if you will, but still an advocate. The feeling may be entirely without foundation, but it is almost impossible to conceive anyone seriously reading M. Lanfrey's pages without entertaining it to a greater or less extent. Such a thing, however, has evidently never entered into Mr. Hayward's mind. Page after page he contents himself with reproducing in the most telling way the story which M. Lanfrey has told already. Of independent criticism there is not a shade. All that Mr. Hayward has contributed of his own are a few quotations from Scott and Byron, Pope and Corneille, and a very remarkable criticism (p. 237) on a saying of M. Thiers, that if Napoleon had found a Desaix on the battle field of Waterloo, he would have preserved the Empire, and France its ruling position amongst the powers of Europe.

"Give the sentence a turn"—says Mr. Hayward—"if the First Consul had not found both a Desaix and a Kellermann on the battle field of Marengo, he would never have founded an empire to be preserved, and France might have obtained long ago the position for which she is still struggling, of a free as well as a great nation."

It is beyond doubt that if Napoleon had been defeated at Marengo he would never have founded an empire. But it must require a long course of anecdotal history to lead any one to imagine that France would have been capable of freedom if Napoleon had been got rid of fifteen years before the defeat of Waterloo. The more reasonable supposition is that the generation which cringed before Napoleon would have looked about for some other idol to take his place. It is not upon record that the men who witnessed the assassination of Cæsar abstained from bowing down before Augustus.

A writer, however, who copies M. Lanfrey, is in a far better position than a writer who copies M. Thiers. Let us see what Mr. Hayward has to say on a nobler theme than the life of Napoleon, on *The British*

Parliament: its History and Eloquence. We shall perhaps be accused of hypercriticism if we suggest that stories about the reign of Charles II. have nothing whatever to do with the British Parliament, no such body being known to history till after the Union with Scotland. But it is a pity almost that Mr. Hayward has not restricted himself within the limit of time after which a real British Parliament existed. His knowledge of the earlier history and eloquence of the English Parliament seems to be of the most elementary kind. He is indeed tempted into an argument to disprove a foolish statement of Hume's, which might nowadays have been left to disprove itself, to the effect that "the whole discourse and language of the moderns, i.e., the men of the seventeenth century, were polluted with mysterious jargon, and full of the lowest and most vulgar hypocrisy." In answer to this Mr. Hayward quotes, amongst other things, two extracts from the speeches of Seymour and Philips, in which one actually refers to Herodotus, and the other to Livy, two extracts which, even to the italics, are carefully copied from Hume himself. Of Sir John Eliot, or Mr. Forster's biography of him, Mr. Hayward does not appear ever to have heard, or he would hardly have thought it necessary to point out the fact as something worth noting that Herodotus and Livy were known to members of the House of Commons in 1628, and it is needless to say that an essay on the eloquence of Parliament which knows nothing of Eliot is singularly defective.

Perhaps, however, it is dealing hard measure to Mr. Hayward to ask him to be an historian. His *forte* is story-telling. His anecdotes doubtless are not very new, and one has, of course, heard before of the elder Pitt's speech beginning "Sugar, Mr. Speaker—" of Lord Palmerston's *Civis Romanus*, and of Sheridan's joke when Burke flung his dagger on the floor of the house: "The gentleman has brought us the knife, but where is the fork?" But if the stories are for the most part old, there are plenty of them, and the interest is never allowed to flag. Here, for instance, is one about the economical ways of Mr. Carlyle's hero, Frederick William I. of Prussia (p. 105):—

"'Touch not, taste not,' was a maxim which one of the royal suite, high in favour, neglected to his cost. A barrel of oysters was announced, price ten dollars. The King, who liked oysters, but was staggered by the cost, asked Von Kleist if they were likely to turn out good. 'Excellent,' was the reply; and, on being asked how he knew, he stated that, passing through the kitchen as they were opening the oysters, he had tasted one. 'Very well,' said the King; 'he who has eaten one may eat them all, and repay me the money they have cost.' He compelled Von Kleist to take the bargain off his hands."

Or, nearer home, concerning Plunket (p. 380):—

"A very ugly old barrister, arguing a point of practice before him, claimed to be received as an authority. 'I am a pretty old practitioner, my lord.' 'An old practitioner, Mr. S.'"

If there is not much instruction to be got out of the book, there is a great deal of amusement, and probably Mr. Hayward holds the opinion which Albert Smith used

to propound at the Egyptian Hall, that the British public wants to be amused, not to be instructed. So far as this is the case, we cannot wish the British public in better hands.

SAMUEL R. GARDINER.

NEW NOVELS.

Argus Fairbairn. By Henry Jackson.

(London: Sampson Low & Co., 1874.)

Too Late. By Mrs. Newman.

(London: H. S. King & Co., 1874.)

Mrs. Greville. By Ursula.

(London: Chapman & Hall, 1874.)

Vicissitudes of Bessie Fairfax. By Holme Lee.

(London: Smith, Elder, & Co., 1874.)

It is a fact well known to every observer of human nature, that there are at the present moment large numbers of estimable persons, both male and female, who never willingly and of their own motion open any book except a novel. To these persons a due and regular supply of fictitious matter is an absolute necessity, artificial it may be, but still a necessity. The average consumption of the healthy adult naturally varies, according to rate of reading, hours of leisure, and so forth; it may perhaps be estimated at from fifteen hundred to two thousand pages per week, or from two to four ordinary novels. And it will be noticed by any one who studies the advertisement sheets of literary journals, that this demand is duly supplied either by the bounty of a gracious Providence, or by the operation of the laws of the dismal science, or both. Now it would be obviously absurd to demand from the purveyors of this sort of provender, any literary or artistic excellence. We might as well expect the contractor to a workhouse or a regiment to furnish his rations each separately elaborated after the fashion of Gouffé or Francatelli. Not that the consumers are absolutely insensible or indifferent. We know several persons of this class who would really prefer *Old Kensington*, or *A Princess of Thule*, to the books whose titles head this article. But still literary excellence is not the real question. What is required is something to occupy a given number of hours. And we outsiders may be thankful if this something is not utterly abhorrent to us in language, morals, or taste.

Argus Fairbairn may reasonably claim to provide some such negative ground for thankfulness. The story is fluently and pleasantly told, the moral is unexceptionable and not too forcibly urged, and the book is singularly free from the slips in matters of fact and phrase which one looks for in the average novel. Certainly it would be better for Mr. Jackson not to talk of the "Senate House" at Oxford; it disturbs us too a little to find a lady, supposed to be of unusual culture and refinement, saying, "You must have practised a deal," and in one passage the author has tripped on those terrible *offendicula* the verbs *lie* and *lay*. But these are exceptions, and, as a rule, Mr. Jackson has paid his readers the unusual compliment of writing his books in something like English. Positive praise, however, *Argus Fairbairn* cannot expect. We have said that the story is fairly told; but, unluckily, there is hardly more story to tell than there was in the case of the knife-grinder. A reading party in Wales;

a seduction; a cruel mother who intercepts letters; a child born on shipboard, and adopted not too cheerfully by the man who afterwards marries the victim, are the time-honoured ingredients which go to make up the introduction. The story itself turns on the real father's earnest and repeated efforts to benefit his son, as soon as he discovers the latter's existence and identity,—efforts which are baffled by the young gentleman's insanely unreasonable restiveness and ill-temper. The heroine—if there is a heroine—is a certain Miss Meadows, a singer, to whom Mr. Fairbairn engages himself. As originally sketched, she resembles rather too palpably the immortal Emily Fotheringay, but the outline is unsteadily filled in, and the result vague and inconsistent. Altogether, there is certainly a deficiency of matter, though there is hardly a superfluity of art.

Mrs. Newman's novel is an eminently feminine book. The hero, Nevill Lyfad, heir—subject to his aunt's pleasure—to a large fortune, is crossed by this aunt in an attachment to a pretty, underbred, superficially refined, internally diabolical young woman named Blanche Arnold. He then tumbles down a cliff, is nursed by the coast-guard, and marries out of pique Margaret Dunn, a coast-guard's daughter, miraculously beautiful, and capable of transforming herself into a lady in a wonderfully short space of time. Enraged by this, the aunt devises the property to a neighbouring *vaurien*, Sir Frederic Shelborn, and immediately has a paralytic stroke, which deprives her of speech and other faculties for the short remainder of her life. The will being secret, Nevill is still regarded as heir. Blanche flirts with him outrageously, and manages to let Margaret know why her husband married her. Margaret disappears, and is supposed to be drowned. Nevill marries Blanche, the aunt dies, the will is read, and Blanche finally elopes with Sir Frederic, whom she has always loved. Nevill recovers his lawful wife, and, ultimately, the estates. All this is told in a manner spirited enough, and fairly interesting; but, unfortunately, there is a painful under-current of "purpose." The purpose is to show the weakness and folly of well-born persons. And when we have said that Lady Shelborn, the typical aristocrat, is introduced as saying on the occasion of her daughter's unexpected engagement, "I had not even the pedigree at hand to show him," it will be seen that Mrs. Newman's shafts are not very lethal. Perhaps the worst fault of the book is a tendency, often observable in novels written by ladies, to make the women either impossibly good or else improbably bad. But it is, on the whole, harmless enough, and will slay its appointed hour or two without any great offence.

Ursula, who is, she tells us, "a somewhat Sister of Mercy," finishes her third volume with a touching plea of "first fault," intended, doubtless, to soothe the savage breast of the critic. The plea, whether valid or not, is certainly by no means superfluous. The book presents us with the edifying history, from cradle to grave, of a certain Eveline Greville, who is in the first volume *schöne Seele*, in the second *ange déchu*, and towards the end of the third Sister of Mercy. The reader is prepared for the transition from

the first to the second stage, by the remarkable manner in which the heroine—who is a widow, fabulously lovely, and just twenty-five—receives and encourages the visits of married men, entirely ignoring and ignored by their wives. These happy Benedicts call on her at all hours of the day and night, dine and spend the evening *tête-à-tête* with her, and even pay her long visits at her country house, without any companion, duenna, or other intrusive third person to check the flow of soul. Married man No. 1—a virtuous person overcome by his feelings—makes a declaration as early as p. 174 of vol. i., and is duly snubbed and dismissed. Mrs. Greville is greatly shocked, but fails entirely to draw the obvious inference, and is even more familiar with married man No. 2. He unluckily is not at all virtuous, and with him she very soon "goes to the devil, as" Ursula tells us "men express it." But she does not find the devil pleasant company, and her moral tortures are described with wearisome and rather sickening minuteness. Finally, after being cast off, in a somewhat brutal and improbable manner, by her lover, and having been reduced to poverty (a thousand a year and a house), she retires from the world and joins a sisterhood. The characters, who talk a great deal, quote with much freedom and cap each other's quotations with appalling facility. Regardless of Lord Chesterfield, they pour forth proverbs in all European languages. Nor is the writer in her own person at all wanting: she indulges in pages of reflections and similes which might have been new to Seth or Lamech: the spider and the fly, for instance, have half a page to themselves; and minor absurdities of incident and diction are as plentiful as blackberries.

From such a book it is a great relief to turn to the last on our list, the *Vicissitudes of Bessie Fairfax*. Bessie's adventures are neither tragical nor tremendous, but they are well and spiritedly told, and shew what good treatment may make out of a very slight matter. The heroine is an orphan brought up by her stepmother and the man whom her stepmother afterwards marries. When she is about fifteen, family circumstances induce her grandfather, after quietly ignoring her since her birth, to claim her with the intention of making her his heiress. The rest of the story may be found out from the book, which is quite worth reading. Bessie herself is a pleasing damsel, quaint in ways and speech; and quite as individual as one has any right to expect. Her grandfather is not bad, nor is Lady Latimer, the beneficent but tyrannic Lady Bountiful of Beechhurst. The two heroes, Mr. Cecil Burleigh, the high-born lover, and Mr. Harry Musgrave, the squire of low degree, are perhaps a little wooden, but there are some very fair supernumeraries. Perhaps the chief merit of the book is the setting. The scenery and humours of the New Forest, of Caen and Bayeux, and of Yorkshire, whither Bessie is successively taken, are sketched with unfailing liveliness and spirit. Altogether, though *Bessie Fairfax* will hardly justify Holme Lee's admirers in dancing round Miss Austen's bust, and shouting "Enfoncée, Jeanne, enfoncée!" it is, never-

theless, a good sound piece of work, well adapted to its purpose, and creditably turned out by a practised craftswoman.

GEORGE SAINTSBURY.

MINOR LITERATURE.

Life Wanderings and Labours in Eastern Africa. By C. New. London: H. S. King and Co. —The tract of country traversed by Mr. New in his wanderings, both as missionary and explorer, in Eastern Africa, is almost unknown to Europeans. It is situate between 5° 50' and 2° lat. south of the equator, and comprises a land rich in vegetation and animal life, with an agreeable climate, many natural advantages, and needing only civilisation to develop all its resources. Mr. New was in many places the first European who had ever been seen by the natives, and his experiences cannot, therefore, fail to be of value. He left England, in 1862, at the instance of the Assembly of the Free Churches which met at Bristol, and for upwards of ten years he laboured as missionary in Eastern Africa. He gives us a very melancholy picture of Zanzibar, demoralised as it has been by the slave trade, and he warns us that though Sir Bartle Frere's mission for the suppression of slavery has been successful so far as the treaty is concerned, yet there is much hard work yet to be done before the trade is effectually and finally stamped out. He considers that one of the greatest aids towards the extinction of the evil would be to establish a Christian colony at Mombasah, a place eminently fitted by natural advantages of situation and climate to become the chief port on the East African coast. His first journey to Muika leads us into a land called indeed the "wilderness," but full of fertile valleys producing abundant crops, and magnificent highlands rich in vegetation and abounding in game. The inhabitants, called Wanikas, are a pastoral and agricultural people, idle as most Africans are, possessing scarcely any idea of a superior Being, much addicted to drinking, but yet distinguished from other tribes by their intense family affection, and the great respect shown by them to the aged of either sex. One curious superstition they have, is their reverence for the hyaena. The death of one of these animals throws the whole country into mourning, and its funeral ceremonies surpass even those held on the death of a great chief. Mr. New recommends Muika to the English settler as possessing unusual advantages, both agricultural and pastoral, together with an abundant supply of labour that the Wanikas themselves are always ready to furnish.

In 1866, Mr. New received permission from the Gallas to visit their country, and he penetrated as far as Gubisu, a small town on the shores of Lake Ashako Babo. He was met by his Galla guides at Malinde, a hamlet on the sea coast, where the horrors of slavery there witnessed were so terrible that even his Galla companions urged him to leave the place. The whole hamlet resounded night and day with the cries of the miserable slaves, who were constantly beaten to death, in the market-place, for the most trivial faults. Once in Galla land, Mr. New has again to tell us of wonderful fertility, exquisite scenery, beautiful lands, abundance of game. In some parts the travellers suffered tortures, from dense clouds of mosquitoes, which made their lives a burden to them; in others they were tried by want of water. This last want is, however, partially provided against by a wonderful contrivance of nature, to be found in those tracts most liable to drought. A plant, called by the Gallas "Obe," a species of cactus, grows there, the stem of which develops into a huge bulb, twenty feet high, and as many thick, guarded by gigantic spurs or thorns, and consisting of a substance resembling a turnip, but so succulent and juicy that one large plant is sufficient to supply a score of cows with all the water they need. Strange to

say, human beings cannot eat it with impunity, but to the Gallas, with their numerous herds, it is an inestimable boon. Mr. New found the Gallas, ferocious as they are themselves, in a state of abject terror of the Masai, a warlike tribe inhabiting the lands in the far west, the scourge and at the same time the admiration of all the tribes living on the eastern coast. Like the Highlanders of old, their habit is to swoop down on all their neighbours' flocks and herds, levying black mail right and left, and deterred by nothing but a river or a large expanse of watery marsh, neither of which they have ever been known to cross.

By far the most novel part of Mr. New's book consists of the account of his journey to Kiliman-yaro, or the equatorial snow mountain, the very existence of which had long been a mooted question with geographers. In 1863 Mr. New had met at Zanzibar the Hanoverian traveller, Baron von der Decken (afterwards murdered in Somali Land by the natives), who had seen Kiliman-yaro, but had failed twice in his attempts to reach the snowy region. His account had filled Mr. New with the desire to succeed where he had failed, but various impediments prevented his starting till July 11, 1871. We refer our readers to the book for the detailed account of the ascent, for it is well worth their perusal. Suffice it to say, that though baffled once by bad weather, Mr. New succeeded at last in reaching the region of eternal snow alone, his followers giving out at different stages on the ascent. He brought back to his astonished followers pieces of the frozen snow. This they instantly seized, resolving to carry it to the coast and sell it as medicine, and were much chagrined when they found at the foot of the mountain nothing but water in their calabashes. The author's account of the capabilities of Africa is so very favourable and encouraging, that, if it be really justified, we cannot but feel depressed at the thought that so rich and fair a land should now be lying comparatively useless, uninhabited save only by tribes of savages. Signs are not wanting, however, that efforts will be made by England to civilise and develop this region, so highly favoured in many respects.

Mr. New has devoted a chapter to the explanation of the old story of his connection with the Dawson Livingstone expedition. In our opinion, this had far better have been omitted.

A. EUAN SMITH.

MR. HALLIWELL'S SHAKSPEARE DISCOVERIES.

LORD CHAMBERLAIN'S Records, No. 86, turned topsy turvy, leaf 43. "The King's Players."—It is a good old maxim that one mustn't look a gift horse in the mouth; and although my private opinion is, that any man who keeps secret for four years facts of importance relating to SHAKSPEARE, ought to stand in a sheet, with ashes on his head, before the ACADEMY Office for four days and four nights, yet I am willing publicly to return thanks to Mr. Halliwell for making known the reference which has enabled me (by Sir T. Duffus Hardy's kindness) to read the MS. of the copies of six documents that he, Mr. Halliwell, has lately printed, and of which he has consented to issue shortly a few copies before the first part appears of his new collections of materials for Shakspeare's Life. The Record Office volume containing these six copy documents is a thin paper folio from the Lord Chamberlain's Office, bound in vellum, and labelled on the upper cover "Presentations and Warrants in the years 1631, 1632, &c." Its contents are evidently genuine, not the modern shams that the documents of somewhat like kind invented for Lord Ellesmere's library were. There is no question here of a Perkins folio corrector; no need for Mr. Maskelyne's microscope to find pencil tracings underneath the ink words; no clots of black, with faint ink around, &c. Mr. Halliwell hasn't made a "mistake" of that kind.

These documents, then, are copies of two petitions, of actors, and two answers of owners, to the

Lord Chamberlain (with his first Decree, and final Order of Reference), and represent a suit in Chancery, against the lessees of the Globe Theatre and the owners of the Blackfriars, in 1635, nineteen years after the death of the great actor and poet who has carried the theatres' names all over the world. The judge is the Lord Chamberlain; and his power to enforce his decrees consists, on the one hand, in his power of suspending any disobedient actor from acting in the king's company, and on the other, in his control over the judge of the Court of Requests, whom he can exhort to take the name of any rebellious lessee out of the extended lease of the Globe Theatre which that Court is about to order Sir Matthew Brand, the freeholder, to grant to the then lessees of the Globe.

The state of the case was this. James Burbage, the father of Cuthbert Burbage and Richard Burbage (the great tragedian of Shakspeare's time, and Shakspeare's friend) was the first builder of theatres in London. He started by building "The Theater." Then after his death (about 1594) his sons, Cuthbert and Richard, took a lease of some land in Southwark; on it built the Globe, in 1599, Mr. Halliwell says; and moved from "The Theater." To get their Globe company together, and secure the pay of the chief members of it, the Burbages entered seemingly into a twenty-one years' partnership with certain actors, "those deserving men, SHAKSPEARE, HEMINGS, CONDALL, PHILIPS, and others, partners in y^e profits of that they call the House," which appears to be defined in 1635 as " (without any defalcacion or abatement at all), a full moyety of the whole gaines arising thereby, [that is, from the galleries and boxes, ... & the tiring house dore at y^e Globe], excepting the outer dores" (no doubt the pit). These partners were evidently called "Houskeepers," and paid for rent and repairs of the building; but whether Shakspeare and Philips were of their number, we do not know. No doubt Hemings and Condall were, as well as Cuthbert and Richard Burbage, for in 1635 we find the names of them or their representatives in the list. The other half of the profits of the performances, and the takings at the outer doors, went (in 1635, at least) among all the actors (His Majesty's servants) equally, after payment "of all wages to hired men, Apparell, Poetes, lightes, & other charges of the Houses whatsoever." Well, the Globe (the thatch, or winter theatre) was burnt down on June 29, 1613, the thatch having caught fire from the wadding of the small cannon shot off during the performance of *Henry VIII.* (according to Hawes and Lorkin), or *All is True*, relating to Henry VIII. (according to Sir H. Wotton). After this, the "Houskeepers" of the Globe evidently got a new lease, seemingly for twenty-five years, of its site from the freeholder—who in 1633 was Sir Matthew Brand—and rebuilt the theatre, at a cost of 1,400*l.* This new "House of the Globe" was "formerly," say the three complaining actors in 1635, "divided into 16 partes, whereof Mr. Cuthbert Burbidge and his sisters had 8, Mrs. Condall 4, and Mr. Hemings 4." Then two actors "Mr. Taylor and Mr. Lowen" were long since admitted to purchase 4 partes betwixt them from the rest (vizt) 1 part from Mr. Hemings, 2 partes from Mrs. Condall, and half a part a peece from Mr. Burbidge and his sister, and "the 3 partes remaining to Mr. Hemings were afterwards, by Mr. Shanks, surreptitiously purchased from him." Then "the said Houskeepers in the name of his Maiesties servantes" sued and obtained "a decree in the Court of Requestes against S^r Mathew Brand for confirmation vnto them of a lease paroll for about 9 or ten yeeres," of the Globe, or as Shanks says, "for the adding of nine yeeres to their lease, in consideration that they [the Houskeepers] and their predecessors had formerly been at the Charge of 1400 *l.* in building of the sayd House vpon the burning downe of the former." It is thus evident that in this case the "Houskeepers" were looked on as the actual lessees of the property, and were to

have the new lease from Sir Matthew Brand granted either to them or to trustees named by them.

We must now turn back to the Blackfriars theatre. This, James Burbage the "father purchased . . . at extreme rates, and made it into a playhouse with great charge and trouble" (1576 is the date given by Dyce for its building). Burbage the father did not at first work the Blackfriars with his own company, but leased it "out to one Euans, that first sett vp the Boyes commonly called the Queene's Maiesties Children of the Chappell." Then, after some time, "the boyes growing vp to bee men," Burbage's sons bought back Evans's lease, and again, to make up a company for the Blackfriars, "placed [there] men Players, which were HEMINGS, CONDALL, SHAKSPEARE, &c.," evidently again taking them into partnership for a term in the profits of the House, but retaining the freehold in their own Burbage family. What the respective shares of the partners were we do not know, nor whether Shakspeare was a "Houskeeper" in the Blackfriars; but we get positive evidence, from James Burbage's son and son's widow, of the fact we all were certain of before without evidence, namely, that Shakspeare was a partner in the profits of the Globe and the Blackfriars. And that is all the direct evidence as to Shakspeare that these documents contain. Well, by 1635, the "Houskeepers" of the Blackfriars Theatre are seven in number (Shankes having bought Hemings's shares), while those in the Globe are six; and the following table shows the state of both houses:—

shares in the Globe.

		Of a lease of 9 yeeres from our Ladyday last, 1635, not yet con- firmed by Sir Matthew Brand to be taken to freeholders.		
Burbage	24		<i>Blackfryers</i>	Shankes 2
Robinson*	24			Burbage 1
Condall	3			Robinson 1
Shankes	3			Taylor 1
Taylor	2			Lowen 1
Lowen	2			Condall 1
				Underwood 1

The ownership of the "houses," and therefore the main part of the profits, having thus got partly into the hands of non-actors, Mrs. Robinson and Shankes, three of the actors—"Robert Benefield, Heliard Swanston, and Thomas Pollard"—appeal to the Lord Chamberlain to set matters on a fairer footing, and order a compulsory sale to them, at a reasonable rate, of three shares in the Globe—one of Cuthbert Burbage, one of his sister-in-law, Winifred Robinson, and one of Shankes; and one of Shankes's shares in the Blackfriars. The prayer of the actors' petition, the Lord Chamberlain (Philip, Lord Pembroke, the brother of the supposed "W. H." of Shakspeare's sonnets) grants. But his order is not at once obeyed, and the actors have to put in a second petition. Cuthbert Burbage and his sister answer it, and entreat that they may be only obliged to part with one share instead of two. As to Shankes, he answers too, and fights manfully for his rights as purchaser and proprietor; but he ultimately gives in to the Lord Chamberlain's order, or at least offers a compromise. In return, he says, the actors keep him off the stage; so he, in his turn, appeals to the Lord Chamberlain, who refers the matter to Sir H. Herbert, Sir John Finett, and his own solicitor, Daniell Bedingfield, and desires them to "sett downe a proportionable & equitable summe of money to bee payd vnto Shankes for the two partes, which hee is to passe vnto Benfield, Swanston, and Pollard." As no mention is made here of the Burbages' shares, it is probable their offer to sell one share was accepted by the three actors.

These documents then are valuable (1.) as I have said, for their rendering certain the fact of Shakspeare's partnership in the profits of the Globe and Blackfriars Theatres; (2.) for the light they throw on (a) the relation between actors and "Houskeepers," and their respective shares of profits; and (b) the admirable contempt which the Lord Chamberlain shows for "the rights of

property" as against the claims of labour: communism and confiscation his decree would be called now; (3.) for the status they show the "poetes" to have held—"wages to hired men, Apparell, Poetes, lightes, and other charges"—(in one of Mr. Halliwell's other accounts these "Poetes" get 10s. a week between them; yet surely a poet like Shakspeare, a "partner," was not of this class;) (4.) and mainly, I think, because they give us notice of the suit between Cuthbert Burbage and the other "houskeepers" and Sir Matthew Brand in 1633 for the renewal of the lease of the burnt and rebuilt Globe Theatre. The Petition or Bill of the plaintiffs, with their depositions, ought to show the interest, if any, of Shakspeare in the theatre, and trace the sale of his shares, if he had any. I look forward with the greatest eagerness and hope to the speedy finding of the records of "Burbage v. Brand," for which Sir T. D. Hardy and Mr. Bond have kindly ordered the arrangement of the eighty-five big bundles of Court of Requests papers in Charles I.'s time. If the records contain what I expect, we shall indeed have cause to be grateful to Mr. Halliwell, and we will forgive him for keeping us waiting four years for the result.

F. J. FURNIVALL.

The most important document of the six is No. 5, the Petition of Cuthbert Burbage (old James the father's eldest son), Winifred Robinson, the widow of Richard Burbage (old James's younger son, and Shakspeare's friend), and William Burbage (Richard's son), in answer to the complaint of the three dissatisfied actors, Robert Benefield, Heliard Swanston, and Thomas Pollard. This document shows cause why they, the Burbage family, should not be made to part with two of their shares, though they were willing to part with one. The Petition is as follows, on leaf 49 back, and leaf 50 front, of the MS. turned top downwards.

"To y^e Right Hon^{ble} PHILIP, Earle of Pembroke & Montgomery, Lord Chamberlaine of his Maiesties Houshold.

"Right Hon^{ble} & our singular good Lord. Wee, your humble supplantes, CUTBERT BURBAGE & WINIFRED his Brothers wife, & W^m his sonne, doe tender to your hon^{ble} consideration, for what respectes & good reasons wee ought not, in all charity, to bee disabled of our liuelyhoodes by men soe soone shott vp, since it hath bene the custome that they should come to it by farre more antiquity and desert, then these can iustly attribute to them selues. And first, humbly shewing to your honor the infinite Charges, the manifold law suites, the leases expiration, by the restraints in sicknes times, & other accidentes that did cutt from them the best part of the gaines that your honour is informed they have receaued.

"The father of vs, Cutbert & Richard Burbage, was the first builder of Play howses, & was him selfe, in his younger yeeres, a Player. The Theater, hee built with many Hundred poundes taken vp at interest. The Players that liued in those first times had onely the profits arising from the dores; but now the players receaued all the commings in at the dores to them selues, & halfe the Galleries from the Houskeepers. Hee built this house vpon leased ground, by which meanes the Landlord & Hee had a great suite in Law,* & by his death, the like troubles fell on vs, his sonnes; wee then bethought vs of altering from thence, & at like expence built the Globe, with more summes of money taken vp at interest, which lay heavy on vs many yeeres; & to our selues wee ioyned those deseruing men, SHAKSPEARE, HEMINGS, CONDALL, PHILIPS, and others, partners in y^e profittes of that they call the House; but making the Leases for 21 yeeres hath been the destruction of our selues and others; for they dyeing at the expiration of 3 or 4 yeeres of their Lease, the subsequent yeeres became dissolued to strangers, as by marrying with their widdowes, & the like by their children.

"Thus, Right Honourable, as concerning the Globe, where we our selues are but Lessees. Now, for the Blackfriars, that is our inheritance; our father purchased it at extreme rates, & made it into a playhouse with great charge and trouble; which after was

leased out to one Euans, that first sett vp the Boyes commonly called the Queene's Maiesties Children of the Chappell. In proceesse of time, the boyes growing up to bee men, which were VNDERWOOD,* FIELD, OSTLER, & were taken to strengthen the Kings service, & the more to strengthen the service, the boyes daily wearing out, it was considered that house would bee as fit for our selues, & soe purchased the lease remaining from EVANS with our money, & placed men Players, which were HEMINGS, CONDALL, SHAKSPEARE, &c. And RICHARD BURBAGE, who for 35 yeeres paines, cost, and Labour, made meanes to leaue his wife and Children some estate. (& out of whose estate soe many† of other Players and their families haue benee mayntained,) these new men, that were neuer bred from Children in the King's service, would take away, with Oathes & menaces, that wee shall bee forced, & that they will not thanke vs for it; soe that it seemes they would not pay vs for what they would haue, or wee can spare, which, more to satisfie your honour then their threatening pride, wee are for our selues willing to part with a part betwene vs, they paying according as euer hath benee y^e custome, & y^e number of yeeres the lease is made for.

"Then, to shew your Honour against these sayings, 'that wee eat the fruit of their Laboures,' Wee referre it to your honours iudgement to consider their profittes, which wee may safely maintaine, for it appeareth by their owne Accomptes for one whole yeere last past, beginning from WHITSON MUNDAY, 1634, to WHITSON MUNDAY, 1635, each of these complainantes gained severally, as hee was a Player, and noe Houskeeper, 180^l. Besides, Mr. Swanston hath receaued from the Blackfriars this yeere, as hee is there a Houskeeper,† about 30^l, all which, being accounted together, may very well keep him from starveing.§ Wherefore your honours most humble supplantes intreats they may not further bee trampled vpon then their estates can beare, seeing how deely it hath benee purchased by the infinite costs and paynes of the family of the BURBAGES, and the great desert of RICHARD BURBAGE for his quality of playing, that his wife should not sterue in her old age; submitting our selues to part with one part to them for valuable consideration; and let them seeke further satisfaccion else where (that is) of the Heires or assignes of Mr. HEMINGS & Mr. CONDALL, who had thoirs of the blackfriars of vs for nothing: it is onely wee that suffer continually.

"Therefore, humbly relying vpon your honourable Charity in discussing their clamour against vs, wee shall, as wee are in duty bound, still pray for the daily increase of your honours health and happines."

NOTES AND NEWS.

THE editorship of *Punch* has been offered to Mr. Tom Taylor.

ARCHDEACON TROLLOPE, President of the Associated Architectural Societies, has lately presented a complete series of their Reports and Papers to the Archiepiscopal Library, Lambeth Palace. The proceedings contain valuable architectural and archaeological descriptions of churches and antiquities in the counties of York, Lincoln, Worcester, Leicester, Northampton, &c.; and as some of the volumes are becoming very scarce, the donation is one of more than ordinary importance. Our readers will remember that the Lambeth Library is open every Monday, Wednesday, and Friday, from 10 a.m. to 3 p.m.

MESSRS. VIRTUE & Co. will immediately publish in 4to. size *The Scoti-Monasticon or Ancient Church of Scotland*, by Mr. Mackenzie Walcott. It contains Historical, Legendary, and Archaeological Introductions; accounts of all the Cathedral, Conventual, and Collegiate Churches and Hospitals; episcopal, abbatial, and capitular fasti; and a

* He has a share in the "Blackfriars." See the list above.

† Leaf 51.

‡ This is not shown by the table of shares on leaf 45 of the MS. printed above. Perhaps Shankes had bought Underwood's share.

§ This is sarcastic, but must have been true. If money was worth five times its present value, Swanston's income was equal to 1,050*l*. a year now. And we can understand how Shakspeare saved money.

* Richard Burbage's widow. She had married again.

* Mr. Halliwell has copies of all the many documents in this suit.

parochiale with the ancient dedications. It will embrace also illustrations and ground-plans.

MR. HY. CROMIE, of Cheltenham, has now undertaken the whole of the Ryme Index to the Ellesmere MS. of Chaucer's Canterbury Tales, Mr. Furnivall having lost the portion of the work that he prepared last year.

FOR Mr. Fleay's Papers on *Pericles* and *Timon*, the New Shakspeare Society will print separately such parts of these plays as Mr. Fleay assigns to Shakspeare.

MR. HALLIWELL has found a drawing of the original Globe theatre in Southwark, where Shakspeare acted, and which was built in 1599. The only engraving heretofore known is that of the rebuilt theatre of 1613.

MISS ELIZABETH P. PEABODY, in a letter to the Boston *Commonwealth*, says, "Mr. Hawthorne never drew portraits in his novels, not being intent upon character-drawing, but only upon illustration of great spiritual truths." In the case of Hilda in the *Marble Faun*, he borrowed one trait, and one only, from life; and in connection with the *Blithedale Romance* he told Miss Peabody that, whenever he referred to a real person, he gave the real name, as in saying that, "in one particular Zenobia reminded him of Margaret Fuller, though so different in all else."

THROUGH the courtesy of Sir W. C. Trevelyan we have been enabled to see a prospectus which anticipates by more than fifty years the scheme for publishing Icelandic Sagas relating to the British Isles, which we mentioned last week as about to be carried out by the Treasury, under the editorship of Mr. G. Vigfusson. It was drawn up at the request of Sir W. C. Trevelyan by Professor Finn Magnussen, in 1821, under the form of a list of *Scriptores Septentrionales Rerum Britannicarum Mediæ Aevi*. The catalogue includes much of great interest which, at all events for the present, will lie outside the range allowed to Mr. Vigfusson. It contains the heroic sagas, such as the *Tristram ok Isond Saga* and the *Saga Artus Bretla-Konungs*, and even some Catholic writings, which latter may well wait for some unborn editor. Some of the works suggested by Professor Finn Magnussen have since been brought out by the *Svenska Fornskrift Sällskap*.

A FURTHER instalment of Prosper Mérimée's correspondence is about to be published, and will undoubtedly be welcome to all who cultivate the almost obsolete art of letter-writing. The late Academician was nearly as untiring a correspondent as M. Thiers or Barthélemy St. Hilaire. The promised letters are addressed to a literary colleague, and exhibit rather more plainly than the epistles to the *Inconnue*, the hard, cynical and somewhat coarse side of the writer's character. It is no longer the courtly satirist playing an academical St. Preux to a very modern and materialistic Julie; but a frank sceptic recounting without reserve or equivocation his impressions of men and things. The correspondence opens in 1849, and in the very first lines it is evident that Mérimée had already adopted the passive rôle of the philosophic spectator which neither *Sénat* nor Academy could afterwards make him abandon. "We are at Paris nearly as reactionary as you Bordelais. The loungers have ceased to care for the Republic; but, believe me, they will do nothing to overthrow it. If it falls by itself, or is pushed from behind, they will make no effort to pick it up, but be rather pleased to be led by a government they can laugh at." A little further on, a love-story that seriously influenced Mérimée's life is mixed up with learned dissertations on the formation of languages and dialects: "I had a hot discussion the other day with M. Cousin at the Academy. I upheld that many French words have two origins, or, to speak more correctly, that there are words of different meaning, Latin or German, that have passed into French with a similar pronunciation and orthography. I cited *tourbe*, 'canaille,' from *turba*

and *tourbe*, 'peat,' from the German *turbe*; *sûr* from '*securus*,' and *sur* from '*sûr*,' &c." Mérimée never missed an opportunity of ridiculing poets and poetry: "Je me délie toujours des poètes. La rime leur fait dire tant de choses malgré eux." Marriage, death, political questions, all are treated by the "parfait sceptique" with a laughing Voltairian bitterness that no French writer has been able to imitate, though perhaps a score have essayed. This is the way he announces an illness which almost proved mortal: "J'ai failli crever en Provence, il y a deux mois, d'un coup de soleil attrapé dans l'exercice de mes fonctions"—Mérimée was Inspector of Historical Monuments. In the latter years of his life the author of *Colomba* became more and more frank and confirmed in his Epicureanism. He devotes many of his last letters to the discussion of different qualities of wines. He preferred Château La Rose, and filled page after page with praises of his favourite *vin*.

THE many friends and admirers of M. Guizot will be grieved to hear of the death of the veteran historian's second daughter, M^{me}. Cornélis de Witt. She never came forward as an authoress; but some excellent translations of English tales, among others *Un Enfant sans Mère*, were attributed to her pen.

THE Imperial University Library of Strassburg has again been enriched by the presentation of a great part of the library of the late Consul-General von Schlözer, of Lübeck, by his children. It is especially rich in works on the history of Russia, the Baltic provinces, and Sweden, contains a selection of French literature, and includes also several works on the rights of nations.

MR. FORSYTH'S paper on the Rules of Evidence as applicable to the Credibility of History, which was read last Monday before the Victoria Institute, is a clear and able statement of the grounds on which intelligent persons come to read the first two volumes of Grote's *Greece* and the Canonical Gospels with equal conviction. The accomplished writer hardly recognises that the existence of historical traditions is a fact of which any adequate theory of evidence is bound to supply an explanation. In discussing the case of miraculous narratives he omits to observe that those who suppose themselves to be witnesses of such events are commonly too excited to be accurate, and in the interests of Protestantism he formulates the questionable principle, that strange events alleged to have occurred in the presence of many uncritical witnesses are more likely to be true than strange events alleged to have occurred in the presence of a few uncritical witnesses.

MR. GILDART JACKSON has a shrewd little paper in the *Contemporary* on the question, "Why am I a Christian?" where he observes: "Renan says somewhere that he does not doubt the possibility of the miraculous, but that he denies that the miraculous has ever been proved. Are we not a long way towards that proof when a liberal interpretation of the history containing miraculous facts is the only reasonable one?"

MR. JAMES SULLY, in the same journal, has a very clear and subtle paper on musical expression, in which he contends that purely instrumental music, in which alone the instinct for worthy and beautiful form has unfettered play, is fitter than the new opera of Wagner for the generalised expression of emotion, which is the highest function of musical art.

THE review of Victor Hugo's new novel by the editor in the *Fortnightly* is remarkable for the admission that Hugo's art is essentially melodramatic.

PROFESSOR COLVIN'S first paper on English Art under George III. contains little that will be new to readers of the *Portfolio*.

IN *Macmillan* Professor Williamson contributed some interesting supplements to Professor Hux-

ley's paper on Coal; the two most noticeable being that what Professor Huxley regarded as sporangia are really macrospores; and that what Professor Huxley regarded as carbonised spores is really disorganised mineral charcoal.

PROFESSOR SEDLEY TAYLOR, in his attack on endowed competitions at the Universities in the same magazine, commits himself to the curious proposition that it is a bad thing to put pressure on young men to acquire the habit of keeping large masses of heterogeneous knowledge present to their minds at once. The economic experiment in Ghent, described by J. G. Fitch, is a plan of Professor Laurent's under which the primary schoolmasters have persuaded some ten thousand children to save on an average twenty-eight shillings apiece.

THE *Cornhill* contains the first articulate account yet given of the relation between Johnson's personality and his writings. The author's theory is that the age favoured his expression of himself in conversation, whereas in writing his tendency to the grandiose was an anachronism.

There is also a clear and thoughtful paper *à propos* of Dr. Eitel's book on *Feng Shin*, which will shortly be reviewed in the *ACADEMY* by M. Feer.

There is also the commencement of a new story "A Rose in June," by a writer familiar to readers of the *Cornhill*, whose morality is too humane and rational to be binding.

THE subject for the Stassart prize this year, just awarded by the French Academy of the Moral and Political Sciences, was a study on Channing.

PROF. F. J. CHILD, of Harvard, writes:—

"I am in search of three missing MSS. of ballads. Two of them were lent to Sir Walter Scott by Alex. F. Tytler, but cannot be found now. Mr. Tytler knew nothing of them. They are not in the Museum, nor are they in the Advocates' Library at Edinburgh. The other is a MS. called 'Glute of Glenwdel,' lent by Mr. Jollie, a bookseller at Carlisle, to Scott a good many years ago."

Any information as to these MSS. should be sent to Mr. Furnivall, or to Messrs. Ellis and White, 29 New Bond Street, the agents of the Harvard Library.

MR. HALES'S paper before the New Shakspeare Society will probably be on *King Lear* as a type of the Kelt. Mrs. Hall, one of Mr. Halliwell's daughters, will probably contribute a paper on Shakspeare's word-quibbles, of which she has made a complete collection.

Two Shakspeare Reading Clubs have been formed at Bedford in connection with the New Shakspeare Society. They have been asked to unite as a branch of the New Society, and add to their reading and discussion of the plays of Shakspeare the discussion of the papers read before the New Shakspeare Society. Of the first Bedford Society Mr. C. E. Morris, M.A., the head master of the Bedfordshire County College, is president; Mr. Elger, a local astronomer and scientist, vice-president; and Mr. Rowland Hill, junior, of 14 Adelaide Square, honorary secretary.

FOR the search for Shakspeare's Inventory in the Probate Office we have already two volunteers—Mr. William Payne, of the Keep, Forest Hill, the treasurer of the New Shakspeare and Philological Societies; and Mr. George Fraser, of Middleton Road, N., though the latter can offer work for only two days.

CAPTAIN HARCOURT, of the Bengal Staff Corps, but who has been long employed in the Civil Service in the Punjab, has compiled a "Shakspeare Argosy," a long alphabetical list of subjects illustrated by choice quotations from Shakspeare. It will make a most handy book for writers who want to cite apt passages.

THE poet A. Barthet, who resided the last two years of his life in the lunatic asylum at Charenton, died last month at the age of 54. He wrote three pieces: *Le Moineau de Lesbie*, which was put on the stage of the Théâtre Français—Rachel

taking the principal rôle—in 1847; *Le Veau d'Or*, and *Le Chemin de Corinthe*, which were not played, the author refusing to make the required alterations. The deceased leaves behind also a collection of poems, called *La Fleur du Panier*. He was for some time secretary of the Théâtre Français. The remaining years of his life he passed in a state of melancholy, brought on by adversity.

A NEW edition, the sixteenth, of M. Emile de Bonnechese's *History of France* will appear in a few days. The author has abandoned his first intention of ending with the Revolution of 1848, and has brought his work down to the present day.

THE first part of the *Fac-similes of National Manuscripts of Ireland*, photo-zincographed by Major-General Sir Henry James, R.E., Director of the Ordnance Survey, is rapidly approaching completion, and will be shortly issued for sale. This work was undertaken, with the sanction of the Treasury, on the completion of the similar publications illustrating the national records of England and Scotland. The proposed scheme is to print three volumes, uniform with those of Scotland; the first to range from the pre-Anglo and Norman period of Irish history to the time of Richard de Clare's expedition to Ireland in 1170, the second from that date to the end of the reign of King Henry VII. in 1500, and the third from 1500 to the end of Queen Anne's reign in 1714. Among the manuscripts selected for this undertaking are several volumes, written both in Gaelic and Latin, of singular antiquity and historical value. The first of them, both in point of age and on account of the remarkable history attached to it, is the volume known as *Domhnach Airgid*, or "Silver Shrine." This is a copy of the Gospels—perhaps the oldest in the world—of the fifth century, and traditionally believed to have been the private book of devotion of St. Patrick himself, and to have been given by him to St. MacCarthainn when he placed him over the see of Clogher. It was once the property of the monastery of Clones; in recent times it was purchased for 300*l.* of a private gentleman by Lord Rossmore, who presented it to the Royal Irish Academy, where it remains at present.

Another manuscript to be represented by fac-similes in the forthcoming collection is the famous *Book of Kells*, a copy of the Gospels traditionally ascribed to St. Columba, and pronounced by the most competent judges to be undoubtedly of that age. This volume was stolen out of the church from which it takes its name early in the seventeenth century, and was discovered in the library of Archbishop Usher on the death of that prelate. Charles II. granted it to the University of Dublin, and it has been preserved in Trinity College ever since. The most remarkable features of the *Book of Kells* are its elaborate ornamentation and the quaintness of the grotesque subjects introduced into it. The gigantic initial letter, which is one of the portions selected for photographing, is filled in with an almost incredible interlacing of extravagances—serpentine figures with human heads; rats sitting on the backs of cats who are holding other rats by the tails; human figures with impossible combinations of their own and other creatures' limbs; strange shapes of birds and fishes; geometrical designs and intricate arabesque traceries, all woven together in the wildest dream-like way, and having an effect that charms the eye and fills the mind with amazement at the fancy that designed and the hand that executed them.

Another manuscript supposed to have been written by Saint Columba will also be represented in this series. This is the *Cathach*, or "Book of Battles," and is a copy of the Psalms. Why it is called the "Book of Battles" is told by O'Curry from the life of St. Columba by Magnus O'Donnahill, but the legend is too long for reproduction here. For 1,300 years the book has

been preserved as an heirloom by the O'Donnells, having been handed down by St. Columba himself, who belonged to that clan. The condition in which some portions of it remain is wonderful, and reflects great honour upon the family who have for so many ages and through so many national troubles and disturbances preserved the relic with such sacred care. It has been deposited for some years by its hereditary owner in the Royal Irish Academy.

Other volumes from which fac-similes have been taken are *The Book of Armagh*, upwards of a thousand years old, and held, as Professor Westwood relates, in such veneration that the family of MacMayre held lands from the see of Armagh by the tenure of its safe keeping; *The Gospels of Maelbride Mac Durnan*, Archbishop of Armagh from 885 to 927; the *Leabhar na h-Uidhré*, or "Book of the Dark Grey Cow," a copy made about the year 1100 of a more ancient manuscript of the same name written in St. Ciaran's time; and a copy of the Gospels known as the *Book of Moling* supposed to have been written about the year 690 by St. Moling, Bishop of Ferns; it was presented to Trinity College, Dublin, by a member of the family of Kavanagh, by whom it had been preserved for many generations in its metal covering.

The art of photo-zincography, we need scarcely remind our readers, was discovered by Sir Henry James in 1860; and in 1861 the value of the art for copying manuscripts was so fully recognised that the Government commissioned the discoverer to produce 500 fac-simile copies of *Domesday Book*. This task having been accomplished in 1864, Sir Henry James suggested that a series of national MSS. should be published in fac-simile, to illustrate the changes in our language and writing since the time of the Conquest. This was approved of, and the documents to be copied were selected by Sir Thomas Hardy, Deputy-Keeper of the Records; while to Mr. W. B. Sanders, an Assistant-Keeper of Records, was entrusted the work of arrangement, and the translations which accompany the fac-similes.

THE fourth and final volume of *Le Catholicisme et la France*, by the Comte Gazan de la Peyrière, has just appeared (Paris: Perisse). The two first volumes deal with the Primitive Church in France; the rest of the work describes the present position and influence of Catholicism. It is the production of a rather narrow and bigoted student, and contains some unseemly attacks upon MM. Littré, Taine, and Michelet. M. de la Peyrière dwells lengthily on the foreign mission work of the Catholic Church, and this is the most instructive portion of his work. The French missionaries in Cochin China and Japan appear to have almost monopolised the learning and disinterested devotion of the French clergy. Of course the author announces letters of congratulation from the Pope and the French bishops.

THE Argentine Republic have granted 2,000 dollars to Dr. Burmeister, to aid him in meeting the heavy outlay required for the printing and illustration of his colossal work on the Argentine States, which is to comprise twenty volumes.

SEVERAL historical items of importance reach us through the German papers. It is announced that the Cotta firm at Stuttgart will shortly bring out a work by Gregorovius, under the title of *The Story of Lucrezia Borgia*, which it is believed will throw a wholly new light on that tragic episode of Italian life. The work is to consist of two volumes, one of which will contain the text, and the other the materials upon which it is founded. An Italian translation of Gregorovius' *History of Rome in the Middle Ages* is being brought out at Venice for the Roman municipality.

A. DE REUMONT, author of the *History of the City of Rome*, is engaged on another page of Italian history. In a new work, entitled *Lorenzo de' Medici il Magnifico and his Times*, to be published

by Messrs. Duncker and Humblot, he undertakes to treat not simply of the political relations of the great prince to his times and contemporaries, but also of the state of art and of social life among the Florentine people at the zenith of the Renaissance movement, and the last phase of true national independence in Italy. This is a work for which the author's long and intimate acquaintance with the art, literature, and history of Italy specially qualifies him, and in his forthcoming book we may expect to meet with a clearer elucidation of the complicated conditions of that age than in any that has yet appeared.

NOTES OF TRAVEL.

THE *Débats* calls the attention of scholars and tourists to a *Mapa Mundi* which is painted on the cloister wall of the Camaldolese monastery of San Michel at Murano, and which might be profitably compared with our own Hereford Map. It dates from 1470, and is the work of the celebrated Frà Mauro. Its size, the beauty of the execution, the novelty of certain details, especially the interior of Africa, and the legends spread over its surface, combine to render it a very important monument of mediæval geography. The *Débats* suggests that Nicolas Conti, the rival of Marco Polo, who, at the time when this map was executed, had just returned to Venice after twenty-five years' travelling in Asia, may have suggested the idea to Frà Mauro. It is said that there is now a photograph of the map at Venice, and that a successful fac-simile had before been engraved by a Portuguese scholar.

A SHANGHAI paper mentions that in "the precincts of the Mixed Court are at present stowed, awaiting final disposition, a number of bags of 'lie tea' or Maloo mixture, which were confiscated by the Customs authorities. There being no counterpart of the institution known to the English Customs as the 'Queen's Tobacco-pipe,' the Mixed Court magistrate finds himself in some difficulty how best to get rid of the mixture so that it shall be beyond the ingenuity and the patience of the native *économes* of tea-rubbish again to utilise it. It would probably be difficult to burn it, unless in a strong furnace; and if some Court-runner were commissioned to have it made away with, the temptation would be great to turn a dishonest penny on the transaction by raising it again to the dignity of tea. The smart official would have a clear conscience regarding the matter so long as he kept the lieges of the Son of Heaven from being poisoned by the vile decoction, while as to the barbarian—he may say *ceaveat emptor*."

THE Italian naturalist and traveller, Odoardo Beccari, writes from the Aru group of islands (south of New Guinea), which he has made his head-quarters, that throughout the Indian Archipelago small-pox is raging, and that the disease is treated by the Dutch with quinine, and a cure effected. Taken in strong doses (60 to 100 grains English), quinine is said to diminish the malignity of the disease; suppuration is copious, and passes away easily and without inconvenience. In the Dutch hospital at Ambouina, since the use of quinine, only two patients died out of a number of 500. Beccari, who caught the disease himself, saved his life by this remedy, and soon got well. A correspondent of the *Cologne Gazette* says that this application of quinine is nothing new to German physicians. It is mentioned in the *Berliner Klinische Wochenschrift* (1872, No. 48) and other medical journals. Of course, quinine, to be effective, must not be given too late.

WE learn that the regulations of the Imperial Japanese Engineering College, printed in Japanese and English at Yeddo, have lately reached this country. The institution was established to train men for service in the Department of Public Works. A strong inducement is held out to painstaking and attentive students by the promise that "on passing a satisfactory examination they will receive the diploma of Master of Engineering, and will be appointed engineers in the Board of

Public Works." Admission will be obtained by competitive examination, and candidates must be between fifteen and eighteen years of age; the course of studies will extend over six years.

THE *Turkestan Gazette*, quoted by the *Débats*, announces that a caravan of forty camels, coming from Krasnovodsk with tea, sugar, wax-candles, wine, and various manufactured products, arrived at Khiva, November 26. The caravan crossed the Iomoude territories without incident. The passage from Krasnovodsk to Khiva took twenty-two days; the question of the practicability of caravan communication between the Caspian Sea and the mouths of the Amou-Daria may, therefore, be regarded as solved.

At a recent meeting of the Geographical Society of St. Petersburg, much interest was excited by the question of the establishment of a new route in Central Asia for trading purposes, which was to pass from the banks of the Yan-Usa-Tsian to Irtysch by way of Chama Khamil. The preliminary investigations have been entrusted to Messrs. Sosnowsky and Matusowsky, whose qualifications for the task are well known to the society, which has, moreover, submitted for the consideration and approval of General Kauffmann the plans of three geographical expeditions in Central Asia that are about to be organised. These projected expeditions are to embrace the eastern part of the Celestial Mountains to Urushtan, Turfan, and Kharashar; the southern ramifications of the Tian-Shan and the Tsun Lin; and the valleys of the Lower Oxus and the shores of Lake Aral and the Caspian Sea. While the members of the society await the decision of General Kauffmann with regard to which of these three routes would appear to promise the richest harvest of scientific results, they are busily engaged under the zealous direction of their president, the Grand Duke Constantine Nikolaevitch, in preparing for the immediate prosecution of one of these important expeditions.

HERE are two items of news from Japan. The Temple of Shiba was destroyed by fire on New Year's Day. It was one of the principal attractions of Yeddo, and was two hundred and seventy years old. The Empress has presented copies of an illustrated Japanese-English Dictionary, and of Smiles' *Self Help*, in Japanese, to the most successful scholars at the native girls' school.

FROM a Russian account of the Khanate of Kokan, written by a member of the recent embassy thither, we learn that the chief products of that state are cotton and tobacco, and that the former when made up is much sought after by the Russians in exchange for iron, vitriol, sandal wood, furs, steel, and cloth. Silkworms are very generally reared, but the silk manufactured is inferior to that of Bokhara. The laws against dishonest trading are worthy of note. Any merchant convicted of wilful deception in business is first lashed, and then led round the city and compelled to proclaim aloud the circumstances of his fault and punishment. Such a method of dealing with our refractory grocers and milkmen in this country would no doubt prove directly efficacious, besides suggesting a practical means of dispensing with the necessity for that ancient functionary, the town crier.

Aperçu de la Situation en Chine, 1861-1873. Par Thomas Fergusson, de Chefoo. (Trübner.)—If we mistake not, Mr. Fergusson was one of the first British merchants who settled at Chefoo after it was opened to foreign trade, and, when first placed in charge of French interests there, was somewhat unfortunate in his relations with H.B.M.'s Consul. It is almost a pity that he yielded to the solicitations of his friends in publishing this pamphlet. It is the old story of complaints against the Chinese Government and the foreign envoys, &c., &c. He thinks that, in reviewing the diplomatic transactions of the last ten years, Chinese statesmen may congratulate themselves on having

yielded no point of importance to the representations of foreign diplomatists. Nothing will satisfy Mr. Fergusson short of the "opening up" (how tired we are of that phrase!) of the entire country to what he calls "entreprises modernes," by which he evidently understands the construction of railways and telegraphs, and the opening of coal and other mines (chiefly for the benefit of foreign traders, we imagine); according to him, too, foreigners ought to be allowed to buy land and houses and settle in any part of the Empire that they choose to fix upon, and, in point of fact, be placed in the same position in China as they occupy in the more highly civilised countries of the West. We should have thought that a residence of thirteen years even at the small port of Chefoo would have taught the writer that China is not yet ready for such radical changes. We must be content to wait and bide our time. We are glad that Mr. Fergusson has nothing much to say against the administration by Europeans of the Imperial maritime customs, and it is pleasing to hear that the Chinese appreciate the benefits derived from this so much, that there is already some talk of adopting similar arrangements for the collection of the internal revenues of the Empire. When that day really does arrive, we shall probably see some startling changes in the Middle Kingdom, and perhaps even Mr. Fergusson's hopes may then have some chance of fulfilment. At present, however, it is to be feared that the party of progress is not strong enough to venture upon so bold a step as this; and if they were to take any such step rashly, the probability is, that they would plunge the Empire into a disastrous civil war.

THE MARTIN GUERRE CASE.

BEFORE we finally dismiss from our minds all thought of the Tichborne case, which came to an end on the last day of last week, we may perhaps be allowed to take a parting glance at its only pendant—the Martin Guerre and Arnold Tilh case.

This story has of late years been more than once rehabilitated and clothed in a readable form, after having lain for ages buried in legal dust and oblivion, and its general character and resemblance to the Tichborne-Orton case have become tolerably well known. It must not be forgotten, however, that below the ordinary features which the two cases have in common, there are other and special characteristics, which raise the old so far above the new trial, that its claim to be considered the most remarkable on record is still pre-eminent and secure. In proof of this pre-eminence, we need only give the main outline of the story of Arnold Tilh's successful impersonation of his friend and brother in arms, Martin Guerre. Those who would fill in the minute and crowded details of the picture must seek them in the tragical and fascinating records of human crime and weakness to be found in the Pitaval and other collections of *Causes Célèbres*. Here we have only space for the deeper lines and the more salient points, which we now proceed to give.

The scene of the Martin Guerre drama was laid in the south of France, where, at Artigues, near Rieux, the Guerre family had for many generations tilled their own small portion of land, subdividing it, after the fashion of their class, into allotments, which were held by the several members of the household. In accordance with this practice, Martin Guerre—who was born in 1539, and was the only son of the representative of the family at the period when their history began to gather round it the colouring that was destined to give it notoriety—was brought up to share with his father in the labours and management of the farm. For a time parent and son lived at peace and worked in amity together, but when Martin was about twenty-one, he was accused, if not convicted, by his father of having appropriated to his own use corn that ought to have been shared between the two. A quarrel was the result, and the young man, stung by remorse, or maddened by an unmerited accusation, hastily left his father's presence,

and without exchanging a word with anyone fled from the village. Time passed, months and years went by, and no tidings came from or of the fugitive, whose name, however, remained a byword and reproach to his townsmen. They might have looked more leniently upon his flight if he had had no one to leave but the parent who had roused his anger; for those were lawless times, when a very slight provocation was deemed a valid reason for driving young men from the discipline of home-authority to the licence of camp-life. But Martin was a husband and a father; and he had in bygone days made his domestic affairs such general subjects of interest and discussion, that his friends felt especially aggrieved that, after they had given their sympathy and counsel under the interesting conditions confided to them, he should have preserved such reprehensible mystery in regard to the reasons for his going and staying away.

The fact was that Martin Guerre, in accordance with a not unusual custom of the times and place, had been married at the age of ten to a little *compatriote*, called Bertrande Rols, who numbered nearly as many months as himself. After a time the youthful couple became the objects of special interest to the entire district on account of the evil spell which, according to Martin's conviction, had been exercised to prevent him from feeling a suitable degree of love for his wife. Friends and neighbours were consulted, numerous ceremonials were gone through, but for a time the spell, in which every one implicitly believed, continued potent, and Bertrande's relatives became at length so indignant at the notoriety which was attaching itself to her domestic life, that they prepared to have the marriage set aside, on the ground that powers of sorcery had been used to thwart her happiness. But here, with a spirit that surprised those who regarded her as a girl of no will, she herself interposed, and declared that, in spite of evil spells, she would stay by her husband. Then the matter dropped, outsiders grew tired of the subject, Martin said no more about the power of sorcery; and when the young man left his home, Bertrande and he were regarded as one of the happiest couples in the community. Her conduct after Martin's cruel desertion was exemplary, and even the most malignant of gossips could say nothing against the conduct of the young mother, who went quietly through her household duties, absorbed as it appeared in her child and her home.

In the summer of 1557 a rumour spread like wildfire through the streets of Artigues that Martin Guerre had returned, and was safe and happy with his wife and son. The towns people, eager with wonder and curiosity, hastened to the house, where, with the sturdy boy on his knees and Bertrande close beside him, sat a bearded man, who welcomed them as they came in, joked with one, and reminded another of a half-forgotten piece of boyish fun or some hairbreadth escape that had long since passed out of their memory. One and all went away rejoiced to have seen the Martin Guerre of olden times grown so manly, frank and talkative; no one expressed a doubt as to his identity, and it seemed an accepted fact that the pleasure of his return was to condone all past offences. Martin's four sisters had been the first to welcome him, and as one by one they had fallen sobbing on his neck, he had called up the memories of their childish days by some nickname or endearing term; and radiant with joy the women had led him to their uncle, Pierre Guerre, who, since the death of their father, had held in trust the family land for Martin and his little son, Sami. He too had recognised him, and spontaneously arranged to surrender to him his trust. Bertrande, without the slightest apparent doubt, had received him as her husband and the master of her house.

For a time all was serenely bright. Three years passed away. Bertrande had given birth to two children, and seemed happy and at peace in her

home, and the people of Artigues, accustomed to the sight of the revived Martin Guerre, had ceased to regard him with any special interest, when it was whispered that a soldier in passing through the town had stopped to ask if the Guerre family belonged to the place, and when told that Martin Guerre was living close by, had laughed, and said no one need think he could be so easily imposed upon, for the true Martin Guerre was at that moment in Flanders, where they had fought side by side for many a long day. And if the Martin Guerre of Artigues had two legs they might rest assured "that the man was an impostor, for he had seen a cannon ball carry off the leg of the true Martin, who since then had had to go about with a wooden leg." This startling tale gained force by the discovery that Bertrande had appeared with the soldier before a notary and caused a written statement to be made of his words.

The next scene in the drama was the arrest of Martin, at the instigation of old Pierre, on a charge of being an impostor; and what made this transaction the more remarkable was, that the charge had been signed by Bertrande, who shortly before, when asked by the uncle if she had any doubt as to his identity, had indignantly protested that he was the husband of her youth, adding, however, "if he were not Martin Guerre, it must be the devil in his skin."

The trial began, and 150 witnesses were called before the Court at Rieux to declare on oath whether the accused was Martin Guerre, or Arnold Tilh, as the old Pierre Guerre had insisted. Sixty of those called were unable to give a decided opinion, owing, as they asserted, to the great likeness between the two men. Thirty persons swore without hesitation that the accused was Martin Guerre, and fifty with equal confidence pronounced him to be Arnold Tilh. When the Guerre family were brought into court, Martin's four sisters were observed to be as like the accused "as one egg to another;" although Martin's son showed no resemblance to him. The man's own account of himself bore the impress of truth, his defence was simple and natural, he was calm and moderate, yet eloquent, while his accuser Pierre was hurried, bitter and incoherent. Nevertheless the Court gave their judgment against him, and condemned him to lose his life by the sword, and have his body quartered after death. Against this sentence the accused made an appeal to the Parliament of Toulouse, and a new trial began. The first step taken was to collect evidence in regard to the character and conduct of Bertrande, the result of which was to show that she had led a spotless life; but when she was brought into Court she evinced strong marks of confusion and trepidation, and to his impassioned appeal that she would declare him to be her husband, since if she turned against him life would have no further charms for him, she made the ambiguous reply, that she "could neither assert or gainsay it." The judges received this answer as evidence in favour of the accused, whose case seemed strengthened by the fact that the true Arnold Tilh had been a gambler, swearer, thief and scoundrel, while this man had for three years led a quiet domestic life. The trial proceeded, an enormous amount of evidence was brought forward by the witnesses as to personal marks of identity; the advocates nearly came to blows; and every authority, classical and historical, that could be brought to bear on the case, was advanced on either side. It was sworn by those most competent to give an opinion that Martin was taller, slighter and fairer than Arnold, that his foot was three sizes larger, his eyes a different colour; that he had spoken the Basque language and could fence well, neither of which the accused could do, and that he had always been noticed for his taciturnity, and accounted a truthful, peaceful, moral character, while Arnold, who belonged to a neighbouring village, had been known, far and near, as a chatterbox, liar and brawler, and been generally regarded as a worth-

less scoundrel. Yet in spite of all, no decision could be arrived at; and the judges, in despair at the mass of conflicting evidence before them, were about to send the accused back to prison, to be kept chained and manacled, in accordance with the practice of the time, till new light could be obtained to guide them to a right judgment, when the Court was startled by the sudden appearance before them of a one-legged man, holding a petition in his hand for restitution of his civic and conjugal rights as Martin Guerre. The perplexity of judges and advocates became overwhelming. To decide upon the identity of one Martin Guerre had baffled all their efforts, and to have two in the field against them seemed more than the strongest of judicial forces could resist, and there was an evident leaning on the part of the Court generally to regard the man's appearance as an illusion of Satan, or the work of witchcraft.

The confused manner in which the stranger answered the inquisitorial examination to which he was subjected when the Court had recovered from its first perturbation, confirmed the evil opinions inspired by his appearance. When confronted with the accused he lost all presence of mind, while his opponent never betrayed the slightest agitation, hesitation, or uncertainty. The effect of this verbal duel for life and name was to bring judges and advocates to the side of the man who stood before them confronting the stranger with the frank firm bearing of innocence, while his one-legged rival, pale, panting, and abject, covered by his side. As a final act of impartial justice it was resolved to bring the Guerre family once more into court. The four sisters of Martin came first, one by one. As the eldest caught sight of the pale and haggard stranger, a look of terror came over her face, and after looking at him intently for a moment, she rushed forward, and with sobs and tears begged his forgiveness: "she was not alone to blame," she pleaded, "for had not all Artigues shared her delusion?" A similar scene recurred as each of the other sisters was confronted with him. Then Bertrande was called, and now truly the beginning of the end had come. As she crossed the threshold, her eyes met the stern glance of the man, and stopping short, she stood transfixed with terror and emotion, then bursting into tears and stretching her hands helplessly out before her, she dragged herself on her knees beside him, and with bowed face and broken voice sobbed forth a piteous prayer for forgiveness.

All was over, the play was played out. The sight of the prostrate woman pleading for mercy at the hands of the stern man, who gave no sign of pity, rent asunder the last link in the chain of deception which Arnold Tilh had up to that moment so firmly kept in hand. He told the judges he would confess all; and with not a moment's delay began his tale. The narrative was simple enough. His imposture had begun in sport, and been carried on in earnest when he found how readily the credulity of others enabled him to forge weapons for their own self-deception. Having shared the same tent with Martin Guerre in Flanders, he had learnt from him all the incidents of his life, including even his assumed subjection to sorcery. On coming into the neighbourhood of Artigues, passers-by had addressed him as Martin, and thinking their mistake might prove diverting, he had lent himself to the deceit with a success that became more and more easy as he gathered up more and more information. Poor Bertrande had herself proved his most valuable accomplice, although at first probably an innocent one, and soon the part he played had become natural and easy to him.

Such was the simple explanation of the success of the most astounding case of imposture on record. His own unscrupulous and ready wits, coupled with the unfathomable and inexhaustible depths of human credulity, were his only weapons. Arnold Tilh expiated his crimes against society and the Church by death on the gallows, on September 16, 1560; and to make the sentence

more impressive, his execution was ordered to take place in front of Martin Guerre's house-door.

The judicial records of the Parliament of Toulouse, in which are preserved the details of the observations made on the conduct and assumed motives of all concerned, during the prosecution of the trial, are silent as to the relations of Martin and Bertrande after its close; and it is therefore left to the imagination to decide how far the injured husband relented towards his unhappy and offending wife.

ELISE ORIE.

SELECTED BOOKS.

General Literature and Art.

- BATIK, Azamat. Spain and the Spaniards. Hurst & Blackett. 21s.
- BUDDHIST CONTROVERSY, held at Pautura, Full Account of the. Trübner. 3s. 6d.
- BUEHMANN, J. Die Architectur des classischen Alterthums und der Renaissance. 2. Abth. 1. Hft. Logenstellungen. Stuttgart: Ebner und Seubert. 2 Thl.
- CHARENCEY, H. de. De quelques idées symboliques se rattachant au nom des douze fils de Jacob. Paris: Maisonneuve. 1fr. 50c.
- DALY, C. L'Architecture privée au XIX^e Siècle, urbaine et suburbaine. 3^e série. 1^{er} fasc. Paris: Duncker. 32 fr.
- FEUGÈRE, G. Erasme: Etude sur sa vie et ses ouvrages. Paris: Hachette. 6 fr.
- HEYWOOD, Thomas. Dramatic Works, now first collected, with a Memoir of the Author. Pearson. 63s.
- KER, D. On the Road to Khiva. King. 12s.
- KOERTING, G. Dieys und Dares. Ein Beitrag zur Geschichte der Troja-Sage in ihrem Ueberzuge aus der antiken in die romant. Form. Halle: Lippert. 28 Ngr.
- KOSTRANIE, J. Urkundliche Beiträge zur Geschichte der protestantischen Literatur der Südslaven in den Jahren 1559-1563. Wien: Gerolds Sohn. 2 Thl.
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- LETTERS from India and Kashmir: written 1870; illustrated and annotated, 1873. Bell & Sons. 31s. 6d.
- NEUBAUER, J. Die katholische Dichtung in der deutschen Literatur seit der Reformation bis zur Gegenwart. Prag: Calve. 12 Ngr.
- ZUPITZA, J. Zur Literaturgeschichte des Gay von Warwick. Wien: Gerolds Sohn. 6 Ngr.

History.

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- BURROWS, M. W. W. The Works of All Souls. Four Centuries of English History, illustrated from the College Archives. Macmillan. 14s.
- EWALD, H. The History of Israel. Translated by J. Estlin Carpenter. Vol. V. The History of Ezra and of the Monarchy in Israel to the Time of Christ. Longmans. 18s.
- GIBB, Sir G. Duncannan. The Life and Times of Robert Gibb, Lord of Carrberry, familiar Servitor and Master of the Stables to King James V. of Scotland. Longmans. 30s.
- GROSSMANN, J. Der kaiserl. Gesandte Franz v. Lissola im Haag 1672-1673. Wien: Gerolds Sohn. 1 Thl. 2 Ngr.
- HOEFLE, C. v. K. Karls (V.) erstes Auftreten in Spanien. Wien: Gerolds Sohn. 1 Thl.
- KAISER JOSEPH II. und seine Zeit nach dem Urtheile seiner Freunde und Feinde. Amberg: Pustet. 4 Thl.
- LENOIR-MANT, E. Les sciences occultes en Asie; Le Magic chez les Chaldeens et les origines académiques. Paris: Maisonneuve. 6 fr. 50 c.
- PALMER, E. H. A History of the Jewish Nation from the Earliest Time to the Present Day. S. P. C. K. 6s.
- RITTER, M. Briefe und Aecen zur Geschichte des dreissigjährigen Krieges. 2. Bd. Die Union und Heinrich IV. 1638-1639. München: Rieger. 4 Thl.
- SACKEN, E. v. Ueber Auswanderer und Pande aus heidnischer Zeit in Niederösterreich. Wien: Gerolds Sohn. 1. Thl. 2 Ngr.

Philology.

- ANCESSI, L'Abbé. Etudes de Grammaire Comparée. III. La loi fondamentale de la formation trilitère. Les afformants dans les langues sémitiques. Paris: Maisonneuve. 4 fr.
- GRIMM, J., and W. GRIMM. Deutsches Wörterbuch. Fortgesetzt v. M. Heyne, R. Hilbrich, and K. Weigand. 4. Bd. 1. Abth. 6. Lfg. Leipzig: Hirzel. 4 Thl.
- PRATER, H. Quaestiones salsitinae ad Lucium Septimium et Suplicium Severum Gaii Sallustii Crispi imitatoris spectantes. Göttingen: Deuerlich. 4 Thl.

Physical Science, &c.

- BENTHAM, G. Flora Australiensis. Vol. VI. Reeve. 20s.
- CARPENTER, W. B. Principles of Mental Physiology. King. 12s.
- GIEBEL, C. G. Thesaurus Ornithologiae. 3. Halbbd. Leipzig: Brockhaus. 24 Thl.
- HOOKE, J. D. Flora of British India. Part II. Reeve. 10s. 6d.
- JENNINGS, S. Orchids and how to Grow them. Part I. Reeve. 5s.
- LORENZ, J. R. Dritter Bericht der ständigen Commission für die Adriaberr. die Jahre 1870 (für meteorol. Beobachtungen) und 1870-1872 (für marit. Beobachtungen). Wien: Gerolds Sohn. 34 Thl.
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CORRESPONDENCE.

DR. BEKE'S SINAI.

Cambridge: March 4, 1874.

Dr. Beke's sensational announcement by telegraph of the "discovery of the true Mount Sinai" may have startled some people into acquiescence in his theory, but I can scarcely believe that any one who has really considered the question can have regarded the "discovery" *au sérieux*. Still, an assertion so positively and unequivocally made seemed to imply some cogent and decisive arguments in the background; and I must confess that I looked forward with some interest to the further detailed explanations promised by the learned traveller. These have at length appeared in his letter in the *Times* of February 27, but, strange to say, we, the advocates of Jebel Mûsa, the old orthodox Sinai, do not feel ourselves so utterly annihilated as we perhaps ought to do. It would be unjust to attack Dr. Beke's theories before he is himself upon the spot to state his case and answer our arguments; but while I am, like my fellow-travellers, willing to wait until that time, I cannot let such an assertion pass entirely unchallenged. Dr. Beke starts with the assumption that Mount Sinai is a volcano, and is situated to the east of the Shor, instead of to the west of the Gulf of 'Akabah. Arrived at 'Akabah he selects the first prominent mountain to which some traditional sanctity appears to attach, and at once adopts it as his Sinai, with the statement that "its identification with the mountain on which the law was delivered, is scarcely open to a doubt." It is not a volcano, it is true, but on that point the Doctor naively owns that he was "egregiously mistaken." The reasons which carried this conviction to his mind are strangely inadequate. They are: 1. That he had heard the mountain in question "vaguely spoken of in Egypt, as being that whereon the Almighty spake with Moses;" 2. That there are traces of sacrificial remains on the summit; 3. That "Sinaitic inscriptions" are found there. He appears also to attach considerable importance to the alternative name of the mountain, Jebel-en-Nûr.

Now, as Major Wilson has pointed out in his letter to the *Times* of the 3rd instant, the country on either side of the Gulf of 'Akabah absolutely teems with traditions of Moses, the name of the lawgiver being associated with nearly every striking natural phenomenon which occurs. With regard to the sacrificial remains, there is scarcely a "high place" in the desert where the Bedawîn do not offer up sacrifices. As for the "Sinaitic inscriptions," those which have hitherto reached the hands of European scholars are either in Nabathean or Greek, and in no case of an earlier date than the first few centuries of the Christian era. These again are scattered throughout the length and breadth of the desert. However, until Mr. Milne's copies are brought home, it would be premature to pronounce upon them. The name "the mountain of light" surely points rather to Sabaeism than Mosaism, and would in that case satisfactorily account for the sacrifices. So much, then, for the importance of these alleged proofs of identification; but Dr. Beke says that "from its position and other circumstances the mountain is undoubtedly the Sinai of Scripture." It is here that the crucial test of the soundness of the theory may be applied, for one of two things must be assumed, either that the sacred penman gave an incomplete account of the itinerary of the Israelites, for some half dozen or more stations must be added to the lists in Exodus and Numbers, to take them to a Sinai situated within a day's journey of 'Akabah; or else the hitherto unquestioned identification of the Egypt of the Pharaohs with the Mizraim of the Bible must be abandoned. This latter view has been more than once advocated in the face of the testimony of history and of hieroglyphic monuments, and of the entire absence of any trace of such a civilisation as that mentioned in

the Bible narrative of the Exodus, east of the Nile valley.

Here, then, is the initial difficulty. If we can believe the inspired writer ignorant of the number of stations between Egypt and Sinai; or if we can believe in a second Egypt east of the Isthmus of Suez which has passed away without leaving a trace of its existence behind, then we may reject the traditions of ages, local and historical, the evidence of physical facts as reported by the Ordnance Survey, and a long series of travellers, in favour of the mere hypothesis of a gentleman who acknowledges himself to be "egregiously mistaken" upon the main point which he undertook his journey to prove.

In the meantime I feel sure that the public will at least suspend its judgment, until Dr. Beke's return has given the supporters of the traditional Sinai an opportunity of hearing and discussing his arguments *in extenso*. E. H. PALMER.

DR. SCHLIEMANN'S DISCOVERIES.

Queen's College, Oxford: March 2, 1874.

Dr. Schliemann will have to be added to the list of fortunate explorers who have succeeded in finding exactly what they wanted. He was determined to discover Priam's Palace at Hissarlik, and he has done so. He looked for traces of γλαυκῶπις Ἀθήνη, and met with them, just as he will meet with images of βουῶπις Ἥρα at Mykenae whenever the Greek Government allows him to dig there. It is a curious instance of the power of a prepossession, since "the owl-headed deity" which Dr. Schliemann has found in gold and clay, in ivory and slate, is nothing more than the rude attempt of early art to delineate the human face. It requires a strong pair of spectacles to see an owl's beak on the beautiful vase with which Dr. Schliemann has appropriately adorned the cover of his book. Early human figures from the Greek islands, which are now in the British Museum, have heads even more owl-like than those from the Troad. A Trojan hone (No. 3474) which bears one of the few inscriptions discovered, has a similarly rude human face below the legend, which probably gives the name of the owner. But the inscriptions found by Dr. Schliemann are, unfortunately, exceedingly scanty. As Professor Max Müller has pointed out, most of the marks on the terra-cotta disks, which might be taken for letters, are really intended for ornamentation. The four-legged animals are very numerous, some of them having spears or arrows stuck in their necks, and passing, as the Oxford Professor remarks, into a character which bears a strong resemblance to the Cypriote character *ki*. The serpent, the sun (No. 5338), the tree (3325), and the disk (3307), are also frequent, and the representation of the sun confirms Professor Max Müller's ingenious suggestion that some of the constellations are depicted. I can hardly agree, however, with his explanation of the cross, which is by far the most common ornament made use of. Such forms of it as are delineated in Nos. 2976, 2984, 2982, 2530, and 548, seem to me to exclude the idea of its having been originally intended for a man; indeed, the human figure has five divergent lines in 298, just as in the images from the Greek islands referred to above. In No. 2984 the cross has a circle drawn within it, like the cross on the breast of the Assyrian king, Assur-natsir-pal, the two symbols probably denoting the four quarters of the earth with the circle of the sun. The Assyrian influence which shows itself so plainly in the art of prehistoric Greece and Asia Minor might be expected to appear in the ancient civilisation of Mysia. The Trojan cross could easily be a trade mark.

I have already alluded to the Cypriote syllabary, and it seems to me that Dr. Haug's comparison of the characters in the Trojan inscriptions with those of the Cypriote legends, has more probability than Professor Max Müller's view that they are to be explained by the Semitic alphabet. If this is the case, indeed, they would show such far-gone degradation by the side of the Kadmeian alphabet

as we have it on the Moabite Stone, that the inscriptions and all the rest of "Priam's Treasure" would have to be referred to a considerably later period than the foundation of Ilium Recens. But the two identical inscriptions 208 and 432, together with Nos. 3278 and 3474, and perhaps 3415 (if this is really an inscription), bear too great a likeness to the epigraphs from Cyprus not to suggest the common origin of the characters of which they are composed. Dr. Haug's attempt to read them has been unfortunate, but this is not to be wondered at. Mr. Smith has found Cypriote inscriptions in the Palace of Assur-bani-pal, so that they mount back to a respectable antiquity, and the characters in them have so far lost all resemblance to their primitive hieroglyphic forms as to push back the date of the syllabary to an early period. Now, of the two identical Trojan inscriptions 208 and 432, the first shows us what is apparently the outline of a man, where the second has a letter not unlike the Cypriote *pe*. This would imply that the Trojan legends are of an earlier date than those from Cyprus. But a closer inspection of both the Trojan and Cypriote inscriptions seems to imply a connexion between them and the mysterious hieroglyphs of Hamath, which have also been found on seals discovered by Mr. Layard in the Palace of Sennacherib at Kouyundjik. Can it be that the Phoenician alphabet was preceded in Cyprus, in Asia Minor, and elsewhere by a syllabary derived from the Hamathite hieroglyphs? The supplementary characters in the Karian and Lykian alphabets, which do not seem to belong to the Phoenician, but find their analogues in the Cypriote, would be relics of the ancient syllabary which was exchanged for the more commodious Phoenician alphabet.

If the suggestions I have thrown out have any foundation, the following conclusions might be drawn from them. (1) "Priam's Treasure" would be pre-Hellenic and pre-Phoenician. (2) The largely modified form of the characters in the Trojan inscriptions and their remoteness from their hieroglyphic origin prevent us from assigning them to any great antiquity. (3) Northern Syria would have preceded Phoenicia as a civilising power. And (4) continental Greece would have had no share in the early culture of Asia Minor, since its first knowledge of writing came from Phoenicia, and its first art, as exemplified in the lions of Mykenae and the Phoenician pottery found in the same place, from Assyria and Sidon or Tyre.

Hissarlik must have been a hill fortress, like Mykenae or Tiryns, to which the natives retired as a last refuge before the attacks of the Greek colonists, and where they buried all the treasure they had been able to carry with them. To seek for the Ilium of the Homeric poems either at Hissarlik or Bunarbashi, is like basing an atlas on the *Odyssey* or the *Nibelungen Lied*. It is true that the poets who sang the lays out of which the *Iliad* has grown were for the most part natives of Asia Minor, and Smyrna was their oldest gathering-place; but although the ancient Aryan myths were localised in a country well known to the bards, the actual geography must have been so far modified by the conventional requirements of a mythical one, as to make the identification of the true Ilium a matter wholly impossible. A. H. SATCE.

THE ASCENT OF FLUID.

Royal College of Science for Ireland, Stephen's Green, Dublin: March 2, 1874.

I observe in the *ACADEMY* of Saturday that Dr. Pfitzer has obtained results higher than those recorded by me in the *Transactions of the Edinburgh Botanical Society*, in my paper on the ascent of fluid as determined by lithium citrate and the spectroscope. It may, perhaps, not be uninteresting to mention that on February 9 I communicated a paper to the Royal Irish Academy in which I gave the results of numerous recent experiments. In that paper, which will be published shortly, I recorded the highest results I

have yet obtained with lithium citrate and the spectroscope, namely, 40 inches per hour in the sunshine.
W. N. McNAB.

A REVOLUTION IN PSYCHOLOGY.

45 Conduit Street : March 2.

Am I trespassing too much on your space in asking permission to say a few words upon Professor Clifford's reply (ACADEMY, Feb. 28)?

If by the "science of psychical phenomena" Mr. Lewes meant, as Professor Clifford means, psychology proper, I am not concerned to deny that Mr. Lewes may have effected a revolution in it. It was on the supposition that Mr. Lewes meant general psychology that I ventured to doubt the revolutionary character of his views. The question is not what Professor Clifford, but what Mr. Lewes, meant by the phrase.

But it is possible that Mr. Lewes had in view a science which coincides neither with my general psychology nor with my psychology proper; he may have meant, what I think is most usually meant by the term psychology, a science which covers the same ground as they together cover. Such a psychology is not a little unwieldy, and it is to render it more manageable that I propose to distinguish it into two. That this would be desirable if attainable is implicitly at least admitted by Professor Clifford where he says: "But the social medium must act upon the organism, and so these conditions [of thought] are really reduced to the previous ones? Theoretically, yes; practically, no."

Assuming, then, that it is desirable that our practice should correspond to our theory, I propose for that end my distinction between general psychology and psychology proper, and advocate the subjective treatment of sociology as a part of general psychology.

That is to say, by adopting in thought the position of an individual surrounded by others in society, and by asking what they and his relations to them are *to him*, or in terms of his feelings and thoughts, we reduce to a common denomination both their physical and their moral reactions upon him. They are to him reagents not only on his senses, but also on his imagination, conscience, and reason. The detail of the physiological processes, which are the condition of these reactions, belongs to psychology proper; the detail of the reactions themselves, as they appear to him, belongs to general and subjective psychology. The method thus enables us to separate the physiological from the mental or subjective reactions of the social medium. All the physiological reactions are put together in one group, and all the mental reactions in another.

It is in fact this very distinction of mine which permits us to neglect (provisionally) the physiological "conditions of intellect and conscience;" and it is the study of the mental or subjective reactions, sociology subjectively treated, which "enables us to cut the knot that is left to posterity to untie." Sociology, simply, is a part of history, or of the science of history; but apply my distinction, treat its phenomena subjectively, study the mental or subjective reactions between individuals and the groups to which they belong, and then these phenomena become a part of psychology, and throw back light upon the inner mechanism of history. Otherwise they are not psychological phenomena at all, but historical; and we remain students not of psychology, but of simple history and sociology. To say that sociology is a basis of psychology is to say that the objective study of social phenomena is a basis of their subjective study.

SHADWORTH H. HODGSON.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Mar. 7, 3 p.m. Beethoven's *Egmont* at Crystal Palace.
Saturday Popular Concerts.
8 p.m. M. Gounod's Choir.
MONDAY, Mar. 9, 1 p.m. Sale of Mr. C. B. Taylor's Collection of old Venetian glass, &c., at Sotheby's.

8 p.m. First night of Mr. Tom Taylor's *Lady Clancarty* at the Olympic.
Monday Popular Concerts (Joachim). Medical (anniversary).
8.30 p.m. Geographical.
TUESDAY, Mar. 10, 1 p.m. Sale of Engravings, Water-colours, &c., at Puttick & Simpson's.
8 p.m. Institute of Civil Engineers. Anthropological Institute. Civil Engineers. Photographic.
8.30 p.m. Medical and Chirurgical.
WEDNESDAY, Mar. 11, 1 p.m. Sale of works of Carpeaux at Christie's.
2 p.m. Sale of Sculpture, Bronzes, &c., at Christie's.
3 p.m. Royal Literary Fund (anniversary).
4.15 p.m. Royal Society of Literature.
8 p.m. London Ballad Concert. Society of Arts: Mr. Holm on "The Manufacture of Cocoa." Geological. Graphic.
THURSDAY, Mar. 12, 1 p.m. Sale of Lord Powerscourt's Land-seer engravings at Christie's.
3 p.m. Royal Institution. Prof. Williamson, of Owens' College, on "Ferns and Mosses."
6 p.m. Royal Society Club.
8 p.m. British Orchestral Society's Concert. Mathematical.
8.30 p.m. Antiquaries. Royal.
FRIDAY, March 13, 1 p.m. Sale of Lord Dunmore's porcelain at Christie's.
3 p.m. Royal United Service Institution: Gen. J. L. Vaughan, "The Retreat of the Ten Thousand, a Military Study for all time."
7 p.m. Literary and Artistic.
8 p.m. Astronomical. Quekett Club. Society of Arts: Dr. Leitner.
8.30 p.m. Wagner Society's Concert. Clinical.
9 p.m. Royal Institution: Dr. Wright on "Chemical Changes accompanying the Smelting of Iron in Blast Furnaces."

SCIENCE.

Foods. By Edward Smith, M.D., LL.B., F.R.S., &c., &c. (H. S. King & Co.)

THIS book is one of the "International Series" of manuals, and one which will certainly not be the least popular, nor, we venture to think, the least useful. After a short introduction on "The Nature and Qualities of, and the Necessity for, Foods," the book is divided into three parts, which treat respectively of "Solid," "Liquid," and "Gaseous" Foods—another way of putting the old division of food and drink, with the addition of a new section on "Atmospheric Air" and "Ventilation." Now, when we find in the introduction that a food is defined as "a substance which when introduced into the body supplies material which renews some structure or maintains some vital process," we see why oxygen is looked upon as a food. But oxygen gas is not a food in the sense that the others are; it is taken into the body by a special apparatus, and performs a special function—that of breaking up some of the substances it meets with in the blood (both foods and waste materials), combining with the simpler substances so produced, and continuing this process until still simpler substances are formed, which are then separated from the body by special excretory organs; during this process heat is given out, and thus the animal heat is maintained. If oxygen is to be regarded as a food we must regard it as a fuel, and we see neither scientific nor practical advantage resulting in either case; in fact, we believe that the result of classing it side by side with foods and drinks will be to confuse the minds of a great number of people as to its real function in the blood. If we lived in an atmosphere of hydrogen or of carburetted hydrogen, we should no doubt use oxygen gas for lighting and heating purposes, and we should call it com-

bustible and look on it as fuel; but we do not live in such an atmosphere, and so are not accustomed to speak of oxygen in this way, and there is no reason whatever why we should.

In his admirable course of lectures on Therapeutics at the Paris School of Medicine, Professor G. Sée used, in distinguishing between food and medicine, to say, "Nous avons besoin de deux sortes d'aliments; il faut d'abord des aliments pour fournir la chaleur en brûlant, et ensuite des aliments pour réparer la machine qui s'use;" but what Sée meant by burning was breaking up and forming combinations with oxygen, and this way of looking at the matter has many merits.

Part III. would therefore, we think, have been better omitted, especially as on the first page of it we are told that

"there is an analogy between air and water as to their relative composition, for both may be produced from the combination of only two gases, and yet such products are not found in nature,"

an extraordinary statement, which is only partly corrected by one on the next page to the effect that oxygen and nitrogen

"are not combined as oxygen and hydrogen combine to form water, but are simply mixed together."

Ozone is also referred to, and it is assumed that

"if the commonly accepted views be correct, that substance has greater food properties than oxygen itself."

Some doubt is thrown on this assumption farther on; and indeed we know, from recently published experiments, that ozone is as irrespirable as carbonic acid, as might have been expected from the density of the gas. There is no evidence whatever that it acts as a food in any way; though it is useful in purifying the air by oxidising organic matters, which it does very rapidly, as no sign of it is found in foul air. Part of the oxygen given out by plants is in this condition, as shown by Dr. Danbeny, and thus we see that plants not only maintain the proper standard of oxygen in the air, but help to destroy impurities in it.

The rest of the book, consisting of the parts on Foods and Drinks properly so called, is very interesting and instructive, for few men have so fully and carefully studied the action of foods as Dr. Edward Smith, and the number of experiments which he has made is quite astonishing.

In Part I. the "Solid Foods" are described under the heads of Animal and Vegetable Foods, each of which is further subdivided into nitrogenous and non-nitrogenous; while "condiments" are thrown in between the two subdivisions of vegetable foods, and in the table of contents have got mixed up with one of them. It seems a pity that common salt should merely be classed as a condiment, while the absolute necessity for it as a food is insisted on.

There are a few pages on the "cooking of flesh," which many housekeepers would do well to lay to heart; they would there learn why "you cannot have good broth and good meat from the same piece of flesh;" they would learn the principles on

which to act so as to utilise the greatest amount of the nutriment of the meat without violating the main condition of successful cooking—that of making “the whole mass of meat soft and tender.”

“A slow fire, or water at a temperature of 160°, will suffice to expand the fibres and in some degree to rupture them, whilst it separates these and other structures and renders the whole mass more fitted for mastication and digestion. To keep meat in boiling water, or to expose the joint to continued heat before the fire, is to make it hard and to extract a greater proportion of the juices.”

Were these simple matters attended to a little more, we should see much less of that hard, unmasticable, overdone meat, or of that tough, ropy *bouilli*, which are not so very much more nutritious than cocoa-nut matting.

Dr. Smith then gives an account of the various processes for preserving meat, and some sections on the properties of the flesh of various animals; on preparations of meats, on eggs, cheese, butter, &c. Here we encounter the disadvantage of having cheese and butter, as solid foods, separated from and considered before milk, from which they are derived; however, such disadvantages as this are probably incident to any form of classification.

Liebig's extract of meat Dr. Smith, as is well known, regards as “a meat-flavourer,” and only indirectly as a nutriment; “it should be classed with such nervous stimulants as tea and coffee, which supply little or no nourishment, yet modify assimilation and nutrition.”

The nutritive properties of gelatine are insisted on, and experiments are adduced to support “the experience of all people that jelly is a valuable food.” It is certainly true that the “elaborate series of experiments which were made in France,” and which seemed to show the contrary to be the case, were not conclusive; and more recent experiments, made also in France, seem to indicate that gelatine may supply the place of some of the “circulating albumen,” though it is perhaps incapable of taking the place of “tissue albumen,” or even of forming gelatinous tissues. However this may be, it seems certain that the condemnation of gelatine as a food was hardly warranted.

Under vegetable foods we notice that Dr. Smith gives great praise to wheat as “a far more agreeable food than maize and a more nutritious food than rice;” and he even goes so far as to consider

“that the health and mental and bodily vigour of the inhabitants of temperate climates are more attributable to this food than to any other single cause.”

He also points out the fallacy of supposing that brown bread is more nutritious than white;—

“That it (the bran) can add directly to nutrition is impossible; and whilst it may be very useful to those who are well fed and need a laxative, it may be worse than useless to the ill-fed, who need nourishment.”

Under “Liquid Foods” we have first water, which is very fully considered, the methods of analysis now in use being described in long quotations, no doubt with the view of treating the subject as completely as possi-

ble. Although these descriptions will be little understood by the general reader, and are already in the possession of chemists, still it is desirable that the knowledge that such accurate methods of determining the qualities of samples of water are in our possession should be disseminated.

For the examination of milk the lactometer gets, we think, too much credit; for it is at best a treacherous guide, and ought not to be relied upon: it will deceive both with very rich milk, containing an unusually high percentage of cream, and with milk which has been, as the Americans say, “skillfully sophisticated.” Preserved milk is considered by the author to be occasionally useful and convenient, but the practice of giving it to children instead of new milk is justly condemned, and Dr. Daly's experience on the subject quoted from the *Lancet*.

Not the least interesting part of the book is the very complete account of tea and coffee, and it is cheering to notice how the experimental results coincide with general experience on the subject.

“To take tea before a meal is as absurd as not to take it after a meal, unless the system be at all times replete with nutritive material; and the fashion of the day of taking tea at about five o'clock can only be defended when there has been a hearty lunch at one or two o'clock and an anticipated dinner or supper at seven or eight o'clock” . . .

which are, by the way, the conditions under which it is usually taken now-a-days. It is delightful to see the absurd practice, not yet quite extinct, of having a “meat tea,” as it is called, authoritatively condemned; if one thing causes more indigestion than another it is to take tea during meals, and what is worst of all is to drink tea very hot; the stomach is not constructed to hold boiling water.

We come, lastly—for we have already dismissed Part III.—to a chapter on “Alcohols,” a short term for alcoholic liquors, for only one alcohol, chemically speaking, is discussed, fusel oil being only casually mentioned as a flavouring material. On this point we have only space to say that our author believes “that a further limitation in their use would be a great advantage,” and considers that the results of his numerous experiments show that the action of different spirits is very various, and even opposite, though their alcohol is the same, ethylic alcohol; a fact which, if confirmed by subsequent researches, points, as he says, to the very powerful action of the essential oils which they contain. More extended investigations into the physiological properties of these substances are much needed.

Throughout the book are interspersed a number of quaint recipes from *Cury* (fourteenth century), two of which we will reproduce:—

“For to kepe Venison fro Restyng [becoming tainted].

“Tak Venison wan yt ys newe, and caver it hastily wyth Fern, that no wynd may come thereto; and wan thou has yeven yt, led yt hom, and do yt in a soler that sonne ne wynd may come thereto; and dimembr' it, and do yt in a cleue water, and lef yt ther' half a day, and after do yt up on herdeles for to drie; and wan it ys

drye, tak salt and do after thy venison axit and do yt boyle in water that yt be so salt als water of the see and moche more, and after lat the water be cold that it be thynne, and thanne do thy Venison in the water; and lat yt be therein thre daies and thre nyzt, and after tak yt owt of the water and salt yt wyth drie salt, ryzt wel in a barel, and wan thy barel ys ful, caver it hastily that sunne ne wynd come thereto.”

The other on making an apple tart:—

“Tak gode applys, and gode spycis, and figys, and reysons, and perys (pears), and wan they are well ybrayed colour wyth saffron wel, and do yt in a cofyn, and do yt forth to bake wel.”

They knew how to make apple tarts in those days!

The book contains a very large amount of useful information in a small space, and the reader is assisted by a sufficiently copious index, and by no less than 156 diagrams, woodcuts, and tables. W. H. CORFIELD.

The Anthropology of St. Paul. (Die Anthropologie des Apostels Paulus und ihre Stellung innerhalb seiner Heilslehre, nach den vier Hauptbriefen dargestellt. Von Dr. Hermann Lüdemann. Kiel, 1872.)

THE problem Dr. Lüdemann sets himself to solve is this:—What are the constituent elements of human nature according to St. Paul? From what sources is his conception of these elements derived? And what place does that conception hold in his general theory of what is called the “scheme of salvation”? The answer given to these questions, so far as it can be ascertained from the four undoubted epistles, appears to be something of this kind:—

The physical basis of human nature, according to St. Paul, is *σάρξ*, or “the flesh,” which forms the material of the body, *σῶμα*, and is animated by the vital principle, *ψυχή*.

The “inner man,” as opposed to the “outer,” consists of *νοῦς*, or the thinking faculty, and *καρδία*, the heart or the emotions. Both these are purely neutral in character; they are neither good nor bad in themselves. They are a kind of “form” or function, which derives its ethical quality entirely from the content that is put into it.

Now, in man as naturally constituted the tendency is for this content to be taken from the *σάρξ*, or bodily appetites. The “inner man,” the “spirit of man,” his neutral personality, is, as it were, *possessed* by these, and so it becomes bad just as they are bad.

The only deliverance possible for man is that these bodily appetites, the flesh, should be *dispossessed*. And such a deliverance the Christian scheme of salvation affords. In taking upon Himself our human nature Christ did, indeed, assume the “sinful flesh” as well as other parts of it. He was made *ἐν ὁμοιωματι*—*Nachbildung*, as Dr. Lüdemann prefers to translate it—*συνεὸς ἀμαρτίας*. But the element of sin was from the very first held in check and prevented from becoming active by the presence of a higher power which in Jesus took the place of the human spirit, viz., the Spirit of God. And the significance of the Crucifixion consists in this, that in it the *σάρξ* as a “body of sin” was once for all destroyed (Rom. viii. 3),

and that from thenceforward the Spirit (*πνεῦμα θεοῦ, πνεῦμα Χριστοῦ, πνεῦμα ζωοποιούν*) was entirely free and unimpeded in its operation, not only transforming his natural body into a spiritual body, but also opening out to mankind a way of escape from the thralldom of the flesh. By partaking of this Spirit, and suffering it to dominate the neutral ground within him, the Christian obtains deliverance from the flesh; he rises to the life of the Spirit; and receives therewith a pledge of resurrection and immortality such as he has seen accomplished in the person of his Redeemer. In the language of St. Paul, "he dies and rises again" with Christ. The medium through which he is admitted to these privileges is Baptism (Rom. vi. 3, following). Though it should be noted, that here not only the mechanical act of baptism is meant, but the faith of which it is the guarantee, and which must continue in the baptised Christian. His life must be a continual mortifying of the flesh through faith in Christ.

The whole cast of this doctrine, as Dr. Lüdemann observes, is Hellenistic. It assumes a kind of dualism between *σάρξ* and *πνεῦμα*. In his struggle with *σάρξ* man is hardly a free agent; he cannot divest himself of it, though he must do so before he can obtain relief.

But by the side of the train of thought thus indicated there is another, different both in itself and in its origin. The word *σάρξ* has a wider and less ethically coloured sense than that which has hitherto been attributed to it. It is used in the O. T. as in the phrase "all flesh," i.e. "every creature," without any connotation of evil. And in this sense it is also used by St. Paul. Man, thus considered, is not prevented by any natural *a priori* incapacity from obeying the law of God. The very fact that the law is presented to him for his observance shows that he is free to accept it and to govern himself by it. But he finds by experience that he is unable to keep the law, which therefore passes its condemnation upon him. It (the Law, objectified) requires a satisfaction which he cannot pay, but which has been paid for him by the death of Christ. All attempts to eliminate the vicarious element from St. Paul's conception of the Atonement, Dr. Lüdemann regards as "hopeless and radically defective." The Christian obtains his share in the atonement of Christ through faith, i.e. a moral force based upon an intellectual conviction.

We have thus in the four great Epistles, but developed with especial distinctness in that to the Romans, two wholly different though parallel theories, springing from the two divergent senses of the word *σάρξ*; the one Hellenistic, the other Judaistic; the one involving a dualism, the other not; the one almost necessitarian, the other founded entirely upon free will; the one taking the shape of a mystical process, the other that of a juridical process.

Having arrived at these conclusions, Dr. Lüdemann is led to contest Holsten's statement as to the relative proportions of Hellenism and Judaism in the theology of St. Paul, as if he made use of the "religious categories" of the one, and of the "speculative categories" of the other. Rather, according

to Dr. Lüdemann, the two are co-ordinate, and St. Paul uses alternately both the religious and speculative categories of each.

At the same time, Dr. Lüdemann thinks he can trace a certain progression and development in the thought of the Apostle. The Hellenistic idea of an actual righteousness, superinduced by the operation of the Spirit, tends to displace the Jewish idea of a merely imputed righteousness. In the earlier Epistles the two ideas are found in a form not quite as yet clearly defined and matured. In the Epistle to the Romans, they are more completely rounded off and separated; but whereas the first four chapters are occupied chiefly by the Jewish idea, the Hellenistic comes in with the fifth, and predominates decisively as the Epistle proceeds.

Such is a rough sketch of the outline of Dr. Lüdemann's treatise. We have only to add that it is written with truly German care and thoroughness, and at the same time with admirable sharpness and precision. If the English reader be tempted to complain that it is hard reading, and to ask whether the object could not have been attained without quite such a formidable technical apparatus, it may be replied that this is due rather to the subject than to the writer; and if, on the other hand, it is objected, as in England is very likely to be the case, that the appearance of thoroughness is after all illusory, and that writers like Dr. Lüdemann import into St. Paul a scholasticism that does not really belong to him, to this objection, too, it may be replied by asking how such texts as Romans iii. 25, 26; vi. 3 following; viii. 3, are to be explained without the assumption of a ground-theory that may bear the name of scholastic. The fact is that when St. Paul wrote, the air was full of scholasticism, both Hellenistic and Jewish, and however much this may be absorbed with him by the interests of practical religion, it is none the less there, and forms the theoretical basis of his teaching.

Dr. Lüdemann ends his book by pointing out the value of the results arrived at in their bearing upon the development of Christian doctrine, and also as an index to the presence or absence in other writings of the peculiarly Pauline theology. We hope he may be induced to follow out this clue himself. No one could do so in a more genuinely scientific spirit, or with more thoroughly competent ability.

W. SANDAY.

NEW MAPS.

PRINCE LOUIS LUCIEN BONAPARTE has had in preparation for several years a linguistic map of Scotland, in which he proposes to show the limits of the Celtic speech on a somewhat different plan from that which I have adopted in the map in my *Dialects of Southern Scotland*. That map (a copy of which, along with a *résumé* of my researches on the present limits of the Celtic in Scotland, appeared in the German ethnographic journal *Globus*, Brunswick, January 1874) indicates by a line the outside boundary of the district within which Gaelic is still spoken by natives. The Prince proposes to take the parish as his area-unit, and to show by colouring, for each parish, whether the Celtic is still spoken within it, and whether as the ordinary language or only that of a minority. This plan will have the advantage of

showing definitely to the eye for any parish to what extent relatively Gaelic is still spoken there; the disadvantage, of colouring as mainly English a large parish over which as a whole Gaelic alone may be spoken, because English happens to be the predominant language of a town on its outskirts, as well as the disadvantage of representing a large parish as inhabited by a Gaelic minority, because a small corner of it may be included within the Celtic line. The comparison, however, of two maps constructed on these different plans ought to give very complete information as to the present position of the Celtic in North Britain.

If Prince L. L. Bonaparte's Scottish map come up at all to that which he has produced of the Basque dialects, it will be a splendid piece of work. His Basque map, or rather maps, are really magnificent specimens of what linguistic cartography ought to be, and are the result of years of personal research of the most patient and indefatigable character, involving a visit to every village in those Pyrenean valleys in which the relics of the ancient Iberian and Aquitanian are still spoken. The map shows the area occupied by each of the eight dialects (so-called—in Aryan philology they would be languages, for they differ from each other as widely as English and Dutch, or Spanish and Italian), the Biscayan, Guipuscoan, Northern High Navarrese, Southern High Navarrese, Labourdin, Western Low Navarrese, Eastern Low Navarrese, and Souletin. Although thus named from provinces, it is to be noted that the provincial and dialectic boundaries by no means coincide. Thus the Biscayan is spoken also in portions of Guipuscoa and Alava, the Guipuscoan in parts of Navarre, the West High Navarrese in parts of Guipuscoa, &c. Nor do these ancient idioms, relics of another and very different Europe from that of the last two thousand years, pay any more respect to the great political boundaries which have been recognised for long centuries. Four of the eastern dialects spurn the barrier of the Pyrenees, and claim sovereignty at once in France and Spain. The second and later map, however, is that which we regard especially as a triumph of linguistic geography. In this the author shows, by a novel and ingenious method of colouring, at once the eight dialects (i.e. languages), their twenty mutually intelligible sub-dialects (i.e. dialects), and their sixty clearly distinguished varieties. The local limits of each variety, generally the bottom of a valley, are distinctly marked; the intervening spaces where *no language* is spoken, for the good reason that there are no human inhabitants to speak, being left white, so that the map presents the appearance of a wide surface of little triangular and polygonal coloured islands scattered in strange array amid an all-enveloping sea of white. In examining these one is profoundly impressed with the isolation of these little linguistic areas, and the long distances from each other at which the sub-dialects and even the varieties of one dialect are found. For example, the most eastern dialect, the Souletin, is spoken, as its name imports, over the greater part of the commune of Soule in France; while far away across the Pyrenees we come upon a sub-dialect of the same in the valley of Roncal. Here also we see the oft-remarked phenomenon of the juxtaposition of very extensive with very minute linguistic areas. The Souletin is spoken over the whole district of Soule without any variation; in Roncal an area of not one-tenth of the size is cut up between three varieties, spoken respectively by two, two, and three little village communities in the narrow valley of the Ezca. The West Low Navarrese is also mainly a French dialect, spoken in two sub-dialects, over extensive districts in the valley of La Nive; but it has a Spanish sister sub-dialect spoken in nine villages in the mountain-girded valley of Aezcoa, separated from its French relations by rugged and inaccessible mountain barriers. Of the Labourdin, one variety is spoken both in France and Spain; it is that of the upper valley of La Nivelle, spoken in seven-

teen villages and hamlets; side by side with it a distinct variety exists in the French village of Ainhoue, while further north a form so distinct as to constitute a separate sub-dialect is confined to three villages south of Bayonne, in which town it may be mentioned that Basque is no longer native, though a very little distance up the Adour, the East Low Navarrese is met with in the valley of St. Pierre d'Irube. But all these and many other equally curious facts will crowd upon the student of the map itself; we only notice that Basque is no longer spoken over the whole of what are called the "Basque Provinces," the old language having totally disappeared in the less mountainous southern part of Navarre, and almost entirely from Alava. Here, as elsewhere also, it appears that large towns are hostile to a primitive language; the many sub-dialects and multitudinous varieties of South High Navarrese round Pamplona are spoken by a minority of the population, and the town itself is Spanish. Bayonne in the north, Bilbao far to the west, have similarly bereft the Basque of much of its territory, but it seems to be in Southern Navarre especially that the language is now struggling for existence. In conclusion, we have only to say that Prince Lucien's Basque map is without doubt the best piece of linguistic geography ever accomplished, and might well be in itself the work of an entire lifetime, instead of one only among some hundreds of contributions to the less-known languages and least-known dialects of Europe.

A beautifully executed and excellent wall-map, illustrating the caravan and other commercial routes of the East in ancient and modern times, has been constructed by John Yeats, LL.D., and is published by Messrs. Virtue & Co. Dr. Yeats was long known as the highly successful principal of a school in South London, in which he strove to reproduce for English boys the best features of the *Handels-Schulen* of Germany, with which he was intimately acquainted from practical experience. Having recently published a series of text-books embodying a course of commercial education, of which the first volume treats of the raw materials of commerce, the second of the history of the arts by which these raw materials have been adapted to the use of man, and the third and fourth of the geographical history of commerce, or history of interchange, and of the rise and progress of commercial nations from the earliest periods to the present day, he has, in pursuance of the same plans, prepared a series of wall-charts intended to illustrate various points of commercial history and geography. We hail the publication of such works, which tend to supply a lamentable void in English education: a void which, in the opinion of many competent judges will, unless filled up, and that speedily, soon lose for England that commercial supremacy which she has so long enjoyed, but will find it impossible to maintain against the specially trained merchants of Germany. J. A. H. MURRAY.

NOTES AND NEWS.

THE Old World is in imminent danger of being invaded by a new and very horrible insect pest. This is the Colorado or ten-lined potato-bug (*Dryophora decemlineata*). It was first noticed in 1861 as very destructive to the potatoes in Iowa. It is stated to have travelled east at about the rate of sixty miles a year, and in 1871 was said to have reached Canada and Ohio; it is now reported to be in New York State. It is believed to effect all its transformations in fifty days, so that a single pair would, if unmolested, produce sixty millions of progeny in a single season. The only remedy at present suggested as efficacious is almost as bad as the disease. Arsenite of copper (Scheele's green) mixed with eight to twelve parts of wheat-flour is to be dusted over the foliage of the potato-plant while wet with dew. In Wisconsin 1,200 pounds of this very dangerous substance were sold in one season for the de-

struction of the potato-bugs. However, seeing that they have the resources of German science at their back, English farmers will await the arrival of this very unpleasant visitor with hopeful impatience. Meanwhile the Government have been memorialised to prohibit the import of American potatoes altogether.

WHEN Captain Tupman, R.M.A. communicated to the Royal Astronomical Society the results of his observations of meteors during the three years 1869, 1870, and 1871, spent in a cruise in the Mediterranean, the wish was very generally expressed that the observations themselves should be published. This has now been done by the liberality of the British Association, and the details of 2,000 meteor tracks observed are made available for further discussion at any future time. Perhaps the most interesting point is that out of 102 radiants, corresponding to meteor streams observed by Captain Tupman, no less than 79 are identical with those determined by previous observers, leading to the conclusion that the catalogue of these strange streams of small bodies is now nearly complete. This valuable mass of observations shows what can be done, even without instrumental means, provided one object be kept steadily in view.

THE new observatory at Strassburg has inaugurated its career by the discovery of a minute comet, which was picked up by Professor Winnecke about five o'clock in the morning of February 21. This object is of course quite invisible to the naked eye, and is by far the smallest of the many similar bodies which Professor Winnecke has discovered.

THE Academy of Sciences of Vienna has published a paper in which Professor Oppolzer discusses the orbit of a periodical comet which was observed in 1858 and 1869, and which Winnecke showed to be identical with one seen in 1819, and to have a period of about 5½ years. As this comet has completed many revolutions since the time of its first discovery, it is a matter of some interest to examine whether in this case any action of a resisting medium can be traced which would be manifested by an approach to the sun and consequent acceleration of motion, a circumstance that has been actually observed in the case of Encke's comet. Professor Oppolzer has devoted himself to this task, but the result of his labours so far negatives the existence of any such effect; he has, however, not yet included the observations of 1869 in his results. Unfortunately it appears from the ephemeris which he has computed for the next apparition, that there is a very small chance of seeing the comet in 1875, its situation being very unfavourable, though it may possibly be picked up about February 5, if the weather is fine.

TAKING advantage of the clear sky of the North American continent, Mr. Langley has employed the fine equatorial of the Allegheny Observatory in a close scrutiny of the sun's surface, and has embodied the results he has arrived at in a paper communicated to the *American Journal of Science and Art*, the chief feature of which is a photographic copy of a very careful drawing of a portion of the sun's surface, representing the marvellous structure which is seen with high magnifying powers and under favourable circumstances, chiefly in the neighbourhood of spots.

It is some years since Nasmyth published his discovery that the photosphere or luminous surface of the sun was made up of an almost incredible number of spindle-shaped entities, which he compared to willow leaves, and to which the sun's light was really due, an announcement which gave rise to a remarkable controversy, in the course of which some observers of great experience flatly denied the existence of any such bodies, whilst others maintained that they had been seen long before; the general conclusion being that something of the kind was really to be seen, but that there was a far greater variety of form than Nasmyth's descrip-

tion implied. While giving a qualified assent to this view, Mr. Langley claims to have discovered still smaller bodies or granules (each about the size of Great Britain), by the agglomeration of which these willow leaves, or rice grains, are formed, producing the mottling usually seen on the sun. But it is the form assumed by these clusters in the neighbourhood of spots which throws most light on the constitution of the sun. Usually a spot on the sun consists of a black nucleus, surrounded by a grey penumbra something like the pupil and iris of the eye, and showing a similar radial structure, the clusters of granules being drawn out into filaments, sometimes of most fantastic shapes, but nearly always radiating to the centre of the spot. Mr. Langley's examination of these forms leads him to support the theory that sun-spots are in a great measure caused by cyclones on the solar surface, which lay bare the darker layer beneath and carry portions of the photosphere like wisps of cloud down with them. If we accept Mr. Langley's measures it would appear that the light of the sun is really due to one-fifth part of its surface only, the rest being comparatively dark.

WE understand that the noble map of the moon which, after thirty-four years of unintermittent labour, Dr. Schmidt of Athens has completed, will shortly be published, in a reduced form, with accompanying letterpress; and judging from a specimen of a portion of this chart, which has been exhibited in this country, the work will form an era in selenography. The original map, which is founded, we believe, on some thousands of drawings, is more than six feet in diameter and composed of twenty-five sections; these will be reduced in size by the aid of photography, so that none of the accuracy of the original will be lost; whilst the difficulty on the score of expense, which it was feared at one time might prevent the publication of this magnificent work, will thus be overcome.

IN the *Astronomische Nachrichten* Dr. Schmidt gives the results of the close watch he has kept on variable stars during the past year. When attention was first called to the strange change in the light of certain stars some years ago, several English observers took great pains in determining the periods of these variations of brightness, but as the novelty wore off, the field was left almost entirely to the Germans, amongst whom Dr. Schmidt shines pre-eminent in this branch of astronomy; the result of his labours, continued now for very many years, being to show that there is a wonderful irregularity in the seeming regularity of the changes, and that our only hope of solving the enigma is to keep a vigilant watch on these puzzling bodies.

Notwithstanding his labours at night, Dr. Schmidt has kept a faithful record of the number of sun-spots visible on each day, but since the application of photography to the delineation of the sun's disc, the value of such observations is very small. It is curious to notice his regret at having failed to obtain observations of the sun on twelve days, owing to clouds; as this included the whole of last year we may well envy the Athenians their climate.

Dr. Schmidt also contributes an interesting paper on the period of rotation of Jupiter, which seems to show some strange anomalies, partly due, no doubt, to drift of the spots selected, for as we cannot see the actual surface of this planet it is difficult to allow for the action of unknown currents in its atmosphere.

UNDER the title of "Heliopiktur," Dr. Stein describes, in the *Astronomische Nachrichten*, a contrivance, somewhat similar to one invented some years ago in France, for obtaining astronomical photographs without the necessity for a dark room. With very great care such plans may work fairly well, so long as everything is kept scrupulously clean, but the trouble involved in satisfying this condition would be much better spent in the ordinary manipulations. Though it

may do well enough as a toy for an amateur, no one would dream of using such a contrivance where really good work was required; as for its employment for the transit of Venus, which its author recommends, it is sufficient to remark that it is not adapted to the dry plate process, which experiment shows to be the best suited to the object in view.

M. PUISEUX has been appointed President of the Bureau des Longitudes at Paris for 1875, M. Faye vice-president, and M. Yvon Villaneau secretary and treasurer.

THE following new chairs have just been established at Universities and medical schools in France: one of pathological anatomy and histology at Montpellier, and one of therapeutics at Rennes and at Angers.

THE seventh session of the International Congress of Archaeology and Prehistoric Anthropology will be held at Stockholm from August 7 to 16, with the following programme:—August 7, opening meeting; 8th, the stone-age, palaeolithic epoch; 9th (Sunday), a visit to the museums of Stockholm; 10th, stone-age, neolithic epoch; 11th, excursion to Upsala, a visit to the museums of the University, and to a necropolis of the iron-age; 12th, the bronze-age; 13th, excursion to Bjørhoe (Îles de Bouleaux), to visit the remains of a city of the iron-age, the remains of a kitchen, and a necropolis of more than 2,000 tumuli; 14th, the iron-age; 15th, prehistoric anthropology; 16th (Sunday), closing meeting, and an excursion to the dolmens of the province of Visigothie. A grant of 20,000 francs, to cover the expenses of the Congress, has been asked of the Diet, and entertainments will be given by the town and the king.

THE Congress of Slavic Archaeology will be held at Kiev from August 14 to September 3.

DR. NEIL ARNOTT died on Monday last, aged eighty-five, and Dr. Forbes Winslow on the following day, at the age of sixty-four. A full obituary of both is given in the *Daily News* of the 5th instant.

THE Massachusetts Legislature has, says the *Nation*, appointed Mr. Alexander Agassiz to be his father's successor as trustee of the Museum of Comparative Zoology. A number of the leading citizens of Boston have undertaken to raise 300,000 dols. to make the museum emphatically a memorial of Professor Agassiz.

A SOCIETY for the introduction of cremation has been formed at Aarau, in Switzerland, and has already a long list of members. The movement is spreading, too, in Austria, especially at Vienna and Grätz, and seems to be extremely popular with all classes except the clergy.

WE regret to learn that the distinguished anatomist, Dr. Hyrtl, of Vienna, has been forced, in consequence of failing eyesight, to retire from his professional duties, and to accept the pension which the university grants in such cases.

ONE of the last acts of the late Government was to grant a pension of 150*l.* a year on the Civil List to Professor Sharpey, who has perhaps done more than any living teacher for the advancement of physiological knowledge.

ARTIFICIAL nests have been suspended in many of the trees in the Bois de Vincennes, near Paris, with a view of attracting birds that may prove useful in destroying insects. The attempt was first made last year, with the result of filling about sixty per cent. of the nests.

PROFESSOR NÖLDEKE contributes to the last number of the *Journal of the German Oriental Society*, xxvii. 4, two Syriac ballads on the capture of Jerusalem by Saladin, found in a Nestorian MS. from Urmia. They are interesting as showing the interest taken by the Christian East in the fortunes of the Latin kingdoms of Palestine, and the powerful effect produced by the

achievements of Barbarossa and Richard. To such an extent, indeed, was the cause of the Crusaders identified with that of all other Christians throughout the world, that the authors of these ballads, Nestorian Syrians though they were, regard the Pope as the champion of Christianity, and see in the overthrow of the soldiers of Rome the ruin of their own faith. Some other inedited Syriac fragments are published by Bickell, including the Poems of Cyrillona. Prætorius has three articles, one on certain inscriptions of Sargon, another on the belief in the immortality of the soul and the worship of dead heroes, particularly kings, among the inhabitants of Ilmyar, and a third on the Ethiopic particles *lali* and *ciyd*, which serve to express the nom. and acc. of the emphatic personal pronouns. The article deals a blow at the so-called Pronominal Theory, which has become so fashionable of late among a certain school of philologists, and shows that the one particle originally signified "an individual," and the other "the reins." Blau explains some "forgotten" Phœnician glosses in Dioscorides; Steinschneider has some notes on the *Kalilawe-Dimna*; Sayce gives a list of the Accadian numerals, comparing them with those of the Ugro-Altaic languages; and Schrader discusses various names of animals in Assyrian. Zunz sends an article which will interest the Biblical critic, in which he brings together a number of useful facts, and seeks to make out, among other things, the late date of Ezekiel and the recent Persian origin of Esther. Donner's article on composition in the Finnico-Ugrian dialects is highly suggestive. He points out that, so far from displaying a strong conservative immobility, they are largely subject to the action of phonetic decay and a musical vowel-change, which reminds us of the vowel-changes in Semitic. Changes in the meaning of roots are denoted in this way, and we are thus enabled to discover the original identity of roots the signification of which seems widely different.

To the next annual address of the President of the Philological Society on May 15, Mr. A. H. Sayce, of Queen's College, Oxford, will contribute a report on the Semitic languages, especially Assyrian; and Professor Robinson Ellis, of University College, London, a report on Latin.

WE hope to review very shortly M. François Lenormant's *Premières Civilisations*. The same indefatigable scholar has now published a work entitled *La Magie chez les Chaldéens et les Origines accadiennes*, based on the latest and most important documents bearing on the occult sciences and religions of the ancient world, and dealing with the important problems of the migrations of peoples, and of the origin of Asiatic civilisation.

THE last number of the new French periodical, *Mélanges d'Archéologie Égyptienne et Assyrienne*, contains an interesting article, by M. de Saulcy, on the Rutennu of the Egyptian Inscriptions. These people were at one time supposed to be the Assyrians, but the Greek transcript of the bilingual Decree of Canopus renders the Egyptian word by Syria. M. de Saulcy endeavours to show that the term included the length and breadth of Palestine from Cilicia to Egypt, and to identify it with the Lotan of Gen. xxxvi. 20, 22, who is there called the eldest son of Seir the Horite. This opinion seems very probable, and it suggests the further possibility that Lot, the father of Ammon and Moab, and Lud, the son of Shem, according to Gen. x. 22, are varying forms of the same word. One of the Aramaic tribes to the west of Babylonia, conquered by Sennacherib, was named Lihitai.

PART I. (dated 1873) of the publications of the English Dialect Society is now ready for delivery to all members whose subscriptions are not in arrear, the number of whom is very small. The whole number of members is now 221, and continues steadily to increase.

A good glossary of Leicestershire words was published many years ago by the late Dr. Evans,

of Market Bosworth. His son, Sebastian Evans, LL.D., has undertaken to prepare a second edition of this work for the English Dialect Society, to contain large additions. He notes that the dialect of the south-west portion of the county is very different from that of the north-east portion or "t'other soide" of it.

DR. EVANS has presented to the English Dialect Society a very valuable collection of glossaries, forty in number, including copies of the dictionaries of Coles, Phillips, Marchant and Gordon, Kersey, Martin, Knowles, &c.; also Blount's *Glossographia*, the *Craven Glossary*, the glossaries of Forby, Moor, Toone, Sternberg, Hunter, and others equally valuable, all well bound and in excellent condition. This generous present is a very acceptable addition to the Society's library, which will one day be a really good one.

DR. PEGGE'S *Glossary of Kenticisms and Proverbs relating to the county of Kent*, which had been sent to press for the Kentish Archaeological Society, is completed.

AT the sitting of the French Académie des Inscriptions et Belles Lettres on the 27th ult., a memoir by M. Henri Beaugue, on "The Spoils of Charles the Bold at Berne" was presented. The author states that, after the defeat of Duke Charles at Granson and Morat, the Swiss took a large booty, part of which is still preserved in various Swiss towns. The Museum at Berne in particular contains church ornaments, jewels from the duke's chapel, vestments, tapestry, and other articles of value, which then fell into the hands of the Swiss.

M. PAULIN PARIS read a paper on a work composed between 1360 and 1364, under the title of *Voir dit*, by the poet Guillaume de Machau. It consists of the correspondence between De Machau and a young lady called Peronelle d'Armentières, who fell in love with the poet from reading his works.

M. RENAN presented two documents relating to the Phœnician inscription from Eryx, which has been long lost, and is only known by Cordici's copy, incorrectly reproduced by Torremuzzo and Gesenius. Two tracings, one of the Palermo MS., and a second of another autograph of Cordici, prove that the inscription is not a funeral lamentation, but a simple dedication to Astarte.

M. RENAN also presented a collation of the Vatican MS. of Père du Bois' *De Recuperatione Terræ Sanctæ*, which renders possible the correction of sundry errors in the text as given by Bongars in *L'Histoire Littéraire de la France*, tome xxvi.; and copies of drawings, supposed to be hieroglyphics, found in the Canary Islands.

WE hear that the services of one of its ablest Chinese scholars have been lost to H.M.'s Consular Corps in China. Mr. William S. F. Mayers, Chinese Secretary and Translator in H.M.'s Legation at Peking, has accepted the post of Secretary to the Municipal Council at Shanghai.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (March 2, 1874.)

SIR SIDNEY SMITH SAUNDERS, President, in the chair. Mr. McLachlan exhibited two male examples of an Orthopterous insect belonging to the family *Locustidae*. They were said to be sold in the streets of Shanghai, confined in ornamental wicker cages and bought for the sound they produced. The species appeared to be undescribed, and to pertain to a new genus, allied to *Xiphidium*. The president remarked that in Turkey, a kind of cricket was kept in a similar manner in paper cages and fed upon lettuce leaves. Mr. McLachlan also exhibited a series of examples, illustrating the natural history of *Oniscigaster Wakefieldi*, from New Zealand, described and figured by him from the female imago in the *Entomologist's Magazine* for October last. He had now received from Mr. Wakefield a second series of specimens, including

the male imago, female sub-imago, adult nymph and larva. The lateral wing-like horny expansions of the terminal segments of the abdomen in the imago and sub-imago are continued in the aquatic conditions on each segment of the abdomen, and in addition, there are similar formations along the back of the abdomen placed longitudinally and vertically. The adult nymph appears to possess no external gills or laminae, but they are conspicuous in the less mature larva on each side of the ventral surface of the abdomen. The Rev. A. E. Eaton exhibited some Arctic insects which he had brought from Spitzbergen; and also some photographs of the scenery in those desolate regions. A communication was received from Mr. J. V. Gooch respecting the injury to the coffee trees in Natal from a Longicorn beetle, *Anthores leuconotus*, Pascoe.

The following papers were communicated, viz. "On some new species of South African *Lycenidae*." By Roland Trimen, F.L.S. "Descriptions of new species of *Lycenidae* from his own collection." By W. C. Hewitson, F.L.S., F.Z.S. Part V. of the Transactions for 1873, concluding the volume, was on the table, and also Part I. of the Transactions for 1874.

LONDON ANTHROPOLOGICAL SOCIETY (Tuesday, March 3).

THE following papers were read:—1. A description of three Siah Posh Kafir Skulls, by Dr. I. Barnard Davis, F.R.S., who questioned Dr. Bellow's opinion that these Kafirs are of Hindoo origin, their skulls being of much larger internal capacity than those of the Hindoos. 2. On the Siah Posh Kafirs, hitherto supposed to be a Macedonian colony, planted by Alexander the Great in the Hindoo Kush, by Dr. G. W. Leitner, who gave a detailed account of this mysterious race, their manners, appearance, and their various dialects. He also referred to the desire which the Kafirs have to cultivate friendly relations with the English, and expressed his conviction that if we encouraged them we should not only have a direct and safe road for our trade to Central Asia, but should also be able to solve many puzzles in Geography and Ethnography.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, March 3).

DR. BIRCH, F.S.A., President, in the chair.—The following papers were read:—

1. "Translation of an Egyptian Fabulous Romance, 'The Tale of the Doomed Prince.' From the Harris Papyri." By C. W. Goodwin, M.A.—This curious romance, which is unfortunately only a fragment, relates how a certain Egyptian king, in answer to his earnest prayers, obtained a son, of whom the Seven Athors (Parcae) foretell that he will die by one of three deaths, either by a crocodile, a serpent, or a dog. To preserve his son, the king shuts him up in a tower with every luxury, and numerous attendants, who are charged to tell him nothing of the existence of these three animals. One day, the prince sees an Egyptian go forth to hunt, accompanied by his dog, whereupon the prince desires such an animal. This leads to the disclosure of his destiny; but he worries his father into letting him have his way, saying it is useless to fly from fate. After that he prevails upon the king to let him go out and see the world. Agreeably to this wish he travels alone to Naharanna (Mesopotamia), and passes as the son of an Egyptian horseman fleeing from the cruelty of a step-mother. Arrived at the court of the monarch of the country, he mingles with the courtiers, by whom he is told of the singular circumstances surrounding the king's daughter, who is shut up in a tower, from whence she can only be liberated by that lover who shall successfully scale the window of her prison. All the princes of Naharanna try to do this and fail; but the young Egyptian, whose personal appearance wins the heart of the princess, is successful. Upon this the king her father refuses to give her in marriage to an

unknown fugitive; but as she threatens suicide in the event of being refused, he consents, and the lovers are united. Soon after, the prince and his wife return to Egypt on a tour, and entering one of the temples to worship, he is attacked by a sacred crocodile, which he repels, and also by a giant, whom he overcomes. Weary with his exertions, the prince returns home to rest, while his wife watches beside him. Presently a serpent comes out of a hole to sting him during his sleep; but the princess offers the reptile some intoxicating drink, and when it is drunken, drowns the creature in her bath. On the prince awaking, he and his wife offer prayers and thanks for his deliverance from two of the foretold dooms. He then goes out for a walk, and is again met by the giant and crocodile, who warn him of his certain fate, to which he pays no heed. Two months afterwards the prince walks out, taking his dog with him. At this crisis the romance is suddenly broken off by the loss of the remainder of the papyrus. The learned translator drew attention to the peculiar features of this ancient story, resembling in so many points the romances of the mediæval period, which may have had a common origin. 2. "Translation of an Historical Narrative belonging to the Reign of Thothmes III." By C. W. Goodwin, M.A.—This translation, the original text of which is also contained in the Harris Papyri, relates the manner in which a certain chief officer of state, named Tahutia (*Thoth*), treacherously delivered up the fortress of the Imu (a people hitherto unknown to Egyptologists) to the armies of King Men-cheper-ra (Thothmes III.), and enumerates further the amount of the spoil thus surrendered, and the rewards obtained by the traitor. 3. "Observations upon the Assyrian Verbs Basu and Qabah." By Prof. William Wright.

ROYAL SOCIETY (Thursday, March 5).

A VERY important communication by Dr. Ferrier on the "Localisation of Function in the Brain" was presented by Professor Burdon Sanderson. It will be remembered that Dr. Ferrier's paper on the same subject at the Bradford meeting of the British Association excited the very greatest interest. The present communication contains the results of still further experiments, especially upon the brains of monkeys, as well as verifications of points which six months ago he was prepared to consider hypothetical. In a paper published by the author in the *West Riding Lunatic Asylum Medical Reports*, vol. iii. 1873, the results were given of experiments on rabbits, cats, and dogs, made specially for the purpose of testing the theory of Hughlings Jackson that localised and unilateral epilepsies are caused by irritation or "discharging lesions" of the grey matter of the hemispheres in the region of the corpus striatum. Besides confirming Hughlings Jackson's views, the author's researches indicated an exact localisation in the hemispheres of centres or regions for the carrying out of simple and complex muscular movements of a definite character, and described by him as of a purposive or expressional nature. Facts were also recorded tending to show that other regions of the brain were connected with sensory perception, but no localisation was definitely arrived at.

Among the experiments now related are some in further confirmation and extension of those already made on cats, dogs, and rabbits, as well as a new series of experiments on other vertebrates. In particular, numerous experiments on monkeys are described, for the purpose of which the author received a grant of money from the Council of the Royal Society. In addition, the results of experiments on jackals, guinea-pigs, rats, pigeons, frogs, toads, and fishes are narrated. The method of investigation consists in the application of the stimulus of an induced current of electricity directly to the surface of the brain. The animals are rendered only partially insensible during the process of exploration of the brain, complete anaesthesia annihilating all reaction.

Special attention is called to the precision with which a given result follows stimulation of a definite area, so much so that when once the brain has been accurately mapped out, the experimenter can predict with certainty the result of stimulation of a given region or centre. The theory that the phenomena are due, not to excitation of cortical centres, but to conduction of the electric currents to basal ganglia and motor tracts, is considered as disposed of by the fact of the precision and predictable character of the results, and by the marked differences in the phenomena which are observed when regions in close local relation to each other are excited. Other facts are pointed out bearing in the same direction, among others the harmony and homology subsisting between the results of experiment in all the different animals. The experiments on monkeys are first described. Reference is continually made in the description to figures of the brain, on which are delineated the position and extent of the regions, stimulation of which is followed by constant and definite results. Generally it may be stated that the centres for the movements of the limbs are situated in the convolutions bounding the Fissure of Rolando, viz. the ascending parietal convolution with its postero-parietal termination as far back as the parieto-occipital fissure, the ascending frontal and posterior termination of the superior frontal convolution. Centres for individual movements are differentiated in these convolutions. Further, in the ascending frontal convolution, on a level with the posterior termination of the middle frontal, are centres for certain facial muscles—viz. the zygomatici, &c. At the posterior termination of the inferior frontal convolution and corresponding part of the ascending frontal are the centres for various movements of the mouth and tongue. This is the homologue of "Broca's convolution."

In the superior frontal convolution in advance of the centres for certain movements of the arm, as well as in the corresponding part of the middle frontal convolution, are centres stimulation of which causes peculiar lateral movements of the head and eyes and dilatation of the pupils. The antero-frontal regions, with the inferior frontal and orbital convolutions, give no definite results.

Extirpation of these parts causes a condition resembling dementia. No results could be ascertained as regards the function of the Central lobe or Island of Reil. At the inferior angle of the intra-parietal sulcus is a centre for the platysma.

Irritation of the angular gyrus (*pli courbe*) causes certain movements of the eye-balls and pupils. Destruction of this convolution gives data for regarding it as the cerebral expansion of the optic nerve, and as such related to visual perception.

The phenomena resulting from irritation of the superior temporo-sphenoidal convolution are indications of excitation of ideas of sound. It is regarded as the cerebral termination of the auditory nerve. The sense of smell is localised in the uncinate convolution. The situation of the regions connected with sensations of taste and touch is not accurately defined, but some facts are given indicating their probable locality. The occipital lobes do not react on stimulation. Destruction of these lobes caused no loss of sensation or voluntary motion, but an apparent abolition of the instincts of self-preservation.

The corpora striata are shown to be motor in function and the optic thalami sensory. Stimulation of the corpora quadrigemina causes dilatation of the pupils, opisthotonic contractions, and the utterance of peculiar cries. The nature and significance of the phenomena is regarded as still obscure and requiring further investigation. Some experiments have been made on the cerebellum. They confirm the author's previous views as to the relation of this organ to co-ordination of the optic axes and the maintenance of bodily equilibrium. The experiments are not detailed, as they will be made the subject of a future paper. New

intermediate (iv) is found. When the accents shift (iá, uá) give rise initially to (ja, wa),—where (j) has its German sound,—with gradations. Hence (jeb'l, jel) *able, ale*, and (wæn won wæn, wets) for *one, oats*. When a consonant precedes, it is often changed; thus *team, dead* pass through (teem, deed) to (tiem trem tshem, died djed dzhed) reaching the last forms in Shropshire. All these changes are frequent in French, as in *champ* from (kamp-um, kiam kiam tsham sham sha.), *loi soi* &c. from (lee-gem see, lué sué, luá suá) &c., and Italian *uovo*, Spanish *huevo* from *or-um*, &c. The French *u* is itself a juncture from a fractured Latin *u*.

The *clausive* prefractures have the types (ái áu) from original (i, u), very frequently in English and German, occasionally in Guernsey French, but unknown in Scandinavian, Tuscan, &c. They graduate to (éi éú) which are common in dialects, where they have evolved generally a representative difference.

But the most singular change of (ái, áu) is to the *obscuration* (a'), (a') for (ái) occurring in Lothian, and (a') for (áu) in South Lancashire, while (a') juncturing into (a), we have (a) for both (ái áu), as (staa skaa raa) for *sty sky ury* in North and Mid Yorkshire, and (abaat aas) for *about house* in South Yorkshire. The usual European, and English juncture of (ái áu) is, however, (ee, oo), both open, which is the well-known Sanscrit *guna* change. But in English these junctures generally arise from sufractures. For speech takes no notice of origin, but deals with the sound gained as if original.

Sufractures consist essentially in allowing a vowel with a fuller reinforcement of partial tones to fall over into one with a less marked reinforcement. Hence the types are (ái áu) as the last, and (áiá). The two former chiefly appear in the graduated forms (éi éú) for (ee, oo) or (ee, oo), which may themselves have been originally junctures of sufractures. In the received dialect they frequently (according to some orthoëpists, invariably) replace (ee, oo) long, even when these are gradations of (aa) as in *face, stone* = (féis, stóun) according to Mr. Melville Bell, = (féeis, stóoun) according to Mr. Smart. The word *one*, originally *án*, which becomes (wón) in received English, prefractures to (án'n jén) in Southern Scotch and sufractures to (éin) in Caithness. In the Forest of Dean *name* sufractures to (náim), in South Yorkshire *good* or (good) to (góid), and throughout the East coast, (e), whether short or long, constantly drops into a very compact short (éi) as in (téil) for *tell*.

In received English, sufractures and their subsequent junctures arise from the omission of an original (r, l, gh, w). Thus *nearly really* actually rhyme, for to trill the *r* in *nearly* is a provincial error, hence the *omissive* fracture (i') is generated. In Hull (ri'lí) would be vulgar, because a sound in peasant speech, so (riili) is said, which is itself vulgar in London. Similarly in *fairly, sorely, poorly*, the *omissive* sufractures (e', o', u') are produced. *Balk* (baak) is a juncture from (ba'k), an *omissive* sufracture from (balk). In *may say* and the like, an original (-agh) palatalised into (-ái), an *omissive* sufracture, is still heard in Norfolk, Kent, and the South-West; and this is junctured into (ee, ee) even in Norfolk and Kent in many words, and also in received English, and fractured into (éi) in received English and markedly in Essex, but graduated into (ii) in the Midland counties, and even in Kent, where the three stages (ái, ee, ii) coexist in different words. It is strange to hear the words, *he is to die to-day*, pronounced in the east, south-east, and south-west of England. A perfectly similar change took place for (-aw-) and (-agh) labialised into (-áu), and hence giving an *omissive* sufracture, which graduated to (a') and gave (aa aa, oo, oo) as various junctures.

The origin of these prefractures and sufractures is not evident. They have not yet been sufficiently studied. In this paper Mr. Ellis gives what, so far as he knows, is the first connected view of their relations which has been published. An

immense mass of illustration will be furnished in the examples to his forthcoming section on English Dialects in the fourth part of his *Early English Pronunciation*. How far consonant contiguity, prospective or retrospective action of vowels in adjoining syllables, loudness or emphasis, pitch of voice, habits of intonation or alteration of pitch, drawling or rapidity of utterance, syllabic or vowel quantity, historic descent, foreign intermixture, climatic variety, social habits, fashion, segregation and aggregation, imitation of individual idiosyncracies, grammatical construction, and so on, may have assisted in producing these variations, remains to be discovered, and will perhaps some day reward a patient learned indefatigable phonologic scholar. At present it can only be said that the changes do not happen from slovenliness of speech, for they are clearly recognised as shibboleths of districts, nor from inability to pronounce the other "proper" sounds, for these frequently occur under other circumstances of gradation, and fracture and juncture, in the same dialect. Amidst the confusion, however, we may clearly discern a variety of sound dependent on phraseographical structure, by which shades of meaning are differentiated, and a feeling for acoustic propriety and harmony, which will have to be investigated. The object of this paper, which is but a condensed extract from a subsection of Mr. Ellis's forthcoming work, is, to place the problem before the world. The researches of Schmeller, Winkler, Ascoli, and Prince L. L. Bonaparte on High and Low German, Italic and Basque dialects must be taken into account. And the literary languages will then have to be ransacked. Enough has been adduced to show the nature of that dialectal fermentation from which alone a literary language results.

LINNEAN SOCIETY (Thursday, March 5).

At the special general meeting of the Linnean Society, held on Thursday evening last, the attendance was the largest within the recollection of any Fellow present, the number there being about 120. Mr. Busk, Vice President, occupied the chair. Mr. Carruthers, being called upon by the chairman, proposed a resolution that a committee be appointed to consider the bye-laws, and to propose to the council such alterations, omissions, or additions as they might think desirable. An amendment was proposed in the interests of the Council by Major-General Strachey, that the Council be requested to obtain competent legal opinion on the validity of the alterations recently made in the bye-laws, and to act upon the same—i.e. should the opinion be unfavourable to the changes that have been made, that the Council take measures to revise such changes. After considerable discussion, the amendment was carried by a large majority; and it is understood that the decision which will thus have to be obtained will be accepted by all sections of the Fellows. Before the close of the meeting a resolution was carried, proposed by Sir John Lubbock and seconded by Mr. Carruthers, expressive of the high sense entertained by the Society of the very great services rendered to it by its president, Mr. Bentham, during his long tenure of the chair.

FINE ART.

Biondo's '*Noble Art of Painting*.' [Michel Angelo Biondo della nobilissima Pittura. (Venice, 1549.) Translated into German, with a Preface and Notes, by Dr. Ilg, for the *Quellen-schriften für Kunstgeschichte*. 8vo. (Wien, 1873.)]

TIRABOSCHI says that if quantity and variety could be decisive of an author's literary value, Biondo would stand on a par with any writer of his age. From the mass of this scribbler's writings Dr. Ilg has chosen that which relates to art and translated it for the *Quellen-schriften*. The date of this handbook is

1549; it was issued from "the Apollo press" at Venice nineteen years before the 'Dialogue' of Dolce and one year after the 'Dialogue' of Pino; it is less valuable in every sense than either of those treatises.

Dr. Ilg very properly introduces Biondo in an apologetic tone. He admits that his statements scarcely enlarge the field of historical enquiry. He seems willing to confess that Biondo is a grotesque and tiresome talker, whose enthusiasm is as unreal as his knowledge is shallow; yet he opines that his work contains some material fit for the use of the present generation, and in this view we may concede that he is right. Still we are bound to keep in mind that there is more quartz than gold in Biondo; the quartz indeed exceeding the gold in such proportions as almost to justify Cicognara in holding that the yield of the "crush" is worthless and dull.

Biondo, like his contemporary Pino, held that painting was on the decline and required to be saved from total loss; but the means which suggested themselves to his mind for effecting this purpose were singularly feeble and insufficient. We are not sure that he was sincere, but he may have had reason to think that a remedy would be found in a reprint of recipes for the preparation of colours and in a compendium of fanciful subjects set forth for use in composition; but he was wrong, and *de facto* his object was not to be attained in that way. Mrs. Merrifield indeed has been induced to quote Biondo's recipes as illustrating the technical acquirements of painters in the sixteenth century, but it is almost certain that they were not familiar to the artists of the time, since, had they been so, they would not have been worth publishing. As for the subjects, they were left unused by those to whom they were suggested, and it was natural that this should be so.

Biondo was not a painter but a surgeon, whose delight was chiefly to see his rhapsodies in print. He was not very fortunate in finding encouragement for professional works treating of surgical operations or botany, so he turned his attention to "navigation and the winds," astrology, and "courtesans," in which perhaps his efforts were better rewarded. His attempt to enter the field of art was not justified in any way. He was not cognizant certainly of the pictorial business of his own time at Venice, or he would have felt the uselessness of recommending to the contemporaries of Titian, Tintoretto, or Schiavone the virtues of finished outlines, or the advantage of drawing first the skeleton, then the muscular development, and finally the fleshy projection of figures, preparatory to clothing them with drapery. It was not at a period when artists were expected to cover yards of canvas at short notice that such rules were likely to be accepted; and the attempt to urge them must have seemed very whimsical in the eyes of Biondo's readers, if he ever had any.

But Biondo was as ignorant of the history as he was of the spirit of painting in Venice or the rest of Italy. We may gather from his notices of Raphael, Michael Angelo, and Sebastian del Piombo that he had some acquaintance with the topography of Rome; but we can discern at the same time that he was unacquainted with Florence, had but shadowy reminiscences of Bologna and Mantua, and

was altogether unacquainted with Venice. He praises Titian for two of his portraits, Pordenone for a picture in a Roman palace, and he omits to speak of Bellini, Giorgione, Palma, Bonifacio, or any of the host of minor artists who made the Venetian school illustrious. He speaks of the greatest masterpiece of the previous age, *The Last Supper* by Da Vinci, in the Grazie at Milan, as a picture by Mantegna, and merely alludes to Lionardo as a Florentine who wrote a treatise on anatomy. We need not be surprised that a surgeon should take so quaint a view of the genius of a great master, but we ask, what claim he could urge to be heard as a writer on art? Of Francia, Biondo goes on to say that he was an admirable painter whose works were no longer in existence; and of Costa, that he was Francia's pupil,—an error into which Dr. Ilg has unconsciously allowed himself to be led by the author whom he comments.

What makes Biondo's handbook interesting and gives it a claim to a place on the bookshelves of students is the series of references which he makes to pictures and wall paintings by contemporaries in various parts of Rome. These references may be used to complete and to control the statements of Vasari in respect of Francesco Salviati, Perino del Vaga, Parmegianino, Polidoro da Caravaggio, and Maturino.

J. A. CROWE.

MINOR BOOKS ON ART.

Die Kunst im Hause. Von Jacob Falke. Second edition. (Wien: 1873.) That Jacob Falke's little book, *Die Kunst im Hause* (Art in the House), has reached a second edition would seem to show that the subject with which it deals is awakening attention and thought. In olden times houses really expressed something of the character and taste of the men who lived in them, generation after generation; but our modern dwellings, hired for the most part for short terms, usually express nothing but the fashion in vogue with the so-called "house-decorator" and upholsterer. We have grown content to leave our domestic art in their hands, as being the proper judges in the matter, and thus it happens that all our dwellings wear the same aspect. No one attempts to characterise the house he lives in, to give it an individual existence. It is one of a road, one of a street, or of a suburb, in all the houses of which we find the same prevailing decoration, however different may be the characters of their inhabitants. Some years ago drab was the favourite colour for the interior of houses. A dirty yellowish drab, or that frightful colour called "whitey-brown," was the cheerful livery assumed, especially by London houses; now more brilliant colours are in fashion, and we find rich red or green flock papers on the walls of dining-rooms, while drawing-rooms glitter with white-and-gold walls and crimson or yellow hangings. A lady's drawing-room, above all places, should be as individual to herself as the dress that she wears in it, but nowadays both too often merely represent the wealth of the husband who pays for them.

To such persons as are tired of this everlasting sameness in house decoration, and who are yet afraid to strike out a new mode for themselves, *Kunst im Hause* will prove useful. Experiments in the matter of carpets, wall-papers, &c. are, it must be owned, dangerous, and many of those unfortunate persons whom advertisements attack as "about to furnish" will be glad of a little advice on such difficult questions.

Dr. Falke, after describing in several chapters the "Graeco-Roman house," the "Dwellings of

the Middle Ages," the "Dwellings of the Sixteenth Century," the "Dwellings of the Seventeenth and Eighteenth Centuries," comes at last to the consideration of the modern house and its requirements. He discusses its floor, its walls, and its ceiling, and throws out many suggestions as to their artistic decoration. He especially objects to the white plaster ceiling, with the inevitable stucco ornament above the chandelier, and points out that a valuable field is here lost for artistic effect. By simply leaving the beams and rafters of the roof exposed and uneven, surface is gained that can be decorated in various styles. Carpets should be of unobtrusive pattern, and darker than the walls of the room, and the walls should not be very light (except when absolutely necessary in a dark room), but should form an harmonious setting for the various objects placed upon or against them.

With a little knowledge and study bestowed on the subject, even our ugly modern dwellings might be made artistic within. The outside, it is to be feared, must be given up as hopeless. Hitherto the chief concern of the Englishman in particular with regard to his house has been to make it comfortable. Comfort is the idea that our French neighbours attach especially to the English home, but why should the two ideas of art and comfort be incompatible? They are so truly, when classical or mediæval art is violently forced into the service of our modern work-a-day life; but surely there is no reason to cultivate ugliness as an inherent quality of comfort. The eye rests with greater comfort as well as greater pleasure on harmonious colours than upon inharmonious; tables and chairs wear as well of elegant as of inelegant design, and artistic decoration may be less costly than inartistic. We are, indeed, beginning to find this out. Art exhibitions and other recent incentives have produced a vast improvement in many branches of art industry, and have afforded, to a certain extent, to all classes an education for the taste that was formerly very difficult to attain. "There is no accounting for taste" is the doctrine of only bad taste—for that, indeed, there is no accounting—but good taste is chiefly a question of education. Most persons, it is true, have an aesthetic sense, but in some it is very weak, and in all it needs cultivation. Only by its cultivation can we hope to produce such a much-to-be-desired result as *Kunst im Hause*.

MARY M. HEATON.

The Erinyes (Die Erinyen: Berlin, 1874), by Adolf Rosenberg, is a very interesting study of the origin of the belief in these unamiable personages, of the development of the functions assigned to them in the Greek religion, and of their personal appearance as conceived on the one hand by poets, and on the other by artists. It is a contribution to the history of the religion and the art of the Greeks, and being short, compact, and furnished with the necessary illustrations, will doubtless be duly appreciated. To the many on whom, for example, the *Eumenides* of Aeschylus has made a deep impression it ought to be a welcome acquisition. The long list of works of art in which the Erinyes are represented consists, it will be noticed, entirely of vases and sarcophagi sculptured with reliefs. It will, therefore, be pardonable to add to it the bronze statuette of one of them in the British Museum which has escaped the author, the less to his blame as it does not appear to be published anywhere.

The Agonistic Temples of the Greeks (Die Agonaltempel der Griechen: München, 1874), by Leopold Julius, is published with the confession that its results have been anticipated in the recent admirable work of Petersen, *Die Kunst des Pheidias*. There are, however, some new facts in it, and, what is better, much less of the tone of rebuke adopted by Petersen towards a man who, however mistaken he may be in this instance, has still rendered the highest services to the study of Greek temple architecture. That man is C. Bötticher, the author of *Die Tektonik der Hellenen*, and the theory for which he is now so severely taken to task is that in which he separates the

Greek temples mainly into two classes, according as they were used for the purposes of worship or for purposes connected with the public games (Agonaltempel). As examples of the latter class he takes the Parthenon at Athens and the temple of Zeus at Olympia. As regards the Parthenon, it is a fact that part of it was employed for the deposit and preservation of public and private treasures, that there is no mention of a priesthood connected with it, or of religious rites conducted in it, and that the colossal chryselephantine statue of Athene within it could on emergency be stripped of its gold. So far, if it were not for the meagreness of our records on the subject of ancient religious rites, the non-sanctity of the Parthenon would be admitted as fairly established. Even Michaelis, whose authority on the point ought to possess great weight, accepts it as "the incontrovertible result of Bötticher's researches that no sacrifice took place in the temple." And again the peculiar sanctity which attached to the adjoining temple of Athene Polias (the Erechtheum) would incline most people to acquiesce in the theory that the Parthenon was not used for the worship of that goddess. But all this is a considerable step from proving that it was employed for purposes connected with the public games, and here the serious difficulties of Bötticher begin. His facts certainly point in the direction which he indicates, but they are so slender in themselves and so dependent for the rest on negative testimony that we are not surprised at the pretty general indignation with which his theory has been received. For example, he finds in the inventories of the treasures in the Parthenon mention of an ivory table which, as he can imagine no other use for it, he at once compares with the ivory table in the temple of Zeus and Olympia, on which the wreaths to be awarded to the victors at the games were placed. The table in the Parthenon must have been used for the same purpose, and here opens before him a grand picture of the victors in the Panathenaic games crowding into that temple to receive their wreaths in presence of the great statue of the goddess holding out a figure of Victory in her hand, and thus, as it were, blessing the achievements of each. If his facts are slender, his theory is anything but disagreeable, and perhaps it was the danger of its spreading under the sanction of his well-earned reputation that raised up so many assailants.

A. S. MURRAY.

THE PICTURES OF CHARLES I.

March 4, 1874.

The note which appeared in last week's *ACADEMY* with regard to the small pecuniary value placed upon the paintings of the best artists some two centuries ago may be verified to a certain extent by the particulars which have come down to us of the prices fetched at the sale of the pictures, &c., of Charles I. shortly after his execution. I am not aware that these particulars have yet been printed in any very accessible form, so perhaps a few of them may be given in these columns, together with some other new matter referring to the same subject. The information about the sale of these valuables is contained in a manuscript in the British Museum, a portion of the collection of the late Mr. Joseph Hunter, the well-known antiquary and historian of Hallamshire. The manuscript is said to be a copy from the "Certificates of the Contractors for the sale of the goods of the late King Charles to the Treasurers for the said sale." Each certificate was signed by three of the contractors, whose names were John Price, John Hales, Clement Kinnersley, William Allen, Daniel Norman, Henry Parr.

The following are a few literal extracts:—

1649. October 30.—To Colonel John Hutchinson, of Whitehall.
A Venus and Cupid; a man with one hand; a piece of oysters,—grapes, &c.; a piece of Harvest; Monsieur Duc D'Orleans and three others for 170*l*.

November 2.—To the same.
A statue, 40*l*. A piece of a Dutch Banquet, 7*l*.

- October 31.—To Mr. Jan Baptist.
A picture after the life by Tissian, 18*l*.
- October 31.—To Mr. John Baptist Jaspere, of Westminster.
A Cupid in a Looking Glass and Lucretia killing herself, 70*l*.; a Mary, 17*l*.
- November 2.—Mr. Jon Buscharal, of Nicolas Lane, London.
A Mary and a dead Christ, 30*l*.
A Noah's Flood, 40*l*.
Bouchenon's Picture, 3*l*. 10*s*.
- November 2.—To Mr. Beauchamp, of the Strand.
A Ruffin with a wine-glass; An Angel with a trumpet; A Piece of Grapes; 20*l*.
- November 7.—To Mr. Robert Aske, of Mary Axe, London.
Eve, Spinning, A Dish of Bacon, Vulcan, &c., and four Landscips, *in toto*, 37*l*.
- November 7.—To Mr. John Baron, of Westminster.
A picture being the Lady Ruthan, 5*l*.
- November 8.—To William Goble, of the Strand, London.
A picture of a Lady at length, 5*l*.
- November 9.—To Mr. John Baron, of Westminster.
A picture of a Christ, 35*l*.
- November 22.—To Roger Humphreys, of the Strand, London.
Three Landscips, 1*l*. 10*s*.
The King of France, 10*s*.
A perspective, 1*l*. 10*s*.
A Piece of Orpheus, 5*s*.
A naked Venus, 1*l*. 10*s*.
A Prince of Spain, 10*s*.
A French Lady, 1*l*.
A Cat done in Silk, 3*s*.
A Little Dog, 1*s*.
A Greenfinch, 2*s*.
An Ossation (*sic*), 1*s*.
- November 22.—To Mr. John Boulton, of Foster Lane, London.—Goods of Hampton Court.
6 Pieces of the Beattitudes, 6*l*.
An old Piece of Solomon, 1*l*.
Four Hawks' heads, 2*s*.
A Hawking Glove of King Henry VIII., 1*s*. 6*d*.
A Piece of King Charles on horseback, 40*l*.
&c. &c.
- December 20.—To Mr. John Fullerton, of Martin's Le Grand, London.
A cristal Dish of the Lower Jewell House, 70*l*.
- 1649-50. January 3.—To Mr. John Crooke, of Cheapside, London.
232 pearls taken out of the Imperial Crown, 320*l*.
- January 7.—To Mr. Henry Brown, of the Strand, London.
A Picture of King Edward the Sixth, 5*l*.
- January 17.—To Thomas Bustard, of the Strand, London.
A Picture of Argos, 2*l*.
- January 17.—To Mr. James Ginion, of the Strand.
Two Pieces of Bishops, 3*l*.
A Piece of Johosaphat, 15*s*.
&c. &c.
- January 28.—To Mr. Jan Baptist, of the Strand.
A Picture of Mars and Venus of Hampton Court duplicate, 11*l*.
- February 19.—To Mr. Harrington, draper, of Richmond, in Surrey.
A Picture of a Christ on a Cross, 4*l*.
- March 22.—To Mr. Jaspers Du Arcs, of White Friars.
A Picture of the Prince Elector and his Brother, 80*l*.
- March 22.—To Quarter Master General Gravenor.
A Picture of the Daughter of Pharo; A Madon and Child; A Cupid on Horseback in brass; A Geo. (*sic*) on horseback in brass, *in toto*, 102*l*.
- March 22.—To Mr. Jan Baptist.
A Lady and Christ and other Figures, 20*l*.
A Man in black, 30*l*.
A Christopher, 30*l*.
Ditto, 20*l*.
A Maculien, 5*l*.
King Henry the Eighth, 1*l*.
A Satyr and a Woman, 10*l*.
Mrs. Lamán, 20*l*.
And above 20 others.
1650. March 26.—To Mr. William Everard, of Covent Garden.
A Christ in the Garden, 16*l*.
- April 2.—To Mr. Joh. Baptista Jaspers, of the Strand.
Tissian's Picture, 100*l*.
- April 5.—To Mr. Robert Green, of Fleet Street, London, Ironmonger.
The King and Queen of Sweden; A German Duke, 3*l*.
- April 19.—To Mr. Jasper Du Artis, of the Strand, London.
Dorkas lying dead, 170*l*.
- April 26.—To Mr. William Clarke, of Martin's Lane, near Charing Cross.
The Four Evangelists, 2*l*.
&c.
- May 14.—To Cap. Gerce, of Cheapside, London.
The late King's Children, 120*l*.
A large picture of Diana and Calista, 22*l*.
&c. &c.
- June 21.—To Sir Bathierer Gebier, Knt.
The late King on horseback, 200*l*.
Charles the Fifth, Emperor, 150*l*.
1651. October 8.—To Mr. Robert Houghton, of Southwark.
A Nativity, 60*l*.
Christ and his Apostles, 300*l*.
A Gipsy Madona, 200*l*.
&c. &c.
- Oct ober 23.—To Major Edward Bass and others.
The Madona of Raphael, 2,000*l*.
&c.

Mr. Robert Houghton also buys "A Susanna" for 20*l*., "A Duke of Florence" for 50*l*., "A Madonna" for 800*l*., &c., &c. On the same day a "Mr. de Critz" makes many purchases, including "A Satyr by Coragio" for

1,000*l*. and seven statues for 1,300*l*.; and on November 18 "Mr. Eman. de Critz" and other creditors of the late King have many pictures and statues assigned to them for particular valuations, among them the "Marquis de Gawston" for 250*l*., and "Countess Mansfeld" for 20*l*. This must be the same Emanuel de Critz about whom, just after the Restoration, a representation was made to the King in reference to the place of Serjeant Painter, requested by him; 4,000*l*. was said to be due to his late father as Serjeant Painter, who had purchased the patent for his eldest son and servant, but both were dead, without getting any benefit from it. De Critz had also spent, according to his own version, 900*l*. in rescuing from Parliament the incomparable statue of the late King by Bernino, and 300*l*. more in buying in pictures, statues, &c., belonging to the late King, and which were now in the possession of Charles II. In Walpole's *Anecdotes of Painting* some account is given of John de Critz, Serjeant Painter to Charles I. In that work it is stated "De Critz and others were buyers of the King's goods to the value of 4,000*l*." Richard Symonds says that at De Critz's house in Austin-friars were three rooms full of the King's pictures."

At the time when the above representation was made, two other artists also brought themselves before the notice of Charles II. by petitions. The first, John Carwarden, prayed to be allowed to serve his Majesty as a "picture drawer," by which he had hitherto maintained himself, though injured by his loyalty: he had fought and been imprisoned in the late King's service. The other "picture drawer," Michael Cross, prays for a continuance of the stipend of 200*l*. a year, granted him by the late King, whom he had served 28 years in copying "old pieces of famous painters in Italy and Spain, and making new collections." Cross is the artist of whom it is told in Pilkington's *Dictionary of Painters*, that when at Venice he contrived to bring away the original of the Madonna of Raffaele in the Church of St. Mark, leaving his copy in its stead. The deception was discovered too late to regain the picture; for though several messengers pursued Cross expeditiously, they could not overtake him. The Spanish ambassador, it is said, bought the original picture for the King of Spain, who placed it in the Escorial. From the entry I have quoted above it would appear that the purchase of it, for 2,000*l*., was made through Major Edward Bass.

Some of the possessors of such undoubted bargains, as many of these purchases must have been, were perhaps in no great hurry to restore them to the next occupant of the throne. Vigorous efforts were, however, made to recover all the King's personal property, and in June 1662 a commission was issued to six persons, amongst whom was Elias Ashmole, to examine the accounts of the so-called

"contractors or treasurers for the sale of the late King's goods, viz. the crowns, jewels, plate, pictures, statues, wardrobe stuff, &c., formerly kept in the Tower and Whitehall jewel-houses, but forced from the persons to whom they were entrusted, and disposed of to those who were not creditors to the late King, and which are therefore not pardoned by the Act of Oblivion, and to demand from them the goods, or such moneys as were produced by the sale of the same; also to send for persons who hold the said goods, redeem them on reasonable satisfaction, &c."

The two following letters, written shortly after the Restoration, and now preserved amongst the State Papers, have an interesting connection with the same subject. The Earl of Sussex alluded to in them is better known to posterity as Thomas, Viscount Savile, of Howley, who played so notorious a part in the councils of Charles. Upon him the Parliament at first inflicted the heavy penalty on his estates of 8,000*l*., but afterwards were kind enough to take into consideration the fact that they had already, during the wars, damaged this same house at Howley (in Yorkshire) to the extent of 10,000*l*.; and so reduced the amount of his fine one-half.

"Most Honored Sir,

"Accordinge to your direction I have made enquire after those Pickters of the late Kings which my lord of Sussex bought at Somerset House, and I doe finde that all those Pickters are all taken out of the frames and the frames and them all lockt up in a Roome in Howlay house; the number of them I cannot certainly learne, neither would I bee too inquisitive least I should be discovered. I was by and present when my Lord of Sussex bought them, and they were conceivd to be the Cheifest Peices in Somerset house, save two, and as I remember hee told me they cost 2500*l*. I then told my Lord I hopt when it shall please God to restore the King againe you will give all these peices; he then answered and swore "by God, Cozen, I buy them for that very purpose." My Lady Temple, Sir Richard Temple's mother, at that very tyme stole a Pickter out of the Queen's Closet, and tyed it to her lace under her Petticoate, which was valued at 20*l*. I pray, Sir, if you have any commands for mee concerninge the Pickters, if you please to write by tuesday post next to Wakefeild, for I shall be gone out of this Country on Friday after, except I receive your commands concerning them, which if you doe I shall see them carefully put up. There is about 20 of them and very hansom frames, and all of one make. Sir, I never was any enformer before, but in this case I conceive I doe but the will of the dead and the duty and obedience I owe to my Prince, and within my speere there is noe subject that hee hath shall more faithfully serve his Mas^{ty} then my selfe, and see humbly craving your pardon for putting you to this trouble I humbly take leave and remain,

"Sir,

"Your most humble Servant,
"CHR. CLAPHAM.

"Wakefeild the 25th
"Augt 1660.

"To the right Hon^{ble} Sir Anthony Ashley Cooper, one of his Mas^{ties} Privie Councell at Westm. These humbly present."

[Copy]

"Sir Edward Nicholas to the Countess of Sussex.

"Madame,

"The late Earle your husband having formerly bought out of Somerset House severall pictures belonging to his Ma^{ty} to a great and very considerable value, which he was then heard to protest, that hee bought with no other designe then to restore to his Ma^{ty}, so soone as it should please God to settle him in a peacefull possession of his Kingdomes; and being certainly informed, that those pictures are at present in your house at Houlay; I am commanded by the King to send your Ladyship the enclosed Proclamation and in his Ma^{ties} name to desire, what otherwise you will perceive it commands, that they be forthwith restored to his Ma^{ty}. So not doubting of your Ladyships readynesse herein,

"I rest.

"Madame, &c."

[Endorsed—

"Mr. Sec^y to the Countesse of Sussex about y^r Kings Pictures."

Christopher Clapham, the writer of the first of these letters, was about this time made Clerk of the Peace for the West Riding. Whether his appointment was owing to the satisfactory manner in which he acquitted himself as "enformer" is a question which we need not consider too curiously.

J. J. CARTWRIGHT.

ART SALES.

THE sale of M. Szarvady's pictures at the Hôtel Drouot, on February 21, realised the following prices:—Two landscapes of Corot, 16,200 fr.; sylvan scene of Théodore Rousseau, 5,600 fr.; landscape of Jules Dupré, 4,250 fr. Among the old masters, the two Lucas Cranachs brought 7,100 fr.; a small Rembrandt, 2,510 fr.; two (Sigismund?) Holbeins, 1,850 fr.; a Breughel, 1,080 fr.; a Reynolds, 1,020 fr.; an *Entombment*, of Roger van der Weyden, 1,000 fr.; a *Marriage of St. Catherine*, of Polidoro Veneziano, 1,210 fr.; *Love's Triumph*, by Schorell, 2,400 fr.; a *Christ*, of Jordaens, 850 fr.; *Christ and the Woman of Samaria*, of Garofalo, 880 fr.; and *Sleeping Nymphs disturbed by Satyr*, which is believed to be the joint composition of Van Baalew, Breughel and Hessel, 1,500 fr.

At an important sale at the Hôtel Drouot on Thursday, Friday, and Saturday last, some high prices were realised:—*Fête in a Cottage*, A. van Ostade, 76,000 fr.; *The Little Pouter*, Greuze, 6,900 fr.; *Little Girl with a Neckhandkerchief*, Greuze, 10,000 fr.; *Custom-house*, Guardi, 8,600 fr.; *View from the Grand Canal*, Guardi, 5,900 fr.; *Barn-door Fowls*, Hondekoeter, 16,500 fr.; *Farm-yard Birds and Animals*, Hondekoeter, 10,100 fr.; *Cock and Hen*, Hondekoeter, 6,000 fr.; *Danse Champêtre*, Leclerc, 3,200 fr.; *Scene in Norway*, 4,900 fr.; *The Meal*, Tilborg, 8,800 fr.; *Game*, Weenix, 10,000 fr.; *Hilly Country*, Wynants, 6,750 fr.; *Le Jour de Réception*, E. Isabey, 3,000 fr.; *Faust and Marguerite*, 6,580 fr.; terra cotta group, Clodion, 7,500 fr.; terra cotta statuette, Clodion, 1,500 fr.; two Chimaeras, old china sea-green ware, 4,700 fr.; two vases of ancient Chinese porcelain, 3,150 fr.; vase of Oriental red porphyry, 3,400 fr.; Louis XVI. time-piece, 5,250 fr., &c.

A REPRESENTATION of a rustic wedding, by Jan Steen, said to be a very fine work and in a perfect state of preservation, the same painter's *Jesus driving the Buyers and Sellers from the Temple* and *Saint Nicholas*, a *Holy Family* by Domenico Puligo, and several other important works, chiefly of the Dutch and French schools, belonging to M. Lemaitre, were sold last Thursday at the Hôtel Drouot. The Lemaitre collection, according to the *Chronique*, resembles in many respects the Papin collection, the sale of which created so much talk in Paris last year. Both collections were made "slowly and silently," and appear to have been unknown for the most part to experts until brought under the hammer.

THE remaining portion of the collection of water-colour drawings and modern pictures of Mr. Edwin Heritage, of Denmark Hill, fell under the hammer at Messrs. Christie, Manson & Wood's, on Saturday. It comprised forty works of James Holland, of which the most attractive, a large drawing of the *Rialto*, sold for 246 guineas; a smaller, but of fine quality, *A Canal in Venice*, 156 guineas; four important examples of E. Duncan, two of which—*The Wreckers* and *The Life Boat*—produced 355 guineas; a very fine work of Copley Fielding, *Chepstow Castle*, went for 365 guineas; a picture by J. Holland, *The Colleoni Monument, Venice*, a *chef d'œuvre*, sold for 810 guineas; and a smaller painting of Venice by the same artist, 190 guineas. The total of the day's sale was 7,213*l.*—*Times*.

A CONSIDERABLE collection of miscellaneous water-colours was sold at Christie's on Monday, and also some sketches in oil by Constable, which realised high prices. A sale of *Liber Studiorum*, held the week before, contained many prints which were not first-rate, along with a few from recognised collections, such as Lord Gosford's.

NOTES AND NEWS.

A FINE collection of illuminated manuscripts is now on private view at the Burlington Fine Arts Club.

TWELVE of the larger architectural marbles from the Temple of Diana at Ephesus, which were conveyed last year to Malta in H.M.S. *Swiftsure*, have been brought to Portsmouth this week in H.M.S. *Revenge*, and were expected to arrive at the British Museum yesterday. Among these fragments are several portions of sculptured drums and sculptures from the Antae, as well as the square plinth on which the base of the Ionic column now in the Elgin Room originally rested.

WE regret to see that four paintings by Gainsborough were destroyed in the late fire at the Pantechnicon, including a picture of Sir Francis Sykes, of Basildon, two horses, groom and dog, all life-size.

THE *Débats* states that some very important frescoes by Perugino have been discovered in the cathedral at Corneto.

It appears that M. Clermont Ganneau's disco-

very was well-timed, as a second collection of specimens of Selim-el-Gari's workmanship was already made, and waiting in M. Shapira's custody to join its predecessor at the Museum of Berlin.

THE jewellery bequeathed to the city of Geneva by the late Duke of Brunswick is to be sold by public auction on April 22. The catalogue has just been issued, and comprises 326 items; among other curiosities are a sapphire statuette, and a Chinese idol in rubies from the Summer Palace at Peking.

AN important discovery of archaeological interest has been recently made in Norway. A tumulus, a few miles to the north of Frederikstadt, has been explored, and, embedded in a sort of stratum of firm clay at its base, has been found the hull of a vessel, made completely of oak, and evidently of great age. Both ends taper, so that it is difficult to tell the bows from the stern; the vessel, moreover, is rather "squat" and low in the water. The length of the keel is about 44 feet and the breadth of beam about 13 feet. Various circumstances combine to prove that it must have been a war vessel for coast use; it was propelled by oars and sails, and there are traces of elaborate carving about the sides. In accordance with an ancient practice in Sweden and Norway, allusion to which is made in some of the Sagas, the vessel was brought hither to cover the remains of its captain, fragments of whose dress, horse accoutrements and harness have been discovered.

This vessel evidently dates from the time of the old Vikings, and the Society of Antiquaries at Christiania, with a due regard for its historical and archaeological value, have caused the entire lot to be conveyed to Christiania with a view to its being set up within the precincts of the university.

A detailed description of this relic will be found in an English translation of a Norwegian pamphlet, published at Christiania under the title "The Ancient Vessel found in the parish of Tune, Norway."

A NUMBER of small sepulchres such as were used by the ancient Etruscans have been discovered by Signor Antonio Profeta-Ranfaldi, during the prosecution of his researches among the ruins of the ancient town of Erbita (near Aidone in Sicily), destroyed in 800. A hewn stone sarcophagus made without cement, and another in which there was still a little lime in the inner lining, were opened, and proved to contain, according to ancient custom, lamps, amulets, arms, painted vases, and statuettes of gods or heroes. Some of the less finished vases contained the lotus, the symbol of the Lotophagi, the mythical inhabitants of Sicily at a very early period. Gold rings, small knives, bronze nails, and pieces of money were also found, as well as two human crania of very small dimension. These latter have been sent to Professor Mantegazza, to assist him in determining the different types of men that have inhabited Sicily at different epochs.

THE new cathedral at Marseilles, now nearly completed, is in the same style as the original model for the church of St. Peter's at Rome, which was rejected in favour of the plan of the present building. This model is kept in a chapel on the summit of the platform of the dome, and is large enough for a person of ordinary stature to enter by stooping slightly. It is readily shown on application, and is the plan of a church in the Byzantine style, with domes, cupolas, and turrets.

THE exhibition of the Cercle de l'Union Artistique will remain open until March 15.

THE French Minister of Fine Arts has just presented to the Yacht Club of France several Sèvres vases to the value of 2,000 francs, to be distributed as prizes. Might not some of our English sporting clubs take the hint, and give beautiful china instead of ugly plate, to the winners of our modern Olympic games? Possibly,

however, it might be dangerous to deliver such frail beauty into the brawny hands of a successful muscular Christian.

FRENCH artists are very busy preparing for the Salon, the regulations of which have been made as little stringent as possible this year by the new Directeur of Fine Arts, whose popularity seems at present unbounded. Among the pictures to be exhibited we hear that there will be three portraits by Cabanel; two portraits and a female figure by Carolus Duran; some landscapes on the Thames by Jules Hieau; a harvest and a moonlight scene, and *The Battle of Waterloo*, by Phillippoteaux; a *Nymph*, by Jules Lefèvre; an *Alsatian Wedding*, by Jules Breton; *The Punishment of an Adulteress at Stamboul*, by Beaulieu; *The King's Festival*, by Lazerges; *An Episode at Sedan*, by Sergeant; *Horses going to the Stables*, by Emile Bazard; *Oyster-fishing at Cancale*, by Feytaud; *Saint Bruno*, by Laurens; *Painted Poems*, by Corot; some fine landscapes by Lansver and Daubigny; *Frederick II. playing the Flute*, by Gérôme; and some striking Spanish subjects in water-colour by Zacharie Astruc.

THE *Cologne Gazette* informs its readers, on the authority of a correspondent in Japan, that the Mikado is bent upon introducing the architecture of Western Europe into his capital, Yeddo, which, according to royal edicts, is now and in all future times to be known under the name of Tokei. Wood, paper and papier maché are to give way to more solid materials in the construction of new houses, and some of the richer Japanese traders have shown their acquiescence in their sovereign's wishes by causing ugly three-storied edifices to be erected by European workmen for their own use.

THE King of Bavaria has addressed an autograph letter to Professor Wilhelm Kaulbach, congratulating him on the celebration of the twenty-fifth year of his presidency over the Academy of Arts at Munich, and has presented him with the Grand Cross of the Order of Merit of St. Michael, in recognition of his great services in the cause of Art.

A COLLECTION of one hundred and thirty of the pictures of the lately deceased landscape painter, Edward Schleich, are at present on view in the halls of the Munich Society of Arts, where all the works that could be obtained, from the earliest sketches to the last and best-finished pieces of the artist, have been collected together, and form a highly interesting study, showing the gradual progress in that master of technical handling and in the vigour of style, which combined to place Schleich at the head of German landscape painters.

THE art critics of Vienna are divided in their opinion of Anselm Feuerbach's great picture, *The Battle of the Amazons*, which is now being exhibited in the Austrian capital. The subject is treated with a stern realism and classical simplicity which find fitting expression in the grandiose, almost colossal dimensions of the figures, and show more affinity with the artist's early work, "*The Death of Pietro Aretino*," than with the compositions which belong to the intermediate period, and are characterised by a closer adherence to the principles of the Renaissance school.

THE German papers state that some time since Abdul-Aziz gave an order to the well-known Munich brass-founder, Herr von Miller, for an equestrian statue, enjoining upon all concerned the strictest secrecy with regard to the commission. The order was duly executed, and the statue sent to Constantinople, where preparations were forthwith made for setting it up in the great square of the Seraglio. Such a storm of opposition has, however, been raised against the statue by all the Mollans and Muftis of the Ulema, and such remonstrances against the so-called "Christian idol" have been addressed to the Sultan, that Abdul-Aziz has been forced, for the sake of averting the danger of more serious

evidences of national displeasure, to order the removal of the offending object to an inner and secluded court of the palace. He has, however, testified his satisfaction with the manner in which Herr Miller executed his commission by sending him the order of the Medjid.

THE Viennese art critic of the *Allgemeine Zeitung* speaks with commendation of the portraits at present to be seen in the studios of Leubach and Angeli. The former, who is best known by his admirable portrait of Richard Wagner, has just completed an equally characteristic picture of Count Moltke; and widely different as are these two men, the striking individuality of each has been preserved with marvellous force and realism. Angeli, who is *par excellence* the Imperial and Royal painter of Germany, has, in the picture which he has just completed of the Crown Princess Victoria of Germany, produced one of the most graceful and best finished of the four hundred portraits that bear his name, and testify to the industry and success of a painter who has not completed his thirty-third year.

THE city of Paris has lately acquired four paintings by Raguenet, representing the Palace of the Tuileries, the Louvre, the isle of Saint Louis, taken from the Pont Notre-Dame, and the Hôtel Bretonvilliers. Raguenet was a master of great celebrity in his day, who confined himself almost exclusively to reproducing the various aspects of the city in which he lived. Ten of his most important paintings perished in the burning of a building annexed to the Hôtel de Ville, in 1870, but the large bathing-establishment known by the name of "La Samaritaine" possesses eight works by this master, and many others exist in private collections. They are valuable not only because of their real merit, but also on account of their great historic interest, as representing the Paris of Louis XV.

A FINE antique bust, which has been brought from Greece, and given to the Louvre by M. François Lenormant, has been added to that museum's fine collection of Greek sculpture. In spite of its defaced state, it is recognised as belonging to the noblest period of Greek art, and is supposed to be the head of a statue of Theseus or Hermes.

IN the *Annales du Cercle Archéologique de Mons*, M. L. Dosveld, the town architect of Mons, gives an interesting account of some Romanesque frescoes which he has discovered in the Château des Comtes at Mons. The Château des Comtes appears to be a very ancient building, and there seems little doubt that the remains of fresco painting discovered in it are early Christian work. M. Dosveld refers the paintings to the 11th century, or the first half of the 12th.

HANS MAKART recently undertook to paint a curtain for the new Comic Opera at Vienna, and accomplished a very graceful and charming work representing a procession of Bacchantes. When, however, the curtain came to be hung, it was found that the oil-colours in which he had painted it did not light well, and that the effect was by no means satisfactory. The artist, therefore, would not allow his curtain to remain even for a time, but at once withdrew it and decided to execute his design in some other technic.

THE Minister of Public Instruction in France has presented the entire collection of Braun's autotypes to the Ecole des Beaux-Arts. Such valuable reproductions as these have indeed an important influence in art-training, for they enable students who have not an opportunity of studying the great works of Italian art in the original to form a far more correct idea of them than can usually be gained by means of copies and engravings. They are, in fact, exact reproductions, and the Braun series is so large that it comprises almost every important painting in the Italian galleries, Sistine Chapel, and Vatican, besides the valuable collections of drawings by the old master in the Uffizi and elsewhere. The British Museum has a fine set

of Braun's autotypes. They ought, if possible, to be in every art school in the country.

A MARBLE group, which is now being exhibited in the Städel Institut at Frankfort-on-the-Main, is exciting great admiration among German critics. It is by the rising young artist Tendlau of Berlin, and represents a blooming boy sitting on the floor and playing with a large grotesque mask, which he is trying to put on to his own head. The motive is said to be most happily carried out, and the technical execution is highly praised.

WE have received the third part of *Art Workmanship*. The illustrations are well executed, and the work will no doubt be useful to the art manufacturers and others for whom it is intended. It is a pity that a little more pains have not been taken with the translation of the letterpress. Some of the sentences are almost unintelligible.

M. PIERRE VÉRON, in the *Monde Illustré*, gives some interesting particulars regarding Victor Hugo's manner of working. "He frequently," says this author, "carries a subject in his head for a year, turning, returning, and combining it. Then, when this gestation is done, he sets himself at once to his task, and writes, so to speak, with a single stroke, and as if a voice dictated to him, his verses or his prose." He once compared this mode of composition himself to a hen hatching her egg for twenty-one days, while the chicken breaks the shell in five minutes. "Pour moi," he said, "le travail est ainsi reparti; préparation lente, exécution instantanée." It has often happened, we are told, that he has written an act in verse of one of his dramas in a day, and each of his plays was written within the space of a fortnight. But we cannot tell how long the poet had been sitting on these marvellous chickens of his brain.

MR. CHAFFERS' *Marks and Monograms on Pottery and Porcelain* (4th edition, Beckers & Son, 1874) requires no further praise than is contained in the simple fact that it has reached a fourth edition. The volume is now increased to 1,000 pages, the additional matter and marks being chiefly derived from Mr. Drury Fortnum's Catalogue of the Majolica in the South Kensington Museum, M. Jacquemart's *Art Céramique*, Mr. Hugh Owen's work upon British Porcelain, and other new sources of information. We regret to observe that Mr. Chaffers, when alluding to the deep blue of Sèvres porcelain, persists, contrary to all precedent, in writing "bleu du roi" instead of "bleu de roi."

THE current number of the *Zeitschrift für Bildende Kunst* is poor both in literature and illustration. Perhaps the most interesting thing in it is an engraved portrait of a young man of intelligent countenance and pensive expression, with his head adorned, or rather burdened, with one of those fantastic caps familiar to us in portraits by Dürer and other mediaeval German artists. The portrait in question occurs in an altar-piece representing the martyrdom of St. Sebastian, by Hans Baldung Grien or Grün, and is supposed to represent the painter himself. The altar-piece, which is in the possession of Herr F. Lippmann, has been exhibited in the "Collection of Paintings by Old Masters in Private Possession" at Vienna, and with the other works of this most valuable collection receives a critical notice by O. Eisenmann.

An etching by W. Unger, from a marine piece supposed to be by J. Ruysdael, not equal to Unger's usual work, and a blotchy lithograph by Brabant, from a painting of Baalbeck by F. Fiedler, complete the large illustrations of the number.

Dr. G. Schaefer devotes a long article to the description and history of the "Einhard-Basilika at Michelstadt in Odenwald."

THE *Journal des Beaux-Arts* expects a great success this year for the Belgian Department at the International Exhibition. M. Charles Soubre, of Liège, will exhibit a great historical painting of Catharine of Arragon and Cardinal Wolsey.

Among *genre* paintings will be: *Les Orientales*, by Dell'Acqua, *Les Bohémiens*, by Van Keirsbilck, and works by Marckelback, Gérard, Cluysenaar, Hermans, and others. Animal painters will be represented by Mesdames Ronner and d'Espignies, and M. Charles Tshaggeny will exhibit a sketch of horses.

ACCORDING to the *Cologne Gazette*, the painter Johann Friedrich Maximilian von Waldeck has celebrated his 108th birthday—an encouraging precedent for all artists who aspire to longevity as well as to immortality. J. von Waldeck is said to have taken part in a voyage of discovery to South Africa in 1780, and to have served as a volunteer in the French wars of 1794. After various adventures in the shape of travels and explorations in Africa, Asia, and South America, he settled in Paris as a painter, and in 1826 received from the French Government a small pension, which he has continued to draw for nearly half a century. His last appearance as a contributor to the Paris exhibitions was in 1867, when at the age of 100 he sent in two pictures which he had then just completed.

THE *Nation* of February 19 criticises the three latest products of the sculptor's art in the United States. A statue of Elias Howe, inventor of the sewing machine, is a "mechanical bit of portraiture, without elevation and without art;" and some bas-reliefs of sewing-girls are "designed in the most modest style of familiar gravestone art." The utmost merit of a model of the Kosciusko statue, by M. Kwakowski, is that it shows "a kind of unbalanced inventiveness not yet ready for monumental work;" but Mr. Ward's *Putnam* is brilliant and vivacious. The same journal winces at learning that the artist of a bronze of Burns, just subscribed for by his countrymen in America, is to be Mr. Steell; remarking regretfully that few things are so impossible to destroy as a public statue once set up.

IT was proposed, some time since, to hold a centennial exhibition in Philadelphia, in 1876, to celebrate the foundation of the Republic, and a somewhat disingenuous attempt is now being made by the promoters to get a grant from the Government to meet the expenses of the undertaking. Their first step was, says the *Nation*, the creation of an executive committee of ninety politicians, "to whom stump oratory is the universal science, and Europe a vast gang of serfs ground down by corrupt despots." The *Nation* says very wisely of international exhibitions in America:—

"There is a special objection in the fact that the success of the United States is in no sense spectacular. No society in the world at this moment lends itself less to the production of scenic effects. It is not a brilliant society, in the sense in which European artists, manufacturers, and courtiers use the term. . . . We have few buildings of beauty or magnitude. Our cities are plain and badly kept. We have no great military force. Our great assemblies are not remarkable for any of the things that strike the artistic eye—splendour of dress or polish of manners. We have no class, as every country in Europe has, which has for generations made a study of appearances, and has reduced to an art the impressing of the imagination through clothing, behaviour, and ceremonial. In short, any attempt to describe our progress or condition through a great edifice and the arrangement of its contents would necessarily be a failure and misrepresentation."

THE STAGE.

MISS ELLEN TERRY AT THE QUEEN'S THEATRE.

IN his subtle and tender analysis of the work and sentiment of Joachim du Bellay, Mr. Pater says that from the magnificence of Rome the poet's thoughts went back continually to France, "to the smoking chimneys of his little village, the longer twilight of the north—*la douceur Anglaise*." The phrase puts prettily an old thought, not a new one—the thought of homesickness, "that

pre-eminently childish yet so suggestive sorrow, as significant of the final regret of all human creatures for the familiar earth and limited sky;" and then it is remarked how much imagination colours and intensifies such yearning. Du Bellay's thoughts went back to France, "yet not so much to the real France, with its dark streets and roofs of rough-hewn slate, as to that other country, with slender towers and more winding rivers, and trees like flowers, and softer sunshine on more gracefully proportioned fields and ways, which the fancy of the exile, and the pilgrim, and of the schoolboy far from home, and of those kept at home unwillingly, everywhere builds up before or behind them." That is a yearning commonly spoken of; not often realised in art of any kind. Twelve years or so ago, it formed the motive of a picture by Mr. Madox Brown—*The Last of England*—emigrants gazing from a ship's stern at the receding land; and now at the end of the third act of *The Wandering Heir*, at the Queen's Theatre, Miss Ellen Terry gives to one's commonly weak conception of it an intense and added consciousness due only to a moment of exquisite pathos.

A sympathetic voice, capable of very delicate tremulousness, and a face capable of finely-varied expression, are the instruments—the means—which enable Miss Terry to produce her effect. And at present she is perhaps more fortunate in the possession of the means, than skilled in the use of them. Nor is this at all to be wondered at, since skill in use comes only with the practice and the patient labour which for too long a time Miss Terry has denied herself. It would be idle to pretend that her play now exhibits quite the sure-footedness (if such a word may be allowed) which by this time it would have exhibited had the actress remained with no interruption on the London stage. Its effects would have been more certain, for they would have been the result of a more regulated art. But at the same time it would be misleading to deny that Miss Terry is now upon the whole a far more powerful and excellent actress than when she withdrew from the London stage in 1869. Nor, again, is this to be wondered at, for her withdrawal from the stage was altogether premature. She was an actress of great promise; not, thus far, of great performance. And as the spectacle is only too frequent of the return to the stage of players whose power is a thing of the past, it is well that we should be refreshed by the spectacle of the return to the stage of a sympathetic actress whose better power is a thing of the present—whose best may be a thing of the future.

We have mentioned one thing in the performance of Miss Ellen Terry, now before the town, which is done supremely well—that wistful look, that absorbed air—the eye of the mind, that sees England from America. Let us mention another, and then proceed, as best we may, to our more congenial task of fault-finding. It is the hysterical laughter; the involuntary outburst—her phrase "Isn't it laughable?" On Monday night this was done perfectly. Hysterics are very common—very much too common—on the stage, and generally they are overdone; an April shower ending like a tempest. But here either accurate art or accurate feeling—or both—kept Miss Ellen Terry right. It was not a fit of noisy hysterics, but a display of hysterical emotion, never wholly uncontrolled, and delicately true to life and art.

The faults are chiefly such as time may mend; there are certain deficiencies also, which are scarcely faults, but necessary drawbacks—the wrong side of a merit, so to speak. Persons who watch Miss Terry's acting carefully will discover these for themselves—will discover here and there an absence; here and there a note of uncertain power; indicating, now in one way and now in another, a limit beyond which the actress is not likely ever at any time to go, and yet permitting a wide enough range within which she may be content at all times to stay. Her expression at finding Annesley, when he is talking to the Irish-

woman, is wanting—or was, on Monday, wanting—in strength and reality. A minute afterwards, when Philippa thinks that Annesley is a little too cordial with this woman, the expression becomes strong and appropriate. The pose of assumed, somewhat contemptuous indifference under which there is plain the sense of jealousy, wrong, and resentment, is absolutely the right thing. The one thing is indifferently done, the other more than well done. How account for it, seeing that the earlier expression is just as much within Miss Ellen Terry's reach as the later? We account for it by our first statement, that the want of recent practice gives but uncertain command of instruments naturally fine; and more than once in the piece the same thing may be seen. Yet the actress is no more wanting in the power of feeling than in the power of expression. She fails, now and again, to realise the emotion proper to the moment, and then—unlike the actresses who are supported by the training and the practice of a dozen years—she has nothing to fall back upon. It is at once her merit and her deficiency that she keeps—to use a printer's phrase—nothing "in stereotype." The impression she records is a fresh one. If it is there, it is vivid. If it is not there, there is nothing to take the place of it.

So much, and nothing said about the liveliness, the capital spirits, the comic power—call it what you will—which should be so great a feature in every performance of Philippa, and which in this performance is so welcome a feature, because it is generally restrained by an excellent taste. Once, and once only, the liveliness is shown in a conventional way; or rather, the boy's sprightliness of the part is indicated by a strut and gesture which Miss Terry will do well to avoid. Philippa—for now the girl is in boy's disguise—wishes to assert her boyhood, and the conventional way to assert one's boyhood is to pull up one's collar (or one's scarf, failing that) and to set one's head, and to say, "Now I am a man." And this Miss Terry does, as a dozen actresses have done it before her. It is her worst moment. Generally her performance is full of archness and of point; pleasant malice that leaves no sting behind. If fault is to be found with her expression, it is that she expresses too much, not too little—that is, she sometimes pitches her comic acting in too high a key. While never even suggesting the idea of offence—as far from the licence of the music hall as from the awkward and stiff reticence of the beginner's first lesson—she is at times a little too pronounced; but it is a very little; much less than it was five years ago, when an actress of high promise neglected the opportunity, still happily within her reach, of taking up a lasting position on a stage which is not rich enough to suffer that promise to remain unfulfilled. F. WEDMORE.

IN many respects the most remarkable performance which our generation has witnessed was that of Monday last at Drury Lane, when, in compliment, or say rather in hearty friendliness, to Mr. Benjamin Webster, as man, artist, and stage-comrade, most of the famous actors of our day appeared in the *School for Scandal*. We have given the cast already, and all the world has commented on its strength. But before the task of criticising such a performance we shrink back. Such a thing, well begun, could hardly ever be well done, and if well done, it is scarcely too much to say that the critic's occupation would be "gone" as hopelessly as Othello's. It would involve, not an essay, but a volume, and this not on account of any supreme excellence, but on account of a combination of actors so unprecedented in our day, that after it one is inclined to say with Cleopatra that "there is nothing left remarkable beneath the visiting moon." Thinking of the list of great names in the play-bill, that, at all events, is true. But as great names do not always mean great performances, fault enough was no doubt to be found, except, indeed, with the generous intention, which, as it is the pleasantest

part of the whole thing, shall be the last to be mentioned.

WE are told that at the Strand they are rehearsing a comic drama, with which Mr. Reece, the well-known writer of burlesque, has furnished them.

Mr. Righton's Adventure with a Russian Princess is the new name of a little after-piece, not quite so new as its name, which is played at the Olympic in place of the last burlesque.

At the close of next week there will be an end of *Charity* at the Haymarket. It will be followed by *Queen Mab*, by Mr. George Godfrey, with whose work we are as yet unfamiliar.

A NEW after-piece, with a funny name, supports the *White Pilgrim* at the Court; or has supported it until to-night, when the *White Pilgrim* is withdrawn.

MISS WALLIS goes to the Adelphi Theatre, where they play, to-night and afterwards, a rearranged version of *Elizabeth*, or *the Exiles of Siberia*.

WE read in Sunday's *Débats* that it is doubtful whether the *Lion Amoureux* of Ponsard will be allowed to be reproduced at the Porte Saint-Martin Theatre. It is a patriotic play; not the play of a partisan.

NOTHING is more noticeable than the inactivity of the higher class writers for the stage in France. They are all idle. There is one notable exception—Sardou—and he is busy in destroying his claim to be considered of the "higher class." But our readers will recall that we have only, since the beginning of the year, had to call attention to one work of great consideration in Paris. That was *Jean de Thommeray*, by Emile Augier and Jules Sandeau; and *Jean de Thommeray* has not been thought thoroughly successful. The same period has given us in England original works by Mr. Hamilton Aidé, Mr. Wills, Mr. W. S. Gilbert, Mr. Merivale, and Mr. Gilbert à Beckett. Few of these, it may be, have been works to live; but at least they have been works to talk about; and that is more than can be said of *Le Magot* of Sardou.

Girofle-Girofla, the first piece by Lecocq since *La Fille de Madame Angot*, will be produced at Brussels during the present month, and in due time in Paris.

MR. W. COENEN'S CHAMBER CONCERTS.

THE second of these concerts, which took place last Wednesday, was in novelty and interest fully equal to the first. The programme included three important instrumental works, between which songs were introduced. It is probable that to the majority of the audience this second concert was more enjoyable than the preceding one, for it contained nothing so hard to be understood, or involving such a continuous strain upon the attention, as the quartett by Brahms, while out of the three large works performed, two at least had sufficient charm to prove attractive even to those who could hardly be strictly called musical hearers.

The concert opened with Miss Agnes Zimmermann's very clever Suite in D minor for piano, violin, and violoncello. This work was, if we mistake not, first produced a year or two since by Miss Zimmermann at her benefit concert. It is written with a skill and freedom which render it well worthy of a place in a concert devoted to the exposition of modern music. There is a certain antique tone about it, such as a "Suite" from its very nature requires, which effectively copies, without servile imitation, the style of the older masters. The "canon à la 7me" is very neatly worked, and the "air" which forms the fourth movement, though occasionally suggesting Mendelssohn, is both original and full of charm. The final "gigue," though very spirited, is slightly commonplace, and less valuable as music than the rest of the work, which, as a whole, is one

reflecting great credit on its composer. Of another "Suite" which followed, from the pen of M. Camille Saint-Saëns, organist of the Madeleine at Paris, it is impossible to speak so highly. While we thank Mr. Coenen for presenting a specimen of the work of a most distinguished French musician, we must add that the work itself failed to impress us favourably. Clever it undoubtedly is, but it is also terribly dull. For nearly half an hour the audience sat and listened to a succession of passages, often brilliant, always ingenious, but without a trace of anything which really appealed to the feelings. Berlioz tells a humorous story of his first hearing one of Cherubini's operas. At the end of the first act he called out, "I would give fifty francs for an idea!" At the end of the second, "One hundred francs for an idea!" At the end of the third, "Ah! it is no use; I am not rich enough!" and he walked out of the theatre. Something similar might be said of the suite of M. Saint-Saëns. Ample compensation was, however, made in the piece which concluded the evening, an octett for stringed instruments, by Johan S. Svendsen. This young composer is a native of Christiania, and is at present all but entirely unknown here. It is long since any work of such thorough and intense originality has been heard at any of our concerts as this octett. It is, in fact, so entirely a work *sui generis* that it is all but hopeless to attempt to describe it to those who were not present. Each of the four movements of which it consists is constructed on perfectly new and fresh themes, which do not in the least remind the hearer of anything he has ever heard before; and the treatment is hardly less original than the subjects. Several perfectly novel effects are produced by the combination of the pizzicato notes of the strings with those played by the bow. The only other composer with whom Svendsen bears any affinity is his countryman Edvard Grieg—and it is to be feared that this comparison will not much assist the majority of our readers, as Grieg's music has still to make its way here. Svendsen is by no means a voluminous composer, his published works being only eight or nine in number; and it is a curious thing that these are almost without exception either written for the orchestra or for stringed instruments. The octett was admirably played by Messrs. Wiener, Amor, Eayres, Jung, Zerbini, Stehling, Pettit, and Daubert, and excited the warmest enthusiasm. It is to be hoped that its success will lead to its repetition elsewhere. There is a most interesting symphony in D by the same composer which deserves a hearing, and which would be worthy of the attention of Mr. Manns at the Crystal Palace. It is almost unnecessary to say that the whole of the performances were characterised by the same excellence and finish as at the previous concert.

The vocal music of the evening was contributed by Miss Sophie Ferrari and Miss Dones. At the third and concluding concert of the series, next Wednesday week, are to be performed a string quartett by F. Gernsheim, a sonata for piano and violin by Bargiel, and a quintett for piano and wind instruments by Rubinstein.

The two most important features of the last Saturday Concert at the Crystal Palace were the first appearance of a very promising young pianist, Miss Emma Barnett, and the production of a new symphony by the writer of the present article. Miss Emma Barnett, who is a sister and pupil of the well-known pianist and composer, Mr. John Francis Barnett, chose for her *debut* Beethoven's Concerto in G. In so doing, she displayed no small amount of courage, which, however, was amply justified by the result. The difficult passages with which the work abounds were given not only with perfect technical finish, but with a combined delicacy and energy, as the composition required it, and such an evident appreciation of the spirit of the music, as to furnish a most favourable augury for the young lady's future career. The cadenzas which she introduced into

the first and last movements are the composition of her brother. While exceedingly brilliant and showy, they are in good keeping with the character of the work, on the themes of which they are largely constructed. Miss Barnett fully deserved the unanimous recall which followed her performance. The readers of the ACADEMY will, of course, not expect a criticism of the new symphony in these columns. It must suffice here to say that, thanks to the exertions of Mr. Manns, and the minute care he expended on its preparation, the performance was a most admirable one, and its reception by the audience very favourable—the composer being called forward at the close of the work. The remaining instrumental pieces were the overtures to *Anacreon* and *Masaniello*; the vocalists were Madame Lemmens Sherrington and Mr. George Bentham. This afternoon, in addition to the whole of Beethoven's *Egmont* music, Brahms's new "Variations for orchestra on a theme by Joseph Haydn" will be performed for the first time in this country.

The last Monday Popular Concert showed no falling off in the interest and variety of the music brought forward. Mr. Chappell must be warmly complimented on the enterprise he is showing in producing works hitherto neglected or overlooked. The announcement "first time at these concerts" is now to be met with in nearly every programme, and last Monday there were two pieces of which this statement was made. These were Schumann's Pianoforte Sonata in G minor (Op. 22), and Bach's Sonata in B minor for piano and violin. As a sonata writer Schumann appears on the whole to less advantage than in some other classes of composition. It seems as if his imagination was to a certain extent trammelled by the forms of what may be called the "regulation model"—first subject, second subject, developments, &c.; and hence, though all his sonatas are full of interest and contain great beauties, they fail as a whole to carry away the hearer, as do many of the pieces which Schumann has written in a freer form, such, for instance, as the best numbers of the "Phantasiestücke," the "Kreisleriana," or the "Novelletten." The sonata in G minor is nevertheless a most characteristic work, the second and third movements being especially charming. In the first allegro and the finale—the portions of the work in which the fetters of the conventional "form" press the most heavily—Schumann is less happy; and it is very characteristic that it is precisely the episodes which are the most "Schumannish," while the principal themes, excepting the second subject of the first movement, have less individuality about them than is generally the case with this composer. The sonata, which is in parts of no small difficulty, was admirably played by Mr. Dannreuther, a pianist whose ability is so well known as to render praise superfluous. Bach's Sonata in B minor for piano and violin is the first of a series of six which the old master wrote for these instruments. These all possess the same general features, being written in the strict contrapuntal style, and may be said to have a strong family likeness. But Bach knew, as no one else, how to combine the strictest counterpoint with the freest melody. In this respect no one has ever equalled Bach, though Mozart, Mendelssohn, and Schumann have occasionally approached him. Hence the great charm to musicians of his music. In the hands of two such artists as Mr. Dannreuther and Herr Joachim, the sonata in B minor made a deep impression, and will doubtless be heard again at these concerts. The other instrumental pieces of the evening were Beethoven's Quartett in C sharp minor, and Haydn's Quartett in G (Op. 64, No. 4). The former is one of the so-called "posthumous" quartetts, which until recently were so many sealed books to musicians. This arose in a great measure from their excessive difficulty. Thanks, however, to the rapid strides which technical proficiency has made of late years, this obstacle no longer exists. It may indeed be

said that to such artists as Messrs. Joachim, Ries, Straus, and Piatti, there is no such thing as difficulty. In listening to the quartett on Monday night, the enjoyment of the music was enhanced by the entire absence of any feeling of effort, and the wonderful current of Beethoven's inspiration seemed to flow from the strings as naturally and easily as if it were the merest bagatelle which was being performed. To speak of the work in detail would far exceed our limits; but reference should be made to the marvellous slow movement, written in the "free variation" form, which Beethoven so much affected in his later years; and to the *scherzo*, written in common instead of triple time—an innovation of which Beethoven was the inventor (his sonata in E flat, Op. 31, No. 3, furnishing the earliest instance), and which Mendelssohn has since turned to such good account in his "Scotch" symphony, and his Trio in C minor. Haydn's Quartett, an old favourite at these concerts, is one of the old gentleman's most genial works, and formed an excellent close to a most enjoyable evening. EBENEZER PROUT.

MR. MAPLESON has just issued his prospectus of the opera season at Drury Lane, which will commence on the 17th inst. But few novelties are promised, the most important being Balfe's *Il Talismano*, which was announced for last season, and in which the principal part will be sustained by Madame Christine Nilsson. Donizetti's *Roberto Devereux* is also to be revived after a lapse of nearly thirty years, with Mdlle. Titiens as Queen Elizabeth. The other promises are Auber's *Fra Diavolo* and *Caterina* ("Les Diamans de la Couronne"), Rossini's *Otello*, and Verdi's *Ernani*. Among the artistes announced to appear are Mdlle. Titiens, Madame Christine Nilsson, Mdlle. Alwina Valleria, Mdlle. Marie Roze, Mdlle. Risarelli, Mdlle. Bauermeister, Madame Trebelli-Bettini, Mdlle. Justine Macvitz, and Signori Fancelli, Naudin, Fabrini, Marchetti, Rinaldini, Campanini, Rota, Catalani, Campobello, Borella, Zoboli, Casaboni, and Agnesi. The list of those who will appear for the first time in London comprises the names of Mdles. Lodi and Singelli, Signori Paladini, Ramini, De Reschi, Galassi, Perkins, Costa, and Herr Behrens. Sir Michael Costa will, as hitherto, be conductor, Mr. Smythson chorus-master, and Signor Li Calsi "maestro al piano," while M. Sainton will be principal first violin.

DR. F. CHRYSANDER, whose arduous exertions in connection with the complete edition of Handel's works now in course of publication by the "German Handel Society" are well known to all musicians, has just superintended the issue of what forms a most valuable supplement to that edition. It consists of the whole of the concertos for stringed instruments known as the "Twelve Grand Concertos," in separate parts. The score had been already published in the new edition; but the parts necessary for performance were hitherto only to be had in the old, incorrect, and now somewhat scarce edition of Walsh, or in manuscript. Thanks to Dr. Chrysander, they are now obtainable in a clear and beautifully engraved edition, and it is to be both hoped and expected that these interesting works will in future more frequently find a place in our concert programmes than has hitherto been the case.

A CAPITAL story comes from Vienna *à propos* of Liszt's recent performances in that city. It is said that the great pianist found himself recently in the company of a number of ladies, who begged him in hyperbolic terms to procure for them "the ecstasies, the artistic raptures, which his magnificent talent inevitably produces." He obligingly seated himself at the piano and played. When he had finished some of his admirers had fainted. "Well," said Liszt, "I played wrong notes all through, intentionally; so badly, indeed, that I should have been turned out of doors at any elementary school of music!"

FROM a recent communication, addressed to the *Vienna Presse*, it appears that the new theatre which is being erected under Wagner's direction at Bayreuth is making but slow progress. Of the 300,000 thalers named as the probable cost of the undertaking, only about one-third has as yet been raised. This has been nearly all expended, but little more than the skeleton of the theatre is at present completed. The letter adds that Wagner hopes shortly to raise funds in Italy by the production of his *Rienzi*, a work which he thinks likely, both as regards its music and subject, to suit the taste of the Italians. On the other hand, the *Mannheim Journal*, the official organ of the Mannheim Wagner Society, states that it learns on the best authority that the success of the undertaking is now perfectly secure.

AT the conclusion of the season at Covent Garden Theatre on Saturday last, Mr. Gilbert H. Betjemann, the conductor, was presented by the members of his orchestra with a piece of plate as a token of their respect and esteem.

Lohengrin has been produced with success at the Royal Theatre at Stockholm for the first time.

POSTSCRIPT.

MR. GYE's prospectus of the Royal Italian Opera season at Covent Garden, which commences on the 31st instant, is just issued. It contains but few promises of importance. The list of artistes comprises the names of Mdles. Patti, Albani, and Marimon, and also of Madame Vilda (Frau Wilt, prima donna of the Imperial Opera at Vienna). Several other names, entirely unknown here, even by reputation, are mentioned, while Madame Pauline Lucca, in the words of the announcement, "is engaged to sing on April 8, but unfortunately her arrival in London is not considered certain." With regard to new or unfamiliar works, the promises are rather indefinite. It is intended to produce at least three of the following operas:—Verdi's *Luisa Miller*, Thomas's *Mignon*, Mozart's *Seraglio*, Puccini's *I Promessi Sposi*, and Glinka's *La Vie pour le Czar*. The conductors will be Signori Vianesi and Bevnigiani, and the leader Mr. Carrodus.

WE have received a letter from Dean Stanley on Dr. Beke's "Discovery" of Sinai, in which he characterises the identification of Sinai with a mountain on the eastern side of the Gulf of Akabah as "entirely destitute of foundation or probability."

MR. F. BURTON has been appointed to succeed Sir W. Boxall at the National Gallery.

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SATURDAY, MARCH 14, 1874.

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LITERATURE.

On Missions. A Lecture delivered in Westminster Abbey on December 3rd, 1873. By F. Max Müller, M.A., Professor of Comparative Philology at Oxford. With an Introductory Sermon by Arthur Penrhyn Stanley, D.D., Dean of Westminster. (London: Longmans, 1873.)

THIS pamphlet *On Missions*, the joint production of Dean Stanley and Professor Max Müller, reminds us of the Latin maxim, *suaviter in modo, fortiter in re*. Any one reading it without a knowledge of the circumstances under which the two discourses were delivered, will see in them only two elegant and eloquent studies on the subject of missions, the spirit in which they should be conducted, and the attitude which, to secure success, they must maintain towards non-Christian religions and civilisations. But for those who follow intelligently the movement of contemporary religious thought, this little publication will represent far more than this; they will see in it one of the decisive points in the great process of religious transformation which is one of the chief characteristics of the present age; and upon the success of which the religious future of modern society depends. Posterity will have to include one more link in its "chronological abridgments of modern history," and the unfortunate students of the twentieth or twenty-first century, whose memories will be still more severely taxed than ours, will have to retain the date, December 3rd, 1873, as that on which the lay professor, Max Müller, under the patronage of Dr. Stanley, Dean of Westminster, read in that church a lecture tending to the reform of Christian missions.

There is no room for self-deception: either the Christian tradition is irrevocably bound to its stereotyped forms of faith and worship, in which case the educated world—all the world, it is hoped, will be educated before long—will either gradually separate itself from Christianity or openly declare hostilities against it; or else Christianity, detached from the dogmatic and ceremonial forms of the past, will manifest itself as that which we believe it essentially is—that is to say, the mighty historical expression of pure human religion; and thus a new alternative will present itself, for the enlightened world will have to break with all religion, which we do not believe to be permanently possible, or it will again attach itself to Christianity, purified and become substantially identical with the abstract natural religion (in the natural sense of that word) inherent in the human mind.

The transformation of Christianity in itself is in a fair way of accomplishment; it is in the main a threefold emancipation from dogma, priesthood, and ceremonial. The Christian of our day refuses more and more

to admit that true communion with God depends upon the theological formula of his belief, upon his submission to a priesthood, or upon his observance of certain rites. On the other hand, it is becoming more and more apparent to all that the essential element in the Christian character and the Christian life is the religious and moral disposition of the soul, whose fundamental traits are visible in the historic personality of Jesus, and are briefly comprehended in intense love of God, the perfect Ideal, and of man called to spiritual growth in the image of God. We do not deceive ourselves as to the numberless obstacles cast in the way of this conception of Christianity by the habits, the prejudices, the interests, the moments of elevation not less than those of depression, which are periodically incident to the human mind. Still, it would be to close one's ears to the voices which come to us from the North, from the South, from the East and from the West, to refuse to see that such is really the direction followed ever more and more decisively by the religious thought of our times. The Sermon on the Mount is becoming once more the great religious charter of Christianity.

Two factors have mainly contributed to this spiritual revolution. *Within* the Christian community, the history and criticism of dogmas, the innumerable works on the Bible, the spirit of independence awakened and sustained by political liberalism—in a word, modern science applied to Christian tradition; *without*, the now deep and positive, though still quite recent, knowledge of non-Christian civilisations and religions. The immediate result of this knowledge has been that we have had to abandon the dualism between Christianity and other religions. We have been enabled, or, as I should express it, we have been compelled, to recognise its primacy, its supremacy, but we can no longer simply contrast it with all that is not itself, as light with darkness, Ormazd with Ahriman, God with Satan. The relative has taken the place of the absolute.

Hitherto, this renovation of the religious idea has remained theoretical, without any disturbing application to the traditional institutions, and the practical life of Christian societies. The great difficulties begin as soon as men perceive the grave modifications which this theoretical point of view, once admitted, cannot fail to render necessary in the conception of the Church—that is to say, the great organisation which has till the present day governed and centralised the vast majority of Christian consciences. Differences of Church government change but very partially the bearing of this result. Whether churches be *sacerdotal* like those of Rome, England,* and the East—that is to say, governed by a clergy claiming to be the exclusive and indispensable channel of divine grace; or whether they be *confessional*, like the Calvinistic and Lutheran Churches—that is, making this divine grace to depend upon adherence to a dogmatic confession—the result is the same. The

* I pass over here the question as to how far the Church of England is really and logically sacerdotal. Enough here that it passes as such in the opinion of foreigners, and in the belief of many of its members.

moment that the essence of the Christian character is no longer made to consist in close adherence to a dogma or a clergy, it is impossible for such churches to remain chained immovably to their past. A Pope said of the Jesuits when he was urged to reform them, "*Sint ut sunt, aut non sint.*" That may hold good of the Jesuits, but of churches we must say, "*Sint jam quod non fuerunt, aut non erunt.*" The great question that the future is called upon to solve is this: Will they have the power and the will to effect this transformation?

Now, that this transformation may be effected is our most fervent wish. We should consider the disappearance of these great societies an irreparable loss to mankind, nor do we see what could replace them. So all our sympathies are with those courageous men who, like Dean Stanley, place their knowledge, their eloquence, and their piety at the service of this reform. That in a Church with a sacerdotal organisation, like the established Church of England, the fact of a lecture delivered by a lay professor under the consecrated roof of Westminster, should have called forth expressions of surprise, indignation, scandal, does not astonish us in the least. There will long be in this Church, as in all others, men possessed by the spirit of routine, who find of all the passages in the Bible that the most difficult to understand in which Moses regrets that "all are not prophets in Israel." But those who esteem this passage as among the most spiritual and precious in the Old Testament must be rejoiced to see a breach made in the wall of sacerdotal prejudice, in what is considered abroad as one of its bulwarks. The more truly national the Church of England is—that is, the more open she is to all, and the more she calls forth in all the use of individual *χαρισματα*—the less sacerdotal will she become, and the more apostolic. And she will give a good example to other churches which have as much need as she has to go forth from their land of Egypt, of breaking the chains of dogma, without which they dream that no man can be saved. In outward appearance it is a small thing that an eminent layman, of world-wide reputation for his special science, should have spoken to other Christians for half-an-hour one evening in December, 1873, on a subject with which he is more competent to deal than any other man; in reality, it is a symptom of the situation and a sign of the times.

These general considerations are by no means irrelevant to the question of missions. The object of Professor Max Müller's lecture brings it under the category of applications of the modern Christian idea to the Christian institutions of the past. The same problem that the Christian Churches have to solve at home must be faced also by their missions, that is, by those important enterprises and institutions, founded by Catholic and Protestant Christendom in the hope of conquering to itself the vast regions lying under the dominion of other faiths. Here also the question must be asked, What is to be done?

It is clear, to begin with, that things cannot remain simply in the old groove. If troops are condemned to mark time on the same spot without advancing, they soon

cease even to mark time. The results attained by the great missionary enterprises dating in the Roman Church from the sixteenth, and in the Protestant Churches from the eighteenth century, are in reality extremely slender, if we compare the number and kind of the converts with the immense sacrifices made to obtain them. One fact is especially striking. The only cases in which Christian missions have acted with any degree of power have been upon populations of decidedly inferior race, previously untouched by any current of civilisation; and the question arises whether these youngest children of nature will survive their moral fusion with ourselves. More than one observation seems to answer in the negative; while, on the other hand, our western Christianity has failed to bring over more than an insignificant fraction of the population from any of those vast Moslem, Buddhist, or Brahminical societies which still cover the greater part of the inhabited globe. No account can be taken of the *baptised* Catholics of China and Japan, who are scarcely less idolatrous than the mass of their countrymen; and the work of Protestant missionaries, though it presents here and there truly gratifying results, cannot on the whole be regarded as much superior in fruitfulness. Our missions are in a position to which the old motto of the Jesuits might be applied, with an important variation: "Sint jam quod non fuerunt, aut non erunt."

Max Müller does not hold that they should cease to exist: "Non destruendae, sed reformandae." Without giving pain by an attack upon manifestations of sincerity and devotion which must always have a right to respect, he suggests the idea that their failure has been due to a fundamental misconception of the nature, the sources, and the value of the great moral powers which they attacked, with a faith not always *κατὰ γυναικιν*. The hope was entertained of renewing, in the far East, the era of the great apostolic conquests. It was forgotten that the marvellous spread of Christianity during the first centuries of its propagation was owing to a long series of intellectual, moral, and religious antecedents which had cleared the ground before it. In the middle ages the great conquests of the Church in the north of Europe (paralleled, however, by her enormous losses in the East and in Africa), were effected by the superior civilisation of the Latinised countries, and the incontestable prestige which that civilisation lent to the Latin religion, where they were not due simply to the sword of kings. Again, instead of sowing the seeds of Christianity, the missionaries have attempted to transplant it, like a tree in full flower, not without some attendant parasites. Instead of displaying the radiant beauty of the Christian character, they began by trying to impose upon Asiatics the whole of our western scholastic Christianity, the offspring of Aristotle and Plato as well as of Paul and Peter; and, naturally enough, failed to make any impression upon the masses, who were not only wholly unprepared to receive such a doctrine, but also profoundly imbued with a belief in their own superiority to the foreigners who had come so far to bring their strange or profane maxims. The supercilious rationalism of

the Mandarins, the arrogance of the Brahmins, the elaborate asceticism of the Buddhists, all looked down with equal contempt on Protestant dogmatism and Catholic ceremonial: the different orders of mind were too far apart for one to obtain a serious hold upon the other. Lastly, not only were the assertions of the missionaries who professed the doctrine of regeneration refuted by the living example of too many ostensible Christians, led into those distant countries by desires far other than the salvation of souls, but the preachers themselves not unfrequently gave occasion to learned Brahmins, Buddhists, and Mandarins to admire the audacity of the barbarians arriving from a strange land to attack religions with the very elements of which they were unacquainted.

What remains, however, as the Professor has not omitted eloquently to point out, is the indirect influence exercised by the spirit of Christianity, especially when seconded by the truly Christian character of its missionaries, upon the ideas, the laws, and the manners of these ancient communities. There are domestic movements of religious reformation, like the *Brahma-Somāj*, to which the missionaries pay too little regard, because they do not favour their own special dogma or ritual, though they appear full of hope to all who are capable of understanding that Christianity is more a matter of character than of doctrine or ceremonies. Nothing can be more suggestive than the considerations cautiously thrown out in this direction by the learned Oxford Professor, and on the general thesis we are completely of his opinion. Missions must become, primarily and principally, expositions of Christian life; they must be devoted to the instruction and moral preparation of the populations amongst which they are established: their essential business is the *Bildung*, the civilising education of their future converts; to act otherwise is to begin building the house at the roof. The profession of Christianity ought to be only a crowning of the edifice.

There are, however, two points concerning which we have to submit, not an objection, but a doubt, to the eminent Professor.

Hitherto the great incentive to missionary enterprise, both amongst those who actually take part in missions and in those who support them by abundant subscriptions, has been the desire, in itself most laudable, of rescuing from eternal damnation the souls that were hastening thither by thousands every day for want of knowing the only doctrines and observances by which they could be saved. Will the same generosity and the same special devotion be forthcoming when the object proposed is only the preliminary task of elevating the social and moral condition of the so-called heathen populations?

Agreeing with Professor Max Müller as to the end, I should have wished for more precise explanation respecting the means. The missionary cannot exactly place himself in front of a non-Christian people and say: "Look at me; observe how well I live, and contract the desire to live as I do." It is possible and desirable that such a reflection should suggest itself to spectators, but the mission, to justify its establishment to itself, must

have some further programme than this. But what is the programme to be? If all that is to be done is to open schools, to found charitable institutions, to introduce the natives to our civilisation and our social life, cannot the State take the place of the Church in this work, which is rather social than religious, and will it not probably insist on doing so?

After all, these questions may be left to the care of the future. The first thing is to know what is the good to be done; the best means of doing it may be discussed at leisure. Besides, the non-Christian peoples are not the only ones who ought to profit by our contact with them. The Christians too have something to learn, and may owe to other nations a more just, true, and philosophical conception of their own religion. The science of comparative religion, including with the history of dogma, is the great source of the revelation demanded by the present time. It has often been observed in countries of extensive colonisation, that in distant colonies Europeans often lose the traditional faith which they had brought from Europe with their other goods. The sight of these religions, older, sometimes more widely spread, even more fertile in miracles and legends, than popular Christianity, deprived the Christian religion, in their minds, of that absolute worth which the catechism of their childhood had taught them to assign to it. Believers at starting, they returned home sceptical or indifferent. Something of the same kind happens to those who at the present day attach themselves in a superficial spirit to the science of comparative religion: Christianity soon comes to seem to them a religion like the rest, one out of many, with little to choose between them.

But we need not look upon this consequence as necessary: we may rather hold that it disappears before a profounder comparison. In reality Christianity emerges from the rest as the *supreme* religion. It is based upon the sentiment of the filial relation of man to God, or, if the language of philosophy be preferred, upon the relationship, the *homœousia* of the human mind and the Divine. Hence the two great pillars of the edifice, the love of God and the love of man. And thus it is that, without ignoring the elements of truth and sublimity to be found in the religions of the law (Judaism and Mahomedanism), in the religion of the love of man without the love of God (Buddhism), even in the haughtiest of aristocratic religions (Brahminism), the evangelical Christian still persists in proclaiming the supremacy of the religion of grace, by which man feels himself no longer a slave, under judgment and separate from God, but a son, called to realise in himself and others the ideal of truth, justice and mercy, which is nothing else than the glorious face of the Heavenly Father. It is in this sense that, whatever ulterior transformations they may undergo, Christian missions will last as long as Christianity itself. ALBERT RÉVILLE.

THE French Academy of the Moral and Political Sciences, at a meeting on the 7th instant, elected M. Geffroi to the seat rendered vacant by the death of M. Amédée Thierry, and M. Masé in place of M. Odillon Barrot.

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At one time it was common to speak of John Collier ("Tim Bobbin") as the Lancashire Hogarth. No more inappropriate designation could have been selected. He lacked not only the artistic skill of Hogarth, but that moral indignation which made the pencil more powerful than the preacher's voice in denouncing sin and folly. Collier rarely deviates into moral purpose. His indignation is chiefly reserved for Church pluralists, of whom he had a hearty detestation, partly to be explained by the fact (given in his own words) that he was "one of the nine children of a poor curate in Lancashire, whose stipend never amounted to thirty pounds a year, and consequently the family must feel the iron tooth of penury, with a witness. This, indeed, was sometimes blunted by the charitable disposition of the good rector (the Rev. Mr. H——n W——n); so this Tim Bobbin lived as some other boys did, content with water pottage, buttermilk, and jannock, till he was between thirteen and fourteen years of age, when Providence began to smile on him, in his advancement to a pair of Dutch looms, when he met with treacle to his pottage and sometimes a little in his buttermilk or thinly spread on his jannock." The recollection of the biting poverty of his father's house still edged his teeth when he drew this *Book of Heads*, and the most popular composition it contains is "The Pluralist and the Old Soldier." This plate is dated as having been designed and engraved by the author in 1770, and published with the others in May 1773. It is accompanied by verses stating that—

"A soldier maimed and in the Beggar's List,
Did thus address a well-fed Pluralist.
Sol. At Guadaloupe my Leg and Thigh I lost,
No Pension have I tho' its Right I boast;
Your Reverence please some Charity bestow,
Hev'n will pay double. . . when you're there—
you know.
Plu. Hev'n pay me double! Vagrant know that I
No'er give to Strollers they're so apt to lye:
Your Parish and some Work would you become,
So haste away or Constable's your Doom."

There is more to the same purpose. These lines are only quoted because the entire poem was printed as the description of a satirical print, with the same title, published by M. Darly, in 1766, four years earlier than the date assigned for his "invention" by Collier. From his letters he appears to have been painting this picture in 1767. This leads us to speak of the origin of the book.

Collier was a free-living man, eagerly looking out for means to cure

"That eternal want of pence
Which vexes public men."

Accordingly, he painted altar-pieces and tavern signs, but chiefly grotesque heads, which he sold to innkeepers and others. Many of them were exported to the colonies. It may serve to show the appreciation of art

in Lancashire to say that Collier advertises in his book:

"Gentlemen, &c. may have any Plate or Plates, Painted on Canvas or Pasteboard as large as the life, from 6s. to 15s. a Head by sending their Orders to the Author, near Rochdale."

The ready sale which these pictures met with suggested the idea of engraving them, and the result was this book. In 1858 the original plates came into the possession of Mr. Heywood, who issued an edition, which is again reproduced in the present year. The plates are considerably the worse for wear. The designs for the most part are grotesque and farcical, outstepping the modesty of nature, monstrous libels upon humanity. There are occasional glimpses of better things, but the work is valuable, not for artistic merit, which is almost wholly wanting, but for the light which it throws upon the social life of Lancashire a hundred years ago. The picture is not a pleasant one, and suggests an age drunken, unclean, cynical, and coarse. Sudden clowns, lecherous justices, simoniacal parsons, lustful priests, cowardly generals, foolish men, and women sometimes immodest and always ungraceful, make up Collier's pictorial world. His *Lancashire Dialect* is equally cynical. On this I have spoken elsewhere (see my *Folk Song of Lancashire*, p. 22). There are some political caricatures which need explanation. The present issue is put forth without any editorial care whatever. In this we cannot think the publisher has done well; for the work should have been made a complete collection of the pictorial efforts of Tim Bobbin. The addition of the etchings illustrating his prose works, and a brief commentary upon such of the pictures as need elucidation, would have given a value to this edition which at present it does not possess.

WILLIAM E. A. AXON.

Comparative Politics. Six Lectures read before the Royal Institution in January and February 1873. With the Unity of History, the Rede Lecture read before the University of Cambridge, May 29, 1872. By Edward A. Freeman, M.A., Hon. D.C.L., late Fellow of Trinity College, Oxford. (London: Macmillan and Co.)

MR. FREEMAN explains that this volume is an "attempt to claim for political institutions a right to a scientific treatment of exactly the same kind as that which has been so successfully applied to language, to mythology, and to the progress of culture." The moderation of this language might very well become the founder of a new science, but is in this case perhaps needless, as other eminent writers have already made us familiar with the comparative treatment of early political history. And indeed, as Mr. Freeman himself tells us, this new science of Comparative Politics is merely a branch of another science which Mr. Freeman, from a becoming regard to the purity of our language, declines to name, but which he identifies by a reference to Mr. Tylor's enquiries into the primitive history of Society. One is inclined to sympathise with Mr. Freeman's objections to the term "Sociology," and at the same time to marvel

that he should exhibit entire satisfaction with his own coinage.

Mr. Freeman limits his investigations to the history of the Greek, Italian, and Teutonic races; and in his preface he frankly states that many things will probably be found in the lectures and notes which have been already said both by himself and other writers. Perhaps this statement might safely have been made stronger, as with some questionable exceptions there is little stated which could not be found in some very accessible form; but that is of course unavoidable by a popular lecturer traversing such well-trodden ground as Greek and Roman history, or even the early history of the Teutonic races (so far at least as Mr. Freeman deals with it); and as to the frequent reference to Mr. Freeman's own works, that is both explained and justified by the principle expounded in the preface, that "the best and most successful writers are always those who have the least scruple in putting forth the truths they have to enforce over and over again."

The leading truth which Mr. Freeman conceives himself to have established, and by the establishment of which he proposes to show the propriety of treating political institutions scientifically, is that "Greeks, Italians, and Teutons have a large common stock of institutions, institutions whose likeness cannot otherwise be accounted for than by the supposition of their common primitive origin." He leaves it to others to say how far these institutions are common to the whole Aryan race, "to the races of the Eastern hemisphere, or to the whole of mankind." Of course so important an enquiry could not be entered upon without a preliminary investigation of method, and Mr. Freeman consequently devotes the bulk of his first two lectures to the consideration of his method, and the range and limits of its application. He commences by a somewhat general account of the application of the comparative method to language, mythology, and culture, which presents no particular novelty, and then proceeds to deal with his special subject. He points out in the first place that although the basis of the investigation is the likeness, often unexpected, which appears between political institutions of remote times and places, we must guard against being misled by resemblances which may arise either from conscious imitation, or from the independent operation of similar causes. These cases he illustrates with an unnecessary variety of examples, but he does not dwell so much as could have been wished on the means of distinguishing resemblances arising from similar causes from resemblances inherited from a common stock. This, indeed, is the point on which the enquiry turns, and Mr. Freeman displays a due sense of its importance. He points out that the most satisfactory proof of institutions being descended from a common primitive type would be the inheritance of a common name; but as this, it appears, almost never happens, he is driven to assume the defensive, and prove that the absence of a common name is exactly what we might expect. Although, however, Mr. Freeman is obliged to admit that we find few or no cases in which the actual names of any offices are akin in the three

languages, "we shall find," he adds, "that most of them can be traced to common roots, and that there are several cases in which names, though they are not cognate with one another, yet certainly translate one another." What Mr. Freeman means is that "rex" and βασιλεύς translate each other, and are translated by "king," just as the same venerable words would be used, no doubt, to translate the correct native designation of the King of Ashantee. But though this is, doubtless, a remarkable fact, it does not help us much, as the same thing would apply to cases of similarity arising from any cause, and the whole point is to distinguish between cases of similarity arising from different causes. We must fall back therefore, it appears, upon the assumption that when we find nations with a plainly common derivation of their language, mythology, and arts of life, and with similar points of resemblance between their political institutions, we may conclude that these latter also owe their likeness to a common inheritance. This looks a little like begging the question, and it would perhaps have been better had Mr. Freeman here commenced his scientific treatment; but we may gather that he felt a good deal hampered by his position, as at the end of his first lecture he admits apologetically, but unnecessarily, that his matter had hitherto been of a kind that carried with it a "strain on the mind."

Turning, however, from Mr. Freeman's method to his results, which occupy the remaining lectures, we find that his scope is far wider than we could have guessed from the first two lectures, and the preface. Mr. Freeman not only points out those institutions belonging to the three races which may be considered part of a common heritage, but discourses occasionally at some length upon the analogies and differences presented by their later development. In his fourth lecture, for example, he ranges from the kings of Heroic Greece to the American presidents; and the Assembly is treated in an equally comprehensive spirit. Indeed, looking to the great space devoted to later history in the last four lectures, I am not without doubt that I may have described the aim of the book incorrectly; but the preface is entitled to weight in ascertaining Mr. Freeman's intentions; and the first two lectures, which on the whole afford the clearest marks of design, point unquestionably to an investigation into primitive history. We may, therefore, assume that Mr. Freeman's disquisitions upon the later political institutions are subordinate to the main problem of the common Aryan heritage; and indeed it looks sometimes as if he had drifted into a discussion of them, in an effort to show that not they, but an earlier state of affairs, ought to form the basis of his comparisons. In his third lecture, for example, after a little preliminary discussion of the different conceptions of the state embodied in the city of ancient Greece and the nation of modern times, he proceeds to prove what might indeed, as he justly remarks, have been "inferred without historical evidence at all," that the city was not the earliest political organisation we can find traces of in Greek history. And then he again addresses himself to a discus-

sion of the results of the city upon later Greek history before proceeding to an examination of the earlier organisations. Of course this plan has the great advantage of presenting frequent opportunities for eloquent passages, which greatly relieve the tedium of sober scientific treatment, but on the other hand it sometimes interposes provoking obstacles in the way of a person who is in serious quest of the common Aryan heritage.

The point from which Mr. Freeman starts in his account of those institutions which he thinks were inherited by the different races from their common ancestors, is the family; not, however, the family as a single household, but as grown into a *gens* or clan; and this *gens* or clan, where it adopts a more settled life, assumes the form of the village community. We have thus the *γένος*, the *gens*, and the *mark* or *Gemeinde*, as the primitive political unit in the Greek, Italian, and Teutonic state. But these again we find comprehended in larger aggregations, represented by the Roman *curia* and tribe, the Greek *φάρρία* and *φυλή* and Teutonic hundred and *Gau*; and here, says Mr. Freeman, the parallelism ceases. "In Greece and Italy the union of the tribes formed only the city; among all the branches of the Teutonic stock the union of tribes formed the nation." It is right, however, to say that Mr. Freeman does not seem quite clear as to the original character of the intermediate division between the tribe and the *gens*; and he is also greatly tempted to make the hundred equivalent to the Roman *centuria* (by which, since no explanation is offered, one would naturally suppose that he means the well-known unit of the Servian organisation).

"Both names," says Mr. Freeman, "in their historic use are mere survivals; neither the hundred nor the century, as we know them, answer to a real hundred of anything; but every name must have had a real meaning when it was first given, and there must have been a time when the hundred or century must have been a real hundred or century of something, whether of houses or families or fighting men."

This opens a tolerably wide field for conjecture, and until the nature of the hundred or century is a little better ascertained, we fear we must be content with the *gens* or mark; and the tribe, shire, or *Gau*, as the primitive elements of the Aryan state. About these, however, Mr. Freeman is quite clear; and he is also certain that the greater is an aggregation of the smaller, not the smaller a division of the greater. One would think that Mr. Freeman supposed the *gentes* to have appeared in a sporadic fashion, and to have afterwards joined themselves into tribes; but it is more probable that he merely intends to protest against the marks or *gentes* being regarded as the results of a deliberate artificial division. It would, however, have been satisfactory to have a more definite statement of the relation of the *gens* to the tribe at the time when there marched together in one great company "the forefathers of Camillus and Brennus, of Vercingetorix and Caesar;" and it would also have been better had Mr. Freeman given us an account of the points in which the *mark* and *Gau* resemble the tribe and *gens*. As it is,

we must be satisfied with the fact that there is a tribe and *gens* in Greece and Italy, and a *Gau* and mark in Germany, and that they are the same things, though they are not called by the same name. "There is a river in Macedon, and there is also moreover a river in Monmouth; it is called Wye in Monmouth, but it is out of my brains what is the name of the other river, but 'tis all one." One is sometimes inclined to wish that Mr. Freeman's parallels resembled Fluellen's as much in brevity as in some other points.

We get a still more slender contribution to our common institutions from the lecture on the King. Mr. Freeman proves very conclusively that there were kings in Greece, and kings in Rome; but on turning to the Teutonic branch we find all hope of a common origin for the kingly office destroyed by the admission that here at least kings were not of immemorial antiquity. Mr. Freeman, however, makes a gallant attempt to save something out of the fire by suggesting that before the kings there might be a kingly house, "the *cyneceyn*, the noblest among the noble, the house which most truly embodied the whole being of the race." This fancy seems chiefly to arise from an etymology to which Mr. Freeman clings strongly, that of *cyning* from *cyn*; and no doubt it is "hard for an Englishman, looking only to his own language, to avoid the obvious derivation." But it has been rejected, not only by Max Müller, but also by the more formidable authority of Grimm, who points out, amongst other good reasons, that it is impossible to derive from *Kyn* the equivalent Norse form *Konungr*. It is to be feared, therefore, that the ancestors of Camillus and Brennus marched under the command of simple chiefs, and were in that respect no better than any ordinary band of savages.

It is needless to follow Mr. Freeman through his treatment of the Assembly, which relates almost wholly to matters of relatively modern date and historical notoriety; but his last chapter, which he rightly calls desultory, must be noted as disappointing. It contains, amongst other matters, something on the interesting subject of the early existence of a noble class. When Mr. Freeman speaks of eorls and ceorls, he ought to be on his own ground; and when he preludes by saying that although we cannot dogmatically assert, we may conjecture or even infer, with a high degree of probability, our expectations are raised very high indeed. But only to be disappointed, as Mr. Freeman dismisses eorl and ceorl by saying practically that he can make nothing of them, and plunges instead into a discussion of the origin and influence of the familiar Eupatrids and Patricians.

The results of the whole investigation can scarcely be called satisfactory. The number of institutions for which a common origin is claimed is small, and, what is worse, the proof on which it rests is often very slender. What is the evidence, for example, that the Teutonic mark, hundred, and *Gau*, and the Roman *gens*, *curia*, and tribe, are descended from the same primitive political arrangement? The names are not the same; they are not derived from the same roots; they do not even translate each other, nor are we told distinctly what are the supposed marks of

resemblance between each member of the series. One can guess faintly on what sort of proof the analogy between the *gens* and mark is asserted, but it is impossible to say for what reason Mr. Freeman has identified the tribe with the *Gau* or shire, more especially as he has never taken the trouble to tell us what the *Gau* really is. Even in dealing with the more striking resemblances presented by the primitive elements of the Greek and Italian (or rather Roman) state, Mr. Freeman is equally unsatisfactory. It would be difficult to find a better example of confused statement than the few pages which are devoted to this part of the subject; and as if there were not a sufficient number of legitimate sources of difficulty, the whole exposition (if it may be called so) of the earlier organisation is so mixed up with references to the historical changes that it is often a matter of great difficulty to know what the writer is thinking about. Take such a passage as this. Mr. Freeman is maintaining that Rome, in contrast apparently to Athens, was made up of tribes which were essentially local. After telling us that "the settlement of Romulus and the settlement of Tatius—that is, the tribes of the Ramnes and Titienses—occupied two distinct hills among the famous seven," he proceeds thus:

"It is more certain that the new Roman people, the Plebs, was made up from the beginning of strictly local tribes: it is certain that as the state grew it grew by the addition of fresh local tribes. When a new town or district was enfranchised, its territory formed a new tribe; and of the thirty-five tribes of the later commonwealth, the local city of Rome contained four only. And the local tribe, too, like the Attic *ἐῖρη*, was often closely connected with the clan. And though the *ἐῖρη*, as an element of the state, was essentially a local division; yet as the *ἐῖρη* were in their origin *gentes*, or village communities, it was quite possible that at the time the *ἐῖρη* were mapped out the *ἐῖρη* might nearly answer to some *gens* and its following. And in the like sort, though the *ἐῖρη* and the new tribes were local in their origin, yet, when once established, they became genealogical. So it was with the local Roman tribes also."

No doubt this passage represents a complete understanding on the part of Mr. Freeman of the facts of which he is speaking. But the ordinary reader will most likely infer from it, among other conclusions, that the Attic deme was analogous to the Roman local tribe, and that both were in some way founded upon *gentes*.

One very important point in determining the value of evidence is excluded by the mere plan of the work. The only proof that is really advanced of a common descent of political institutions is that of similarity. But if we are to be content with the degree of resemblance which satisfies Mr. Freeman, it would be easy to extend it over the whole world. Tribes and village communities, kings and assemblies, and indeed every institution with which Mr. Freeman deals, may be found in any quarter of the globe. Perhaps in that case we might be entitled to say that all these institutions—or their rudiments, as Mr. Freeman sometimes cautiously observes—existed before the dispersion of mankind, and that the *Gau* and the mark and so on could have been traced in germ upon whatever may be the

scientific equivalent of the Biblical plain of Shinar. But the alternative conclusion is much more obvious: that institutions which are to be found in one form or other in every race of mankind, have most likely arisen from the independent operation of similar causes; and that we are not entitled to ascribe their similarity to common descent, unless the resemblance be of a very specific character. Of course on the other hand we may have a series of analogies so distinct and striking, and so much bound up with other points of resemblance, that we have no choice but to refer them to a common source; but analogies of this kind cannot be established by such vague and loose comparisons as those to which Mr. Freeman confines himself. Nor is the proof made really stronger by the acknowledged kindred of the races. The mere fact that races are akin to each other does not in the least degree help to prove that similarity of institutions infers their common origin, when the same points of similarity can be traced nearly everywhere. Had the points of resemblance been confined to these races, the case might have been different; but there is no reason whatever why similar institutions might not originate independently in kindred races when they have obviously done so in distant stocks. Mr. Freeman might with equal propriety have set himself to compare the institutions of the Teutonic races and those of the Israelites. The same procedure would have led him to conclusions of pretty nearly the same import, and of equal scientific value.

As I have already remarked, a great part of the lectures is devoted to the description and comparison of the later forms of political institutions. Many of these passages, as might be expected, are acute and interesting; but the general effect is confusing. Mr. Freeman's store of historical learning is immense, but, to display it effectively on a field which stretches from the dawn of history to the present day, requires definite purpose and clear arrangement, and these are both absent. Mr. Freeman drifts through his subject, sometimes stern foremost. One never knows when a statement is finished, or whether it may not turn up again in some slightly varied form. At times we have pages devoted to the proof and illustration of some statement that needed only to have been mentioned; and, in compensation, we find points omitted, or passed over lightly, which stood in need of thorough exposition. All this would be of little consequence in the case of an ordinary popular lecturer. But it is a serious matter to find so eminent an historian as Mr. Freeman republishing such lectures as an example of the comparative method. A thorough and careful treatment of a smaller field would have done far more to promote the scientific study of political institutions than any number of eloquent wanderings through history; and the next time Mr. Freeman enters the same field, one is inclined to wish that he may lay a more secure foundation for his wider comparisons by showing us, in the first place, as he no doubt very well can, what really are the institutions common to the whole Teutonic races, before he proceeds to compare them with those of other nations.

ALEXANDER GIBSON.

New Japan, the Land of the Rising Sun; its Annals during the past Twenty Years. By Samuel Mossman. (London: John Murray, 1873.)

MR. MOSSMAN is quite right when he says that the annals of New Japan are unexampled in the history of the world; for never, we conceive, has so vital a change taken place in any country in so short a space of time. Some twenty years ago Japan was almost entirely a *terra incognita* to Europeans, for the Japanese would have nothing to do with them, only tolerating the existence of the small Dutch and Chinese factories at Nagasaki. For more than two centuries the Japanese Government pursued this policy of rigid isolation, not only not admitting foreigners—Asiatic as well as European—into the country, but forbidding its own subjects to leave it. This curious state of things is now changed, and the Japanese have shown themselves eager to adopt our Western civilisation in almost every important particular. They have purchased steamers both for warlike and commercial purposes, and they have had their troops drilled and armed in the foreign manner; they have opened a mint, and established colleges for the instruction of their youth in foreign languages and science; they have introduced the telegraph, and constructed a railway from Yokohama to Yedo, a distance of about eighteen miles. The account which Mr. Mossman gives of the opening of this short line of railway will probably be interesting from the fact of its being the first (and we will hope not the last) in the far East, and we therefore quote from it here:—

"After many difficulties, financial and otherwise, the Government announced that the line would be opened for traffic on June 12, 1872. On the previous evening four members of the Ministry, accompanied by the Minister of Public Works and the Foreign Commissioner of Railways, came down to Yokohama, and made a formal inspection of the line, which they pronounced ready for traffic. Next morning a train was in readiness. . . . The plan on which the carriages were built was similar to those on the German railways, that have a gangway in the middle, with the compartments opening into each other by sliding doors. About a hundred foreigners and natives, including several Japanese officials, entered the train, which started at eight o'clock, awakening up the echoes of the settlement with its shrill steam-whistle. On it rolled, as smoothly as on the best line in Europe, and . . . crossing the bridge over the Logo stream safely, it arrived at Sinagawa, the southern suburb of Yedo, in thirty-three minutes. There was no particular ceremony on the occasion, and yet this was the most significant work of progress that has been done in Japan;—"

especially if we take into consideration that the line of railway runs parallel to the Tokaido, the great highway of Japan, where but a few years since murderous outrages were committed on unoffending foreigners.

The Japanese are further showing a decided tendency to imitate the foreign style of dress, with some variations of their own, and one of the latest innovations was the introduction last year of the European calendar; they have, however, determined to make the accession of the first Mikado the commencement of their era, and the present year is with them the year 2334.

Between these two extremes, which we have briefly indicated, there lies a troublous period of time, full of stirring events, of which Mr. Mossman gives many details, telling us of the various treaties negotiated with foreign powers, and the embassies sent to Europe and America for political and commercial purposes; of the outrages on foreigners and their property, for some of which the Japanese suffered severe punishment; and of the civil war which has raged furiously in the land; and showing how it happened that the Mikado—formerly regarded by foreigners as a sort of high priest—has emerged from his obscurity and taken the reins of power into his own hands. We hope that the new régime will last, and that Japan will go on as she has so well begun; but, though we do not wish to be thought alarmists, we cannot forget the decree which the Mikado, or, at any rate, his ministers acting in his name, issued from Kioto to the Siogoon in 1863—only a little more than ten years ago—commanding the “sure expulsion of the barbarians.” The conversion of the Japanese has been a very sudden one, and we think that foreigners will do well to be careful in their relations with them, and to beware of treachery, for it is always better to err on the side of prudence and caution in dealing with wily Asiatics.

We cannot say very much for the manner in which the writer of this work has executed the task which he has undertaken. Not content with dividing his book into thirty chapters, he has further subdivided it into 550 paragraphs, to each of which he has prefixed in italics what we may term a text. The details into which he enters are frequently tedious, and the narrative disjointed and fragmentary. A book of this nature would have been the better for an index and also for a few lines of introductory matter, if only to show whence the materials have been gathered. Lastly, it is not often that we meet with a work which contains such glaring errors in grammar, &c., more especially when we take into consideration that the author was formerly the editor of a newspaper.

EDW. DUFFIELD JONES.

Wilhelm von Giesebrecht, Geschichte der deutschen Kaiserzeit. Part I. (4th Ed.); Part II. (3rd Ed.); Part III. Part IV., Sect. I. Brunswick: A. Schwetschke.

A SHORT time ago the Philosophical Faculty at the University of Breslau offered a prize on one of its foundations for an essay on the extent to which the historical studies of the last decade had contributed to the accomplishment of German unity. Any one who attempts the solution of this difficult problem will find occasion to study Giesebrecht's *History of the Times of the German Emperors* more closely than almost any other work of recent German historical literature. In the preface to the first edition of his work, in 1855, the learned author referred to the sad state of his country, then split into so many fragments, and to the ardent longing of the people for the restoration of a united, great, and powerful Germany. He at the same time expressed his belief that

historical studies might be of eminent service in bringing about the desired result, and hoped that political union would be made easier by a common general endeavour “to know and understand the inner nature and characteristics of those past times in which that united, great, and powerful Germany had been a reality.” To assist in influencing the picked youth of the nation, and to show them the conditions under which alone it would be possible to pave the way for such a happy future for the whole nation, was the purpose which the author set before him at the commencement of his work. He could not conjecture how promptly what was then only the dream of a few patriotic hearts would become a living reality, and in rewriting the preface to the fourth edition of the first part of his work he confesses to the astonishment with which the wonderful transformation of German history, which he has lived to see, has filled him. But German readers will not forget his share in the work of transformation, or deny the claims of his history to be something more than a mere book, namely, a patriotic act.

But, as a scientific contribution to modern German historical literature, Giesebrecht's work is also entitled to a high place. It has often been complained that in spite of the number of students engaged in investigating the history of mediæval Germany, there is no one work summing up in a general picture the results of all the special researches relating to that important period. Leibnitz's *Annals* and Marcov's *Commentaries* have remained unfinished. Hahn's *Einleitung zu der deutschen Staats-, Reichs- und Kaiserhistorie* (published in 1721), and Schmidt's *Geschichte der Deutschen* (1778), however meritorious they may have been, considering their date, are far from satisfying the more exacting demands of the historical criticism of the present day. Luden's twelve volumes of the *Geschichte des deutschen Volkes* only reach down to 1237, and its defects—the weakness of the evidence, the rashness of the hypotheses, for which there is frequently no solid foundation at all, and the bombastic style of the phraseology—are all of a nature to become increasingly apparent with the lapse of time. Lastly, both Stenzel's *Geschichte der frankischen Kaiser* and Raumer's *Geschichte der Hohenstaufen*, though works of the highest merit, only embrace a small portion of the whole history of the mediæval Empire; so that there are really only two modern works with which Giesebrecht's book can be compared: Souchay's *History of the German Monarchy* (Frankfort, 1861–2), and Sugenheim's *History of the German People and Civilization* (Leipzig, 1866–7).

There can be no doubt that Giesebrecht's work is far superior to the other two, not only in thoroughness and solidity of research, but also in the attractive way in which the results of the research are put forward.

It was his principle never to rest satisfied with merely offering a critical selection from amongst the conclusions of existing monographs relating to special points in the history of the Emperors and the Empire, such as have become so numerous during the last few years. In every case he has himself repaired to the original sources

of our historical knowledge, and not content with the single passage that, perhaps, alone bore directly upon his theme, always proceeded to a thorough investigation of the document in which it was to be found, in order to estimate its general credibility and the historical value of the single notice depending on its authority. How much diligence and critical acumen he expended in this way is amply shown by the *Uebersicht der Quellen und Hilfsmittel*, which accompanies every section, and in the separate volumes is appended to the narrative as it proceeds. No higher praise can be given to this part of his work, than to say that it retains an independent value of its own even after the publication of Wattenbach's well-known book, *Deutschlands Geschichtsquellen im Mittelalter* and in comparison with it. No one can do full justice to Giesebrecht's contributions to a correct knowledge of the period, who has not had practical experience of the difficulty of the task of reconstructing the true connection of social facts out of the scattered and often imperfect materials upon which we have to rely for the centuries of the middle ages in Germany. It is an undeniable fact that, so far as it goes, Giesebrecht's work offers a firm foundation for future studies of the history of the German Emperors, which is made proportionately easier in consequence; but at the same time it must be allowed that, like every other human production, the book is not free from faults, mistakes, and oversights, while here and there an opinion or a point of view may seem to call for verification or correction. It would be strange if this were otherwise, and we cannot commend the proceedings of younger historians who make a merit of insisting upon a few of these natural and unavoidable errors, which are after all less numerous than might have been expected, so as to detract, intentionally or otherwise, from the credit due to the author's real merits. Competent judges will be the last to deny that—however opinions may vary upon points of detail—taking the work as a whole, it represents the view of the subject which is almost universal at the present day, and does not appear likely in the future to undergo very material modification.

In the matter of literary form, Giesebrecht's excellence has long been recognised as it deserves; his book has made its way beyond the narrow circle of special students, and has conquered readers for itself throughout the general educated public of Germany. The best proof of this is to be found in the demand for a fourth edition, which, considering the unfortunate circumstances of the book-trade in Germany, constitutes a success almost unparalleled for an historical work of a serious kind—except, of course, by the writings of the old master, Ranke. The warm and lively descriptions, every sentence of which shows how completely the author has mastered his subject, the acuteness with which the characters of the leading personages are sketched, and the clearness and transparency of the style, are among the chief recommendations of the book. To this must be added, in the interests of the reader who is not a professed historian, that the results of the author's work can be

easily surveyed without the labour of following his learned investigations in detail, as the notes, excursus, and quotations are not printed at the foot of the text, but are relegated to the end of the whole work. If the book leaves anything further to be desired, it is that in addition to the political history the author should have accorded rather more space to the history of the laws, the constitution, and the civilisation of Germany, than has been hitherto done. This would have been particularly valuable during the Hohenstaufen period.

It is evident that a work like the present does not lend itself to abridgment, or to the extraction of separate portions for notice by themselves, so that I shall not attempt to do more than mention the contents of each volume. Vol. I. begins with the primitive Germanic times, and after a short survey of the Frankish empire, proceeds to give the lives of the five first German kings—Konrad I., Henry I., and the three Ottos. Vol. II. deals with the reigns of Henry II., Konrad II., and Henry III. Vol. III., the most extensive, as well as the most important of all, treats of the great conflict between Church and State under Henry IV. and Henry V.; and the first section, which is all that has as yet appeared of the fourth volume, contains the reign of Lothaire and the first years of the reign of Konrad III.

The foreigner seeking information with respect to this period of German history can choose no better book than Grisebrecht's for his guide; and we believe that a translation of it, in which the critical apparatus of notes and authorities might be omitted, would be interesting to a large circle of the educated reading public in England. The occurrences of the last few years have been calculated to bring into relief the solidarity of interests amongst all German nations; and nothing can contribute more to the belief in this solidarity than for each nation to make itself familiar with the peculiar historical development through which its fellows have passed. Many misunderstandings would vanish, and the bond that unites one people to another would be strengthened if such a result could be effected.

HARRY BRESSLAU.

Histoire du Romantisme. Par Théophile Gautier. (Paris: Charpentier, 1874.)

THE *Histoire du Romantisme* is the first volume of a series in which it is intended to collect and republish the scattered *feuilletons* of M. Théophile Gautier. These short papers, written for the amusement of the day, have all the permanence that consummate style and unwearied and exquisite fancy can give. Unluckily the criticisms are generally more valuable than the works with which they deal—the plays and novels and verses of the moment. But the *Histoire du Romantisme* possesses a certain unity and continuity, as a series of sketches of a curious subject. And it is more as a collection of curiosities than as an episode in grave literary history that M. Gautier treats his theme. This is because the words Romantic Art, in the sense of “the most novel treatment of the beautiful,” have ceased to be applicable to the great writers who were the

first fruits of the Romantic movement, and whose writings and thought have become part of the main stream of literature. Mere strangeness and novelty are no longer the note of the work of Victor Hugo, of George Sand, of Balzac. They are occupied too much with the eternal emotions of human nature, with the situations and affections which are not new, but which never grow old. Their names are graven on the rock, and their poetry has passed into the possessions of the race, while the title and fleeting fascination of romance is left to the poets whose names are written in water, and whose verses are a delicate form of literary *bric-à-brac*. Thus, M. Gautier has but little to tell of the Master, of Victor Hugo, though it will probably be a surprise to most English readers to learn that “if M. Hugo were not a poet he would be a painter of the first rank. . . . Many artists might envy him the strange faculty of creating donjons and old streets, castles and ruined churches, in an unwonted style, of an unknown architecture, full of suggestions of love and mystery, and the confusion of a nightmare.”

It is not about M. Hugo, but about his circle, the young enthusiasts who made his court, that M. Gautier prefers to gossip. Such a man was Pétus Borel, the author of *Madame Potiphar*. The speciality of this sombre genius was Lycanthropy, a field in which, as he rightly guessed, he was likely to meet few rivals or imitators. Others were Philothée O'Neddy, whose volume of verse bore the modest title of *Feu et Flamme*, and Augustus MacKeat, who flattered himself that his pseudonym showed his respect at once for the land of Scott and the genius of the author of *Endymion*. M. Gautier writes with great humour and enjoyment about these phenomena in the morning sky of Romanticism. These were the times of Merovingian length of hair, of bandit hats, of blazing red waistcoats, of banquets where a skull was used for a cup, in boyish imitation of Byron's youthful orgies. The partisans of Hugo, a volunteer *claque*, would wait all day in the theatre for the curtain to rise on *Hernani*. Classicists and Romanticists came to blows in the pit, duels were fought about the caesura, M. Dumas' green coat was torn off his shoulders by fanatics eager for relics, M. Hugo's staircase was haunted by young poets anxious *Virgilium videre*. The rage of revolution was the fiercer as the previous oppression of pseudo-classicism had been more dull and leaden. Who knows now how insipid were the poems of the Empire and the Restoration, how colourless and tame the design, from what a Homeric Hades of dreary art, the youthful poets and painters were eager to escape? “Pour nous,” says M. Gautier,

“le monde se divisait en *flamboyants* et en *grisâtres*, les uns objets de notre amour, les autres de notre aversion. Nous voulions la vie, la lumière, le mouvement, l'audace de pensée et d'exécution, le retour aux belles époques de la Renaissance et à la vraie antiquité, et nous rejetions le coloris effacé, le dessin maigre et sec, les compositions pareilles à des groupements de mannequins que l'Empire avait légués à la Restauration.”

This enthusiasm was the best side of the movement, though the cry of *l'audace, et toujours de l'audace* is more useful in political

than in literary revolutions. But along with boyish enthusiasm there was a good deal of self-consciousness, and even of childish conceit. Young artists posed as brigands and troubadours, just as young Jacobins posed as Brutus or Aristogiton. We hear too much of dress, of *coiffure*, and are reminded of M. Asselineau's *Life of Baudelaire*, where four portraits represent the poet with his hair and beard arranged in four different ways. This self-consciousness was the misfortune of the romantic movement in France. In England, Wordsworth and Shelley and Scott were at work in the direction of more colour, more passion, more freedom, wider humanity, before they were well aware of what they were doing, or knew what spirit they were of. But France took up the new ideas and the new impulse consciously, and borrowed them full grown from Goethe and Scott; men studied their *rôles* in Byron, and were original of malice prepense. And this self-consciousness led them always to strive to outdo each other in strangeness of subject and sentiment, in remoteness from common humanity, till of all the gifts of the school, only their perfect workmanship is left.

The theatrical character of the minor Romanticists prepares us for finding them wearying of their *métier*, giving up their “exaggerated troubadourism,” the poets becoming journalists, the painters designers on wood or for lithographs, the more irreconcilable spirits ending as *sous-préfets*. M. Gautier's reminiscences are more interesting when he has to speak of true artists and men of real genius, however erratic and unfortunate. There is a very touching picture of Gérard de Nerval, with his habit of taking long lonely walks, and of running at full speed, as he became excited by his thoughts, a trait which Shelley's schoolfellows at Eton used to remark, but which must have excited less notice in the Long Walk, or in the playing fields, than in the streets of Paris. If any touch were wanting to make the scene of De Nerval's suicide—the grey winter morning, the sickly light between the black pointed roofs, the soiled and trodden snow—more weird and bleak, it would be the incident of the raven fluttering and croaking in the lane where the poet died by his own hand. Another artist little known in England, though once the hope of the romantic school of painting, was Célestin Nanteuil, *le jeune homme moyen-âge*.

“Il avait l'air d'un de ces longues anges thuriféraires ou joueurs de sambucque qui habitent les pignons des cathédrales, et qui serait descendu par la ville au milieu des bourgeois affairés, tout en gardant son nimbe plaqué derrière la tête, en guise de chapeau, mais sans avoir le moindre soupçon qu'il n'est pas naturel de porter son auréole dans la rue.”

Nanteuil was the designer of a wonderfully beautiful sketch of M. Gautier as a young man, with heavy locks and melancholy eyes, weary as it might seem of search, and content to rest in the enjoyment of the present.

The natural and usual end befell all the enthusiasm and all the enthusiasts. *Hernani* was played without causing the faintest excitement, *Antony* was put on the stage, and M. Dumas' coat, no longer a green coat, was

safe on his portly shoulders. M. Gautier himself, instead of arming himself with a club, and draping his frame in a *gilet rouge*, wrote dramatic criticisms for the *Moniteur*. And then it came about that the Minister of Public Instruction requested M. Gautier to draw up a report on the state of French poetry, to accompany the other reports on commodities at the Exhibition of 1867. So brilliant an essay never had so commonplace an occasion. The criticism is so light, so facile and friendly, so lenient and conciliatory, that one almost forgets the sadness and the failure of the whole affair. Here is the sworn foe of the grocer and the Philistine enlightening the Philistine and the grocer on the progress which poetry, like other mechanic arts, has made between 1848 and 1867. He has to tell of the deceitfulness of promise, the extinction of enthusiasm, the decadence of romance. It is not that there are no more poets in France. Their name is Legion; never were there more young gentlemen born out of their due time, and anxious to return to the life of Greece with Leconte de Lisle, or, like Charles Baudelaire, to find beauty in recondite wickedness. The aesthetic side of Christianity has been exhausted, as well as the artistic interest of the post-diluvian world. M. Bouilhet takes refuge in describing the loves and battles of Pterodactyls, "by the shore of the boiling sea, in an atmosphere charged with carbonic acid gas;" and M. Catulle Mendes finds a rest for his wearied soul on the well-known Elephant which is supported by the notorious Tortoise of Hindoo cosmogony. But M. Gautier owns that this strange mythology is hard to acclimatize in France. Thus there is abundance of accomplishment, plenty of science, and sentiment. But, "sad to say, one may publish two or three volumes of verse full of merit, and remain perfectly unknown." Every man is his own poet, and the public is deaf to the voice of all these charmers.

This state of things M. Gautier describes with the lightest touch and the least perceptible smile. His method of criticism is not too thorough or searching. Inspired perhaps by the collection of so many pleasing examples of the arts, he is anxious to add to the store of pretty things, and compares the poetry he reviews to cups, to broderies, to paintings, and cameos. Which of M. Soulayr's sonnets could equal this praise of them in elegance?—

"Nous préférons à des bibliothèques de gros volumes d'un intérêt mélodramatique, cette fine étagère finement sculptée qui soutient des statuettes d'argent ou d'or d'un goût exquis, et d'une élégance parfaite dans leur dimension restreinte, des buires d'agate ou d'onyx, des cassolettes d'émail contenant des parfums concentrés, de précieux vases myrrhins opalisés de tous les reflets de l'iris, et parfois un de ces charmants petits vases lacrymatoires d'argile antique contenant une larme durcie en perle pour qu'elle ne s'évapore pas."

What conclusion is to be drawn from this long review of the poetry of a generation? Is this science of versification to be wasted? is no one to find matter to put in the pretty phrases, no one to have something to say, as well as to be able to say everything? Here criticism is of no avail; she can only prophesy and be wise after the event. M. Taine

can always tell what forces produced a poet, but even he cannot predict what social tendencies and what events will produce another. And humanity in France has something else to do, as M. Gautier allows, than to listen to singing birds and to smell the perfume of violets. A. LANG.

When you See me, you Know me. By Samuel Rowley. (London: Williams & Norgate.)

WE have just received the proofs of this play, edited, with a careful preface, by Dr. Karl Elze. *When you See me, you Know me* is one of those interminable chronicle-histories, dramatised, but not divided into acts, which make up a large portion of our earlier theatrical literature. Its chief value consists in its relation to minute Shaksperian criticism. First published in 1605, but probably well known before that date upon the stage, it may have received Shakspeare's notice prior to the composition of *Henry VIII.* The two plays are concerned with nearly the same series of events in the life of Henry; and if *When you See me, you Know me* deserves a permanent place among the reprints of Elizabethan writings for the theatre, it is only as an additional proof that Shakspeare turned by a touch the dullest dross to gold. Dr. Elze inclines to the opinion that Rowley's chronicle-play preceded Shakspeare's; but he also calls attention (at p. xii. of the preface) to certain coincidences between passages in this work and in *The Taming of the Shrew* and *The Merchant of Venice*. Whether these coincidences point again to Shakspeare's alchemy, or rather prove that a feeble echo of the master's melody rang in the ears of an imitator, must depend entirely upon the date which we assign to the Shaksperian comedies in question. As a favourable specimen of Rowley's style, I will transcribe a portion of the speech of Dr. Tye (some of whose church music, by the way, still holds its own in our cathedral anthem books) on Music. It will be seen that there is a similarity between it and the celebrated lines spoken by Lorenzo in the garden of Belmont:—

"Music is heavenly, for in heaven is music.
For there the Seraphins do sing continually.
And when the best was born, that eer was man,
A quire of angels sang for joy of it;
And if the poet fail us not, my lord,
The dulcet tongue of music made the stones
To move, irrational beasts and birds to dance;
And last the trumpet's music shall awake the dead,
And clothe their naked bones in coats of flesh,
To appear in that high house of Parliament."

For my part, I am inclined to think that, if the coincidence is not wholly accidental, we may have in these lines the first rough draft of that which afterwards appears in perfect form in *The Merchant of Venice*. In poetry a movement from the rude and simple to the highly wrought and complex is far more intelligible than a degeneration from exquisite art to naive untutored nature.

The title *When you See me, you Know me* has no obvious propriety. It seems to have been made to match that of Heywood's *If you Know not me, you Know nobody*, a chronicle-play of Elizabeth's reign, which appeared in the same year. These two histories must have been published by Nathaniel Rutter to be sold in pairs, for they were severally adorned with portraits of King Henry VIII. and his daughter. Intrinsically, the play has but little merit. The best scenes are comic: especially the episode of Henry's encounter with the thief, Black Will, and his incarceration in the Counter. The English public loved to see their princes brought upon the stage in some mad freak that put them on a level with their subjects. This gave piquancy to Heywood's *Edward IV.*, and to the anonymous *George a Greene, the Pinner of Wakefield*. How Shakspeare embellished the motive in *Henry IV.*, the whole world knows; we owe Falstaff and his friends to this peculiarity of the

popular taste. For the rest, much cannot be said in favour of the play on the score either of character-delineation or of dramatic expression. There are some quaint fool-dialogues, and one scene in which "young Edward Browne," Prince Edward's "whipping-boy," is birched in lieu of his royal playfellow, has the merit of novelty.

About the life of Samuel Rowley nothing is known. Six of his plays in MS. are catalogued by Halliwell. With the exception of *When you See me, you Know me*, only one, *The Noble Soldier*, exists in print. To Dr. Elze thanks are due for having added to our Shaksperian library a play which cannot fail to interest all students of the Elizabethan drama as a whole. His critical introduction is exhaustive. J. A. SYMONDS.

MINOR LITERATURE.

Axel and Valborg. A Tragedy in five acts, and other poems. Translated from the Danish of Adam Oehlenschläger by Pierce Butler, M.A. Edited by Professor Palmer. With a Memoir of the Translator. (Trübner & Co.)

Axel and Valborg. A Tragedy, from the Danish of Oehlenschläger. Translated by H. W. Freeland. (Reeves & Turner.)

It is an odd coincidence that two translations of a Danish drama, published more than sixty years ago, and never before rendered into English, should appear within a fortnight of one another, but it seems that Mr. Freeland was induced to hurry his MS. to press by seeing Mr. Butler's translation announced. What makes the coincidence less a matter for congratulation is that the drama selected is very far from being the best or most characteristic of the works of Oehlenschläger. It has been called the *Romeo and Juliet* of the North, principally because Oehlenschläger, who in most of his dramas was so severe, admitting, for instance, into *Paluatoke* no female character whatever, dedicated the whole of *Axel og Valborg* to sentimental love. The play has remained one of the favourite stock-pieces of the Copenhagen stage; but, setting aside its obvious merits as an acting play, it hardly seems to merit its extreme popularity. It was produced when Oehlenschläger was just taking the Danish public by storm. The terrible critic of the *Flyvende Post*, J. L. Heiberg, found little evil to say of it, and it slipped into success when the far nobler dramas of *Hakon Jarl* and *Paluatoke* had been hissed and hooted. It was written at Paris in 1808. Of the two versions before us that of Mr. Butler, which we regret to see announces the translator's death, seems to be the more scholarly and graceful, but both are good. Mr. Freeland, who was a friend of Hauch, and has translated one of the minor works of Frederick Paludan-Müller, is an accomplished student of Danish literature. He precedes his version of *Axel og Valborg* by a rendering of Hauch's noble ode to Oehlenschläger, which he translates in a particularly spirited manner.

The Magician; a Drama in Five Acts. A.D. 1470. (John Pearson, York Street, Covent Garden.) Given a villain with two elder brothers, one just dead, the other imprisoned for magic. Let the villain desire to keep the magician out of his inheritance and the magician's son out of his lady-love, and let the villain be confounded by the vicissitudes of the Wars of the Roses after five acts of blank verse and bustle, and we shall have a play quite good enough to take rank with the thinnest productions of the Elizabethan age—let us say, the *History of Sir John Oldcastle, Lord Cobham*. The writer has got to discourse quite vigorously and naturally in the artificial dialect that results from a corrupt following of Shakspeare, where metaphors tread upon each other's heels and trip each other up, and the business never halts for the fine writing, so that one can fancy the thing would be better to hear than to read. Though there is nothing in it but blank verse and

bustle, both are good enough of their kind to warrant the author in confidently affirming "that systematic indifference to every attempt like the present must surely hold a conspicuous place among the causes which tend to retard the rehabilitation of the British Drama." A dispassionate reader might read for "causes" "symptoms" which show that the rehabilitation of the British Drama is unlikely.

Donington Castle: a Royalist Story. By Colonel Colomb. (London: Longmans.) Here is a stanza:—

"By St. George!" Boys muttered then,
"Could my hand yon villain reach,
I would lesson to him teach
He should ne'er forget again;
Sadder sight I ne'er shall know,
'Tis enough to mar one's sleeping—
Little palfrey wounded so,
Little maiden on him weeping!
But although the fact be plain,
The conclusion may be vain—
How could he have meant to shoot
Dumb and inoffensive brute?
Or at maid direct a ball?
No, 'twas accidental all."

READERS of Major-General Sir Vincent Eyre's *Lays of a Knight-Errent in Many Lands* (London: H. S. King & Co.) will not fail to envy the buoyant spirits which do not seem to have deserted the veteran author under the more trying circumstances; for though his verses do not carry us quite back to the Kyber Pass, our sympathies are enlisted on behalf of the beautiful and interesting dog "Dandy," and the terrible period of suspense preceding the relief of Lucknow by Sir Colin Campbell. It is no small praise to be able to add, that in spite of the playful tone adopted by our "Knight-Errent" there is not a touch of flippancy in the book which could jar on the most sensitive. On the contrary, while the more serious pieces, such as "On the Death of a New-born Infant" and the sonnet in memory of the Countess Canning, treat of their subjects in a tone suitable to their solemnity, in the very lightest "Lays" there is a deep "reverence for all things good."

To the reading public generally *vers de société* are essentially acceptable, and in their estimation the fact that the "Lays of a Knight-Errent" are not intended to unfit them for appreciating either Clough or Praed need not be a blemish or a drawback.

Home Songs for Quiet Hours. By the Rev. R. H. Baynes. (H. S. King & Co.) Mr. Baynes's previous sacred anthologies have obtained a popularity above discussion; they belong to the class of books that choose their readers, and apparently find many worthy to be chosen. "Home Songs" is up to Mr. Baynes's usual level. We notice that Mr. Ford contributes largely.

Songs for Music. By Four Friends. (H. S. King & Co.) The four friends are Juliana H. Ewing, Reginald A. Gatty, Stephen H. Gatty, and Greville I. Chester. The words seem rather thin and poor, though not without grace and refinement; the metres we should have thought hardly flowing enough to go well to music.

Lyra Christi. By Charles Laurence Ford, B. A. (Houlston & Co.) The writer's fancy flows freely and smoothly, and is fed by a vein of cheerful, soberly ingenious piety, too practical to be shallow, and not too profound to be popular. Our readers may recommend the volume very confidently and respectfully to all young ladies interested in curates. There are stanzas in "Christ's Service," and "The Garden" quite worthy of George Herbert, though the reader will be reminded oftener of Miss Procter and Mrs. Alexander.

Jephthah's Daughter. By R. Lowth. (Hardwicke.) A drama which turns on the place of human sacrifice in ancient Hebrew worship; the language is spirited, the versification tame.

The Chained Bible, by the author of "Kimbolton Castle," is published by the Christian Book Society. Their subscribers will think it does them credit.

The Exiles at St. Germain's. By the Author of the *Lady Shakerley*. (Hurst & Blackett.) Babies are interesting, and royal babies especially interesting; and the author of *Lady Shakerley* knows how to present this interest in the most refined shape. An old lady tells the story of her girlhood to her grandchildren, including the recollections and diary of her great grandmother, who was nurse to Mary of Modena's daughter, and thought Prince Charlie a type of Christ. The diary introduces a great many anecdotes of the Royal fugitives, a great many Jacobite songs, and two poems by Ossian, who, we learn, was the favourite poet of Claverhouse. The prose of the book, which is better than the verse, is not without an aftertaste of the sweetness of the "White Doe of Rylstone," and the "Grandmother's Apology," but it is right to warn the reader that it is used to flavour pap.

MR. A. TOWGOOD has sent us *A Shadow of the Orestes*, in a Series of Dramatic Sonnets (Rivingtons), which are quite good enough to justify the notion that he has been as well employed as a music master who extracts a series of waltzes from an opera; only one can dance to waltzes.

Persis; a Narrative of the Seventeenth Century. By the Rev. C. B. Tayler. (Sampson Low & Co.) Mr. Tayler has sought to interest us in the hard usage the Presbyterians experienced under Charles II. by some barley-sugar idylls about a daughter of a pious Presbyterian, with a pious Episcopalian brother, who marries the son of a Liberal baronet. The narrative is not very unfair, except that the author omits all mention of the stupid pedantry by which the Presbyterians lost their chance of a compromise.

Elsie Dismore, Holidays at Roselands, and *Elsie's Girlhood*, by Martha Farquharson (King & Co.), are three neat little volumes of American extraction, that will be admitted into no well-ordered nursery or schoolroom. Little girls of ten who wear diamond rings, and are persecuted by fond papas into brain fever because they have conscientious objections to reading moral fictions on the Sabbath day, and talk about their souls to the young gentlemen they are ultimately to marry, happily do not exist in this country, and we do not wish to import them.

EDITOR.

NOTES AND NEWS.

MR. RUSKIN'S *Elements of Drawing*, has been out of print for some time, and the author, instead of re-issuing it in its present shape, has commissioned Mr. St. John Tyrwhitt to embody in a narrative of the fortunes personal and artistic of a sketching-club, "the whole or any part of his practical treatise on landscape, called the *Elements of Drawing*" with the woodcuts. The volume will be published very shortly with the title *Our Sketching Club*.

MESSRS. F. WARNE & Co. are about to issue a comprehensive work on the subject of the English peasantry from the pen of Mr. Francis George Heath, author of the *Romance of Peasant Life*.

MR. HENRY HUTH has just printed privately 50 copies of an extremely quaint and curious selection of "Prefaces, Dedications, Epistles, selected from early English Books 1540-1701," taken mainly from his own magnificent library at Princes Gate, but with a few added from Mr. T. Christie-Miller's collection at Britwell, &c. The selection has been very judiciously made by Mr. W. C. Hazlitt, under Mr. Huth's direction, and comprises many most rare and interesting pieces. Braham's abuse in 1555 of "Wylliam Caxton," "for his leawde recneil of Troye . . . a longe tedious and brayneles bablyng . . . procedaynge therein as an ydyot in his follye" will shock our black-letter men, while his praise "of the great Chaucer, y'

onely glorie and beauty of our tunge," and of the poet's first editor "one willyam Thinne . . . who [was] laudably studyouse to y^e polyshing of so great a jewell," will please Chaucerians now. Prynne's groans in 1633 over the shocking fact that "Shackspecers Plaies are printed in the best Crowne paper, far better than most Bibles," should warn the New Shakspeare Society not to indulge in "handsome quartos." Mr. Grymeston's advice in 1604 as to marriage should be taken by bachelors now:—

"Defer not thy marriage till thou comest to be saluted with a *God speed you, Sir*, as a man going out of the world after forty; neither yet to the time of *God keepe you, Sir*, whilst thou art in thy best strength after thirty; but marry in the time of *You are welcome, Sir*, when thou art coming into the world; for seldom shalt thou see a woman out of her own loue to pul a rose that is ful blown, deeming them alwayes sweetest at the first opening of the bud."

Palsgrave's account of education in England in 1540, Greene's in 1589, Hart's of our orthography in 1569, Barnabe Rich's "New Description of Ireland" in 1610, &c. &c., are full of information and interest. Open the book where you will, it gives you pleasure. We only wish Mr. Huth had printed 500 copies instead of 50.

JUDGMENT has been given by the Court of Civil Jurisdiction, at Toulon, in the case of the representatives of Michelet, in which the question of the final disposal of the body of the lately deceased writer had been made a subject of dispute between his widow on the one hand, and the daughters and sons-in-law of his first wife on the other. The presiding judge decided against the children, that the remains should not be carried to Paris but be left undisturbed in the cemetery at Hyères. M. Poullain-Dumesnil, the son-in-law of Michelet, has announced through the public papers that, although he had considered Paris to be the most fitting spot in which to deposit the remains of so distinguished a French author, he feels bound—in consideration of the testamentary clause by which Michelet had directed that he should be buried in the nearest burying ground—to set aside his own wishes on the subject, and to submit without dissent to the decision of the law courts. Thus we may hope that this unseemly strife over poor Michelet's remains is at an end.

AMONG the donations to the Bodleian Library in 1873 were these from Mrs. Grote:—

"The original MS. copy of Mr. George Grote's work upon Aristotle, as it was returned to the Author by the Printer. Folio.

Aristoteles: Græce, ex recensione Immanuelis Bekkeri—editit Academia Regis Borussiae; 5 vols. 4to, Berolini, 1831-1870. [This copy was the one used by Mr. Grote, and is illustrated with marginal notes in his handwriting.]

Platonis Scripta Græce Omnia; recensuit Immanuel Bekker; vol. ix. 8vo. London, 1826. [This copy was the one chiefly used by Mr. Grote, and is illustrated throughout with marginal notes by his own hand.]

A few pages of MS. notes from his History of Greece, and elsewhere, in the handwriting of Mr. George Grote.

The Vocabulary of Philosophy. Mental, Moral, and Metaphysical. By William Fleming, D.D., with a few MS. notes by Mr. George Grote. 8vo, London, 1857."

THE new librarian of the Berlin library will be Professor Lepsius. Dr. Pertz, who has been at the head of the Royal Library for many years, and has brought it to the highest state of efficiency which was possible within the ancient walls, will resign. It is hoped that Parliament will immediately grant the sums necessary for a new building and a more powerful staff.

THE *Nation* of the 26th ultimo has an interesting note on the March number of *Lippincott's Magazine*, which has not yet arrived in England. It contains an article on Laval, Cannes and the country round about, and the Isle of Sainte-Marguerite, with a sketch of Rachel in her last days.

The writer incidentally corrects an error embodied in Matthew Arnold's sonnet on Rachel, which makes it a happy thing for the dying actress that she drew her last breath at Cannes, where—as was well—

"The fret and misery of our northern towns
In this her life's last days, our poor, our pain,
Our jangle of false wits, our climate's frowns,
Do for this radiant Greek-souled artist cease;
Sole object of her dying eyes remain
The beauty and the glorious art of Greece."

This refers to the fact that the room in which Rachel died contained a statue of Polyhymnia, wrought by David (of Angers), an intimate friend of M. Sardou, who was owner of the villa occupied by the actress. But in reality, the sick woman, on first being shown to her room, fainted away at the sight of this figure, and could not sleep till it was removed. It was terrifying to her as having once been seen by her in a dream, and seen in a threatening attitude. The fact that Rachel was often an extremely imaginative person in her statements has made some people doubt the reality of the alleged vision; but the discovery of an entry in a note-book of a long previous date is held to be proof that it was really seen as alleged.

GUSTAVE FLAUBERT, the author of *Madame Bovary*, is one of the few French novelists whose talent has been helped by patience, who has consistently refrained from flimsy series à la *Montépin*, and evanescent *feuilletons* in the manner of Xavier Aubryet. He has been silent for five years, and the repose was well earned by such works as *Salammbo* and *L'Education Sentimentale*. The result of his retirement is *Le Candidat*, the author's first dramatic effort, and *La Tentation de Saint Antoine, a mystère*, which will be published by M. Charpentier on April 1. M. Flaubert conceived the idea of this new work at the fair of St. Romain at Rouen.

"It was there," writes the author, "in that canvas booth of the Boulevard Beauvoisin, that I thought of portraying a veritable St. Anthony, a living, animated personage, surrounded by the men of his time. My *Tentation de Saint Antoine* is an heroic, philosophic, and archaeological reconstruction of the fourth century, of the circle in which the saint lived, of the carnal and other temptations to which the poor cenobite was subjected. The form I have chosen is a sort of *mystère*, a primitive piece in three periods, and filling one volume, something in the style of Quinet's *Ahasuerus*, wherein the scenery will be described with the carefulness that always guides me in such researches."

Moreover, we are assured that the realistic descriptions that shocked certain readers of *Madame de Bovary* and *Salammbo* will not form the attractive features of the forthcoming work.

At Newcastle-upon-Tyne, on the 20th ult., died Mr. Robert White, whose name was well known in connection with the literature and antiquarian history of Northumberland and the Scottish border. Born in a comparatively humble position, but endowed to a remarkable degree with the persevering industry and unquenchable thirst for knowledge so often found among the Scottish peasantry, he succeeded, while cultivating an ardent taste for literature, in also attaining to a position in life which left him, long before old age, free to gratify to the full his literary and antiquarian tastes. He was one of the most famous book collectors of the North of England, and leaves a library of great value, which is said to contain "the most exhaustive collection of the floating literature of Newcastle and Northumberland during the last and present generations that is anywhere to be found. He was also an inveterate collector of chap-books, old tracts and folklore of every description, and his literary accumulations in this department would form a valuable addition to any local museum." Mr. White early exercised his pen in verse composition, chiefly of the ballad kind, and in 1867 published a volume of his collected poems, containing some pieces of

considerable merit. His name was first generally known perhaps by his edition of the life and poems of the orientalist John Leyden, the contemporary and friend of Scott. At a later date he devoted himself to the elucidation of some of the historical conflicts on the border, and his "Battle of Otterburn," "Battle of Neville's Cross," and "Battle of Flodden Field," are distinguished by an amount of careful antiquarian research as to the circumstances, actors, and scenes of those struggles, which leaves nothing to be desired. His last work of the kind was a still more elaborate study of the Battle of Bannockburn, in which he showed great ingenuity in applying the few contemporary notices to the minute identification of the scene of that conflict, a task of great difficulty on account of the complete change of the landscape in recent times. Mr. White had a large circle of literary friends, not only among the antiquarians of the north, but in all parts of the country. Nothing is yet stated as to the destination of his extensive library.

MR. J. A. H. MURRAY has in hand for the early English Text Society, the *Rhymes and Prophecies of Thomas of Ercildoune*, commonly called the Rhymer. The work as it exists in the MSS. consists of three "fyttes," the first describing the meeting of Thomas and the Queen of Faerie, and the second and third containing the "prophecies" which the "lovely lady" communicated to him ere they parted at Eildon Tree. Four MSS. exist containing the whole, and the fifth begins at fytte second, and contains the "prophecies." These MSS. differ from each other very greatly, especially in the second and third fyttes, which are probably considerably later than the narrative to which they are appended. The original germ of them was probably produced during the Scottish War of Independence to encourage the struggling patriots, and was afterwards altered and added to from age to age, down to as late a time as the Battle of Pinkie, each successive recension giving a sketch of events up to its own date under a prophetic guise with a more indefinite hint as to battles to come. It often happened that events falsified these forecasts, and it is interesting to see how in the next recension they are ingeniously altered so as to suit the now accomplished facts. From a comparison of these various alterations and additions Mr. Murray will probably be able to fix both the chronological order of the different texts and their approximate dates. The prophetic credit of Thomas continued down to the reign of our English James I., the accession of the Stuarts to the English throne being looked upon as a crowning proof of his power to see into the future.

M. JULES ANDRIEU, of 34 Richmond Gardens, Uxbridge Road, W., whose charming "Conférences sur l'Histoire des Idées et des Sentiments de la France par sa Littérature," held in a West End drawing-room, were a pleasing feature of last season, announces a second series for the present year, under the title of "Les Sources et les Ecrivains Originaux." The subjects of the lectures are as follows:—

Le Cycle Breton: Le roi Artus, Merlin, Joseph d'Arimathie, le saint Graal.

Le Cycle Carolingien: La Chanson de Roland, Renaud de Montauban, les douze Pairs.

Le Cycle Alexandrin: La chanson d'Antioche, les Paladins.

Le Kalevala: Poème national de la Finlande dont l'Homère vit encore.

La Satire au Moyen-Age: Les fabliaux, le Roman de la Rose.

Voyage au Pays de l'Astrée: Résurrection des idées celtiques.

Agrippa d'Aubigné, le soldat, le poète, le politique de la Réformation en France,—l'aïeul de Madame de Maintenon.

Mathurin Regnier:—La vraie satire, française et gauloise.

Cyrano de Bergerac: Son voyage à la Lune.

Les Inconnus du 18^e Siècle: Quand l'esprit règne, le cœur se cache.

The first lecture was delivered on Thursday the 12th instant at 5 P.M. The fee for the course is one guinea.

DR. WEYMOUTH has nearly ready a little volume entitled *Answers to Matriculation Questions in English*, which, under the form of hints to students, discusses many points in the history, grammar, present usages, &c., of the language, and will prove of interest and value to all students of English, whether preparing for examinations or not. In an appendix, Dr. Weymouth considers some of the chief points as to which different opinions are held by English scholars, to many of which he has himself given an independent investigation.

THE press threatens to become a power in Constantinople. The first part of a comic journal, *Le Polichinelle*, appeared on the 21st ultimo. It is to be published twice a week in French, Greek, Turkish, Armenian, and Bulgarian. We hope that it may display sufficient wit to stand the rather severe test of translation into so many widely-differing languages.

A FRENCH translation, with preface and commentary by M. Dupont-White, of Mill's *Liberty and Representative Government*, has been published in Paris by M. Guillaumin.

JOURNALISTS in the Turkish dominions have reason to be thankful for small mercies. The Rhodes correspondent of the *Levant Herald* mentions a report that the literary exiles, Midhat Bey and Tefvik Bey, have been authorised to send for their families, who are now at Constantinople, and who, on their arrival at Rhodes, will be allowed to live in houses situated within the fortified space wherein the exiles are confined. In other words, Midhat and Tefvik are about to be treated as exiles, and no longer as malefactors. Should the rumour be confirmed, the Government may be justly congratulated for discountenancing the unnecessary severity which the authorities have hitherto displayed towards the unfortunate journalists.

In giving a list of the earliest editions of Molière a few weeks ago, we should have mentioned that an edition of his nine earliest works appeared in 1666, but apparently without the author's supervision. Molière does not appear to have taken any more thought than Shakspeare for the readers of his works; for in the address to the reader which introduces *L'Amour Médecin*, he says, "On sait bien que les comédies ne sont faites que pour être jouées."

It appears that the late riots at Bombay were owing to the publication by a Parsee of a Guzerate version of Washington Irving's *Life of Mahomet*, in which there is a reference to the Prophet's domestic relations. The author attempted to stop the sale; but did not succeed in allaying the resentment of the Mussulmans, who were inflamed by the preaching of one of their priests, and by the approach of the festival of the Mohurram.

THE first parts have appeared of a Dutch translation of Mill's *Principles of Political Economy*.

THE death is announced, on February 8, of the Swedish poet, C. G. Strandberg, who was secretary of the Svenska Akademi for many years, and favourably known as an author by his paraphrases of Anacreon and Horace. He was born in 1825.

SINCE the expiration, in 1866, of the *Illustreret Nyhedsblad*, so admirably edited by Botten-Hansen, no first-class paper devoted to literature and art has existed in Norway. The *Nyhedsblad* had been the vehicle for some of the finest æsthetical work produced in the country; Asbjørnsen, Hænsteen, P. A. Munch, Ibsen, Bjørnsen, and other eminent writers had constantly contributed to it, and the gap its disappearance left has been painfully felt. At the beginning of this year an effort was made to revive the memory of the past by the creation of a new literary paper, *Ny Illustreret Tidende*, under the able editorship

of Hr. K. A. Winter-Hjelm. We cordially welcome this new serial, the first nine numbers of which have come into our hands. It seems to be conducted in an enlightened and liberal manner; and though its list of contributors does not number so many illustrious names as that of its predecessor did, we see no reason to anticipate that it will yield to it in general ability.

DR. BUCHHEIM, who edited the *German Classics for English Readers* in the Clarendon Press Series, has made a collection of German songs and lyrics, to be published in Messrs. Macmillan's Golden Treasury Series.

In the same series will shortly appear a little volume to be called *Scotch Songs*, of which the editor is Miss Mary Carlyle Aitken, a niece of Mr. Thomas Carlyle's.

A HISTORY of Dutch Literature, by M. W. Everts, taking, in many respects, a new view of the merits and demerits of Dutch authors, is already passing through a second edition. Jacob Cats, once the most popular poet of the Dutch people, receives here a severe lecture at the hands of M. Everts—on account of the immoral tendency of some of his tales!

It is announced that A. J. B. Beresford Hope, Esq., M.P., will preside at the festival in behalf of the funds of the News-vendors' Benevolent and Provident Institution on April 20, at the "Criterion," Piccadilly.

PROFESSOR LEO, of Berlin, promises the New Shakspeare Society a Paper in the autumn, consisting of a collection of notes and emendations on the text of Shakspeare.

WE are glad to hear that the Rev. Dr. Richard Morris has undertaken to edit a volume of Selections from the Minor Poems of Chaucer, for the Clarendon Press, as a companion volume to his little Selections from Chaucer's *Canterbury Tales*, now in its third edition. A further Selection from the *Canterbury Tales*, comprising all of those fit for boys (except the tales in Dr. Morris's volume), is also in preparation for the Clarendon Press Series by another editor. We believe that a selection from Wycliffe's works is also contemplated. Certainly one should find place alongside of those from "Piers Plowman" and Chaucer. We also call the Delegates' attention to the need of a book long since suggested to them, but then passed over, giving scenes of home and boy life, of manners and customs in Early England, so as to make young folk realise in a way that no so-called histories teach them, what life in Early England really was.

MR. T. CHRISTIE-MILLER, of Britwell, has been good enough to send the New Shakspeare Society a careful transcript of the unique Shakspeare-allusion ballad in his Heber collection of *Ballads and Broad-sides*. This ballad will, therefore, appear as No. 4 in the first part of *Shakspeare-Allusion Books*, which the New Society has now in the press. The first three allusion tracts, by Greene and Chettle, are all in type.

M. PAULIN PARIS has just completed an elaborate essay on the sources of the legend of *Tristan*, our "Sir Tristrem," which may possibly find its way into some volume of the Arthur Series of the Early English Text Society. M. P. Paris's second volume of his story of the old *Lancelot*, told in modern French, is in the press.

THE University Library of Strassburg has received an augmentation of 80,000 volumes during the past year, and now numbers about 300,000 volumes in all. Half of these additions, which constitute an augmentation more than fifteen times above the general average annual increase of public libraries, have been procured by purchase, and the remaining moiety has been obtained through public and private donations.

THE Cotta firm, at Stuttgart, announce the immediate publication in three volumes of Berthold Auerbach's novel, *Waldfried*, which we announced

several weeks ago, which will appear simultaneously in English, French, Russian, Dutch, Italian and Hungarian.

FROM Helsingfors, we hear that the Arctic regions have not fallen far short of more southern lands in doing honour to native distinction. On the 28th of February the Finnish poet, Runeberg, received on his seventieth birthday the congratulations of a whole nation, and his home at Borgo was the centre towards which flowed in copious streams the affectionate and laudatory homage of admiring friends from every part of Finland and Sweden, while the day was celebrated at Stockholm and Helsingfors by the performance at the principal theatres of the poet's most popular dramatic productions.

THERE is a pleasing revival of the study of Shakspeare in Dublin. A "University of Dublin Shakspeare Society" has just been formed, which already numbers seventy members, and will probably be affiliated to the New Shakspeare Society. Meetings are to be held at least once a month, at which papers will be read and discussed. The President is Mr. J. K. Ingram, Fellow of Trinity College, Dublin, and Regius Professor of Greek, to whose students they are free. Press of hearers at the second lecture necessitated the removal to a larger room than the Examination Hall, but it proved so bad a place for hearing that for the third lecture the audience had to be satisfied with the Divinity School, and to be reduced to the 250 people that the room will hold.

The Shakspeare lectures of Dr. Edward Dowden, Professor of English Literature in the University of Dublin, and one of the Vice-Presidents of the New Shakspeare Society, are being largely attended. They are delivered in connexion with the Alexandra (Women's) College, in Dublin, but in the Lecture Room of the Divinity School of Trinity College. In his third lecture Professor Dowden treated *Romeo and Juliet* and *Hamlet* as companion plays, Romeo being the man whose will was enfeebled by self-consciousness of the emotions (from which he is delivered only near the end of the play), while Hamlet was the man enfeebled by things reflecting and repeating themselves in his thoughts. So Juliet and Ophelia are a contrasted pair; likewise Horatio and Mercutio. Romeo was of Italy, the man of the South; Hamlet, a Teuton, the man of the North. *Romeo* the drama of passion, *Hamlet* the drama of thought. Professor Dowden's first series is to consist of six lectures; his second, of two.

It may interest English readers to see the books that the English Lector at Strassburg University is to read with his German students next summer term, so that they may contrast it with the public gratis teaching in German (if any) given in English universities. The Lector is a sort of assistant to the Professor. Here, then, is Mr. White's list of readings and exercises:—

Lecture: Poesie:—

Sir Walter Scott's Poems, mit Erklärungen in der englischen Sprache. 1 Stunde, gratis.

Lecture: Prosa:—

(1) *Lewes's Selections from Modern British Dramatists*, mit Erklärungen in der englischen Sprache. 1 Stunde, gratis.

(2) *Tom Brown's School Days*, by Thomas Hughes, Esq., M.P., mit Uebersetzungen. 1 Stunde, gratis.

Uebungen im englischen Stil—Conversation, Uebungen im Seminar für neuere Sprachen. 2 Stunde, privatissime und gratis.

Einführung in das Studium der englischen Sprache für Anfänger. 2 Stunden, privat.

Englische Grammatik und Conversation für Vorgerücktere. 2 Stunden, privat.

AMONG American publishers' announcements we notice *A History of Philosophy, from the Earliest Period to Sir William Hamilton*, by President McCosh, of Princetown College; and

The Philosophy of English Literature, by Professor John Bascom, of Williams College. The former is published by Messrs. Carter, Brothers, and the latter by Messrs. Putnam, of New York. Messrs. Macmillan will issue the first of these in this country, simultaneously with the American edition.

MESSRS. MACMILLAN have in the press a volume of selections from North's *Plutarch* of the passages illustrative of Shakespeare's plays, including some complete Lives. The editor is Mr. W. W. Skeat; and the book, whose aim is popular, will be called *Shakespeare's Plutarch*.

ACCORDING to the *Braunsch. Nachrichten* a fitting tribute is at last to be rendered to the memory of G. E. Lessing. The Duke of Brunswick has ordered a monument to be erected over the grave of the poet. The churchwardens of St. Magni have placed the necessary space, free of charge, at the disposal of the intendant of the ducal court theatre, under whose direction the necessary works are to be carried out.

WE understand that the fourth report of the Royal Commission on Historical Manuscripts will contain accounts of the private collections of the following noblemen and gentlemen in England and Wales:—The Marquis of Salisbury, the Marquis of Bath, the Marquis of Hertford, the Earl of Denbigh, Earl de la Warr, Lord de Ros, Lord Bagot, Lord Colchester, Lord Mostyn, Lord Fitzhardinge, Sir John Lawson, W. Beaumont, Esq., Lieut.-Col. Carew, J. R. Pine-Coffin, Esq., J. R. Ormsby Gore, Esq., M.P., Colonel Macaulay, M. Ridgway, Esq., J. J. Rogers, Esq., Colonel Towneley, and G. F. Wilbraham, Esq. Reports, too, will appear on the papers of the House of Lords, Westminster Abbey, Emmanuel and St. Catherine's Colleges at Cambridge, Balliol, Queen's, Magdalene, and St. John's Colleges at Oxford, the Corporations of Hythe and New Romney, &c., &c.

In Scotland the private muniments of the Duke of Argyll have been inspected and will be reported upon in this issue; as also those of the Countess of Rothes, the Marquis of Breadalbane, the Earl of Kinnoul, the Earl of Fife, the Earl of Selkirk, Lord Wharmcliffe, Lord Monboddo, the Hon. Mrs. Erskine Murray, Sir M. R. S. Stewart, James Buchan, Esq., C. Dalrymple, Esq., M.P., Colonel Farquharson, Colonel McDonall, Colonel Rattray and A. Wauchope, Esq.; while Ireland will be represented by the Marquis of Ormonde, Viscount Gormanstown, Sir R. O'Donnell, Trinity College, Dublin, &c., &c.

THE second volume of the *Calendar of State Papers, Ireland, James I.*, which is about to appear, embraces the period from October 1603, to July 1608. The most noticeable feature in it will be the documents relating to the history of the memorable flight of the Earls of Tyrone and Tyrconnel in 1607. To illustrate this event as much as possible selections have been made from the foreign despatches from Spain, Venice, and the Low Countries, hitherto in great part unknown. The Appendix will contain a chronological list of all Irish papers of the reign of James I., which form a portion of the invaluable private collection of the Marquis of Salisbury, and are preserved at Hatfield.

The third volume of the same *Calendar* is also nearly complete, and will contain the papers between July 1608 and the end of 1610. It will conclude with the instructive account of Sir Toby Caulfield, passed 29th December in the latter year, for the rents of the escheated counties, from the time of the flight of the earls. The preliminary history of the Ulster settlement may be said to form the principal contents of this volume.

IN describing last week some curious Irish Manuscripts which had been selected for illustration in the forthcoming *Fac-similes of National MSS. of Ireland*, we should have added that the task of selecting and editing all these specimens

is entrusted to Mr. J. T. Gilbert, F.S.A., Secretary of the Public Record Office of Ireland, and editor of *Historical and Municipal Documents of Ireland*, in the Rolls Series. We also omitted to mention "The Book of Leinster," said to have been compiled in the first half of the twelfth century by Finn Mac Gorman, Bishop of Kildare, by order of Aedh Mac Crimthainn, the tutor of Dermot, King of Leinster. The most remarkable page of this volume, which has been photo-zincographed, is a ground-plan of the banqueting hall of Tara. This plan is divided into five compartments, the centre of which contains the door, a rudely-drawn figure of a "daul" or waiter turning a gigantic spit, furnished with a joint of meat before a fire, the lamps, and a large double-handled vase or amphora for the cup-bearer to distribute. In the two compartments on either side are enumerated in order of precedence the various officers and retainers of the King's household, together with their tables, and the particular portions of meat served out to each; forming a very curious and instructive illustration of the social condition and habits of the early Irish. The description of the rations that were considered specially adapted to the several ranks of consumers is very amusing. For the distinguished men of literature "the soft, clean, smooth entrails," and a steak, cut from the choicest part of the animal, were set aside; the poet had a "good smooth" piece of the leg; the historian, "a crooked bone," probably a rib; the artificers, "a pig's shoulder;" the Druids, a "fair foot." These last are said to decline to drink; not so the trumpeters and cooks, who are to be allowed "cheering mead in abundance, not of a flatulent kind." The doorkeeper, "the noisy humorous fool and the fierce active kerne" had the chine; while with regard to the satirists and the "braightore," a class of buffoons whose peculiar function was to amuse the company after a fashion which not only will not bear description but almost defies belief—licensed and paid Aethons of the Court—"the fat of the shoulder was divided to them pleasantly."

MISS ELISE C. OTTÉ will publish shortly a *History of Scandinavia*, uniform with Mr. Freeman's *Old English History*.

It is announced that the tenth volume of Mr. Bancroft's *History of the United States* will soon appear, and that it will be the last one, Mr. Bancroft apparently preferring to bring his work to a close at what is a natural stopping-place—the end of the Revolution—to carrying it on further, as was his original intention. The ninth volume appeared more than seven years ago.

PROFESSOR STUBBS's edition of the *Lives of Archbishop Dunstan*, for the Master of the Rolls Series, is in the press, and will soon be published. It contains the life of the Saint from a MS. which has never before been collated, and also a large number of contemporary letters which have never been published. The letters, besides their immediate historical value, throw some light on the doubtful question of the knowledge of Greek existing in Western Europe during the Middle Ages. They contain many Greek words and forms, which seem to point to a wider and more common knowledge of Greek in Dunstan's time than is generally admitted.

THE Chetham Society, now in its thirty-first year, has held its annual meeting in Manchester this week. Its publications during 1873 were three in number, making the total number now issued ninety-three. The first was the second and concluding part of the Dr. Farmer Chetham MS., a commonplace book in the Chetham Library, temp. Elizabeth, James I., and Charles I., consisting of verse and prose, mostly hitherto unpublished. It was edited for the Society by the Rev. A. B. Grosart. The second publication was the fifth part of *Collectanea Anglo-Poetica*, by the Rev. Thomas Corser, M.A., which carries on the list from D (a) to Drant. Ninety-one volumes of poets are comprised within those limits,

including the works of Samuel Daniel, Sir John Davies, Francis Davison, Sir William Denny, John Donne, Gawin Douglas, and Thomas Drant. The remaining volume is a history of the parish of Kirkham, Lancashire, by Lieutenant-Colonel Henry Fishwick, author of a history of Goosnargh. At the meeting on Wednesday, the Rev. Canon Raine stated that a large body of materials relating to Humphrey Chetham and his family had been placed in his hands, and he gave a half-promise that he would prepare them for publication in some shape.

ON February 25, Mommsen's friends and pupils gave him a farewell dinner at Berlin, when, on his health being proposed, he announced that he would not go to Leipzig, but stay at Berlin. This announcement was received with great applause. Mommsen said in his speech that the German professor was no longer what he used to be. "Germany," he said, has advanced, but the German professor has fallen back. There was a time when the Universities alone kept the small spark of German unity alive. Now, new political powers have come to the front. But the German professor has still the noblest task, viz., to prepare the youth of Germany for their new duties. Our young men must learn that the ideals of humanity are an integral part of all education, and this they can only learn from a study of antiquity. What gives to German science its high position is the moral earnestness with which the German professor devotes himself to his subject, shunning all dilettante work, and deriving from the deep enjoyment in teaching the most powerful impulse to original research."

UNDER the somewhat ambiguous title of *By-gones* we are presented with a collection of notes, queries, and answers, which appeared from week to week in the *Oswestry Advertiser*, and in the *Cambrian News*, which emanates from the same border town of Oswestry, in the years 1871-73. These *By-gones* are stated to relate to "Wales and the border counties;" but more correctly they may be said to relate to the ancient principality of Powys, the district in which these papers principally circulate. These jottings contain a good deal that is interesting and curious respecting bygone times, and some of them are of considerable value. Of the latter class we would especially mention the numerous notices regarding Colonel Jones, the regicide, and Lewis Owen, generally called the Red Baron Owen, who was murdered by the Red Banditti of Mawddwy in 1555. Most of these contributions are from the pen of a well-known Merionethshire antiquary, who possesses sources of information not accessible to the general public. We hope, however, that we are to have no more extracts from the *Autobiography of Richard Davies*, the Montgomeryshire Quaker, a book which has gone through several editions, and is by no means scarce; and we much doubt the propriety of introducing into a work of this kind, which ought to be perfectly free from party bias, constant allusions to, and free remarks upon, the misguided zeal of some of the ecclesiastics of the latter half of the seventeenth century, as if their successors at the present day subscribed to their views, or were responsible for their conduct. Archaeology has no political or religious creed, and should not be made the vehicle of any dogmas. The index, which is only partially alphabetical, is not so complete or convenient as it might be; and we hope its deficiencies will be remedied in future instalments.

NOTES OF TRAVEL.

WE understand that the expenditure connected with the expedition that proceeded, under the command of Lieut. Cameron, R.N., to search for Dr. Livingstone, has quite exhausted the funds of the Livingstone Relief Expedition; and the Council of the Royal Geographical Society had a special meeting last week to take into consideration the steps necessary to raise supplies to meet fur-

ther expenditure. It was decided, we believe, that the Society should itself give a donation of 1,000*l.* to the Fund, and that an appeal should be made to the public to supplement this by subscriptions, necessary to meet the cost of the unforeseen expenses that are likely to be incurred by Lieut. Cameron's further progress to Ujiji, whither he has gone to fetch Livingstone's papers, and by the other circumstances connected with the death of Livingstone himself.

THE Amou-Daria expedition will follow the right bank of the river, and therefore will only need a trifling escort. It will only cross to the left bank if the authorities consider that no difficulties are likely to arise. The expedition will explore the course of the Amou-Daria, with an eye to ascertain its capacities for navigation, will determine the quantity of water in the river at different seasons of the year, will execute a series of meteorological, and probably also of magnetic observations, and study the movement of the sands in the deserts of the country.

It is said that several Russian capitalists intend this year to send a caravan to Afghanistan. It will go from Astrabad to Medched, Kandahar, and Kabul.

GEOGRAPHICAL research has lost another keen and zealous pioneer by the death, at Pisa, on February 24, of Baron Heinrich von Maltzan-Penzlin, at the age of forty-eight. Baron von Maltzan, who was not merely a traveller, but a good philologist and ethnologist, and a writer of ability and experience, had for years been a constant contributor to *Petermann's Mittheilungen*, and other leading German periodicals and daily papers. We regret to learn, through the communication of his friend, Herr August Leesenberg, that his death was self-inflicted, and was the result of excitement due to long-continued suffering from acute gastric neuralgia, to which he had been for years a martyr. The best and most important of his published works were his *Pilgrimage to Mecca*, *Three Years in North-Western Africa*, and *Social Pictures from Tunis and Algiers*. His intimate acquaintance with the languages and habits of the East had enabled him more than once, undetected, to join the ranks of native pilgrims and travellers, and had thus afforded him exceptional advantages for prosecuting his observations of the physical and social conditions of the districts through which he journeyed.

THE Chamber of Commerce at Trieste has this year been enriched with numerous valuable collections, the gift of Count Edmund Bethlen, who has conferred a still more important benefit on the association by presenting them with an interesting and explanatory report of his adventurous travels in Burmah. This enterprising traveller, who belongs to one of the oldest and most renowned families of Hungary, deviated so far from the usual practice of young men of his rank as to adopt the merchant service as his profession, and after having served for three years on board an Austrian merchant vessel, engaged in the China and Cochin China trade, he undertook for the Trieste Chamber of Commerce the special mission to Burmah, from which he has recently returned. Count Bethlen visited Rangoon, Maulmein, the Burmese capital Mandalay, and all the more important places on both sides of the Irawady, whose course he followed for more than 1,000 miles to Bhamo, which promises to become the great emporium of a colossal trade with Western China. At Mandalay the Count was presented to the Burmese sovereign, who showed an intimate acquaintance with public affairs in Europe, and an eager desire to enter into politico-commercial relations with the leading European states. The king presented the traveller with an artistically decorated book of prayers in the Pali language, and this, together with numerous interesting specimens of Burmese art and native industry, will form part of a collection, destined by the Count to enrich the National Museum at Pesth. The results of Count Bethlen's carefully

prosecuted observations of the commercial and industrial conditions of the little-known country through which he has passed can scarcely fail to prove of material advantage to the interests of Austrian trade, while his innate love of adventure, and his acute observing faculties, combine to make him a valuable auxiliary in the cause of geographical discovery. We shall hail with satisfaction the appearance of the work in which he has embodied the results of his mission to Burmah and the Celestial Empire.

THE French Geographical Society has decided unanimously that the sum of 3,000 francs, already voted to aid Francis Garnier in his explorations, shall be offered to his family as a small token of the gratitude of the society for his services to France and the cause of science.

A NEW line of telegraph wires, according to the Erzeroum correspondent of the *Levant Herald*, will be made in the spring to connect that town with Alexandropol in the Russian Caucasus. The line is urgently needed by the mercantile community of Erzeroum, which is in active commercial relations with Alexandropol. It is thought probable also that the Government will sanction the construction of a line from Bayazid, in Kurdistan, to the Persian frontier.

THE Athens correspondent of the *Levant Herald* says that a powder magazine is being built on the desert but historic island of Psytalia, lying between the Piræus and the Bay of Salamis. The road leading from Athens to the royal summer seat of Dicelia has been reconstructed; the picturesque Phaleron road is to be equally repaired and embellished, so as to serve also as a pleasant drive; the more important work of planning the network of roads which is to traverse the provinces of Attica and Boeotia has also been completed, and these roads, amounting to 110 kilomètres, will be at once taken in hand; in the province of Messinia, the roads from Calamata to the town of Messinia, from Messinia to Bouka, and thence to the sea-shore, have just been completed; and three important bridges on the Houria, and one on the Zephyriminion, will be ready for public use within the present month. The works for the draining of the marsh of Asprochoma, in the same province, have been offered to public competition. It is also said that the well-known French engineer, M. Piat, is about to construct a tramway from Nauplia to Argos—a distance of 11 kilomètres—at the expense and for the account of the communes of those two towns.

In our review, last week, of Mr. Charles New's *Life, Wanderings and Labours in Eastern Africa*, we gave Messrs. H. S. King & Co. the credit of being the publishers. The book is really published by Messrs. Hodder and Stoughton.

By an article in the existing treaties with Japan, foreigners are not allowed to travel beyond a certain specified distance from each of the open ports. For some time the Japanese have, of their own accord, practically waived their rights in this respect, and have allowed foreigners to move about more freely in the empire. Recently, however, in consequence of the foreign envoys having definitively refused to give up their extra-territorial jurisdiction over their own countrymen, the Japanese authorities have retaliated by withdrawing the privilege they had conceded. This retrograde step on their part has not unnaturally caused much irritation, and the German envoy, Herr von Brandt, is understood to have taken up the following rather extraordinary position in the matter:—

"He claims that inasmuch as existing treaties exclude all foreigners from the interior of the empire, the Japanese have already violated it by introducing foreign teachers, &c., for the instruction of their youths, the development of their mineral resources, and other kindred purposes. On this ground the minister proposes to resist the exclusion of any of his

countrymen who choose to travel beyond the prescribed limits, either for pleasure or trade."

We are not much surprised to learn that "the native authorities are firm in their resistance to what they call a 'monstrous assumption.'"

DR. MEYER, who has been travelling in the East Indian Archipelago during the last few years, and M. Miklucho-Maclay, known for his researches in New Guinea, have both paid attention to the ethnology of some of the islands in those regions, and they agree in establishing a close affinity between the Negritos of the Philippines and the Papuans of New Guinea. According to the first-named traveller, the Negritos form the aborigines of the islands in the Archipelago, and at the time of the landing of the Spanish had already been driven inland by an invasion of Malays. The former tribe are thus generally found in the mountains, and the latter on the coast. M. Maclay has traced the same type of countenance among the natives of the New Hebrides, and the likeness is carried still further by a comparison of the songs and dances. He does not incline to the commonly received opinion that there are two distinct races in New Guinea; the type is everywhere Papuan, he considers, but comprises several subdivisions widely differing in characteristics.

MR. FLEAY'S PAPER ON METRICAL TESTS.

New Shakspeare Society.

ON Friday, the 13th instant, this paper was read at the Society's first meeting at University College, London. Mr. Fleay began his argument by stating the work he had as yet accomplished in this direction. He then dwelt on the necessity of a quantitative criticism, which should remove all questions respecting authorship and chronological succession of authors' works from the domain of the vague guess-work, founded on subjective impressions, to that of exact science resting on objective facts of such a nature as to be counted and measured. Facts of this kind exist in the metre of the early dramatists. Each one of them differs from every other in salient characteristics; the number of rhyming lines, of lines with double endings, of stopped lines, &c. For the more distinct illustration of these differences, a passage of Dryden was given, rewritten by Mr. Fleay in five different manners, viz., those of Fletcher, Beaumont, Massinger, Greene, and Rowley. But the discrimination of authorship being the special business of the second paper, he passed to the consideration of the chronological order of the plays of Shakspeare. By comparing plays known to have been produced near the beginning and end of his career, Mr. Fleay showed that Shakspeare gradually introduced into his work double endings, Alexandrines, and short lines; and specially that he gave up the rhymed line in favour of blank verse. He gave an elaborate table of the metre of all the plays, stating for every play the total number of lines, the number of lines in prose and blank verse, rhymes, short rhymes, songs, double endings, alternate rhymes, sonnets, dogrel, and lines of one, two, three, four, six, measures respectively. From this table he deduced the following conclusions:—

1. That the *Taming of the Shrew*, *Henry VI.*, and *Titus Andronicus*, are in the main not Shakspeare's; but productions of the Greene and Marlowe school.
2. That *Henry VIII.* and *The Two Noble Kinsmen* are partly Fletcher's.
3. That *Pericles* and *Timon of Athens* are only in part Shakspeare's.

(These three propositions will not be discussed until the papers on the separate plays are read.)

4. That the chronological succession of Shakspeare's plays is given in the following table:—

I. RHYMING PERIOD.—'Love's Labor's Lost'; 'Love's Labor's Won'; 'Comedy of Errors'; 'Midsummer Night's Dream'; 'Romeo and Juliet'; 'Lucrèce'; 'Richard II.'

II. COMEDY AND HISTORY PERIOD.—'Two Gen-

tlemen of Verona'; 'Richard III.'; 'Merchant of Venice'; 'John'; '1 Henry IV.'; '2 Henry IV.'; 'Much Ado about Nothing'; 'Henry V.'; 'Twelfth Night'; 'Merry Wives of Windsor'; 'As you like it.'

III. TRAGEDY PERIOD.—'All's well that ends well'; part of 'Henry VIII.'; 'Troilus and Cressida'; 'Measure for Measure'; 'Macbeth'; 'Cymbeline'; 'Hamlet'; 'Othello'; 'Lear'; parts of 'Pericles' and 'Timon.'

IV. ROMAN PERIOD, &c.—'Julius Caesar'; 'Antony and Cleopatra'; 'Coriolanus'; 'Tempest'; part of 'Two Noble Kinsmen'; 'Winter's Tale.'

Mr. Fleay then enlarged on the position of some of the plays in the table, especially that of the *Two Gentlemen of Verona*, *Midsummer Night's Dream*, and *Macbeth*, explained such points in the construction of the table as required it, and gave some confirmatory matter in support of his conclusions, with one extract from which we conclude:—

"The first ten plays in this list, which are fixed in that position by the rhyme tests solely, are the ten plays given in Meere's list. Now, the chance of selecting these ten plays out of the thirty which are undoubtedly Shakspeare's, is less than one in twenty millions: the exact calculation by the doctrine of chances is that one chance only in 20,030,010, would hit on this precise selection of plays. To any mind familiar with the exact sciences, this fact alone is conclusive as to the immense value of the rhyme test."

Had Mr. Fleay included *Titus Andronicus*, the odds would have been still greater; but he did not treat at all of the doubtful plays in this first paper.

THE FRENCH ACADEMY.

THE French Academy has deferred the reception of M. Emile Ollivier more in sorrow than in anger; and there is a considerable category of English spectators who will fail to sympathise with either sentiment. The Academy is only reaping what it sowed—wearing the sackcloth it wove for itself in Imperial days when sackcloth looked like enduring purple, receiving the ashes of that sudden ardent enthusiasm for the Liberal Empire. The Forty, or at least the official spokesman of the Forty, are plaintive in their protestations of regret at being compelled to create another Academician *in partibus*. They were conciliatory, they say, courteous, deferential; they merely "wanted to know," and M. Ollivier declined for obvious reasons to gratify the modest desire. Succinctly narrated, this is the history of the ceremonious broil in which all literary Paris has been hotly engaged for the last ten days. M. Ollivier has spent three years in Switzerland, studying art-history and translating Italian poets, waiting for the wind of ill-favour to blow over. His re-entrance into public life was to be inaugurated by the public reception at the Academy; and pressed by one or two Bonapartist members, ashamed of its repentance, the supreme intellectual corporation selected introducers and a respondent, and informed the ex-Minister that the *discours de réception* might be presented, and the usual understanding arrived at between the two orators of the occasion. M. Ollivier's panegyric of Lamartine was pronounced presentable in all save the particular pointed out by M. Guizot. Shorn of the oratorical embellishments of the famous advocate, it is not a very remarkable piece of literature, even among *discours de réception*. M. Ollivier has taken advantage of Lamartine's bygone rhetorical celebrity to introduce a number of unnecessary reflections, having generally an egotistic tendency, on the art and function of the public speaker. Thus the last Liberal Minister of the Empire enumerates the classic qualities of the orator, with a side glance at the looking-glass, as "broad general information, literary sentiment, wealth of imagination, the elegant and delicate urbanity that springs from real mental culture, and lastly the elevation of tone

that comes from strong conviction." And again, he informs us that he "is subject to fits of oratorical intoxication which, while increasing the lucidity of his mind, render it impossible for him to contain his thoughts." But the most objectionable feature in the speech (in the sight of the Orleanist Forty) is the laboured introduction of political sentimentality into an essay which would have been quite sentimental enough had its strictures and apologies been confined to the original subject—Alphonse de Lamartine. The obnoxious phrase has already been extensively quoted. It was merely a somewhat elegiac and hyperbolic description of certain graces of manner, a certain dreamy benevolence undoubtedly possessed by Napoleon III. But, unimportant as the declaration was, it offended M. Guizot—and M. Guizot is in reality the dictator of the Academy. Louis Philippe's minister observed hotly that it might be permissible on the eve of a deadly war to have *le cœur léger*, but *l'esprit léger* was not allowed in the Academy—which it certainly is not. This puerile outburst does not seem to have been immediately resented by M. Ollivier. It was only when conciliatory hands were stretched out to him a day or two afterwards that he declared himself *outragé*, and declined to discuss the question of the discourse with the Academical committee. It is very possible that an Academical dispute had occurred to him as a more effective way of re-appearing on the political scene than an Academical reception ceremony. The calculation, if calculation there was, has succeeded. M. Ollivier's speech will be criticised at the Antipodes, and the Minister himself become for a season the petted martyr of the irregulars of literature. M. Ollivier will have the *cafés* for him; but he is not without partisans in the Academy. M. Thiers, who was prudently absent during the recent difficulty, strongly advocated the Minister's election in 1870. The poet M. Camille Doucet, Octave Feuillet, even Alexandre Dumas, are more or less platonic lovers of Bonapartism, while Emile Augier, who was to answer M. Ollivier, is frankly Imperialist in faith. M. Augier's essay is printed, and contrasts favourably with the vague and involved rhetoric of the recipient. It re-establishes the blurred portrait of Lamartine in clearer and truer outlines, though the composition is defaced by that excessive praise which the Academy invariably awards to its members—when they have vacated their fauteuils. M. Augier cites an anecdote of Lamartine which describes exactly the hyperbolic style, the lofty vanity of *Jocelyn*. On his first election he was asked on which side he would sit in the Chamber. "Au plafond," Lamartine answered.

It is rumoured that M. Ollivier intends to appeal to a court of law against the decision of the Academy. It is pointed out by some of his partisans that M. Guizot's criticisms were the more ungracious because he received many benefits from the Empire, and actually favoured the Minister's election. The plea that political questions should not be treated in an Academical discourse is an unfortunate slip. Political manifestations are encouraged by the Forty—but they must be in favour of Orleanism.

EVELYN JERROLD.

SELECTED BOOKS.

General Literature and Art.

- ARNOLD, Matthew. The Higher Schools and Universities in Germany, with a new Preface. Macmillan. 6s.
 BURRITT, Elihu. Ten-minute Talk on all Sorts of Topics. Sampson Low. 6s.
 CORNET, R. Madame de la Vallière repentante. Confessions intimes écrites jour par jour par elle-même; avec plus de 300 corrections de la main de Bossuet. Paris: Lib. des Célèbres Contemporaines. 3 fr. 50 c.
 DESROIS, E. Le Théâtre Français sous Louis XIV. Paris: Hachette. 3 fr. 50 c.
 DUBET, F. Voyage en Asie: Le Japon, la Chine, la Mongolie, Java, Ceylan, l'Inde. Paris: Michel Lévy frères. 3 fr. 50 c.
 FEYDEAU, E. Théophile Gautier; Souvenirs intimes. Paris: Plon. 3 fr. 50 c.
 GRATRY, A. Œuvres posthumes. Méditations inédites. Paris: Lecoffre.

MEREWETHER, H. A. By Sea and Land. Macmillan. 8s. 6d.
 SALLAHERRY, J. D. J. Chants Populaires du Pays Basque, paroles et musique originales recueillies et publiées avec traduction française. Bayonne: Imp. V. Lamalgère.
 TRIOMPHE (Les) de l'Abbaye des Chénards, avec une notice sur la fête des fous. Paris: Lib. des Bibliophiles. 7 fr. 50 c.
 WOLLEHM DA FONSECA, A. E. Die National-Literatur der Skandinavien. 1. Lfg. Berlin: Hempel. 1½ Thl.

History.

- DE LEVA, G. Storia documentata di Carlo V. in correlazione all'Italia. Fasc. 1-16. Padova: Sacchetto.
 DESTINON, J. A. De Codicum Cornificianorum Ratione. Commentatio I. Kiel: Häsel. 3 Thl.
 GIODA, C. Machiavelli e le sue Opere. Firenze: Barbèra. L. 4.
 MAY, Sir T. Erskine. The Constitutional History of England, since the Accession of George III., 1760-1871. Fourth edition, revised. Longmans. 18s.
 NEUBAUS, J. C. Der Friede von Ryswick und die Abtretung Strassburg an Frankreich 1697. Freiburg-i.B.: Herder. 24 Ngr.
 OVERALL, W. H. Civitas Londinum. By Ralph Agas. With Biographical Account of Ralph Agas, &c. Adams & Francis. 12s. 6d.
 SCHEIDER, Nene Beiträge zur alten Geschichte und Geographie der Rheinlande. 4. Folge. Düsseldorf: Schaub. 3 Thl.
 TODD, Alphons. On Parliamentary Government in England; its Origin, Development, and Practical Operation. Longmans. 37s.

Physical Science, &c.

- BOETTGER, O. Reptilien von Marocco und von den Canarischen Inseln. Frankfurt-a-M.: Winter. 1½ Thl.
 COCCONI, G. Enumerazione sistematica dei molluschi miocenici e pliocenici delle provincie di Parma e di Piacenza. Dispensa II. Torino: Loescher. 16 fr.
 FRENZEL, A. Mineralogisches Lexicon für das Königl. Sachsen. Leipzig: Engelmann. 2 Thl.
 GEMMINGER, et B. de HAROLD. Catalogus Coleopterorum hucusque descriptorum synonymicus et systematicus. Tom. X. München: Beck. 3 Thl.
 LANGE, F. A. Geschichte des Materialismus. II. Buch. Die Neuere Philosophie, mit besond. Rücksichtnahme auf die Fortschritte der Naturwissenschaften bis heute. Iserlohn: Budeker.
 MONTEIL, A. A. La Médecine en France, hommes et doctrines depuis l'antiquité jusqu'à nos jours. Paris: Dupont. 3 fr. 50 c.
 RIVOLTA, S. Dei Parassiti Vegetali come introduzione allo studio delle malattie parassitarie e delle alterazioni dell'alimento degli animali domestici. Torino: Speirani. L. 12, 50.
 SCHARFF, F. Ueber den Quarz. II. Die Uebergangsflächen. Frankfurt-a-M.: Winter. 1 Thl.
 SCHULZE, F. E. Ueber den Ban von Syncoryne Sarsii, Loren und der zugehör. Meduse Sarsia tubulosa, Lesson. Leipzig: Engelmann. 1½ Thl.
 SPENCER, Herbert. Essays, Scientific, Political, and Speculative. Third Series. Williams & Norgate. 6s.

Theology.

- BACH, Dr. J. Die Dogmengeschichte des Mittelalters, oder die mittelalterl. Christologie v. VIII. bis XVI. Jahrh. Bd. I. Wien: Braumüller. 3½ Thl.
 BAHR, C. C. W. F. Symbolik des Mosaischen Cultus. Bd. I. 2. Aufl. Heidelberg: Mohr. 2½ Thl.
 BAUER, Bruno. Philo, Strauss und Renan, und das Urchristenthum. Berlin: Hempel.
 BEZOLES, R. Science des Religions. Le Baptême. Avec un Préface par E. Burnouf. Paris: Maisonneuve.
 CASTELLI, D. Il Messia secondo gli Ebrei. Firenze: Le Monnier.
 RÜSCH, H. Das Buch der Jubilien, oder die Kleine Genesis. Leipzig: Fues. 4½ Thl.

CORRESPONDENCE.

THE PRESENCE OF THE KING IN HIS COURTS OF LAW.

7 King's Bench Walk: Feb. 26, 1874.

Perhaps a word or two from one to whom the antiquities of the law are possibly more familiar than to either Mr. Gardiner or Mr. James Collier, may be of service in reference to the debated question of the period when the right of the king to sit and adjudicate in his courts was successfully challenged.

Let me, however, first recall to Mr. Gardiner's recollection the fact that the twelfth volume of *Coke's Reports* has never been considered an "original authority."* It was published many years after Lord Coke's death, notwithstanding his express wish that nothing of his should be put forth to the world posthumously; and, from loose notes "believed to be" his, pieced together no one knows how or by whom, and not without suspicion of interpolations and suppressions. It is, therefore, hardly fair to the greatest constitutional lawyer of his day, to deduce from these

* Wallace's *Reporters*, 3rd edition, 1855, p. 115, for contemporary opinion; Hargrave's note to ii. *State Trials*, p. 381; and Frazer's note to the last edition of *Coke's Reports*, vol. vi. fly-leaf to Part xii.

stray leaves of dubious authenticity an inference of his "ignorance of history" or an assertion of a constitutional "first decision" which marks an epoch in our progressive development.

The truth is, that until the end of the reign of Henry III. our kings, like their neighbours the French sovereigns, had been wont to sit personally in their courts of law. We are all familiar with the oft-told tale of St. Louis beneath the oak trying the causes of the poor and oppressed, in the same century as that in which our Henry III. sat in the Painted Chamber at Westminster. De Joinville's description of St. Louis thus adjudicating presents us with a contemporary record of the primitive administration of justice by that king; and the rolls cited by Madox, to which Mr. Collier has made reference, and some others collected by Prynne (*Animadversions*, &c., p. 53), are satisfactory proofs of the practice of our own monarch about the same time; the record cited by Prynne being the most express.

Bracton, a judge under Henry III., whose systematic treatise on law was certainly made public about 1270 and largely circulated, and was subsequently twice printed, was the first writer who dreamt of any impropriety in the personal presence of the sovereign in his own courts. His reasons, however, are taken rather out of the magazines of scholastic philosophy than founded on common sense. Nevertheless, he pronounced against royal interference (fo. 119 and fo. 369); and from that day until this no king has ventured to deliver judgment by his own mouth in any cause, civil or criminal, in any regularly constituted court of law.

Of course, no reliance can be placed on the loose statements of the royal presence in the courts, such as those from Stow, for curiosity, or the desire to see the laws enforced, might account for such rare visits; but, as Lord Hale states in his *Analysis of the Law*, p. 17, "whenever the king sat there in person, the judgment was always given by the justices."

Fortescue (*De Legibus*, cap. viii., "proprio ore nullus Regum Angliæ judicium proferre usus est") is perhaps the most satisfactory original authority; for what Bracton rather suggested than insisted on, Fortescue emphatically enunciates as the law of the land. Compare Montesquieu, bk. vi., cap. v.

It must not be supposed that the ultimate judicial prerogative of royalty—the right, if not obligation, of the king in last resort, in emergency, to decide as judge—is affected by the settled rule of non-intervention in cases in which constitutionally appointed judges are officiating.

ALFRED CUTBILL.

TROYLUS AND CRESSIDA.

Skipton Grammar School: March 9.

In your report of Mr. Hales's second lecture I observe that he states of *Troilus and Cressida* that part of it was probably written by some one else than Shakspeare. I am not aware that this theory has been hitherto admitted by any Shaksperian critic of eminence, and therefore I infer that Mr. Hales must have very strong grounds indeed for making this assertion, which I sincerely hope he will publish. In the meanwhile, as a firm believer in the undivided authorship of this play, I shall be glad if you can find room to publish my explanation of the peculiarities which it presents to us: if it is the right one, it will throw light upon many other disputed questions regarding the arrangement of the plays and the manner of work of our great author.

Now, even a casual reading of this play leaves one with the impression that it is composed of two parts which do not form portions of an organic whole. In the Grecian tents the utterances of Nestor, Agamemnon, and Ulysses are replete with wisdom, vigorous in manner, free in rhythm, and in fact in the very best style of Shakspeare's third period, the time of *Hamlet* and *Leor*. In the

house of Pandarus, in the scenes between Troylus and Cressid, there is youthful passion and verbal wit of the same kind as we find in the earliest plays, those of the first period, especially in *Romeo and Juliet*: in fact, in these two plays (*Romeo and Juliet* and *Troylus and Cressida*) there are more *doubles entendres*, there is a greater tendency to what I may call the licentiousness of Fletcher, than in any other part of Shakspeare's writings of the same extent. In Fletcher this delight in filthy talk was permanent, in Shakspeare it wore out with advance of years and of wisdom. This difference of manner and matter in the two parts of our play must, I say, strike even the casual reader.

But if we read the play carefully through with a special eye to these differences; if we notice the suddenness with which the change of atmosphere strikes us when we pass from the hothouse of the first two scenes to the breezy open naturalness of the third: the painful revulsion we feel in returning to the Troylus story at the beginning of the third act: the relief once more experienced in the third scene of that act when we meet again with the Grecian generals: the painful relapse at the beginning of the fourth act: the relief in the fifth scene, which remains unbroken to the end of the play except by act v., sc. 2, and a few isolated lines:—if we note all this, we cannot help enquiring whether the cause of these alternations of feeling lies in the subject-matter, or if there is something radically different in the manner of these distinct portions of the text. On further examination we find that there are two distinct stories as well as distinct treatments, and that the part which repels us is the story of Cressida's unfaithfulness, "with the conceited wooing of Pandarus, Prince of Lycia:" while the part which we remember with pleasure is the challenge of Hector, the pride of Ajax, the wrath of Achilles, the wisdom of Ulysses. These parts are clearly separable: the Cressida story is contained in act i., sc. 1, 2, act iii., sc. 1, 2, act iv., sc. 1, 2, 3, 4, and a few lines in sc. v., viz. ll. 11-63 and 276-293, and act v. sc. 2. The rest of the play, except a few lines scattered in act v., as in sc. 3, ll. 98-102, is entirely independent and might have been published separately. But I cannot assert too strongly that each part is distinctly Shakspeare's, and that the inferiority of one to the other must be accounted for without introducing the hypothesis of a second author.

Now I cannot go into the metrical evidence here in detail: it would be too technical, and I have done so already in a paper for the New Shakspeare Society, which I hope will soon be published; but I may here state that the metre of the Cressid part is exactly that of *Romeo and Juliet*, with a slight dash of *Richard II.*; while the metre of the Achilles part is that of *Macbeth* and *Othello*. What can be plainer than that we have here a play finished about 1603, but begun some ten years before and laid aside? At the time of his reading Chaucer, from whom he took his Theseus and his Pyramus for *Midsummer Night's Dream*, Shakspeare was struck with the story of *Troylus and Cressida*, and began a play on that subject; but finding that he could not satisfactorily fill up five acts with it, or disgusted with his own picture of Cressida, he laid it by, until on reading Chapman's *Homer* it struck him that here was the material for filling up his long-neglected canvas to the extent required by the help of the story of *Achilles*. This was common with Shakspeare: I can prove that his *Timon* and *Pericles* were left unfinished just in this way, and afterwards extended to five acts by other hands. His *Henry VIII.* and *The Two Noble Kinsmen* have long been shown to have been thus filled up by Fletcher, and I hope also to show that *All's Well that Ends Well* has been treated by himself just as this play of *Troylus and Cressida* was. But there is another argument not technical, and, if true, of great value for other purposes.

Gervinus noticed long since the convenience of treating two or more of Shakspeare's plays

together for critical purposes; but I am not aware that anyone has noticed that the whole of his comedies, if not his tragedies, can be grouped in pairs according to their subject-matter; the plays in each pair being strongly contrasted with each other in other respects. Thus, there can be no doubt that *Love's Labour's Lost* and *Love's Labour's Won* must have formed a pair so contrasted, whatever this latter play may have been, and quite independently of the question whether any of it is preserved to us in *All's Well that Ends Well*. So the *Comedy of Errors* and *Midsummer Night's Dream* form a pair: the former might be called the Errors of a Day and the latter the Errors of a Night: but the errors in the former arise from a freak of Nature; in the latter from the far more variable and inconstant tendencies of the human heart. The *Two Gentlemen of Verona* and the *Merchant of Venice* form another pair; in both alike the chief subject is two friends, but in one the unfaithfulness and the other the faithfulness of friendship is the theme dwelt on. The *Merry Wives of Windsor* and *Much Ado About Nothing* form another pair; in fact the latter title would have done for either play: but the jealousy of Ford is causeless and ridiculous; the jealousy of Claudio is based on strong external grounds and excites our sympathy. In *What You Will* (*Twelfth Night*) and *As You Like It*, the titles prepare us for similarity: it is not so strongly marked; but in each the main plot turns on a girl disguised as a boy making love to a man indirectly while he is unaware of the disguise. In *All's Well that Ends Well* and *Measure for Measure*, a wife obtains the restoration of an unworthy husband by the same device. And finally, in the *Tempest* and *Winter's Tale*, the restoration of two persons supposed dead (a parent and a daughter in each case), and the love-making of the daughter with the son of an imagined enemy, are our chief objects of interest.

Now it is very singular that in the instances of every one of these pairs the metrical tests assign dates for the two plays which are components of each pair so close that we cannot, as far as that evidence goes, assign them to positions of more than one year apart; and so in the case of this play of *Troylus and Cressida*. The place the Cressida part would occupy on rhythmical grounds would be next after *Romeo and Juliet*, and the plot is exactly that which would serve as a contrast to this play. The one of "true and faithful Juliet" and "her Romeo," the other of Cressida false than "fox to lamb or wolf to heifer's calf, pard to the hind or stepdame to her son," and her Troylus; the one resisting the seductions of her nurse, the other yielding instantly to the suggestions of Pandarus; the one constant to her husband when the marriage with Paris to a worldly mind would have been so tempting; the other false to her lover with no temptation beyond an innate lustfulness. This pair of plays would be an excellent pendant to what I have ventured to call the Faithful Friend and the Unfaithful Friends above; and in each case there is the same correspondence between the minor characters. As Pandarus corresponds to the Nurse, so does Lucetta to Nerissa, and Launce to Lancelot Gobbo: compare especially the scenes of the enumerations of the ladies' suitors, and the incidents of the rings in these plays.

But we are straying from our subject too far. My object is to show that this play was partly written at an early date (probably 1594 or thereabouts), and that there is no necessity for the hypothesis of two authors. The difference of style, difference of subject, difference of rhythm, suggest this; the fact that the two plots can be separated with ease (a most unusual phenomenon in Shakspeare) confirms it, and the parallelism with *Romeo and Juliet* of the love part of the play, which is so strikingly like what I have shown to exist in other plays, is an evidence so cumulative as to render it to me impossible to resist absolute conviction of the truth of the theory here advanced.

F. G. FLEAY.

JEWISH GRAVES IN THE CRIMEA.

Bodleian Library, Oxford, Mar. 4.

Abraham Firkovitz, the well-known owner of the celebrated collection of the old Pentateuch rolls and the Karaitic MSS., now in the Imperial Library of St. Petersburg, has brought out a volume on Tomb Inscriptions of the Jews in the Crimea. This publication, which forms a first volume (the second will contain, according to the author's statement, the colophons of the Pentateuch rolls and of some old biblical MSS.), has the title of *Abné Zikkaron* (Stones of Memory), and was published at Wilna, 1872. It contains 564 tomb inscriptions, from A.D. 6 to 1841, to be found at Shufut Qaleh (near Eupatoria); 5 others from A.D. 910 to 1104, to be found at Sulkath; 70 from A.D. 866 to 1777, to be found at Manguf; 29 from A.D. 1078 to 1845, at Kafa; and 96 from A.D. 1593 to 1852, at Gozlow (Eupatoria). Eight of the earliest inscriptions were published, with fac-similes by myself, in the *Mélanges Asiatiques*, St. Petersburg, 1864, and Professor Chwolson also devoted to the same inscriptions a memoir published in the *Transactions of the Academy of St. Petersburg*. Finally, they were made known to the English public by Dr. Davidson, in the *Theological Review*, 1868, in a paper assuming apparently to be original, and mentioning, just incidentally, the above-named two articles on the subject! M. Firkovitz begins his volume with a rather prolix preface of 104 pages in Hebrew, in which he describes his travels to different congregations, in order to investigate, by order of the Government, the date of the establishment of the Jews in the Crimea. We cannot expect any critical result from a self-taught amateur of the somewhat advanced age of eighty-five years, narrow-minded, and most partial to the Karaitic views, and above all residing in a country where he could scarcely get any assistance from modern publications. He quotes some Arabic documents on the conversion of the Khazars, but from secondary and even later sources, such as Rapoport and others. In spite of all these deficiencies the book is interesting, for we know very little of these remote Jewish congregations; besides, the author gives from time to time an account of manuscripts which he was able to acquire, and of others which, belonging to synagogues, he was only able to see. He mentions, beside fragments of the Old Testament, a Hebrew-Persian dictionary of R. Y'hudah hap-Parsi (about 850), without giving any more exact description of it. The Jewish congregations of the Crimea and the Caucasus, we may say, remain still unexplored. What light those old manuscripts might throw on the Scripture and the early Jewish literature! At the end of the volume are some poetry and fac-similes of ten inscriptions.

AD. NEUBAUER.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Mar. 14,	1 p.m.	Sale of Lord Dunmore's Water-colours at Christie's.
	3 p.m.	Crystal Palace Concert. Saturday Popular Concert (Joachim and Hallé).
		Royal Institution: Mr. Newton on "Ephesus."—I.
	3.45 p.m.	Royal Botanic Society.
MONDAY, Mar. 16,	3 p.m.	Asiatic.
	4 p.m.	London Institution.
	7 p.m.	Entomological.
	8 p.m.	Medical. Monday Popular Concert (Joachim, Dannreuther).
	8.30 p.m.	Royal United Service Institution. Mr. B. J. Reid on "Ironclad Navies."
TUESDAY, Mar. 17,	1 p.m.	Sale of Old China at Sotheby's.
	3 and 5 p.m.	Irish Ballad Concerts (St. James's Hall).
	3 p.m.	Royal Institution: Prof. Tyndall.
	7.45 p.m.	Statistical.
	8 p.m.	Civil Engineers: Discussions on Gun Carriages and Heavy Ordnance. Pathological. An-

- thropological. Society of Arts : Hon. T. Shepston's Paper on "The Diamond Fields of South Africa."
- 8.30 p.m. Zoological : Prof. Huxley on "The Structure of the Skull and of the Head of the *Menobranchus*."
- WEDNESDAY, Mar. 18. 1 p.m. Sale of Engravings at Sotheby's.
7 p.m. Meteorological. London Institution : Travers' Course.
8 p.m. Society of Arts : Mr. Hawes on "The Channel Tunnel."
" Mr. Coenen's Third Concert.
" Last Ballad Concert.
- THURSDAY, Mar. 19. 1 p.m. Sale of old Sèvres China at Christie's.
3 p.m. Royal Institution : Prof. Williamson.
4 p.m. Zoological.
6 p.m. Royal Society Club.
7 p.m. Numismatic.
8 p.m. Sullivan's *Light of the World* at the Royal Albert Hall. Linnean. Chemical.
- 8.30 p.m. Antiquaries. Royal.
FRIDAY, Mar. 20. 1 p.m. Sale of Mr. Thomas Green's pictures at Christie's.
1 p.m. Sale of Dr. Gray's Library at Sotheby's.
7.30 p.m. Macfarren's *St. John the Baptist* at Exeter Hall.
8 p.m. Philological : Mr. Sweet on "The History of English Sounds."
" Royal Institution : Dr. Carpenter on "The Temperature of the Atlantic."

SCIENCE.

RECENT PROGRESS IN THE THEORY OF ELECTRODYNAMICS.

- A Dynamical Theory of the Electromagnetic Field.* By A. Maxwell. (*Philos. Trans. of the Royal Society*, 1865.)
- Die Principien der Elektrodynamik: Nachrichten von d. Königl. Ges. d. Wiss. zu Göttingen*, 16 Juni 1868. Von C. Neumann. (Tübingen, 1868.)
- Ueber die Bewegungsgleichungen der Elektrizität für ruhende leitende Körper.* Von H. Helmholtz. (*Borchardt's Journal für Mathematik*, Bd. 72.) *Ibid.*, Bd. 75.
- A Treatise on Electricity and Magnetism.* By J. Clerk Maxwell. (Oxford, 1873.) Two volumes.
- Ueber die den Kräften elektrodynamischen Ursprungs zuzuschreibenden Elementargesetze.* (*Abh. d. Königl. Sächsischen Ges. d. Wiss.* Bd. X. Von C. Neumann.)
- Die elektrischen Kräfte*, Bd. I. Von C. Neumann. (Leipzig, 1873.)
- Vergleich des Ampèreschen und Neumannschen Gesetzes für die elektrodynamischen Kräfte* (*Monatsber. d. Akad. d. Wiss. zu Berlin*, 6 Febr. 1873). Von H. Helmholtz.

THE problem of determining the primary causes of the so-called electromagnetic and electrodynamic phenomena is connected intrinsically with some of the most important theoretical questions of natural philosophy regarding the general character of Force, and the essential attributes to be ascribed to the medium which fills space. The subject, therefore, has attracted the attention of natural philosophers and mathematicians since the time of Oersted's first discovery regarding the deviation of a magnetic needle by a galvanic current, in 1820, till the present moment; and this attention has grown even the more intense and concentrated, the more our knowledge of the experimental facts approached to completeness. The force of gravitation, Newton's grand conception, has been hitherto the model for nearly all the scientific hypotheses by which philosophers have striven to connect and to explain the various kinds of physical and chemical phenomena. Hypotheses of this

kind, based on the assumption of forces acting between two material points along the straight line of their junction, either attracting or repelling, the intensity of which is independent of time and velocity, but dependent on the distance of the two points, have been applied with great success, not only to the effects of celestial and terrestrial gravity, but also to those of elasticity in rigid, fluid, and gaseous bodies, including the phenomena of sound and light. In the theory of heat and chemical actions it appears highly probable that we have to do with forces of the same kind, although of a much more limited sphere of activity. In consequence of the extreme complexity of causes and conditions, only very small parts of these branches of science have been worked out so far that the connexion between actual phenomena and elementary forces can be traced the whole way, and deduced by mathematical analysis. The nearest analogy with the laws of gravitation we find in the phenomena of electricity and magnetism, as long as these agents are in a state of repose and equilibrium. We find the same law of action at a distance, and the inferences derived from this law are even more open to controlling experimental measurements of the highest degree of precision than those of gravitation or of the molecular forces, which keep up the motion of heat, produce chemical combinations, and are the alternate cause of elasticity. The very existence of the electrostatic and magnetic forces must have increased a good deal the tendency of natural philosophers to generalise this kind of hypothesis, which answered so well to the requirements of science, and to consider the attributes of these forces, enumerated above, as the general and necessary attributes of all ultimate forces of nature.

In order to distinguish the forces of this description by a short name, I may be allowed to call them forces of the first class. Forces, the intensity of which depends either on time or on velocity, may be disposed of in a second class.

Are there really alternate and elementary forces, which are to be reckoned into this second class, which cannot be reduced into an aggregate of forces of the first class, and do not bend under that great generalisation, like the majority of other physical and chemical forces? This is, evidently, a question of the highest theoretical interest, and the problem of electrodynamics turns out so important, because the so-called electrodynamic forces, acting between two electric currents, or between one such current and a magnet, seemed really to afford an example of the second class.

First among them we have the discovery by Oersted of the forces moving ponderable matter (*ponderomotor* forces, according to Professor C. Neumann's nomenclature), and the laws of their action were brought into a relatively simple, accurate, and comprehensive formula by Ampère. These forces are completely latent, as long as electricity is in a state of rest; they become active when electricity begins to flow through conducting bodies. This appears as a first fundamental difference between electrodynamic forces and those of the first class, a

general characteristic of which is, that their action is not at all altered by any motion of the points between which they act. - Secondly, the electromagnetic force of a galvanic wire carries the pole of a magnet round the wire without end and without ever leading it to a place of equilibrium and rest. All the forces of the first class, on the contrary, tend to carry the bodies which they move to a certain final resting-place. This relation, moreover, is reciprocal. For just as a magnetic pole is carried round an electric current, a galvanic wire can be carried around a magnet or around a coil of wire, through which an electric current passes.

A second class of electrodynamic phenomena are the induced currents discovered by Faraday in 1831. In these cases the electrodynamic forces do not act on ponderable matter, but they act as *electromotor* forces on electricity itself. They drive the opposite electric fluids of a wire into opposite directions, either when another wire carrying an electric current is in motion relatively to the first wire, or when the intensity of the current in the second wire is altered. Instead of the second wire a magnet may be substituted. It produces an induced electromotoric force either when it is moved or when the intensity of its magnetism is altered. For all these electrodynamic actions a magnet may be considered always as a system of electric currents, flowing circularly around the magnetic axis of every magnetised particle.

These electromotor forces, induced by electrodynamic action, show the same character as the ponderomotor forces, before mentioned. They depend on motion and the lines, along which they act, are closed lines without end, for a magnet losing its magnetism induces electromotor forces in circular directions all around its axis.

In spite of this fundamental difference, it has been proved by the experiments of Mr. J. Prescott Joule and by the general theoretical deductions of Sir W. Thomson and myself, that all the known effects of electrodynamic action are subject to the great principle of Conservation of Energy, although a theoretical deduction of this universal principle of Nature can be given only for forces of the first class, which are independent of motion, and which tend always to a final position of equilibrium. It can be proved that when an electric current, by moving a magnet, does mechanical work, the current, induced by the motion of the magnet, alters the relation between the chemical processes going on in the battery, and the heat evolved in the galvanic circuit, so that a part of the chemical forces is not spent on the production of heat, but used for the mechanical work of the electrodynamic forces.

There are two principal questions, which have been discussed in the papers enumerated above, the one a question of fact, the other a question of theory.

The first is this. Hitherto we know with some degree of accuracy the electrodynamic actions of closed galvanic currents only, viz. of currents which circulate along a closed line or a system of closed lines, and have no end, where electricity would be obliged to stop

and to accumulate. The investigations of Ampère, Gauss, Neumann senior, Kirchhoff, W. Thomson, &c., have led to a highly developed mathematical theory of closed currents, which enables us to calculate their electrodynamic effects for circuits of any length and form, and which has been compared with actual experimental measurements of the highest degree of precision.

But there exist also currents with ends, as for instance those produced by the discharge of a Leyden battery in the wire which connects the tinfoil coatings of the glass jars. These coatings are the ends of the conducting wire, and they are separated by the insulating glass of the jars. We know that the wire produces electrodynamic effects during the discharge, like a wire closing together the ends of a galvanic battery, and that the currents in such a wire go to and fro, oscillating between the two tinfoil coatings. But we do not yet know experimentally, how far these electrodynamic actions are modified at the place where the conducting circuit is interrupted by the insulating glass. This question may be of little practical importance, because the actions in question cannot but be very feeble, and it will require great experimental skill to make them visible. On the other hand, in order to define the ultimate causes of electrodynamic actions, it is necessary to know with certainty the part which every linear element of a current contributes to its general effect, and the linear elements even of a closed circuit are not closed lines, but lines with two ends.

Ampère has derived his well-known law of the attracting or repelling force between two linear elements of electric currents, not however without introducing into his reasoning a hypothesis. He assumed, namely, that between every pair of such elements there acts only one force, not a couple of forces, and that the direction of this force is the straight line joining the centre of the elements.

Another elementary law was derived from the phenomena of induced currents at first by Gauss, as early as 1835, but not published, and afterwards by Professor F. E. Neumann (senior) of Königsberg in 1845. The mathematical expression of this law was based on the value of the mechanical work which could be done by Ampère's forces, or as it was called, in analogy with the nomenclature applied by Green and Gauss to magnetic and electrostatic forces, on the value of the electro-dynamic potential of two currents. This value again was determined completely only for closed circuits, but its mathematical expression led to a value of the same quantity also for linear elements, which is much less complicated than that of Ampère's forces. To calculate it take the product (1) of the intensities of the two currents, (2) of the length of both the linear elements, (3) of the cosine of the angle between the directions of the latter, and divide by their distance.

Taken negatively, this potential expresses the potential energy of the ponderomotoric forces, which is spent when two currents move without altering their intensity, and the forces can be calculated from the value of this energy by well-known methods.

Taken positively, the same potential gives the value of the energy, which is equivalent to the existing motion of electricity, and which is spent in induced currents, if the intensity of the currents or their position in space is altered. In this way this whole chapter of physics, containing the greatest variety of new and surprising phenomena, has been brought under one most simple law.

As I have said already, the value of the electrodynamic potential is completely determined for closed circuits, but not for linear elements. To the latter certain arbitrary functions may be added without altering the potential of closed circuits; Neumann had already remarked this ambiguity. In my first paper, quoted above sub. No. 3, I have treated this question, and have striven to find out such consequences of the theory, as might lead to an experimental decision of the problematical point. I limited the arbitrariness of the unknown function by the assumption that the law according to which the unknown part of the potential depends on distance, is the same as for the known part. Then the whole uncertainty is reduced to the value of one unknown constant, which plays in the theory of electricity nearly the same part as the second constant of elasticity, in the theory of elastic solids. I was able to decide one important point, at least, namely, that this new constant cannot have a negative value, without producing an unstable equilibrium of electricity in conducting bodies. Under such an assumption certain motions of electricity, as, for instance, radial oscillations in a conducting sphere, ought to grow without end in intensity and to produce an infinite quantity of motion and of heat, which, of course, must be regarded as impossible. This inference was of some importance for our choice between the different theories of electrodynamics, because it showed that the laws of induced currents, derived from the hypothesis of W. Weber, and in the same way those derived from the different hypothesis which Professor C. Neumann (the son) has proposed (No. 2, 6, 7, quoted above), are inadmissible, leading, as they do, to unstable equilibrium of electricity. I do not think that my objections (No. 3 and 4) have been invalidated by the arguments brought against them by my opponents; but this I must leave to the judgment of my mathematical readers.

I may omit here, perhaps, another point of discussion. Mr. C. Neumann believed that the law of the forces derived from the value of the potential led to inferences opposed to the results of experiment in those cases where one part of the conducting wire slides along the surface of another part of the same circuit. I have striven to prove (No 8) that there is no contradiction between the law of the potential, rightly interpreted, and the observed facts.

The potential theory, when applied to the calculation of the ponderomotoric forces, produced by and acting on not closed circuits, gives not only forces acting between two linear elements of electric currents, according to the law of Ampère, but also other forces acting between the end of a current and a linear element of another, and forces acting between two ends. At the extremities of an

open stream-line quantities of free electricity are either appearing or vanishing. We may say, therefore, that those forces are acting between electricity in *statu nascendi* and streaming electricity.

It was not difficult to prove, that the law of the electrodynamic potential was in accordance with the principle of conservation of energy, even for currents with open ends. It was to be questioned, if the same is the case for the original law of Ampère. This question has been investigated by Mr. Neumann junior, in his papers No. 6 and 7. He bases his reasoning on the supposition, that forces, one of which acts between every pair of linear elements of currents, are the only ponderomotoric forces existing. Besides, he supposes that the forces of superimposed currents are simply superimposed themselves, and that the principle of conservation of energy is valid. He concludes from a very clever and skilful analysis, that these assumptions are sufficient to determine all the questionable points. But the law of induction, produced by change of intensity, which results from his analysis, corresponds to an unstable equilibrium of electricity, and to a negative value of the constant, introduced by myself. I infer, therefore, from the results arrived at by Professor C. Neumann, that his hypothesis is inadmissible, and that there must exist, in reality, other ponderomotoric forces at the ends of currents, beside those of Ampère. I think that the theory based on the existence of an electrodynamic potential is the only theory hitherto known which gives a complete and unobjectionable expression of all the different classes of electrodynamic phenomena. It is recommended, besides, by the extreme simplicity of its fundamental law.

Now we come to the second fundamental question. It must not be forgotten that the mathematical laws, hitherto spoken of, give not an explanation of the ultimate *vera causa* of electrodynamic effects, but only a comprehensive and precise determination of their quantitative value. They perform as much for the knowledge of these actions, as the laws of Kepler did for Astronomy. But the work of Newton has also to be done for this branch of science.

In order to find the real elementary causes of electrodynamic effects, two different ways have been followed, the one by Gauss, the other by Faraday.

Gauss thought that the distinguishing peculiarities of electrodynamic forces might depend on the time which they required to reach distant points of space. Among the papers published after his death in the collection of his works, there are some very remarkable attempts of this kind. One of these papers, written in 1834 (Gauss, *Werke*, Bd. v. p. 617) contains the nucleus of a theory similar to that published some time later by his friend and colleague, Professor W. Weber, and perhaps even less objectionable. But Gauss did not publish anything about this subject.

"Nil actum reputans, si quid superesset agendum," as he says himself.

Among the theories of this kind which have received the most elaborate development, and have met for a long time

with the almost general assent of continental philosophers at least, was the theory of Professor W. Weber, of Göttingen. It has played a prominent part as the theoretical basis of the highly important experimental measurements, by which Professor Weber determined the fundamental natural constants of this branch of science. According to this hypothesis every quantum of electricity exerts upon every other quantum a force, the value of which not only depends on the actual distance of the two electric quanta, but also on the velocity with which this distance is changed, and on the acceleration of this velocity.

Sir W. Thomson and Professor P. G. Tait were the first who pronounced this hypothesis of Weber to be contradictory to the principle of conservation of energy, without specifying their objection. I was led to the same inference by independent investigations, as mentioned above.

Besides this, the late Professor Riemann of Göttingen, and Professor C. Neumann junior, have tried to develop the idea of Gauss. The latter has given a relatively simple mathematical form to the assumptions necessary for this end. These assumptions, interpreted physically, are rather startling, and, besides, this hypothesis leads to the same contradiction of the law of conservation of energy, as the law of Weber. Hitherto, therefore, the theoretical attempts of this class have not been very successful.

Another way has been entered upon by Faraday. He objected to all forces acting into distance without intermediate links of connection, and he endeavoured to show that electric forces spread out by contiguous modifications of the medium, filling the space between the electrified bodies. He succeeded, at least, in proving that electric, as well as magnetic action into distance, is not independent of the medium, through which it is propagated; and the phenomena of diamagnetism, discovered by him, go on in such a way as if diamagnetic bodies had even less magnetic polarity than the ether of a vacuum. Faraday concluded from his researches that the molecules of electric insulators (dielectric media) are influenced in the same way by electric forces, as the molecules of magnetisable bodies are influenced by magnetism, that a separation of the two electricities, or as he calls it, *dielectric polarisation*, goes on in the first case, as there is a separation of the magnetic fluids, or *magnetic polarisation* in the second. Professor C. Maxwell has brought these conceptions of Faraday into a precise mathematical form. He dispenses completely with forces acting into distance, and assumes actions going on in every elementary volume of ether of the same direction and of the same kind as the electro-magnetic actions between magnets and galvanic conductors of common size and distance. According to his opinion, every change of magnetic polarisation in an elementary volume of ether produces in the same element an electric force of a circular direction around that of the magnetic momentum, and every change of dielectric polarisation, which is equivalent to a flow of electricity through the molecule, produces magnetic force, acting in a circular direction through

the same molecule. In the interior of electric conductors he supposes that dielectric polarisation is continually fading away by a certain imperfect elasticity of the ether. These assumptions give, indeed, a sufficient basis for the development of a complete mathematical theory of electrostatic, electrodynamic and magnetic phenomena. It is in perfect accordance with the results of experiments hitherto performed, and with the laws derived from the existence of an electrodynamic potential, at least for moderate distances, through which light is propagated in a time, the duration of which may be neglected. But the theory of Maxwell also indicates that electrodynamic action is not propagated instantaneously into distance, and it is highly remarkable that the velocity of the propagation, calculated from experimental data, which were obtained at first by W. Weber, coincides almost perfectly with the velocity of light. This coincidence had been remarked before by Kirchhoff for the propagation of electric currents in conductors of infinitely small resistance. An ether, indeed, with the faculty of electric and magnetic polarisation which Professor Maxwell ascribes to the ether of insulating media, can propagate transverse electric and magnetic oscillations with the velocity of light. Magnetic and electric oscillations must be combined in this case always in such a way that their directions are perpendicular to each other and to the direction of propagation. The old undulatory theory of light, in which the mechanical attributes of a rigid elastic solid are ascribed to the ether, is beset with many theoretical difficulties. It appears that the new electromagnetic theory of light answers better in some cases, as for instance in the theory of reflection and refraction; whether it does so everywhere, must be decided by its further elaboration. This natural and unsought-for connection of the new electromagnetic theory with the theory of light is, indeed, an important success, which gives rise to the greatest hopes for the future.

In his former papers Professor Maxwell has already shown that the same kind of influence which, according to his electrodynamic theory, neighbouring elementary volumes of ether have upon each other, can be imitated by a mechanism, containing a system of rotatory elastic spheres, every one of which acts on its neighbours by means of a system of friction-balls, interposed between them. Such a mechanism may appear rather too complicated for the structure of the ether: nevertheless it is a result of great general importance, that actions, the laws of which are congruent with those of electrodynamic phenomena, can be produced by the play of common mechanical forces.

Recently Professor Clerk Maxwell has given in his treatise (p. iii. ch. 6) a more general and abstract demonstration of the same result, derived from Lagrange's (or Hamilton's) general principles of mechanics. He takes for that end the electrodynamic potential, as expressing the *vis viva* of all the known and unknown motions, which are connected necessarily with the motion of electricity in a conductor. Without any

special assumption about the nature of these motions, the laws of ponderomotoric and induced electromotoric force may be deduced from this conception in its most general form. This shows again, that electrodynamic forces are subject to the same general principles of action, as common mechanical forces.

The two volumes lately published by Professor Maxwell contain not only this new theory, but a very complete, methodical, and clear exposition of all those parts of electric science, which could be brought under precise theoretical conceptions and be developed mathematically. He has done a great service by this work to every student of physics. Hitherto we were obliged to search after the papers treating the different parts of this subject through a great number of scientific periodicals and books. Besides, in relation to the original parts of the book, principally those treating of the ultimate causes of electrodynamic action, I do not hesitate to say that I consider his method of forming new theoretical conceptions, which are at the same time perfectly definite in their quantitative determination, and yet as general as possible, and not more specified than is needed, or than our present knowledge of the facts allows, as really a model of cautious scientific progress.

H. HELMHOLTZ.

SCHOOL BOOKS.

- (1) *The Letters of Cicero to Atticus*. Book I. With Notes and an Essay on the Character of the Author. Edited by Alfred Pretor, M.A., Fellow of St. Catharine's College, Cambridge. (Cambridge: Deighton, Bell, & Co. London: Bell & Daldy. 1873.)
- (2) *Selected Letters of Cicero*. With Notes for the Use of Schools. By the late Constantine E. Prichard, M.A., formerly Fellow of Balliol College, and Edward R. Bernard, M.A., Fellow of Magdalen College. (Clarendon Press Series, 1872.)
- (3) *Selected Letters of Pliny*. For the Use of Schools. By the same Editors. (Clarendon Press Series, 1872.)

THE two first-mentioned editions deserve a special welcome, as they are sure to help on the intelligent study of Cicero in our classical schools. The plan of the books is different. Mr. Pretor has confined himself to the first book of the letters to Atticus, and aims apparently as much at encouraging the study of Latin as at introducing the student to the history of the Ciceronian epoch. His notes, which are full and careful, are interspersed with long and numerous pieces of translation, on which he has evidently spent great pains, and which offer, as a whole, very fair models of English for retranslation into Latin. We do not ourselves approve of the growing custom of filling notes with translations, which, it appears to us, must have a levelling tendency, and help to crush original effort in teacher and scholar alike; but this is a matter of opinion, and there can, we think, be little doubt as to the thoroughness of Mr. Pretor's work in the direction which he has thought right to follow. It is a pity that so good a scholar should not have spent a few hours' more work on his orthography, and on the arrangement of the letters. Until editors make up their minds to spell Latin correctly where correctness is attainable, there is little doubt that schoolmasters will continue to be wavering and sceptical on a point which seems unimportant because it is minute. Mr. Pretor still prints *ceteri, intelligo, negligo, ocium, nuncio*. As to the arrangement, it would surely have been better to

print the letters in chronological order. As it is, the student has to leap from the year 689 to 688, thence back to 686, thence forward again to 687 and 693, thus losing all the continuous thread of the history.

Mr. Pretor's notes are always scholarly and interesting. One or two points have suggested themselves to us in reading them: for instance, in the well-known description of the Clodian jury, we are still inclined to think that the words "tribuni non tam ærati quam quod vocantur ærarii" refer to bribery. "Nummatus" means monied, "nummarius" mercenary; may not "æratus" and "ærarius" be applied in the same way? The ærarian tribunes would be the poorest of the three bodies represented on the jury. A more important point is raised by an emendation introduced by Mr. Pretor in the 13th section of Letter 16. Here the Medicean MS. gives "Lurco . . . qui magistratum insimul cum lege Ælia iniit." For this jumble Mr. Pretor reads, "simul contra legem Æliam iniit." Mr. Munro suggests, "insimulatam lege Ælia." A third possibility seems open, namely, that "in" in the combination "insimul" stands for some verb, such as "invasit," of which "iniit" was a gloss; and that the sentence ran originally, "qui magistratum invasit" (or some other equivalent word) "simul cum lege Ælia:." "who made a raid on his office and the Ælian law at once."

The essay on the character of Cicero is too good to be passed over without discussion. Though we do not understand Mr. Pretor to endorse the unworthy invective of Mommsen, his verdict on Cicero's character is decidedly unfavourable. In passing we should remark that, on page xiii., he speaks of the verdict of Dio as the verdict of antiquity: but was not the verdict of antiquity as divided as our own? Asconius and the Roman writers of the first century A.D. represent quite a different opinion from that adopted by Dio, to whom, indeed, Plutarch offers an interesting contrast. But to leave the ancients and return to Mr. Pretor. "My own opinion," he says, "that Cicero's character is a weak and selfish one, has only been confirmed by a more careful study of his works; nor can I read the panegyrics which have been lavished upon him without a real feeling of surprise that such scanty materials should have been found sufficient for the construction of this gigantic idol." "For myself," he concludes, "with the exception of his marvellous power as an orator and writer, I can, I confess, see little in our author to command our admiration or respect." The degree of our admiration and respect, in any given case of human character, must of course be relative to circumstances; and while we have no desire to make an idol of Cicero, we may at least claim that he should be judged as a man among men. We have no wish to deny or extenuate his vanity or his irresolution. But we think that his political inconsistency and his selfishness in private life have been exaggerated, both by Mr. Pretor and by those historians to whose verdict he subscribes. It should be remembered that Cicero was a "novus homo" and an "eques;" that his "novitas" made him exaggerate the value and distinction of high public office, which men of patrician or noble family were able to estimate more calmly; that he had no gift or taste for military achievement; that his talents were those of an orator and a writer; and that his education and habits were those of an advocate. What were his chances of distinction in Rome as it then was? He might, it is true, have chosen a purely literary or philosophical career, either from the first, or (like Rutilius Rufus) after his exile: and it would have been better for himself and for Roman literature had he done so. But he chose to mingle in politics at a time when politics were, as far as we can see, a mere tangle of selfish and conflicting interests. What leading man of the time—unless, like Cato, he preferred to live as the citizen of an invisible polity—comes out clean-handed? What party was not as much ambitious for itself as for the Republic, and unscrupulous as

to the means it adopted? On the other hand, what hope of distinction was there for one who would not throw himself unconditionally into the ranks of a party? Now, Cicero's politics were, in spite of many waverings and hesitations, on the whole what might be expected: they were the politics of the equestrian order. And here it should be remembered how strong an influence family tradition had at this time in determining a man's political action. It is true that the policy of the equites could not be dignified or thoroughgoing: they were obliged, for the sake of quiet, to coquet alternately with the optimates and with the democrats, whom they equally detested. But Cicero's political action was on the whole, with tolerable consistency, the natural action for a man in his position. He was representing the equites against Sulla when he defended Roscius; against the senatorial *judicia* when he attacked Verres; against the Gaulish provincials when he defended Fonteius. In the proposals to glorify Pompeius with extraordinary commissions against the pirates and against Mithradates, the equites and the democrats were agreed against the extreme optimates; and in the following years Cicero remained true to the popular hero whom the democrats had abandoned. Mr. Pretor speaks of Cicero's friendship (perhaps too strong a word to apply at any time) for Pompeius as having been preceded by the bitterest enmity towards him (p. xiv.). But where is the authority for this statement? The conduct of Cicero in the case of the bribery commissions, and of the Asiatic equites, may be explained, though not excused, by these considerations; but in dealing with the Roman politics of this period we often find that explanation is the only excuse for doubtful acts. As to Cicero's defence, or intended defence, of Catiline on his trial for embezzlement (and his words in the *Pro Sulla*, c. 30, "Catilinæ consul non adfui," look as if the defence was actually undertaken), it may be observed that Catiline was acquitted by the votes of the equites and the ærarian tribunes, which looks as if there were political complications in the background to which we have lost the clue; also that Cicero's act was one of those which men of stronger wills and clearer sight than Cicero occasionally allowed themselves. Cæsar, with all his devotion to the Marian traditions, did not scruple, for the sake of a passing alliance with the Catilinarians, to acquit—alone among the bloodhounds of Sulla—the murderer of Marius Gratidianus. The condemnation of Licinius Macer, for which Mr. Pretor blames Cicero, is surely, on the whole, to his credit: the alliance with C. Antonius was forced upon him as the least of two evils.

We may add that Cicero's training as an advocate made him lean towards regarding political questions, the real bearings of which he seldom clearly apprehended, as matter for mere argumentation (witness the transparent special pleading of his second speech on the agrarian law of Rullus). Hence, also, the obvious influence on his character of the general tone of the contemporary Roman advocates, who seem, speaking generally, to have owned no higher duty than that of standing by one's friend.

We cannot altogether subscribe to Mr. Pretor's charge against Cicero of selfishness in his private relations with Atticus and others. Cases there may be of selfishness revealed in the mass of correspondence preserved; but the impression left by chance expressions in correspondence is often likely to be exaggerated, especially when you have the letters of one correspondent only, and that correspondent a man of vehement and sensitive feelings.

The interest of the subject has made us unduly prolong these observations, and shorten the space left for noticing the excellent joint work of Mr. Bernard and Mr. Prichard. The plan of their book is, as before noticed, different from Mr. Pretor's. Their collection comprises some sixty letters, selected from the whole body of Cicero's correspondence and arranged in chronological order. Prefixed to the whole is an account of the state of

the text of the letters, and a short life of the writer. The notes are very careful, and well adapted for school purposes. We find an inaccuracy on p. 100, where it is said that Torquatus took the place of Clodius as accuser of Catiline. Unless we are mistaken, Torquatus was one of Catiline's defenders. In the notes on the letter describing Cæsar's visit to Cicero, we are sorry to see that the editors have not adopted Mr. Munro's explanation of "ιμερικῶν agebat," "he was under a course of emetic treatment;" which is surely more natural than making "agebat"="he was intending to take." We must also enter a protest against translating "collegia" by "trades-unions" (p. 114).

The letters of the younger Pliny, giving a picture of the Roman world in another phase, have an interest quite different from those of Cicero. Mr. Prichard and Mr. Bernard have annotated a selection from them in the careful style of which the book just noticed is so good a specimen. We could have wished that they had taken the trouble to arrange the letters in chronological order, and that they had mentioned in their preface the admirable essay on the life of the younger Pliny contributed a few years ago by Mommsen to the *Hermes*. Except in the matter of the arrangement of the letters, the book is written on the same plan as the *Cicero*; a short account of the text as settled by Keil, and a short life of Pliny, being prefixed. The orthography adopted in both books is quite satisfactory.

H. NETTLESHIP.

NOTES AND NEWS.

M. F. A. FOREL, of Morges, gives a detailed account in the *Bulletin de la Société Vaudoise des Sciences Naturelles*, vol. xii. No. 70, of the periodical fluctuations which have been known to exist ever since the early part of the century in the level of the Lake of Geneva. The amount of this fluctuation of level varies greatly at different times, and generally coincides with a sudden rise or fall of the barometer. M. Forel, therefore, considers its cause to be a difference in the pressure of the atmosphere at different parts of the lake, though it may occasionally be affected also by slight earthquake waves.

HERR ADOLF MAYER has been pursuing a series of experiments of some importance to agriculturists, for the purpose of determining whether plants have the power of absorbing ammonia through their aerial parts as well as through their roots. He claims to have established that they possess this power both with respect to gaseous and to dissolved carbonate of ammonia.

HANSTEIN has observed, in a series of experiments, chiefly on unicellular Algae (*Vaucheria*), that an external injury to the protoplasm of a growing cell has a tendency to cause an immediate secretion of a layer of cellulose, or cell-wall, as a protection against the injury. He has also made the singular observation that, during the repair of such an injury, the grains of chlorophyll remove altogether from the part of the cell where the formation of the new cell-wall is taking place, and do not return to it until the healing is completed. He believes that the grains of chlorophyll are never at rest during the life of the plant. —(*Botanische Zeitung*, 1873, No. 44.)

THE periodical (diurnal and nocturnal) movements of the leaves and flowers of plants have been a subject of close observation for some years past by Darwin in this country, and by Sachs and Pfeffer in Germany. The ordinary explanation of the cause of this phenomenon (which includes the opening of flowers by day and their closing by night) is a difference in tension between the two sides of the leaf or petal caused by a difference in the "turgescence" or amount of water in the cells on the two sides of the organ. Herr Batalin has been re-investigating this phenomenon afresh with great care, and believes that the move-

ments are caused, at least for the greater part, rather by unequal growth on the two sides, the result of differences in light, temperature, and turgescence.—(*Flora*, 1873, Nos. 28, 29).

THE Jardin des Plantes at Paris has just received from the Philippine Islands ten living vampire bats. Their bodies are as large as pigeons, their wings extending a foot and a half, making their total expansion between three and four feet. They sleep the greater part of their time, and notwithstanding the bloodthirsty propensities ascribed to them, these Cheiroptera of the Philippines are a simple fruit-eating race.

THE ravages of the new and formidable insect-pest, known to entomologists as *Phylloxera vastatrix*, are exciting the gravest apprehensions in all the vine-growing districts of France and Germany. The Austro-Hungarian Government has published an ordinance forbidding the introduction within the frontiers of the monarchy, of vines having the roots attached to them, or of grapes, if packed in vine leaves; and the Imperial Government of Germany has, it is said, in contemplation to adopt a similar policy with regard to the importation of vines and grapes from North America, which is known to be the native *habitat* of the *Phylloxera*, or from France, in which the noxious insect is believed to have become thoroughly established. Its history and mode of propagation have been described in a carefully-written *résumé* by M. Planchon, in the 1st February number of the *Revue des deux Mondes*; and from this report it would appear that it was noticed as early as 1854 in the State of New York, by Asa Fitch, who gave it the name of *Pemphigus vitifoliae*, but seems to have had no suspicion of its destructive propensities. After being made the subject of repeated observations by different entomologists, and being doomed to receive various names in accordance with the different sexual and local conditions under which it first presented itself for observation, Messieurs Labinau and Planchon, while engaged officially in investigating the causes of a new vine disease in France in 1869, convinced themselves of the identity of the protean forms under which the vine-destroyer had manifested itself, which we are henceforth to recognise under the name of *Phylloxera vastatrix*. The rapidity of its progress through France and Portugal is truly marvellous; in the former country it has two special *foci* of destruction—viz., in the south-east and in the Bordelaise; and in the latter a widely-extending centre at Oporto. America is the undoubted source of the evil, and in every instance where the insect has appeared its presence may be traced to the direct agency of plants imported from the American Continent. A commission has been entrusted by the French Government with the task of trying to discover the agents which nature or science can contribute to its extermination; and, according to Mr. Riley, of St. Louis, the roots of the infected vines may be made to propagate the antidote to their own bane in the form of a little white acar, which thrives and multiplies on the eggs of the phylloxera, and has received the name of *Tyroglyphus phylloxerae*. It remains to be seen whether this enemy provided by nature, or the chemical agents suggested by M. Planchon, will prove of any avail; or whether it may not be necessary, as the latter writer seems to infer, to eradicate all old plants and introduce new stocks of American vines, which seem to enjoy an immunity from the ravages of the *Phylloxera* in its worst form. At all events the peril is imminent, and, unless a remedy can speedily be discovered, there seems to be no ground for hoping that any of our vine-growing districts can be kept secure from the invasion of this insect and from consequent eventual destruction.

WITH regard to the ten-lined potato bug described in our last issue, a letter has been received from the Privy Council Office, in answer to a communication from the Central Chamber of

Agriculture, to the effect that, according to the American official reports, it does not appear that the eggs or larvae of the Colorado beetle have been or are deposited or conveyed in the tuber of the potato, and, therefore, there is considered to be no reason to prevent the importation of seed potatoes from America into the United Kingdom, until the case is proved to be otherwise.

IN the course of his lectures during the present term at the Clarendon Laboratory, Oxford, Prof. Clifton has exhibited a very interesting series of photographs of interference and diffraction phenomena. The photographs were obtained by receiving the shadows, &c., on prepared plates instead of an ordinary screen, and they were then projected on the screen of the lecture-room by means of a lime-light, the impression produced on the sensitive plate being in some cases magnified to 2,500 diameters. The diagrams included interference phenomena produced by Fresnel's prism, diffraction bands bordering the shadows of a straight edge and an angular aperture, the internal interference bands in the shadow of a wire and a needle, the shadow of a small circular disk, and the phenomena presented by light which has passed through a small circular hole. The Professor stated his belief that similar photographs had never previously been made available for lecture-room purposes.

THE journals announce a heavy hailstorm upon Mount St. Gothard. Professor Kenngott of Zurich analysed some of the hailstones and obtained crystals of a pure white, consisting of chlorate of sodium—sea salt. More singular still were the hailstones observed by Professor Eversmann at Kasan, containing crystals of iron pyrites, produced no doubt from the disintegration of some granite rock, and taken up by a tempest into the clouds.

A NEW minor planet has been found by Professor Peters in America, making a total of 135 of these small bodies discovered up to the present time. By a very liberal arrangement on the part of the Atlantic and other telegraph companies concerned, messages announcing such discoveries are transmitted free, and accordingly the details were in this case communicated without loss of time to the principal European observatories, thanks to which, two determinations of the planet's place were secured on this side of the Atlantic, so that there is now no fear of this planet being lost as soon as found, a catastrophe which has already happened more than once in similar cases.

Naturforscher (March 7) narrates the exhumation, by M. Rivière, of a human skeleton of the diluvial age from the caverns of Bouscè-Roussée at Ventiniglia near Mentone. The cavern is from 27 to 28 mètres above the sea-level and 12 mètres deep. The ground is covered by a reddish conglomerate to a depth of rather more than a metre, beneath which were large blocks of stone apparently heaped up about the entrance. Among these blocks were the first traces of human habitation. Scattered about were bones of the genera *Cervus* and *Capra*, with shells of *Patella* and *Mytilus*, and a few stone implements. At a depth of 3.75 mètres beneath this upper habitation was found in February 1873 a second, with numerous remains of animals, which placed its age beyond doubt, and in the midst of them a human skeleton. The remains included bones of *Ursus spelaeus*, *Bos primigenius*, the horse, hyaena, marmot, and several species of stag, but no reindeer, as well as numerous remains of birds and of land and marine Mollusca. The implements belong to the earliest stone-age, and are in no case polished; some of the smaller ones are made of quartzite or felsite. The human skeleton is not in so good a state of preservation as the one previously discovered by M. Rivière near Mentone, in 1872; it lay stretched on its back, and its height must have been 2 or 2.05 mètres (i.e. a little over 6½ feet); the bones were all coloured red by iron, and the skeleton was

covered by a layer of earth containing iron, which M. Rivière suggests had been brought for the purpose of burial. The skeleton appears to have certainly belonged to the earlier stone age, about the close of the epoch of the cave bear and *Rhinoceros trichorhinus*.

THE Zoological Society of London have just made an important addition to their collection in the shape of a Javan rhinoceros (*Rhinoceros sondaicus*), which was received from Java on Saturday last, and is the first animal of the species ever brought alive to Europe. There were already representatives of three species of these huge animals in the Society's gardens. This makes a fourth, and renders the series nearly complete, only two other rhinoceroses being certainly known to exist. The Javan rhinoceros occupies the "stall" in the new elephant house, rendered vacant by the decease of the old Indian female rhinoceros.

THE correspondent of the *Times* writes from Naples on the 3rd instant as follows:—

"Vesuvius has been making some demonstrations since last Sunday week, just sufficient, perhaps, to justify the predictions of Professor Palmieri. 'On the 22nd ult.,' says Cozzolino, the guide, in a report which he has sent to me, 'we felt several shocks of earthquake without being able to detect the direction from which they came. On the following day I went up Vesuvius, and found the new crater, which was formed in 1872, at least a portion of it corresponding to the Observatory, thrown into the air. This was the more apparent from a quantity of "basaltic" stones on the borders of the mountain, which had been ejected from that cone. The part of the cone which has suffered has disclosed many fissures of great depth.' This slight eruption, however, if so it may be called, has not produced any results of importance. The mountain still smokes, and at times sends forth considerable volumes, awaking expectations of something more serious, and then the column falls as if Vesuvius had expended all its power. It is evidently in a state of great agitation, for strong detonations are heard at times, and severe shocks felt. One watches Vesuvius with greater interest from the contrast which the snows on its summit present with the hot vapour which rises constantly, and the burning lava which boils at no great depth. Whether we shall have a grand display, which is equivalent to a great disaster, or whether the mountain will fritter away its force in petty demonstrations, not even our Professor can tell; but enough is to be seen to constitute a remarkable phenomenon. It may have been a consequence of other than volcanic causes that about the same time as these shocks were felt; the road from Castellamare to Sorrento was again obstructed by the fall of huge fragments of the mountains which hang over it in one direction. These obstructions, indeed, occur almost annually to the great annoyance of the public, and though the heavy rains we have lately had may reasonably be supposed to have had some effect, it is equally reasonable to suppose that the subterranean action which is now considerable in this neighbourhood may have lent its assistance. Communication by rail between Cava and Vietri also was interrupted the week before last for a day or so, as the road was washed away by the heavy rains. These are, however, trifles only of a temporary character."

THE fiftieth anniversary of Professor Poggenдорff's connexion with the valuable chemical journal known to all chemists under the name of *Poggenдорff's Annalen*, was commemorated by the presentation to him at Berlin, on March 7, of an electric chain, possessing the peculiarity of being composed of silver and gold Prussian coins of the realm. The Italian Government marked its sense of the services rendered to science by the able and indefatigable German chemist, by expressing officially its sympathy with the objects of the Berlin festival, and presenting him, in the name of the King of Italy, with an Italian order of merit.

THE Geological Survey of the Western States of America, for which Congress has voted a sum of 10,000 dollars, promises to yield the most interesting and important results, more particularly, as it is asserted, in reference to the Evolution Theory, which we are informed will derive special

support and conclusive elucidation from some of the facts now first ascertained. The examination of the great plains between the Mississippi and the Rocky Mountains has revealed the existence of a chain of ancient lakes of great extent, the shores of which had teemed with an abundant and varied flora and fauna. In the lower strata were found traces of colossal hippopotami, and bones of Titanotherium, an extinct pachyderm larger than the elephant. Thousands of Chelonidae of all sizes were found mixed with the bones of many extinct forms of Cervus and Ape, while the remains of five distinct species of rhinoceros, of mastodons, camels, horses, elephants, beavers, &c., afford conclusive proof of the inapplicability of the term "New" in designating the American continent, which may probably claim a higher antiquity than the so-called older Eastern world.

It may be adduced as a proof of the success with which some recent efforts of the French Society of Acclimatisation have been attended, that kangaroos are being made objects of "le sport" in France. This Australian immigrant appears to take kindly to French soil, and several country gentlemen on whose estates the animals had been introduced have been able to indulge in the recreations of a kangaroo hunt. The larger species is still too costly for this purpose, as a couple can scarcely be procured for less than 80*l.*; but the smaller kind, of which the Société d'Acclimatisation at Paris has lately imported twenty pairs, may be bought for about 10*l.*

THE excitement caused by the sudden and mysterious death of so many of the most valuable animals in the Berlin Zoological Gardens continues unabated. A week ago it was found that a male and female jaguar, two black panthers, two lions, and a lynx, were suffering from some virulent poison, and although prompt measures were resorted to, only two of the animals were rescued, and even these—the male jaguar and female panther—are not considered to be out of danger. It had been conjectured, when first this strange mortality set in, that the raw horse-flesh on which the animals had been fed might have been diseased; but as the meat has since then been carefully examined, and cooked before it was given to them, this conjecture was obviously inaccurate, and under the idea that the animals had been maliciously poisoned, a reward of 1000 thalers has been offered by the authorities for information which may lead to the conviction of the offender.

PROFESSOR VAN EEDEN publishes, in the *Flora Batava*, a figure of a species of earth-star (*Geaster triplex*)—a most singular genus of fungi—which was first described from Java, but which he finds in abundance on the slopes of wooded dunes in Holland, particularly in the neighbourhood of Haarlem.

A stone bearing a Greek inscription, found in 1866 in the neighbourhood of Antibes (Antipolis), has been the subject of various studies. The inscription, which appears to belong to the fifth century B.C. at latest, is quite legible:—

Τέρπων εἰμι θεῶς θεράπων σεμνῆς Ἀφροδίτης
τοῖς δὲ καταστήσας Κύπρις χίριν ἀνταποδοῖν—

which may be translated, "I am Terpon, servant of the divine Aphrodite: may Cyprus recompense those who have consecrated this." It has been generally considered that the stone had been originally attached to some statue of a priest of Aphrodite named Terpon; but M. Heuzay, in a recent *mémoire* on the subject, read before the Académie des Inscriptions (illustrated by drawings and a plaster cast), points out that there is no trace of the stone having been attached, and that its material, a beautiful but hard green serpentine, a stone of great rarity, was not likely to recommend it for such a purpose. He considers it to be one of those sacred stones to which the ancients attributed supernatural virtues, and regarded them even as images of the gods. Aphrodite was herself adored in Cyprus under the figure of a conical

stone; and Eros or Cupid, according to Pausanias, at Thespiae, under the form of a rough natural stone. The stone of Antibes he believes therefore to represent Eros, called by Plato (*Symposium*), in the very words of the inscription, Ἀφροδίτης θεράπων; and the god himself is the speaker in the first line. Terpon is probably a local name of Eros, akin to the other participial names of deities in -ων, e.g., Ἀπόλλων (Phœbus), Πλούτων (Hades), Ὑπερίων (Helios), Τρίτων, &c.

M. ERNEST HAVET has just published in a fuller form a paper read by him in September, 1873, before the Académie des Inscriptions, upon the date of the writings ascribed to Berosus and Manetho. He endeavours to show that there is no reason to attribute to the Berosus of Vitruvius, Seneca, and Pliny the fragments preserved by Eusebius; that the work attributed to Alexander Polyhistor, from which Eusebius quotes, is not authentic, although it apparently also supplied Josephus with his quotations from Berosus; but that this work, as well as the recital of Manetho, cited by no one before Josephus, belongs to a date much more recent than that claimed. He has pointed out very serious difficulties in the received opinions as to the authenticity of the *Βαβυλωνιακά* and *Αἰγυπτιακά*, and made it impossible henceforth to appeal to the authority of Berosus and Manetho, which seems hitherto to have been implicitly accepted, without a full discussion of their value.

A HITHERTO unprinted MS. of the "Historie van Sent Reinolt," in the Lower Rhenish dialect of the fourteenth and fifteenth centuries, is printed by A. Reifferscheid in the last number of the *Zeitschrift für Deutsche Philologie*. The MS., a paper one, of the first half of the fifteenth century, formerly belonged to the philologist, E. von Groote, of Cologne, and was left by him to the archives of his native town. It is evidently a carefully written copy of an older MS., and is valuable as a memorial of old Low German prose, as well as carrying the inquirer still nearer to the sources of the German and Dutch popular story of the Heimons-kinder, Reinolt being the youngest of the four sons of Heimo and his wife Aia, sister of Charlemagne. Among its peculiarities is that of forming a diphthong or "fracture" of the original long vowels, though of a different kind from the diphthongs that have been developed from the Anglo-Saxon long vowels, viz. by adding *i* or *e*, reminding us of the Yorkshire *moonin*, *sooin*, and the middle Scotch *rots*, *buik*, *deir*, &c. Thus we find *jair*, *maige*, *groiss*, *hoe*, *zoich*, *moisten*, *goid*, *goed*, *geinc*, *stelt*, *uis*, *huis* for *jahr*, *mage*, *grose*, *hut*, *zog*, *mussten*, *gut*, *ging*, *stelt*, *aus*, *haus*. It is to be regretted that the German mania for "systematising" the spelling of their old MSS. shows no sign of abatement. The editor cannot even give us this interesting document without supplying it all through with accents to show the (supposed) long vowels, and without most unwarrantable liberties with the consonants, such as changing double letters into single, putting *k* for *ck*, *z* for *tz*, *j* for *y*, *i* for *y*, *u* for *v*, and *v* for *u*, so that the old *tzyden*, *yonge*, *ymbtrynt*, *keyker*, *craft*, *werck*, become transformed into *ziden*, *jonge*, *umbtrint*, *keiser*, *craft*, *werk*. We have many things to learn from German philologists; but they have yet to learn from us the first rudiments of common sense in printing MSS., viz. to give us the spelling as they find it, without cooking it in the manner at present so unhappily in vogue. What right has any editor to conclude that because a vowel was long or short in Moeso-Gothic or Sanskrit, it continued to be so in fifteenth century Platt Deutsch? If we followed such unscholarly methods in English, we should write blóód, móther, Whitsunday, primrose, criminal!

THE March number of the *Theologisch Tijdschrift* contains a *résumé* in French of M. Littré's *La Science au point de vue philosophique*, and several interesting reviews and critical notices. Mr. Berlage draws a pointed contrast between the critical stagnation and assumption of infallibility

evidenced in Ewald's recent work on the three first Gospels and the Acts, and Scholten's candid recantation of his opinion that the Acts of the Apostles are by the author of the third Gospel. We hope soon to have something more to say about the latter work, which is calculated to raise the already high reputation of its acute author. Professor Tiele expresses a favourable opinion of the *Sketch of Indian Religion*, brought out by one of the masters at the Missionary College at Basle, and a criticism of the second volume of Spiegel's *Iranische Alterthumskunde*. He is not disposed to deny that Semitic ideas may have exercised an influence on the formation and development of Iranian religion; indeed, he thinks it rather probable than not, but wishes for more definite and cogent arguments.

DR. TISCHENDORF has brought out another "editio minor" of his Greek Testament. It contains brief Latin Prolegomena, expounding his canons of criticism, his views on the New Testament dialect, and the history of the printed text, and followed by a short account of the MSS., and other critical helps. The text is that of his "editio octava major," for a criticism of which see ACADEMY, vol. iii. pp. 83, 89. At the foot of each page there is a collation of the "received text," and of codices *κ* and *B*.

WE trust that the German papers have been misinformed in regard to the statement to which they have given currency, that the authorities of the Vatican Library have not allowed the learned Hebraist, Dr. Davidson, to obtain any nearer view of the Codex used by Tischendorf, than could be obtained by looking at it through a locked glass case.

THE celebrations at Leipzig, on the evening of March 4, of the Jubilee held in honour of Dr. Fleischer's fiftieth year of academic activity, were the occasion of bringing together a large number of German and French Oriental scholars, many of whom had in past times owed their training to him. A sum of money was raised among those present, to be added to the collections at present being made by his old pupils and literary collaborators, for the foundation of a Fleischer Fund, to aid students of Oriental languages; and the celebration ended with the usual amount of laudatory speechifying, in which, however, just tribute was paid to the merit, which no one acquainted with Dr. Fleischer's literary and academic career will deny to him, that he has made for himself many friends but no enemies.

A DUTCH publishing firm invites subscriptions to what will undoubtedly prove a work of great interest to the scientific student of language. It is a *Dictionary of the Dutch Frequentatives*, by Dr. A. de Jager, one of the oldest and most zealous students of the Netherlandish tongue. Years ago the same author published a treatise of some bulk on what he then termed "the verbs of repetition and continuity."

MR. T. R. DRIVER, Fellow of New College, Oxford, has in the press a short treatise on the nature and use of the Hebrew tenses. It aims at supplying a want commonly felt by students of Hebrew, to whom the sudden change from the precision of the classical languages to the apparent arbitrariness of the Hebrew usage is very embarrassing.

DR. FRANZ DELITZSCH sends us "a specimen from the school of Fleischer," his "teacher and friend," a translation of a poem of Samauel, the (pre-Mohammedan) Jewish-Arabic poet, from the Hamasa, with the scholia of Tebrizi (pp. 40; Leipzig: Dörffling and Franke). The translation of the latter will be of great service to those just beginning the Hamasa (and what Arabic student does not long to do so at the earliest possible moment?), as also will the interesting historical introduction.

At the meeting of the Philological Society on Friday last, the honorary membership reserved by

the society for distinguished foreign philologists, which has already been bestowed upon such names as Lassen, Littré, Biondelli, Hettema, Madvig, Mätzner, Bekker, and Ritschl, was conferred upon M. Paul Meyer in recognition of his eminent services to philology. The merits of M. Meyer were summarized in a brief *mémoire* by Mr. Henry Nicol.

THE German Empire possesses twenty Universities. Prussia has nine: Berlin, Bonn, Breslau, Göttingen, Greifswald, Halle, Kiel, Königsberg, Marburg; Bavaria has three: Munich, Erlangen, Würzburg; Baden two, Heidelberg and Freiburg; Saxony one, Leipzig; Württemberg one, Tübingen; Hesse one, Giessen; the Saxon Duchies one, Jena; Mecklenburg one, Rostock; Alsace one, Strassburg. Leipzig has the largest number of students, Kiel the smallest. Strassburg, by the number of its students, has risen to the eleventh place among the German universities.

WE are glad that the wants of M. Paul Meyer's class at the Ecole des Chartes have induced him to publish the first Part of his *Recueil d'Anciens Textes, Bas-Latins, Provençaux et Français*, in advance, without the twelve or eighteen months' delay that the preparation of the Glossaries, Notes, and Indexes would have involved. This present Part I. extends from the ninth century to 1538, and contains an admirably selected succession of specimens from Low-Latin and Provençal documents, and these largely manuscript ones. For the first time in any Provençal or Old French chrestomathy, M. Paul Meyer has most wisely introduced Low-Latin. No sharp line can be drawn between the decline of that "language"—are we to call it?—and the rise of Provençal or Old French; and therefore Low-Latin is as necessary an opening for a set of specimens of Old French as what the Germans call New Anglo-Saxon, and we Semi-Saxon or Transition-English, is for a set of specimens of Early English. Dr. Richard Morris has persuaded the Delegates of the Clarendon Press of this latter fact, and, for his second edition, is extending his original series of "Specimens" up to the twelfth century. M. Paul Meyer starts his first edition with Low-Latin of the ninth century, and gives twenty-one samples of various periods of the tongue. He then passes to Provençal, which he begins with a bit of "Boèce" from the MS. *Bibl. d'Orléans*, No. 374:

"Nos jore omne, quandius que nos estam,
De gran folia per folledat parlam: "

and gives altogether sixty-three extracts, many of great interest from their illustrations of laws, manners and customs, down to A.D. 1538. The second is from our British Museum (Harleian MS. 2928), and here is a verse of it, St. John xiii. 4:

Sarrit a coena, et pontit vestimenta sua; et cum acciperet linteum, praecepit se.

L'ava de la cœna, e pânso sos vestinens; e cum ac prisa la toale, preceis s'en.

The last, of 1538, is an "Hordenanso" or Ordinance of the Syndics and Councillors of La Cadière, fixing the fines for non-attendance at the council:—

"tos en bon acordi et union, an hordinat et fach ordenanso entre elos, que cant dengun manquera au consel ho en la cort, que devon pagar come s'en siecee

Et primo, los sindigues en consel, gros .ij. pp home.

Item mais, los sindigues en la cart. g. .iiij. . rr home.

Item mais, los conseliers, cont no seran en consel ho en autre part, come es agut hordenat . . . g. j. per home."

MEETINGS OF SOCIETIES.

LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY. (March 9.)

DR. EDWARD SMITH, F.R.S., in the chair.—Mr. G. Lambert, F.S.A., exhibited and described three silver "loving cups," and a "peg" tankard, belonging to the reign of James II. Mr. F. Fellowes, F.S.S., offered some remarks upon the exhibition. Mr. Henry W. King, honorary member of the Society, read a paper on "Monumental Brasses"

in the church of Leigh, in Essex, to the memory, respectively, of Robert Salmon, Master of the Trinity House and Sheriff of London; of Captain Goodlad, also Master of the Trinity House in 1638, whose name is mentioned in Purchas's *Pilgrimage*, and who was likewise commander of the Greenland fleet for thirty years; also of Richard Chester, son of George Chester of Hartlepool, who was Master of the Trinity House in 1615, and died in 1632; also of Captain John Price, a distinguished naval officer, who resided in the parish of St. Clement Danes; and of members of the family of Haddock, several of whom were eminent in the same professions. Mr. J. Green Waller made some observations upon the costume as illustrated by the monuments, as well as on the general question of palimpsest brasses.

ROYAL GEOGRAPHICAL SOCIETY.

At the meeting of the above Society on Monday evening, the 9th instant, under the presidency of the Right Hon. Sir Bartle Frere, a paper was read by Mr. Hutchinson, H.M. Consul at Callao, on the railway which is being constructed from Lima, on the coast of Peru, to Oroya, in the valley of Xauxa. The line passes through a gorge of the Andes and winds through the ravine of Matucana, with lofty hills and mountains on either side. At S. Bartolomé, forty-two miles from the coast, the great difficulties of the undertaking commence. In two zigzags, five miles long, the line ascends 916 feet, while a viaduct of three spans, 550 feet long, conveys the line across the next ravine. At Piedra Parada the summit of the pass over the Andes is reached, at a height of 15,645 feet above the sea.

Mr. C. R. Markham, C.B., F.R.S., next read a paper on the railway which has been completed in southern Peru between the port of Mollendo, Arequipa and Puno, and on the steam navigation of Lake Titicaca. During the last three years and a half from 4,000 to 5,000 labourers from Chili and Bolivia have been employed in constructing the line between Arequipa and Puno, a distance of 217 miles. This opening up of the resources of the interior is greatly due to the energy of Don Manuel Pardo, the President, and to Captain Melgar of the Peruvian Navy.

In the discussion which followed, Senor Don Pedro Galvez, the Peruvian Minister, who spoke in French, expressed his great gratification at the interest displayed here in scientific undertakings in distant countries, and assured the meeting of the earnest wish of the Peruvian Government to open up the country, develop its resources and invite colonization.

Colonel Church pointed out that the railway across the Andes would reach the head waters of the Amazon, and thus form a chain of communication between the Pacific and Atlantic Oceans, while in the valleys drained by the upper waters of the Amazon there existed great natural wealth. The United States were shortly to send an expedition up the last-named river to explore as far as the mouth of the Madeira, while an auxiliary expedition would start from Arequipa and examine the head of the Madeira river.

Mr. Keith and Sir Harry Verney both drew attention to the rich mineral wealth of Peru; and Mr. Markham concluded by detailing the geographical attainments of Don Manuel Pardo, the President of Peru, who was shortly to be proposed by the Council of the Royal Geographical Society for election as a corresponding member.

CHEMICAL SOCIETY (March 5).

PROFESSOR G. C. FOSTER in the chair.—A paper, "On the Spontaneous Combustion of Charcoal," was read by the author, Mr. A. F. Hargreaves, in which he pointed out the best wood for charcoal for the manufacture of gunpowder, and also the best method of charring it. It appears that if it is ground too soon after being burnt, the charcoal is liable to take fire spontaneously. Other papers followed.

ZOOLOGICAL SOCIETY (March 3).

DR. E. HAMILTON, V.P., in the chair.—The Secretary read a report on the additions made to the Society's Menagerie during February, and called special attention to a Malayan Hornbill (*Buceros Malayanus*), new to the Society's collection; a Python, presented by Mr. C. J. Noble, of Hong-Kong; and a young male of an undescribed species of deer from Northern China. Letters and communications were read—from Sir H. Barkly, announcing that he had obtained a pair of young Eared Seals (*Otaria pusilla*) for the Society's collection;—from Mr. W. H. Hudson, of Buenos Ayres, on the parasitical habits of the three species of *Molothrus*, found in Buenos Ayres, namely, *M. Bonariensis*, *M. badius*, and *M. rufo-axillaris*;—by Mr. Slater on a small collection of Birds, obtained by Sir G. Briggs in the island of Barbadoes, West Indies, and on an apparently new form of the family Icteridae, which he proposed to call *Centropus mirus*;—from Dr. J. E. Gray, on *Crocodylus Johnsonii*, Krefft, from Northern Australia, of which he proposed to form a new genus, Phylas;—by Mr. W. S. Kent, on a huge Cephalopod or Cuttle-fish, announced by the Rev. M. Harvey as lately encountered in Conception Bay, Newfoundland, and of which a tentacle sixteen feet long has been secured for the St. John's Museum. Mr. S. Kent contributed the additional evidence of an arm nine feet long preserved in the British Museum, in proof of the gigantic dimensions occasionally attained by certain members of this order of the Mollusca, and proposed to institute the new generic title of *Megaloteuthis* for their especial reception; he further suggested distinguishing the Newfoundland example as *Megaloteuthis Harveyi*.

FINE ART.

Leonardo da Vinci and his Works, consisting of a Life of Leonardo da Vinci by Mrs. Charles W. Heaton, an Essay on his Scientific and Literary Works by Charles Christopher Black, M.A., and an Account of his most important Paintings. (London: Macmillan & Co.)

MRS. HEATON has written the life of Leonardo; Mr. Black an essay on Leonardo's scientific and literary works; Arsène Houssaye's *Histoire de Léonard de Vinci* furnishes a list of seventy-seven of the master's paintings; and the labour of three persons thus yields a stately volume, remarkable alike for copious illustration, luxurious typography, and splendid binding. It is characteristic that a book which treats of the greatest artist of any age should contain no opinions as to the genuineness of the pictures assigned to him; equally characteristic that Mrs. Heaton should disclaim both the purpose of writing a complete life and the intention of criticising pictorial works. The truth appears to be that no one in our day possesses the concentrated power which is required to depict Leonardo as a man, an artist, and a philosopher; and we cannot say that Mrs. Heaton makes a confession of weakness when she declines a task which no one hitherto has even attempted. To her the catalogue of M. Arsène Houssaye must have been a warning; she knows enough to be aware that Leonardo never painted seventy-seven pictures; and she displays a true instinct in leaving to Mr. Houssaye the responsibility for his own lucubrations. Her industry is sufficiently shown in the production of a sketch embodying almost all that recent research has brought together in the shape of new materials for the life of Da Vinci; and it cannot be expected that in

the compass of this sketch she should go deeper than she has done into the causes of Leonardo's greatness, or the circumstances under which he acted in various periods of an active career.

It has been said, and we find it repeated here, that Leonardo was the most unintelligible of all the artists of his time. He is described as having very soon outstripped all the teaching that Florence could bestow, yet he is admitted to have been minute and slow in execution. It is considered strange that he should have escaped the searching eye for talent of Lorenzo the Magnificent, yet it is confessed that he had made no position for himself up to the time when he was twenty-eight years old. There is some difficulty in attempting to reconcile these conflicting statements, which, if we should accept them as true, would indeed go far to make Leonardo unintelligible. But are they true? In more than one respect Leonardo contrasts with Raphael and Titian, in nothing more than in this, that whereas Raphael and Titian were independent masters at twenty, he only acquired this position at twenty-eight or thirty. He was born in 1452, and passed for his guild in 1472; but he was an assistant under Verrocchio till 1478 at least. Raphael and Titian had no ambition in life but that of being painters. Their education was made by painters. Leonardo was bred in the school of a goldsmith, who was at the same time a sculptor, a painter, and a musician. The gifts which surprise Da Vinci's biographers he acquired from Verrocchio, and the time which he spent in acquiring them was no doubt considerable; but this need not create surprise if we admit that one art is less difficult to master than three. Under no circumstance can we even then affirm that Da Vinci outstripped all the teaching that Florence could bestow; for at the outset he was not anywhere near approaching to the mature perfection of Ghirlandaio, Botticelli, Filippino, or Pollaiuolo; and it is not a cause for wonder or speculation that a young man who had such rivals to contend against should not have acquired the protection of Lorenzo de' Medici.

The slowness of Leonardo's execution may be admitted in so far as we assent to the statement that he spent years in finishing certain statues and pictures; but his greatest masterpiece was confessedly executed in a short space of time; and there is no valid reason for believing that he was slower than others. He created little for the same cause that Verrocchio created little. He neglected the easel occasionally for the chisel or the pen, putting it aside to make drawings, produce architectural and physical models, form clay, carve statues, solve mathematical problems, and mature systems of fortification. Mrs. Heaton laments the loss of all Leonardo's early works, and she considers it a legend that he should have painted an angel in the Baptism of Christ executed by Verrocchio for the convent of San Salvi. She has an unaccountable contempt for Verrocchio. Yet he was a great master, whose pictures, as described by Albertini, were thought worthy of being placed side by side with those of Ghirlandaio and Filippino in the public palace of Florence; and the same

Albertini writes—let us mark the date—in 1510, not that he thought, but that he knew, that Da Vinci painted the angel at San Salvi.

Of more importance than any other in the career of Leonardo is the question respecting the date of the master's departure from Florence to seek his fortune in Lombardy. The draft of a paper in which Leonardo describes to Lodovico Sforza the vast extent of his acquirements, is accepted by Mrs. Heaton as a letter addressed from a distance to a stranger. There are passages in that draft which show that it was not a letter, but a memorandum recapitulating certain offers made in a previous interview; and there is a direct allusion in it to the bronze horse that was to be raised as a monument to the glory of Francesco Sforza. The idea of erecting an equestrian statue to this chieftain was probably suggested by the success of the competition for models of a statue of the same kind in honour of Bartolomeo Colleoni at Venice. The Council of Venice first began to move in this matter in the summer of 1479; and Fabri, a German traveller, mentions three models by competing artists as being exhibited in different churches of Venice in 1483. At this time no steps had been taken to procure the cast of any of them; but it was known that a prize had been voted to one of the competitors, that is, to Verrocchio. It is not unlikely that, after the Venetian Government had decided in favour of a Florentine sculptor, Lodovico Moro conceived the idea of raising an equestrian statue of his father in one of the squares of Milan. He might have given the commission to a Milanese; but he wanted a masterpiece, and he sent for tenders to the Tuscan capital. Amongst the persons to whom he applied, the most prominent was Antonio Pollaiuolo, who produced a model and two sketches which Vasari describes. Antonio, however, was much employed by the Medici; Lorenzo the Magnificent was desirous of sending him to Rome. The negotiation with Lodovico for this and for other reasons failed. Then it was, perhaps, that Leonardo conceived the idea of competing, communicated his plan to the Lombard Duke, and set out for Milan. He doubtless had interviews with Lodovico during which he urged what he could do if he were taken into the Duke's service; and then we may believe he penned the memorandum which appears as a draft in the *Codex Atlanticus*. We are further than ever now from knowing when this draft was written; but it is fair to assume that Leonardo was still in Tuscany in 1480-1. On April 23, 1490, Leonardo wrote in one of his books that he had on that day "recommended the horse." The questions which this sentence suggests are numerous. Did Leonardo begin a new design, a new model, or a new casting? We should throw a slight on the master's genius if we supposed that he had not solved the difficulties of design and model long before 1490. When asked for a model of the drum of the Milan Cathedral he made it and kept to it; and it was long preserved without ever being used. The same thing must have happened in respect of the horse. It may help us in this uncertainty to recall what Vasari says in the Life

of Giuliano da San Gallo of the employment of that architect by Lodovico Moro at Milan. Lodovico wanted a palace built, and he applied to Lorenzo de' Medici. Lorenzo sent him San Gallo, who, Vasari says, began the palace, conferred with Leonardo as to the casting of the horse, and gave his countryman some valuable hints; yet, adds Vasari, neither horse nor palace were ever perfected, and the model of the former was afterwards destroyed. Is it presumptuous to urge that Leonardo tried to cast the horse, failed, and in 1490 tried again? His model was exhibited on a triumphal arch at Milan in 1493; it was stored in a lumber-room in 1501; it perished at some subsequent period. During the troubled times which preceded the fall of Lodovico, the poets of Lombardy were all alive to the importance of making it imperishable. "Fluat Aes" was the motto of Leonardo and his friends; but, when bronze was forthcoming, it was wanted for cannon and mortars; and in this way the masterpiece of Da Vinci was allowed to decay, and was ultimately lost to posterity.

After Leonardo's departure from Milan in 1500 he withdrew to Florence, where he made a short stay. His fame was now great; his labours and travels became more multifarious than ever, and his movements were watched and recorded with considerable interest. Still, there are intervals in which we lose sight of him altogether; and this casual disappearance of the hero suggests theories that are not always reconcilable with truth. Mrs. Heaton believes that Da Vinci went, in 1503, or the beginning of 1504, to Rome. She thinks it probable that during his stay there at this time "he executed the much disputed Virgin and Child with the donor of the cloister of St. Onophrius." Certain proof is attainable that Leonardo was at Florence on November 21, 1503. On February 28 following, the scaffoldings for his cartoon were finished in the Pope's Hall at Santa Maria Novella; and it is clear that the negotiations for the production of this great work must have been carried on during the very time when the artist is supposed to have been away. The cartoon itself was begun on April 1. Again, Mrs. Heaton suggests that Leonardo and Michael Angelo were engaged simultaneously in the production of cartoons; and she adds that the rival works were finally laid before the Signory, and publicly exhibited at the end of 1506. The truth is, that Leonardo began his cartoon six months before Michael Angelo. He finished his work on February 28, 1505, and began to transfer the design to the wall of the public palace immediately after. No public exhibition of the cartoons was made till long after this, and Michael Angelo's design was jealously concealed from every one as late as July, 1508.

Mr. Black had as complicated a task to perform as Mrs. Heaton; but more had been done by men of letters to elucidate Da Vinci's diaries, than by critics to throw light on his plastic and pictorial works; and in so far Mr. Black was fortunately situated. He performs his task ably and pleasantly; and we cannot, on a cursory view, do more than take exception to the opening passages of his essay as throwing an artificial obscurity over the

background upon which the figure of Leonardo is relieved. Leonardo is truly described as an innovator; but there is much exaggeration in such remarks as these, that "in whatever direction he turned his mind's eye, Leonardo discerned paths which must lead to great discoveries, but choked up, long untravelled, and with few or no guides to direct the traveller,"—or that "Leonardo triumphed in the contemplation of the darkness on which he felt destined to direct the light of truth." Students of the time immediately preceding the age of Da Vinci will recollect that men existed at Florence who had travelled much and to some purpose in the paths which Leonardo afterwards so thoroughly explored; and it is only necessary to mention Brunelleschi, Donatello, Leon Battista Alberti, Francesco di Giorgio, and Lorenzo della Volpaia.

J. A. CROWE.

NOTES AND NEWS.

THE Second Part of the *Reports respecting Factories for the Spinning and Weaving of Textile Fabrics Abroad*, which has lately been published as a Blue Book, relates principally to the United States. The lengthy particulars given in it about the hours of labour, the rates of wages, the progressive production of cotton and woollen manufactures, &c., will be found invaluable to the student of political economy, but do not furnish much matter of general interest. From the memorial of the silk manufacturers presented to Congress in 1872, which is here quoted, we gather that the most recently-developed textile art in the States is the manufacture of silk. The production of the raw material was pursued in the colonies before the middle of the last century, with such success that "Queen Caroline wore in 1735 a robe of Georgia silk, and the Governor of Connecticut appeared in 1747 in a coat and stockings of home production;" but this culture was quite effaced by the Revolution. The stimulus which this branch of industry has received during the past ten years seems almost incredible. Thus write these sturdy protectionists:—

"What may we not attain at the end of the next decade if free-trade delusions do not prevail? France and England make their silk fabrics principally for exportation. We have an unlimited market at home. Where one woman in France wears a silk dress, there are fifty in America. The Roman emperor, Aurelian, would not permit his wife to have a silk dress, because it was too great a luxury even for an empress. The wife of every American workman not only wishes, but wills to have one."

Articles of male attire manufactured at home do not, however, seem to be quite so much thought of, for another writer says:—

"Go into a fashionable tailoring establishment here, and the proprietor tells you that he does not keep American goods at all, that there are no goods fit to be worn made in this country, and he would not have them in his shop."

AMONG some valuable modern paintings sold at the Hôtel Drouot, on Tuesday week, were four scenes from the Forest of Fontainebleau, by Diaz de la Pena: *The Spring*, 6,750 fr.; *The Pool*, 3,750 fr.; *The Glade*, 4,000 fr.; *Evening*, 1,810 fr.

M. LEMAÎTRE's collection of old masters, to which we referred last week, was sold at the Hôtel Drouot on the 5th instant. Among the most important paintings sold were:—*La Noce de Village*, Jan van Steen, 15,600 fr.; *Jéus chassant les Vendeurs du Temple*, Jan van Steen, 6,100 fr.; *Le Saint-Nicolas*, Jan van Steen, 6,100 fr.; *L'Oiseau envolé*, Van Tol, 2,020 fr.; *Animaux à l'Abreuvoir*, Verdussen, 1,500 fr.; *Port de Mer*, Weeninx, 1,280 fr.; *Scène galante*, Weeninx, 1,360 fr.; *Sainte*

Famille, Van der Werf, 1,020 fr.; *Halte de Chasse*, Wynants and Lingelbach, 9,250 fr.; *Les Apprêts du Repas*, Zorg, 2,560 fr.; *La Vierge, l'Enfant Jésus et Saint Jean*, Puligo, 6,000 fr.; *Portrait d'une Grande Dame de la Cour de Louis XIV. et de sa Fille*, Nattier, 1,430 fr.; *Le Petit Voleur de Pâté*, artist unknown, 3,200 fr.

THE entire stock of Turner's engravings having been ordered by the Court of Chancery to be sold, the sale of the fourth portion was concluded last week, having occupied four days, at Messrs. Christie, Manson, and Wood's auction rooms. It comprised *Ancient Carthage: the Embarkation of Regulus*, engraved by D. Wilson, 1840. Eight artist's proofs fetched from 11*l.* to 12*l.* 10*s.* each; 38 proofs on India paper, from 2*l.* to 2*l.* 10*s.* each. The *Ancient Italy*, engraved by Willmore. Four artist's proofs realized from 9*l.* to 13*l.* each. The *Modern Italy*, engraved by W. Müller, 1840. The artist's proof of this sold for 13*l.* 10*s.*, and 44 India proofs before letters went at from 2*l.* to 2*l.* 18*s.* *Heidelberg*, engraved by T. A. Prior, 1846. Several unfinished proofs brought from 8*l.* to 12*l.* each, and 42 artist's proofs on India paper, from 3*l.* to 5*l.* each. *Venice*, engraved by W. Müller, 1837. A touched proof, 8*l.* 5*s.*; 40 proofs before letters, from 2*l.* to 6*l.* 15*s.* each. *Mercury and Adonis*, engraved by Willmore. The trial proof of this sold for 12*l.*, and no less than 50 proofs before letters fetched from 6*l.* to 10*l.* each. Besides these there were a great number of impressions of the *Field of Waterloo*, engraved by Lewis; *The Deluge*, engraved by Quillet; *Fishing Boats off Calais*, engraved by Davison; and *Boccaccio: the Birdcage*, engraved by Quillet.

THE large collection of his water-colour drawings left at his death by Mr. D. H. McKewan, of the Institute, was sold at Christie's on the two last days of last week. It counted no fewer than three hundred and seventy-eight works, many of which were avowedly sketches, and most of which had been produced with rapidity. The more finished—if that is a word that may be used of them at all—of the outdoor subjects realised prices varying, say, from ten to twenty guineas each. The interiors, in which Mr. McKewan excelled—but which were also swiftly done and which have nothing whatever in common with the rarer, more elaborate, not necessarily happier productions of some of our famous living water-colour men—went for higher prices, as it was right they should do. These works, the product exclusively of the artist's later years, were sold, some at eighteen or twenty, some at thirty guineas a piece. Many of our readers will remember the effects they reproduced with any amount of *chic*, and perhaps a little genius—sunlight streaming on an oaken floor at Hardwick; tapestried walls in shadow at Cotehele; the faded velvets and panelled chambers at Knole.

THE sale of the paintings of M. Joseph Fau is advertised for the 9th of this month. It consists of a most remarkable collection of portraits of the French school of the eighteenth century, of Nattier, Largillière, Rigaud, Van Loo, Mignard, &c. Among those of Largillière, of whom there are six paintings, is an important and splendid portrait of a lady, which, for freshness and brilliancy of colouring, may be classed among his best works. There is also a remarkable portrait of the Duchess of Portsmouth by Pierre Mignard, dated 1682, and one of Mademoiselle Victoire, daughter of Louis XV., represented by Nattier as Diana, superb portraits of Anne of Austria and of Louis XIV.; and a gentleman of the court of Louis XV. by Van Loo.

A NEW edition of Doré and Jerrold's *London* is announced. It will be published in monthly parts by Messrs. Grant and Co.

THE Council of the Royal Academy is composed this year of Messrs. Armitage, Cooke, Cousins, Dobson, Faed, Herbert, Horsley, Lewis, Millais, Stocks, Street, and Ward. Of these Messrs.

Armitage, Herbert, Horsley, and Ward are selected as the Managing Committee.

It is said the two Scotch landscapes by Millais, which every one is looking forward to see in May at the Academy, are already sold for 6,000*l.*

THE *Times* states that probably the finest collection of ancient lace ever made has been lent for the forthcoming International Exhibition by M. Dupont, of Paris. The specimens will be arranged in chronological order, and will thus exemplify the origin and growth of the art of lace-making. There are upwards of 300 examples, some of which have a historical interest as belonging formerly to various sovereigns, among others Louis XV., Marie Antoinette, and Napoleon I. We are not aware, nor does the *Times* state, whether M. Dupont is a dealer: but his lace does not, we believe, pass through the French Commission.

THE Duke of Brunswick, in his last will and testament, charged his executors to raise a monument to him at Geneva, and indicated that he wished it to be designed somewhat after the pattern of the Scaligers' monument at Verona. The poor executors are in great perplexity on this subject, for the Scaligers' monument having been designed especially for the place in which it was erected, cannot be made to accord with the sites offered by the city of Geneva for this purpose. In this dilemma the executors have had recourse to the celebrated French architect, M. Viollet le Duc, who has undertaken to go to Geneva and deliver his verdict on the suitability of the proposed sites. M. Viollet le Duc is known in Switzerland by his effective restoration of the cathedral of Lausanne.

M. DE CHENNEVIERES has addressed a Report to the Minister of Public Instruction, in which he points out that though France has had a splendid array of artists for the last forty years, of which she may well be proud, their energies have been spent on isolated and fragmentary works, and the "Direction des Beaux-Arts" has failed in doing its part of encouraging such great undertakings as might concentrate the genius and the labours of French artists. He proposes, therefore, instead of squandering the resources of the Fine Arts Budget on a number of scattered works, to devote a considerable portion of it for several years to the decoration of the interior of Sainte-Geneviève with "a vast poem of painting and sculpture;" and thereby to prove that French artists are able to rise to the heights of religious and patriotic art, as the Opera-house has shown them to excel in the softer gifts of grace and elegance.

WE learn from Greece that the Communal Council of Pylos has decided to erect on the square of that town the statues of the three admirals who commanded the allied fleets during the memorable battle of Navarino.

THE *Times'* correspondent quotes from the evidence of Count Palikao before the Commission now investigating the claims put forward on behalf of the late Emperor, an interesting account of the Summer Palace at Peking. It was a vast parallelogram, of which the longer sides are about a league in length, with fortifications, and including fifteen or twenty palaces and pavilions, each one of these having a different use. One was full of silks, the produce of a tax which requires every manufacturer to send in the first piece he makes of each sort. A part of these were used instead of ropes, which were wanting, to picket the French horses. Then there was a palace full of drawings, a series of 4,000, illustrating the whole history of China. The soldiers, ignorant of their value, trod them under foot and used them as firing. Scarcely two hundred were saved; fourteen of these are in General Montauban's possession. Then there was the carriage palace, in which were found some magnificent coaches presented to the Emperor of China by an English embassy in 1818. Since then they had never been used. The ironwork

was loose, and the leathers had become as hard and brittle as wood. One palace was full of furs.

THE *Portfolio* announces that in compliance with the wish of many of its subscribers, it has been determined to offer proof impressions of the etchings that have appeared in it singly, so that they may be framed or placed in collections. Lovers of etching will no doubt avail themselves of this opportunity for acquiring several most excellent examples of the art. Two or three of those announced we see are from the Wilson catalogue. The success of the *Portfolio* is gratifying, not only because it is so well merited, but also as an indication that there is a growing knowledge and a taste for really good art in this country. Some years ago such a publication would have met with but little appreciation. The March number contains a fine etching, by C. Waltner, of Rembrandt's portrait of himself as a young man, in the National Gallery (No. 672); a short sketch of Rembrandt by R. N. Wornum accompanies the etching. Basil Champneys takes us to Rye, as before to Winchelsea; W. B. Scott reviews Mrs. Bury Palliser's translation of Jacquemart's *Ceramic Art*; and Hamerton continues the "Sylvan Year," illustrated in this number by two small etchings by Lançon. Besides these we have a large and severe etching, by W. Wise, of a girl's head, drawn in black and white by F. Leighton.

VOLUME xliii., part 2, of the *Archæologia* is taken up chiefly with "Notes on Excavations in Rome during the Winter of 1868-69," by Mr. J. H. Parker; and some elaborate papers by Dr. Thurnam "On Ancient British Barrows, especially those of Wiltshire and the adjoining Counties." With regard to the latter, we may say that it is impossible to convey any notion, within the limits of a short notice, of such a very extended review of British sepulchral antiquities; it forms a most valuable contribution to an inquiry into the origin, affinities, primeval conditions, and manners of our remote ancestors. Dr. Thurnam thus sums up the results of his investigations:—

"That two widely-differing races had occupied this island prior to the invasion of Julius was often before surmised, and is now, we think, proved; but that the first of these two races in time was long-headed and of short stature, and the later and more civilised round-headed and tall, could only have become known to us by an adequate examination of the barrows, and the study of the human remains found in them."

A further illustration of the same subject appears in vol. xliv., part 1, issued simultaneously with the above, by Mr. T. W. Snagge, whose paper on "Ancient Oak Coffins discovered near Featherstone Castle, Northumberland," is well worth perusal. Other articles in the last-named volume are "Observations on the Probable Sites of the Jewish Temple, and Antonia and the Acra," by Mr. Thomas Lewin; "Observations on the hitherto unnoticed Expedition of the Emperor Augustus into Britain," by the late Mr. W. H. Black; "A Description of the Chapel of Saint Erasmus in Westminster Abbey," by Mr. J. T. Micklewaite. A remarkable and interesting document connected with the English occupation of Paris at the time when King Henry the Fifth was recognised as the heir of his father-in-law, Charles the Sixth, is here printed with illustrative remarks by the late Mr. J. Gough Nichols; it is the original appointment of Sir John Fastolf to be Keeper of the Bastille of St. Anthony at Paris in 1421. We think, however, that the paper by Mr. James Fowler, "On Mediaeval Representations of the Months and Seasons," will attract most attention. In the Middle Ages, it would seem, representations of the months and seasons were of frequent occurrence, whether in illuminated manuscripts, early printed books, clogg almanacs, cut stone, carved wood, metal-work, encaustic tiles, mosaics, wall-paintings, or painted glass. For each month, the custom was to represent the corresponding sign of the Zodiac, or some characteristic symbol or occupation, or both, with or with-

out the name of the month or other inscription. The seasons were usually represented by symbols or occupations only. Mr. Fowler has taken one or two specimens from each of the forms in which these illustrations appear, and has enriched them by quaint selections from early writers.

THE Loan Exhibition of pictures and works of Art which is being organised for the coming spring by Count d'Haussonville and Baron Taylor, and is to be held on the ground-floor at the Palais de la Présidence du Corps Législatif, seems likely to be very successful. Several chambers of the Présidence, and the gallery of Count de Morny, are being so arranged as to bring together all the works lent by the same owner. A whole room will be devoted to the magnificent collection of the Duc d'Aumale; and the Rothschild family, Princess Mathilde, the Duchess de Galliera, the Princess de Sagan, the Countess Duchâtel, Sir Richard Wallace, MM. de Gressulhe, André, and others will contribute collections of works of art never yet publicly exhibited, which will be separately arranged. A peculiar feature of the Exhibition will be a collection of the historical portraits scattered over the country in private hands; so that we shall see marshalled before us illustrations of their times by Philippe de Champaigne, Rigaud, Largillière, the Van Loos, Greuze, Madame Vigée-Lebrun, and all the great portrait-painters of the French school. The indefatigable promoters of the Exhibition intend also to apply for loans to various provincial museums, some of which are rich in works of art. The profit on the fees paid for admission will be devoted to the benefit of the inhabitants of Alsace and Lorraine.

THE Crozatier prize for workers in metal is this year to be awarded for ornamentation only, birds being included under that head.

THE French Committee for the admission of paintings to the London International Exhibition of the present year has finished its labours under the presidency of M. du Sommerard. The works of sculptors, architects, and engravers will be examined immediately.

MANY French artists were becoming alarmed at not receiving the medals awarded to them by the Jury of the Vienna Exhibition. Their anxiety has, however, been allayed by an official intimation that owing to the great number of the medals they will not be ready before July.

THE *Gazette des Beaux-Arts* contains so much that is interesting this month, that it is difficult to give a *résumé* of its contents in the space of a note.

1. "A propos d'un Dessin de Michel-Ange," Emile Galichon makes known a few gracious words which prove that, however proud and obstinate Michael Angelo may have shown himself when dealing with popes and princes, he was not above submitting his work to the judgment of a simple gentleman whom probably he recognised as a correct *connoisseur*. The words in question were addressed to Ser Tommaso di Cavalieri, the friend and pupil of Michael Angelo, and were written beneath a design for the Fall of Phaethon, sent to him for approval by Michael Angelo before he undertook a more finished drawing. He offers, if the sketch does not please Ser Tommaso, to make another ("Ser Tommaso, se questo schizzo non vi piace, ditelo a Urbino a cio ch'io abbi tempo da averne facto un altro . . . come vi promessi, e si vi piace e vogliate ch'io lo finisca . . ."); and it seems probable that he did really alter his design in accordance with Tommaso's suggestions, for the larger and more finished drawing of the same subject in the Windsor collection differs considerably from the one sent to Tommaso, now in the possession of Emile Galichon, and reproduced in facsimile with the writing underneath in the *Gazette*.

2. Charles Blanc, in Article VII. of his "Grammaire des Arts décoratifs," considers the question of lace. It would not be necessary, he says, to

give instruction on the subject if ancient manners were still preserved, "car toutes les femmes d'autrefois se connaissaient en points."

3. An etching by Lalanze from a sketch in the Louvre of Van Dyck's charming portraits of the children of Charles I., of which the finished painting is at Windsor.

4. The English engraver, Hills, whose works are but little known even in England, and are "absolutely unknown in France," is the subject of an appreciative notice by P. Senneville. Several illustrations from Hills' studies of deer are given, and more of his animal drawings are promised in another number.

5. M. G. Demay continues his learned disquisition on "The Seals of the Middle Ages."

6 begins a series of articles on "Contemporary Landscapists," by Frederic Henriet. The first reviewed is Daubigny. The review is enriched by numerous illustrations from his works.

7. Various representations of Pallas Athene, especially after the type for this goddess was definitely fixed by Phidias, are enumerated by Louis Menard, who calls the divine virgin, "la plus parfaite expression du génie politique de la Grèce."

8. A short account, by René Menard, of the Palazzo del Te and Giulio Romano's frescoes.

9. Several very sad "Last Letters of Prud'hon" are communicated by Madame Eudoxe Marcille, to whom they were given by Madame Gnoyesser, the daughter for whose benefit the exhibition of Prud'hon's works at the Ecole des Beaux-Arts has been organised. The letters are mostly addressed to this beloved daughter, and are full of affection, but a hopeless melancholy seems to have possession of their writer's soul. In one of the last he writes: "Tout ici est néant pour moi, et je ronger secrètement le frein de ma mélancolie sans chercher même à me distraire de ma tristesse."

THE *Débats* states that the *Archives of French Art*, founded, in 1851, by M. de Chennevières, and continued by M. A. de Montaiglon, after an interval of some years, has now reappeared, under the title of *New Archives of French Art: a collection of inedited documents published by the Society for the History of French Art* (Paris: J. Baur). The first volume contains, besides a great number of documents relating to French artists from the thirteenth to the nineteenth century, the list of artists and artisans employed on the decoration and repair of the royal castles from 1605 to 1656; the list of the painters, sculptors, architects, engravers, and other artists belonging to the household of the king, queen, and princes of the blood during the sixteenth, seventeenth, and eighteenth centuries; an inventory of the reliquaries of Anne of Austria; and several very important pages on the part played by David during the French Revolution.

A SINGULAR robbery is announced from Grindelwald. The bell, which bears the date of 1044, and the inscription "O S. Petrela [Petronella], ora pro nobis," has disappeared from the parish church.

A MEETING of Her Majesty's Commissioners for the Vienna Universal Exhibition of 1873 was held at Marlborough House, on Wednesday, March 11, under the presidency of his Royal Highness the Prince of Wales, K.G. There were also present: his Grace the Duke of Richmond, K.G., Lord President of the Council, the Right Hon. Hugh C. E. Childers, M.P., Sir Anthony de Rothschild, Bart., Sir Richard Wallace, Bart., M.P., and Mr. P. Cunliffe Owen, secretary.

IN a sitting of the Chamber of Deputies, February 27, Signor Minghetti, Minister of Finance, proposed the sale of several public buildings to the municipalities of the different towns in which they are situated. Among the most important of these sales is that of the Palazzo Riccardi at Florence, the stately residence of Cosmo "Pater Patriae," and inhabited by the Medici family until the end of the seventeenth century. This

palace, celebrated for the majestic severity of its architecture, is a noble specimen of the Florentine fortress style. Within, the galleries are richly decorated, the ceilings by Luca Giordano. Here the Academy Della Crusca held its sittings, and compiled its Dictionary. The Government, in selling the palace, retain the rooms containing the Riccardi library, and stipulate that the paintings of Luca Giordano and the frescoes of Benozzo Gozzoli, which adorn the chapel, shall be carefully preserved, and free access to them given to the public.

THE STAGE.

MADEMOISELLE DESCLÉE.

It is hardly true to write that death has deprived the stage of Mademoiselle Aimée Desclée, for a mortal malady deprived it only too surely and enduringly of her presence from the time when it first became apparent. Mdle. Desclée died last Monday morning, and in literary, artistic, and theatrical society in France her death has been the chief thing of the week.

Few French actresses—certainly hardly any of equal fame—are so well known to the cultivated public of London as was the distinguished *comédienne* who is now gone. She came to us last summer with an immense fame—a fame, it may be said, even in excess of her merits, or at least requiring to be made more precise and definite than common English rumour had made it—and the English public was conquered by her at once. The morning after her first performance her name was in everyone's mouth. Only for half an hour had the public wavered—and that delay was due to her own nervousness, her own unnatural and unwonted quietness at the beginning—but after that half-hour, during which we believe Mdle. Desclée herself was expecting that she should fail before the best audience London could show, the conquest was complete. It became the fashionable amusement of the season to go and see her in *Frou-Frou* and *Diane de Lys*; she was accounted as attractive as Patti or Marimon; and English audiences sat surprised, as at the spectacle of some new thing, while that marvellously subtle play “constrained” them, like the glittering eye of the Ancient Mariner, to listen to its tale.

It seemed a singularly restless and unhappy art—that art of Desclée. One associates with it little of tenderness, little of sweetness, nothing of repose, nothing of contentment. There was stillness enough, but it was felt to be but the pause that precedes passion. And the feelings to which the artist gave most forcible expression were feelings now of bitter remorse, now of unavailing but subdued regret, now of breathless anxiety, now of strong contempt, and now of cynical indifference. She had not lived much in Paris, until the last years of her life, but one felt that the women she represented knew all the worst side of the life of a capital, and that their pity for human weakness was not so much pity as supreme contempt. She herself, in her gaiety as well as in her sadness, satisfied completely the Parisian ideal, and as the liveliness of her *Frou-Frou* was deemed sufficient in Paris, one shrinks from insisting on the opinion which nevertheless the present writer did, last summer, advance in this journal, that not only was her pathos sometimes wanting in truth, but her vivacity wanting in heartiness. Probably Paris was right and we ourselves not wrong. Probably health had begun to fail when she played *Frou-Frou* in London. With no freshness of youth—with an entire absence of animal spirits—what boots it even to be mistress of immense resources of art? And there was about her, now and then, in London last summer, a peculiar and restrained pathos which made its mark. In *Frou-Frou* her great death scene was surely lacking in visible tenderness, but there was a power about that broken utterance, a certain spell which one does not forget, as of one who in last minutes, numbered already, could not

remember to be tender—could but deliver, as it were, a message, of which the importance was the one thought remaining in the mind.

The general success of Mdle. Desclée was a slow success. Scribe wrote of her, when she was at the Conservatoire, that she would be “a good *amoureuse*; excellent for the Gymnase;” and the Gymnase tried her, and she failed. She wandered afterwards in many towns; was not very successful at the Vaudeville; went to Turin with no supporting repute; played and was recognised more fully in Russia; was engaged in Brussels, at the Galeries Saint-Hubert. In the last place the younger Dumas saw her in his *Diane de Lys*, and thence in 1869 she came to Paris to play in a succession of pieces from his pen. It would be difficult to over-state that which during the next two or three years she did for him and for the Gymnase Theatre. Meilhac and Halévy and M. Léon Laya also stood indebted to her; but they wrote good pieces, and she made Dumas's pieces good. This last at all events is true of *Une Visite de Noces*, a fruit of stage liberty under the Republic, which even a very reasonable Lord Chamberlain might decline to sanction in England, but which the present writer, who saw it at the Gymnase in October, 1871, can attest to have been made by Desclée's acting not only enduring but exceedingly effective.

She is dead, at the age of thirty-seven. Her widest fame came to her when she was no longer able to greatly care for it, and whatever sadness was in her life, in her thought, her ways—a little dreamy, a little *mélancolique*—there is more in the early end which cut short a career that might have had its best in the future, and deprived the stage of a great artist, valued too late, and gone too soon.

“LADY CLANCARTY.”

MR. TOM TAYLOR must have written the first act of *Lady Clancarty* to show how very dull a clever man can be. One sits and listens, and listens and waits; one hears much and remembers nothing. There troop before one's eyes the familiar figures of romantic drama; there are the dark conspirators hatching treason in a country inn; there are the belated travellers; the fair women who are in danger of rough usage; and now here is the valiant fellow who will come to the rescue—the stage has known these characters for many a year. One feels most wearily that one has seen them all before. In their day they were welcome enough, but is their day never to be done? Coming, like the *Rolla* of Alfred de Musset, “so late,” into “so old a world,” are we still to be confronted with these time-worn stage worthies—the traditional embodiments of venturesome vice, and yet more venturesome virtue—and are we finally to accept them in the place of individual studies from Nature and the life? While they are a prodigious time—as it is only the second night—in bringing on the furniture and arranging the scenes for the second act, one asks one's self this question; and if one were discussing the work of a novelist, not playwright, the answer would be plain—we have had enough of these lay figures of history and romance, who tell us nothing we do not know before: in the work of a novelist who would be considered an artist there is no place for them any more. They condemn the man who introduces them. But speaking of a playwright, one remembers after all that the circumstances are different; and while one would be grateful for the absence of these traditional and colourless impersonations of persecuted beauty and manly valour, and for the presence, in the place of them, of some new interesting study of the individualities of living men and women, one admits that the playwright has certain difficulties in this matter which are not so much felt by the novelist. The novelist in his own person can narrate. He can pass at will from chronicle to dialogue—from dialogue to chronicle. But the dramatist is in fetters. He has not even

got the aid of a chorus. His characters must speak for themselves. They, in their talk, must unfold much of the story—at all events, as much of the situation as is needed for us to understand the subsequent action of the piece. By the principal characters, who have as a rule been the objects of the author's serious study, this is rarely done; and as, at court, the approach and presence of a monarch are announced, now by this herald, now by that, so on the stage it is the duty of certain minor characters to put us all *au courant* with the situation—to announce to us, ere they arrive, the hero, the heroine—one knows not what other principal personages, upon whose fortunes we are to concentrate our interest. Now it very often happens that the individuality of these minor characters is neglected; and such excuse as there may be for it we have pointed out.

The second act drags a little; but not so much as the first; and in good time one begins to understand how it was that the few people who had heard the drama, or seen it during rehearsal, had made excellent report of it to those with whom they spoke. One begins to forget that dull inn in Romney Marsh, with its dull comic landlady, and then its scenes of danger and rescue—stirring scenes which never quite stirred us after all—one begins to realise, at length, that here, in Lord Portland's cabinet, the dramatist has found a dramatic situation worthy of good treatment, and that he is treating it in a manner worthy of his own better work. Here now are scenes which fine acting could make very effective—which poor acting could not entirely spoil. And here Mr. Henry Neville's opportunities are great, and are on the whole well used. There is not much subtlety about him, as Lady Clancarty's husband speaking to her when she—married to him in childhood, and in childhood divided from him—does not know what he knows—that she is his wife. Nay, more; we think that once or twice Mr. Neville's manner is such as to rouse suspicions in her mind. The gladness is too great for a friend's gladness; surely it is the husband, not the husband's comrade, who is thus expressing the husband's joy, one would say. But Lady Clancarty does not suspect it, and no discovery is prematurely made. Perhaps the special characteristics of Mr. Henry Neville's acting have better room for their display in the next act, where Clancarty (implicated in the Jacobite conspiracy), takes refuge in his wife's bedchamber, while she still thinks him not her husband, but her husband's friend. Here he declares himself, and then ensues one of those scenes of impetuous pleading, of earnest, rapid declamation, which one associates with the presence of Mr. Henry Neville, and which, when wanting in subtlety, are never wanting in manliness. This scene is full of excellent situations; situations which are no more new than the famous situations in *The Lady of Lyons*—so much beloved of all legitimate actors—are new, but which are continually effective, and which commend themselves to the players because they allow of the rapid, unceasing presentation of all sorts of strong emotions; love, pity, horror, abnegation, revenge—one knows not how many forms of entreaty and endearment, how many attitudes of bliss, surprise, and terror.

The fourth act is not so effective. Its interest is broken up by the intrusion of other themes than the main theme. “Scum Goodman,” the tell-tale among the conspirators, is hardly used before our eyes by the fellow-adventurers towards whom he has been treacherous. But at last we get back to the royal presence, in which the remaining cards of the great game are played out, and the curtain falls upon a pardon which Clancarty has certainly earned, and upon a happiness which is not bestowed upon his faithful wife too soon.

Nothing short of a long sketch of a somewhat complicated and involved plot—which we shall not attempt—would enable the reader, who does not see the piece, to quite understand the

ingenuity which Mr. Tom Taylor has bestowed upon details of construction. And though the groundwork of the play is historical—to be found, as the play-bill tells us and all the world remembers, in Macaulay's *History*—the ingenuity is entirely his own, for he has connected Lord Clancarty (the story of whose child marriage and long separation from his wife is also historical) with the Assassination Plot of 1696, and he has woven into the tale a hundred aids to stage intrigue: he has contrived many and many an excellent plausible pretext for mystifying the characters chiefly concerned, and for delaying the *dénouement*. This must all be taken for granted: it cannot be gone into in detail. The reader takes our word for it, and one has only to regret that so much dexterity of manipulation should in this case be unaccompanied by any exercise of the literary power which gives higher intellectual and artistic interest to a work than any it can derive either from constructive ingenuity or historical association. It is very possible that one does not want upon the modern stage long speeches, however eloquent, or a profound and subtle analysis which the gallery and the *bourgeois* Upper Boxes wouldn't understand, and of which the after-dinner chatters in the private boxes would speedily grow weary. But one does still want, and from a writer of Mr. Tom Taylor's power and position one has a right to expect, a little beauty, a little wit: something to remember, something to carry away. And we do not think that all the theatrical experience, all the knowledge of stage expedients, all the fertility of resource, all the firmness of handling, shown in the second and third acts of the new drama can quite atone for the weight of weariness that presses upon one during the first. At the same time it should not fail to be noticed that the ingenuity is more than mechanical ingenuity; the beginning of love with which Mr. Taylor invests Lady Clancarty for the *soi-disant* Captain Heseltine—really her husband—is a well-conceived and well-considered touch.

We have spoken of Mr. Henry Neville, whose part is the most prominent. Next to him comes Miss Ada Cavendish, who works earnestly as Lady Clancarty. There is a good deal to praise in her performance: a good deal of quiet grace and natural refinement; some gentleness; a touch of tenderness even, where tenderness is needed; and almost always an amount of intelligence sufficient to save her from fatal fault. But here and there—at a given climax—desiring to be forcible she becomes artificial. In moments that ought to be the strongest—at all events in moments that she means to be her strongest—one cannot associate her tones and measured utterance with the emotion she would fain convey. The lapse is peculiar, for up to a given moment she has seemed to be feeling her part and living in it; then suddenly, when the feeling should be most intense—the sympathy most vivid—the artist and the character fused most completely into one—there is a phrase pronounced in stilted accents, a look that is not the look of emotion, but the mere stage-symbol of it, and, as far as we are concerned, the illusion is gone. But this thing does not happen very often (it should never happen at all), and it would not only be ungracious—it would be unjust—to deny to Miss Cavendish the possession of gifts and acquirements which entitle her to a good position. She is a graceful actress of high comedy; her imaginative power only begins to fail her when she ventures on the representation of high passion—to which, alas! not three actresses in a generation ever appear to be adequate. Miss Emily Fowler acts a certain Lady Betty Noel with no new phase of dramatic ability which we may add to those displayed very pleasantly in *The School for Intrigue*; but the part is not so good as report said it was, and Miss Fowler makes as much of it as she well can. Her lover is played rather heavily by Mr. Walter Fisher.

The best acting in this piece is that of Mr. Anson and Mr. Charles Neville. Mr. W. H. Vernon, as

the heartless brother of Lady Clancarty, impresses us on the whole with stolidity rather than deep-seated heartlessness; but there is one touch, when he thrusts his sister from him in the bedchamber, that appeals to you at once by its reality—a certain indefinable truth of tone supporting the gesture. You feel he has disposed of a bad business to his satisfaction; there is an end, for a time, of his sister's importunity. That is well done. But, on the whole, the best acting is that of Mr. Anson and Mr. Charles Neville. Mr. Anson's expression during the struggle in the Gatehouse Yard, when the men whom Goodman has betrayed crowd round to do him violence, realises uncommonly well the coward's nature, the ugly and abject terror, the moral as well as physical helplessness—a loathsome being clings round his protector—it is something less manly than Caliban. The expression is horrible, but it is excellently found and done; its force is force of the mind, and not of caricature. A quieter virtue marks the performance of Mr. Charles Neville as William III. He is "made up" excellently. He is restrained, subdued, full of *sang froid*: he has some quiet dignity which is not of the body. Yes, one says, this is an aid to the imagination—this presentation of Dutch William; it helps instead of destroying. One is nearer to William than one has been before; the interval does not seem so great; the time is not so remote. You sympathise with him, whether you will or no—this spare, worn man, with intriguing Ministers, with Mary in her grave, with little but his own sagacity to trust to, and with these asthma-fits stopping his sentences—where did Mr. Neville learn them so well?—reminding you in some slight way of the peculiar interest you take always in the weary fight waged between a strong will and the gathering forces of Death.

FREDERICK WEDMORE.

Ready-Money Mortiboy—a play adapted, as the fashion now is, from a novel which has been read a good deal, and which has a name as curiosity-exciting as the "Z. Marcas," which Balzac always counted among his happiest inspirations—was produced at the Court Theatre on Thursday night, too late for lengthy notice here. It is the work of Mr. Walter Maurice and James Rice, and two of the principal parts are played by Mr. George Rignold and Miss Litton.

LATE in the evening, at the Queen's Theatre—when the *Wandering Heir* is done—they play a little drama called *Rachel the Reaper*, in which Miss Rose Evans, who was heard of in the country some few years ago, makes what, if we mistake not, is a first appearance in London; at least in any prominent part and prominent theatre.

MISS NELLY POWER, who has been acting at the Surrey Theatre since Boxing night, took a benefit there on Wednesday evening, when there was a concert in addition to the performance of *Rough and Ready* and of the very popular pantomime in which Miss Power takes part.

THEY continue to play Mr. Wills's *Mary Queen of Scots* at the Princess's, where a new actor, whose family is not unknown in literary society, now acts the part of Chastelard.

MR. BARRY SULLIVAN, the tragic actor, is playing at Nottingham, and will next week be at Bristol.

MISS FURTADO and Mr. J. Clarke have just been acting at Brighton.

A FEW nights ago there was a most discreditable, and, let us have the justice to add, a most unusual disturbance at the Alhambra Theatre. It was during the performance of Mr. Byron's burlesque. Miss Kate Santley was assailed with hisses directly she appeared, and she had speedily to withdraw from the stage. The act apparently was that of somebody else's partisans; certainly not that of the general audience, for the audience insisted upon having her back, and back she came,

and acted and sang quite as well, we are told, as any one under such circumstances could be expected to do.

THE *School for Scandal* yet again, and at another theatre! It was played at the Gaiety on Saturday afternoon with a strong cast, though not a complete one.

AFTER Easter we are promised something brilliant at the French theatre in London. Favart and others are said to be coming over.

THE Théâtre Français has its "Tuesday evenings," as private houses have their "Mondays," their "Wednesdays," and the like, and on these evenings Society gives rendezvous in the Rue Richelieu. This is a new thing, chiefly in vogue since the burning of the old Opera-house. A very special choice is made for the performance of these evenings, and on Tuesday in last week the choice fell on *Le Menteur* of Corneille, and *Le Mari à la Campagne*, by Bayard and Jules de Wailly. Molière was not chosen, and as Molière was not chosen, the critic of the *Débats*, whose business, as an accomplished writer of *feuilletons*, is to talk rather well of everything *not* in his brief, treats us to his view of the Don Juan of Molière, which, to say the truth, is given in a neat bit of analysis. In Don Juan at twenty, without restraint, without shame, says the critic, Molière saw the future Tartuffe: a man more dangerous than the Tartuffe we know: "Un libertin parvenu à l'âge de raison est tenu à plus de réserve. Pas d'éclat, pas d'étalage. Sa réputation d'homme à bonnes fortunes, dont il était autrefois si fier, le gêne et l'embarrasse. Ce qu'il lui faut désormais, c'est la réalité des choses, et non l'apparence:

'De l'amour sans scandale et du plaisir sans peur.'

MONSIEUR LEGOUVÉ put an old thing well the other day, when he said, in his lecture on Scribe, that Scribe "did not so much paint characters as trace the outlines of rôles for the stage."

THE Drama in China has come into serious collision with the constituted authorities, as witness the following curious proclamation which has been recently issued at Shanghai:—

"Whereas the literati of Shanghai, Chêng Kuei-yin and others, have petitioned, setting forth that on the foreign settlements the numerous theatres encourage dissipation, and lead to good people being contaminated by contact with the bad: and that in the case of the actor, Yang Yé-lin, his examination has brought to light proofs of a life of immorality. They, therefore, pray that he be severely dealt with, and that a proclamation be issued, ordering all heads of families to control their female members and not allow them to enter the theatres. On receipt of this petition, it becomes the duty of the police magistrate to request the Mixed Court magistrate to issue a prohibitory notice to the above effect; and be it hereby known to all people of this town that the heads of families are ordered to restrict their women and prohibit them from attending the theatres, in order that the morality of the place be not injured.—Let each one tremblingly obey."

Theatrical matters must have come to a very bad pass to require such an arbitrary edict as the foregoing, but we hope—though not without considerable doubt—that it may have the effect of purifying the Chinese stage.

MUSIC.

CRYSTAL PALACE CONCERTS—BEETHOVEN'S "EGMONT."

THE music which Beethoven composed for Goethe's *Egmont* is so seldom heard in its entirety, that its presentation at last Saturday's Concert at the Crystal Palace was an event of considerable interest. It is somewhat more than five years since the work was last given at these concerts; nor has it, so far as we are aware, been since performed in London. An opportunity of once more hearing it was therefore

especially welcome. It consists in all of an overture, four entr'actes, two songs, a short interlude depicting Clara's death, the music accompanying Egmont's vision in the last act, and the concluding "Sieges-symphonie," which is merely a repetition of the last movement of the overture. The whole work, which was composed in the years 1809-1810, shortly after the quartett in E flat, and the great pianoforte concerto in the same key, is in Beethoven's best manner. The overture, a stock piece at our concerts, is too well known to need a word of mention; but the two songs (which on this occasion were charmingly rendered by Madame Otto-Alvsleben) are less frequently heard. The first, "Die Trommel gerühret," is of a martial character, and most exquisitely scored; the second, "Freudvoll und leidvoll," is an outburst of passionate tenderness, seldom surpassed even by Beethoven himself. Even more remarkable are some of the instrumental numbers. One of the finest of these is the second entr'acte, in E flat, depicting the warnings of William of Orange to Egmont, and the disregard of them by the latter. The menacing rhythm of the drums, to which so important a solo part is assigned in this movement, is one of the novelties of orchestration of which Beethoven was undoubtedly the inventor. More popular, though perhaps less striking, is the third entr'acte, the first portion of which is founded on the theme of Clara's second song, and which concludes with the pompous march, representing the entry of the Spanish troops into Brussels. The fourth, and last, entr'acte opens with a reminiscence of the second above referred to. It is here of deep dramatic significance. Egmont has just been made prisoner by the Duke of Alva, and too late he remembers the warnings of William of Orange. The introduction of the "warning" theme from the former movement, is therefore most felicitous. The *andante agitato* which follows, representing the vain endeavours of Clara to arouse the populace for the rescue of her lover, is of touching beauty—one can almost hear the appeals of the young girl in the pathetic phrases of the clarinet. The music depicting Clara's death, and that accompanying Egmont's dream previous to his execution, are both movements which lose somewhat of their effect in the concert-room. In the first volume of the late Moritz Hauptmann's letters to Hauser are some interesting remarks on this masterpiece of Beethoven's. Hauptmann says, "I don't know how others find it with this fine play, and Beethoven's fine music to it, but I, when the curtain falls, am not in the mood to hear such music, and when the entr'acte is over, I am again not in the mood to listen to dialogue. Just because both are excellent, and stand on an equally high elevation, neither will be subordinate to the other; but both cannot well be first, and as at the theatre the play is the principal thing, I should not dislike less important music for the entr'actes. I don't find it disturbs me to hear the same music, the same good old symphony-movements for quite different pieces, and do not care for specially composed overtures and entr'actes to plays, even if they are excellent, still less if they are poor."

The performance on Saturday was a most admirable one; but we cannot but think it was a mistake to intersperse between the movements fragments from the play itself, and a connecting narrative of the plot. This was read by Mr. Lin Rayne, an actor of known ability, but whose theatrical style of delivery, however excellent in itself, sounded strangely out of place in a concert-room. It was moreover superfluous, as it was all given in the book of words, and the audience could just as easily as at the recent performance of the *Midsummer Night's Dream* music have supplied the missing links for themselves. The interruptions of the music were rather a nuisance than otherwise.

A most important item of this concert was the first performance in England of Brahms's recently published orchestral "Variations on a Theme by Joseph Haydn." As we intend shortly to review the work, we shall not here enter into details. It is full

of novelty, both in the construction and instrumentation, and of no small difficulty. Too much praise can hardly be awarded to Mr. Manns and his orchestra for the remarkable excellence with which the work was rendered. There are some passages of such complexity, that under no circumstances would they sound perfectly intelligible. These are but the exceptions, and the general impression produced by the piece is clear enough. Had the composer been present, he would have had no reason to complain either of the execution of his music, or of the coldness of its reception. The remainder of the programme included a florid but uninteresting song from Winter's *Interrupted Sacrifice*, brilliantly sung by Madame Otto-Alvsleben, two songs by Mr. Santley, and the overture to *William Tell*.
EBENEZER PROUT.

At the last Monday Popular Concert, Herr Joachim was again the attraction of the evening. Each fresh hearing of this great artist only confirms the opinion expressed on the occasion of his first appearance this season, that he is playing, if possible, more finely than ever. Nothing can be imagined more highly finished, both technically and artistically, than his performance last Monday of the "Chaconne" (unaccompanied) from Bach's solo sonatas; it can only be compared with his rendering of the same composer's sonata in G minor, noticed in these columns a few weeks ago. In reply to a tumultuous encore, the great artist returned to the platform, and played another movement from the same collection.

Beethoven's great quintett in C, Op. 29, for strings, a work familiar to the frequenters of the Monday Popular Concerts, but always acceptable, was superbly rendered by Messrs. Joachim, Ries, Zerbini, Burnett, and Piatti; as also was the concluding piece of the evening—Haydn's graceful quartett in E flat, Op. 64, No. 2, by the same gentlemen, with the exception of Mr. Burnett. The pianist was Miss Agnes Zimmermann, who took no part in the concerted music, and chose for her solo performance, instead of a sonata, two pieces by Mendelssohn—the fugue in D from the "Seven Characteristic Pieces," and the prelude and fugue in B flat, No. 6 of the "Six Preludes and Fugues, Op. 35." Miss Antoinette Sterling, who contributed the vocal music, was ill-advised in choosing the "Cradle Song" from Bach's "Christmas Oratorio." The comparative failure of effect resulted not from any incompetence on the part of the singer, but from the fact that the sustained accompaniments to the song cannot be properly reproduced on the piano. The piece ought never to be attempted without an orchestra. In the smaller songs by Schubert, Schumann, and Mendelssohn, Miss Sterling left nothing to be desired.

AUGUST HORN, well known for his excellent arrangements for the piano of classical works, has completed an opera, which is expected to be shortly performed at Leipzig.

THE Chevalier Nigra, Italian plenipotentiary at Paris, has presented to the archives of the French Opera an interesting collection of printed documents and MSS. relating to the theatres and singing and dancing schools of Rome, Naples, Florence, Venice, Milan, Turin, Bologna, and Genoa. This collection, formed with great care, of regulations, statutes, and various official documents which are not for sale, and which therefore it is very difficult to procure, forms a very complete body of information as to the organisation of the great theatres of Italy, and is a kind of administrative history of the Opera in the country of its birth.

THE fourth concert of the British Orchestral Society took place on Thursday evening, at St. James's Hall, when the programme included the "Scotch" Symphony, the overture to *Die Zauberflöte*, Macfarren's overture to *St. John the Baptist*, a new (MS.) overture, entitled *The Witches' Frolic*, by

Mr. Henry Gadsby, and Spohr's "Dramatic" Concerto, played by Mr. Carrodus.

Of the very interesting fifth concert of the Wagner Society, which took place last evening, we shall speak in our next issue.

It may be worth while to remind those of our readers who are interested in modern German music, that the last of Mr. Coenen's excellent concerts takes place next Wednesday, when new compositions by Gernsheim, Bargiel, and Rubinstein will be produced.

THE prospectus of the New Philharmonic Concerts, which has just been issued, contains a large amount of attractive novelty. Among the works promised are Benedict's Symphony in G minor, Raff's symphony, "Im Walde," Lachner's Suite in E flat, Brahms's Serenade in D, Rudorff's overture to *Otto der Schütz*, Reinecke's "Friedensfeier" overture, a Concert-overture by Gustave Erlanger (composed for the society), Rietz's Concert-overture, Op. 7, Schumann's overture to *Julius Caesar*, Gottfried Linder's introduction to *Roswitha*, and selections from *Lohengrin*. Should all these promises be fulfilled, abundant opportunity will be afforded of making an acquaintance with the productions of modern talent.

BACH's great Mass in B minor was performed at Leipzig by the Riedel'sche Verein on the 6th inst. in the Thomaskirche—the church at which Bach himself was formerly musical director.

M. STRAKOSCH's operatic company are to bring out *Lohengrin* at New York, with the following cast:—Elsa, Madame Nilsson; Ortrud, Miss Cary; Lohengrin, Signor Campanini; Telramund, M. Maurel; King, Signor Nannetti.

THE appointment of Herr Sucher, as the successor to Herr Hellmesberger in the conductorship of the "Hofopertheater" at Vienna, which was mentioned in these columns a few weeks since as probable, is now announced in the *Signale*.

PROFESSOR STERN, the conductor of the celebrated choral Society at Berlin, named after him the "Stern'sche Gesangverein" having resigned his post through failing health, has been succeeded, according to the same authority, by Herr Julius Stockhausen.

F. BURGMÜLLER, well known as a composer of light literature for the piano, has lately died in France at the age of sixty-seven.

THE death is also announced of Louis Plaidy, for twenty-two years professor of the piano in the Leipzig Conservatoire. His *Technical Studies* are well-known to and highly valued by pianists.

THE "Academische Gesangverein" at Vienna gave on the 8th inst. a grand concert in aid of the funds for the erection of Wagner's new theatre at Bayreuth.

FROM Paris comes a statement that more than 15,000 copies have been sold of the score of Lecocq's popular operetta *La Fille de Madame Angot*.

A NEW operetta by Johann Strauss, entitled *Doctor Fledermaus* is in preparation at Vienna.

IN Antwerp a new Flemish opera by J. Merten, named *Thékla*, has been produced with success.

MR. CARL ROSA has decided upon founding a scholarship at the Royal Academy of Music in memory of his late wife, Madame Parepa-Rosa, which will bear her name.

MR. W. CHAPPELL has finished the first portion of his *History of Music*, except the index. It will not include Dr. Ginsburg's *History of Hebrew Music*, as it was at first intended to do.

MADEMOISELLE DESCLÉE was buried on Wednesday last at Père-la-Chaise. M. Montigny, Director of the Gymnase, pronounced an *éloge*, followed by M. Alexandre Dumas, whose remarks are reported in the *Pall Mall Gazette* of the 12th (Thursday).

SATURDAY, MARCH 21, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER and not to the EDITOR.

LITERATURE.

The Life and Labours of Albany Fonblanque.

Edited by his Nephew, Edward E. Barrington de Fonblanque. (Bentley, 1874.)

SOME forty years ago there were in existence two weekly newspapers, under new and vigorous management, which produced a marked effect on the age, and even made a new era in journalism. In 1828, Robert Rintoul, an honest and resolute Scotsman, had started the *Spectator*. In 1830 the *Examiner*, which had already established a character for honesty and courage, under the management of the brothers John and Leigh Hunt, fell into the hands of Albany Fonblanque as editor, and soon acquired a brilliant reputation through his ability and wit and never-failing tone of conscientiousness and high breeding. Both journals were highly-instructed advocates of progress, and largely and wholesomely influenced the great Reform movement which began with Lord Grey's government. "There is one thing," Lord Durham wrote to Fonblanque in 1836, "which I admire even more than your rare wit, your irresistible humour, and fine scholarship, and that is the thorough healthiness of your political views." *Healthy* was an appropriate epithet for both journals. There was difference between them: Rintoul had less ornament and more vehemence, Fonblanque less energy. Rintoul plied his political adversaries with an organ more resembling the battering-ram; Fonblanque's weapon was a sharp and polished rapier. Both were equally true friends of reform, and averse to revolution. The ability and high tone of both journals brought them in those days admirers and subscribers from the enemy's camp. When, in 1834, a plan was started by Fonblanque's political admirers for enabling him to acquire new machinery for the *Examiner* through subscriptions to the paper of ten years in advance, the present Prime Minister, then a Conservative aspirant for the House of Commons, begged permission to join in the scheme.

Albany Fonblanque was son of a distinguished Chancery lawyer, who had sat in Parliament for Camelford, and was a stout Liberal in days of undisputed Tory ascendancy. On the father's death, in 1838, Lord Lyndhurst wrote to his son, Albany: "I have known jurists as profound as your father, but I have known no one who was so perfect a master of the philosophy of the law." Albany Fonblanque was first designed for the Royal Engineers, and went to Woolwich at the age of fourteen to prepare for that profession; but a dangerous attack of illness compelled him to abandon his military studies. He found use in these studies, later in life, when, as editor of the *Examiner*, he criticised engineering operations in the Crimean war. "Once upon a time," he

then wrote to his friend and coadjutor, John Forster, "when beasts could speak, I was intended for the Engineers, and then I was obliged to study Vauban, Cohorn, and Léchât." When recovered from the long illness which took him from Woolwich, he became a pupil of Chitty, the eminent special pleader, with a view to being called to the bar. But he did not take to the law as a profession; his heart was in politics, and journalism his ambition. He always afterwards acknowledged the value to him in his journalistic profession of his early legal studies.

Fonblanque's father was an intimate friend of Jeremy Bentham, and Albany early became an admirer of the law-reforming sage. Through Bentham he became acquainted with James Mill, and he soon yielded himself, like many others of marked intellect, to that remarkable power of will and fascinating impressive conversation to which Grote has borne such powerful testimony, and which Grote to the last remembered with grateful reverence. An intimacy arose between Fonblanque and John Stuart Mill, James Mill's more celebrated son. John Mill worked zealously with Fonblanque in the *Examiner* for the Reform Bill and subsequent reforms. In 1835, the *London Review* was started, Sir William Molesworth being the proprietor, and John Mill the editor. There had come together in the House of Commons, in the first reformed Parliament, a small phalanx of Liberals more decided and advanced, and more instructed than the generality of Whig politicians—men who, as Mill describes them in his *Autobiography*, "thought themselves, and were called by their friends, the philosophic Radicals," and of whom, in the same work, he enumerates as the most notable, Grote, Roebuck, Sir William Molesworth, John (now Lord) Romilly, Edward Romilly, Henry Warburton, and Edward Strutt (now Lord Belper). With these men in practical politics Mill in the *London Review* cordially co-operated. But in his "philosophy" there were many things which none of these had dreamt of, and he is careful not to give them the name, which they acquired, of "philosophic Radicals." Mill thus describes his position in his *Autobiography*:—

"With a keen, and, as I now think, an exaggerated sense of the possibilities which were open to the Radicals if they made even ordinary exertion for their opinions, I laboured from this time [1832] till 1839, both by personal influence with some of them, and by writing, to put ideas into their heads and purpose into their hearts. I did some good with Charles Buller, and some with Sir William Molesworth, both of whom did valuable service, but were unhappily cut off almost in the beginning of their usefulness. . . . What I could do by writing, I did. During the year 1833 I continued writing in the *Examiner* with Fonblanque, who at that time was zealous in keeping up the fight for Radicalism against the Whig ministry. . . . But an opportunity soon offered by which, as it seemed, I might have it in my power to give more effectual aid, and at the same time stimulus to the 'philosophic Radical' party than I had done hitherto."

Here Mill gives an account of the origin of the *London Review*, founded by Molesworth, "himself a laborious student, and a precise and metaphysical speaker, capable of aiding the cause by his pen as well as by his

purse," and Molesworth made it a condition that Mill should be the real, if he could not be ostensible editor.

"In the years between 1834 and 1840, the conduct of this *Review* occupied the greater part of my spare time. In the beginning it did not, as a whole, by any means represent my opinions. I was under the necessity of conceding much to my inevitable associates. The *Review* was established to be the representative of the 'philosophic Radicals,' with most of whom I was now at issue on many essential points, and among whom I could not even claim to be the most important individual. My father's co-operation as a writer we all deemed indispensable, and he wrote largely in it until prevented by his last illness. The subjects of his articles, and the strength and decision with which his opinions were expressed in them, made the *Review* at first derive its tone and colouring from him much more than from any of the other writers. I could not exercise editorial control over his articles, and I was sometimes obliged to sacrifice to him portions of my own. The old *Westminster Review* doctrines, but little modified, thus formed the staple of the *Review*; but I hoped by the side of these to introduce other ideas and another tone, and to obtain for my own shade of opinion a fair representation, along with those of other members of the party. . . . In this I partially succeeded, though my relation to my father would have made it painful to me in any case, and impossible in a *Review* for which he wrote, to speak out my whole mind on the subject at this time."—(Mill's *Autobiography*, pp. 199-201.)

The death of Mill's father, in 1836, relieved him from much restraint, and he now gave free scope in the *London Review* to new opinions which he had formed, greatly softening the rigid utilitarianism of Bentham and his father, and combining with respect for Bentham a catholic admiration of Coleridge, Carlyle, John Sterling, and Frederick Maurice.

"Deprived of my father's aid, I was also exempted from the restraints and reticences by which that aid had been purchased. I did not feel that there was any other Radical writer or politician to whom I was bound to defer, further than consistent with my own opinions; and having the complete confidence of Molesworth, I resolved henceforth to give full scope to my own opinions and modes of thought, and to open the *Review* widely to all writers who were in sympathy with Progress as I understood it, even though I should lose by it the support of my former associates. Carlyle, consequently, became from this time a frequent writer in the *Review*; Sterling, soon after, an occasional one; and though each individual article continued to be the expression of the private sentiments of its writer, the general tone conformed in some tolerable degree to my opinions."—(*Autobiography*, p. 206).

We have made this long apparent digression for the purpose of explaining some letters of Mill to Fonblanque, of 1838, printed by Mr. E. B. de Fonblanque, which will provoke surprise and probably criticism, which, as they are printed, are not intelligible, and which Mr. E. B. de Fonblanque has himself greatly misunderstood. Fonblanque, who was then doing his best to defend Lord Melbourne's government against the Conservatives, had written to twit Mill with too much disposition to sympathise with Grote, Roebuck, and others in Parliament, whose tone towards the Whigs was less friendly, and had come to regard the Whig Government as hardly preferable to a Conservative one. Fonblanque had spoken of "the Grote conclave." Then Mill wrote

to Fonblanque, speaking of Grote and his parliamentary associates as—

“persons whom I have nothing to do with, and to whose opinions you are far more nearly allied than I am. There may be such a conclave, but I know nothing of it, for I have never been within the door of Grote's house in Eccleston Street, and have been for the last few years completely estranged from that household.”

And again, in another letter to Fonblanque, Mill wrote:—

“What is the meaning of your insisting upon identifying me with Grote and Roebuck and the rest? Do you in your conscience think that my opinions are at all like theirs? Have you forgotten what I am? how you once knew what my opinion of their philosophy is, and has for years been, more unfavourable by far than your own, and that my Radicalism is of a school the most remote from theirs at all points which exist? They knew this as long ago as 1829, since which time the variance has been growing wider and wider.”

All this is completely misunderstood by Mr. E. B. de Fonblanque, who even refers to the last-quoted letter as proof that “Mill and his followers had already, as early as 1829, begun to secede from the more extreme Radical section represented by Grote and Molesworth.” In 1829, Sir William Molesworth was yet a minor, and had not become a politician. Mill, in 1838, when he thus wrote of Grote and Roebuck, was not less a Radical than they: he blamed them at that time for lethargy in Parliament, and was more hopeful of the Whigs than they, but having Radicalism as an end in view. It is distinctly within the recollection of the writer that Grote, after the appearance of Mill's articles in the *London and Westminster Review* on Bentham (August 1838) and Coleridge (March 1840), everywhere disclaimed his sympathy with Mill's new philosophy as strongly as Mill had repudiated agreement with Grote. There is something unexpectedly strong in the tone of these letters to Fonblanque, written in private confidence. It is, however, clear that there was at that time unpleasant feeling towards Grote. Mrs. Grote's Life of her husband amply proves that this passed away, and that the old friendship returned, and remained till death separated them. Grote's review of Mill on Sir William Hamilton's *Philosophy*, written in 1866, reprinted by Professor Bain in Grote's *Minor Works*, is an elaborate and affectionate testimony by Grote of admiration for Mill, and also for his father, from both of whom some anonymous writers are now endeavouring to represent him as latterly estranged. Mill was one of few remembered by Grote in his will in the manner which indicates real respect and friendship. His widow begged and pressed Mill's attendance at the funeral of his life-long friend. There are those who have thought that the feeble and spiteful endeavours to separate Grote in memory from the Mills, and to elevate him by depreciation of those whom he loved to the last to speak of as his chief instructors, have had the object of giving pleasure to Grote's distinguished widow and biographer; but it is known to the writer, on the very next best authority to that of the lady herself, that, as might be expected, they have only given her pain. It does not appear to have occurred to these

writers that, in representing Grote as seduced and conquered by bad Mill influences, they have argued him a weak man. But Grote is as far above the clumsy flatteries as Mill above the ignoble carplings of flunkeys and fashion-hunters.

For seventeen years Fonblanque was editor of the *Examiner*. In 1847 he was appointed Statistical Secretary to the Board of Trade, in succession to Mr. G. R. Porter. He then relinquished the editorship, but he continued, by permission of his official superiors, to be a constant contributor to the paper, and he went on contributing till after 1860. His writings had a brilliant stamp of their own. The *Examiner*, under his management, belonged rather to literature than to journalism. His abundant wit and consummate polish of style were not more remarkable than his careful adherence to proprieties and truth and high sense of honour. He could justly pride himself on the fact that for thirty years and more of his connexion with the *Examiner* it was never even charged with libel. There is a passage in Moore's *Diary*, giving a vivid account of the state of the English press in 1831, shortly after the beginning of Fonblanque's editorship: it is a conversation with Moore of one of the most liberal and large-minded of statesmen, Lord Holland, who dwelt on

“the great misfortune of the total severance that had taken place between those who conducted the press and the better rank of society—even from literature it had become in a great measure separated, instead of forming, as in France, a distinguished branch of it. ‘Now you,’ Lord Holland said, addressing Moore, ‘and all the other eminent literary persons of this day keep as much aloof from the ‘gentlemen of the press’ as we of the political world do.’”—(Moore's *Diary*, vol. vi. p. 190.)

More Fonblanques than one were wanted to achieve the desired general reform. He maintained his own elevation and that of his journal by boldly avowing his *personality*, and by rigorously acting up to the responsibilities of a scholar and a gentleman. He did, in fact, attain and grasp in England the position of a high-toned French journalist. M. Van de Weyer introduced him on one occasion in Belgium as the Paul Louis Courier of England. His friend John Stuart Mill likened him to Armand Carrel. We conclude by quoting from a review written by Mill of Fonblanque's *England under Seven Administrations*—the cream of his *Examiner* writings from 1830 to 1837—a character of Fonblanque which Mr. E. B. de Fonblanque might advantageously have introduced into his Memoir.

“A man of whom it is saying little to say that he is *facile princeps* among English journalists, since it is doing infinitely too much honour to English journalists as a body to speak of him as belonging to their craft. Mr. Fonblanque is something far higher than a great journalist; he is a great writer, who happens accidentally to be a journalist. Of the innumerable newspaper-writers in this age of newspapers, his writings alone will take a place among English classics. In a generation whose bulkiest volumes are meant only for the day, his ephemeral productions, by the carefulness of their composition, and the lavish expenditure of mental resources upon their substance, might seem to be designed for immortality.”—(*London and Westminster Review*, April, 1837).

This description by a severe critic applies

equally to the extracts from the *Examiner* from 1837 to 1860, which make the bulk of this volume. The short Memoir—too short—prefixed by Mr. E. B. de Fonblanque is written in a tone highly creditable to a nephew.

W. D. CHRISTIE.

The Dramatic Works of Richard Brome. Three Volumes. (London: John Pearson, York Street, Covent Garden, 1873.)

In this age of exhaustive study and antiquarian scholarship, when every hole and corner of our literature is being ransacked for forgotten curiosities, perhaps there is sufficient reason for reprinting the fifteen comedies of Richard Brome in the three bulky volumes before us. The cock in the fable scratched up a pearl from the dunghill, and it is possible that some ingenious student may discover pearls in what is certainly the rubbish heap of Brome's plays. At any rate his tedious, laboured, and oftentimes offensive scenes, contain much information about the vulgar amusements of old London which we should otherwise have lacked. *The Sparagus Garden*, for example, shows that long before Cremorne, Vauxhall, and Ranelagh were places of public resort, folly and fashion played into the hands of avarice and imposition in semi-suburban arbours.

What Brome says of himself, in the Prologue to *The Love-sick Court*, is strictly true:—

“A little wit, less learning, no Poetry
This play-maker dares boast.”

He began life as a lackey to Ben Jonson; and after scraping some acquaintance with the method of manufacturing Jonsonian comedies, he set up as a dramatist on his own account. But his old calling clung to him. His view of the world is that of a groom, rather than of a gentleman; and the scenes and characters which he depicts are drawn from the experience of a flunkey. All the coarse and gross and seamy side of human life is shown to us with a prosaic ruthlessness. Against this we should have no real ground for objection, if Brome had been a satirist like Swift, a humourist like Mandeville, or even a poet with some portion of his master's fire. *Bartholomew Fair* is gross enough in all conscience; it has the grossness of obtuse sensibility and studied filth. But it is witty. You cannot help laughing at its dialogue; and the characters, once learned, will never be forgotten. Brome, on the contrary, is almost always dull; and vulgarity allied to dullness must rouse disgust and ennui.

That Richard Brome was not other than a favourite with his contemporaries may be gathered from the numerous appreciative copies of verses appended to his plays. As a playwright he enjoyed a reputation at least equal to his merit. His comedies, though tedious to read from their lack of poetry and life, may yet have been good acting plays. Our drama was then in its decrepitude; and the taste of the town, surfeited with a continual feast of nectared sweets, turned with gladness to novelties, however rank, so long as they were piquant. About Brome's life we know nothing; and it may be said in passing that this reprint of his plays does not pretend to furnish any biographical

notice. One or two little details might be gathered by a careful perusal of his prologues, epilogues, and testimonials in verse. We discover, for instance, that he formed a curious link of connexion between Ben Jonson and Thomas Dekker, whose warfare, carried on in the *Poetaster* and *Satiromastix*, was one of the smartest literary quarrels of the so-called Elizabethan period. While Brome was Jonson's servant, he was also, according to the phraseology of that day, Dekker's son. To my *Sonne Brome and his Lasse* is the title prefixed to some commendatory couplets by Dekker on the *Northern Lass* in 1632. To my old faithful *Servant* and (by his *contin'd vertue*) my *loving Friend*, is Jonson's dedication of a similar poem on the same occasion. The term *son* implied a friendly relation between an elder and a younger playwright, the latter deriving so much profit from the precepts of the former that he was, as it were, new-born in literature and art. Thus Jonson dubbed both Cartwright and Randolph sons; and it is possible that the old scandal of Davenant being Shakspeare's natural son is due to a misinterpretation of the same phrase. Brome's relation as manservant to Jonson was, however, by no means merely metaphorical; and to rare Ben he owed far more in the practice of his calling as a playwright than to the author of *Old Fortunatus*. Thomas Randolph, in his answer to Jonson's *Ode on Leaving the Stage*, alludes to the former relation between the two dramatists in these lines:—

"And let these things in plush,
Till they be taught to blush,
Like what they will, and more contented be
With what Brome swept from thee."

It would appear from this that the man had superseded the master in the favour of the public. Brome himself never ceased to profess that any mastery of the dramatic craft he might have gained, was due to the instruction he derived from Jonson. In the Epilogue to the *Court Beggar* we read:—

"This small poet vents none but his own, and his by whose care and directions this stage is governed, who has for many years, both in his father's days and since, directed poets to write and players to speak, till he trained up these youths here to what they are now."

Again, in the Prologue to *The City Wit*, Brome writes:—

"It was written when
It bore just judgment and the seal of Ben.
Some in this round may have both seen't and heard,
Ere I, that bear its title, wore a beard."

Jonson's method is discernible in all the comedies of Brome. The plots are firmly traced, and sustained on one plan throughout, with less appearance of improvisation than is common in the careless work of more gifted playwrights. The characters are defined with a coarse outline and a hard rigidity that betray the artifice of their construction. They are not persons, so much as tricks and humours, noted for their effective salience by the author, and invested with a semblance of individuality. Jonson's weakness was to mistake oddities of various complexion for characters, and to think that he had drawn a person to the life when he had clothed some peculiarity of manner in petticoat or jerkin. But his gigantic grasp, his force of style and fulness, the fervour of his

genius and the breadth of his humour, saved him, in his really finest work—*Volpone*, for example, and *The Alchemist*—from that barren unreality which is so tedious in Brome. Nothing but excellent acting could give animation to *The New Exchange*. A comedy which, in some respects, forms an exception to these remarks is *The Merry Beggars*. It has a novel plot. Springlove, the hero of the piece, had been taken in his childhood from a roving crew of vagabonds into the house of a country gentleman, who gave him a good education, and eventually made him his steward. The young man behaves himself in a most exemplary manner, except that always when the spring comes round, he feels the stirring of the wild blood in his veins, longs to shuffle off respectability, and betakes himself to the companionship of the next band of gipsies who pass the gates. His patron, Oldrents, reasons with him in vain:—

"Can there be found no means to preserve life
In thee, but wandering like a vagabond?
Does not the sun as comfortably shine
Upon my gardens as the opener fields?
Or on my fields as others more remote?
Are not my walks and greens as delectable
As the highways and commons? Are the shades
Of sycamore and bowers of eglantine
Less pleasing than of bramble or thorn hedges,
Or of my groves and thickets than wild woods?
Are not my fountain waters fresher than
The troubled streams, where every beast does
drink?
Do not the birds sing here as sweet and lively
As any other where? Is not thy bed more soft,
And rest more safe, than in a field or barn?
Is a full table, which is called thine own,
Less curious or wholesome than the scraps
From other trenchers, twice or thrice translated?"

He cannot by this prosy harangue extinguish what Springlove describes as

"This inborn strong desire of liberty
In that free course, which he detests as shameful."

As soon as the voice of the cuckoo is heard, and the beggars' camp appears, off he darts to join their crew. The "Scène de la Vie de Bohème," which introduces us to the merry beggars, forms a good finale to Act I. In the next act two pairs of lovers, fine gentlemen and ladies, who have been somewhat crossed in their respective affections by a judicious father, appear upon the stage. They want to work off the dulness of their country-house existence. Springlove's passion for the fields infects them. They resolve suddenly to join the crew. Then follows an amusing contrast between the real enjoyment which Springlove takes in the thieving, whining, begging life of the gipsies, and the affected satisfaction of the fine folk, each of whom in his heart is sick of the whole escapade, and scandalised at the customs to which he must conform, while none is willing to confess the failure to his friends. Enough has been said about this play to indicate its motives. The situation is well sustained throughout, and the conclusion is agreeably romantic. The manners of the beggars seem copied from reality, and their language is an interesting repertory of Elizabethan slang. But what makes the comedy remarkable under another aspect, is its full expression of that delight in a free, roving life, the life of adventure and close companionship with nature—the *école buissonnière* of existence—which is so strong a

characteristic of the English. We find it in the Robin Hood ballads. We find it again in *As you Like it*. Brome in *The Merry Beggars* has adjusted it to the valet's point of view. This play is one of the few Jacobean comedies revived in the last century. To the comparative regularity of his plot, the sobriety of his language, and his knowledge of stage requirements, Brome owed an honour denied to far nobler dramatists of his time. The affinity between the comedies which were produced immediately before the closing of the theatres under the Commonwealth and the subsequent taste of the nation, involves a question of some interest which can here be only indicated. Are there not signs in the work of our last playwrights of the Elizabethan succession to make it probable that the drama of the Restoration would, in the natural course of evolution, have been produced out of the elements already developed on the stage, even without the intervention of French models, and supposing that the Puritans had never got the upper hand? J. A. SYMONDS.

History of Mary Stuart, Queen of Scots.

Translated from the Unpublished MS. of Professor Petit by Charles de Flandre, F.S.A.Scot., Edinburgh. (London: Longmans, Green & Co., 1874.)

THIS book has a curious history. Written in French, and encouraged by the Empress Eugénie, the fall of the Napoleon dynasty has led to its being first published in a well-done English translation by M. de Flandre. Rumour adds that it was intended as a preliminary to the name of Mary Stuart being placed as a saint in the Calendar of the Church of Rome. Not the less, though written from an avowedly Roman Catholic point of view, is it a forcible argument in favour of Mary's conduct generally, as well as her innocence from the four principal charges of undue familiarity with Riccio, of a criminal connexion with Bothwell, of being privy to Darnley's murder, and to Babington's plot. It certainly belies the motto which the ex-Empress contributes to it—"Quand on est malheureux on n'a pas beaucoup d'amis"—for it adds the translator as well as the author to the host of devoted partisans whom the misfortunes of Mary have attracted to her. There is little in it, and in particular no new documents of any importance, which may not be found in the recent works on the same side—Miss Strickland's full and able life, Mr. Hosack's masterly monograph, Mr. Caird's *résumé* of the leading points in the great controversy, and Mr. Meline's telling though intemperate dissection of the serious errors of Mr. Froude. But it possesses one advantage over these writers, except Miss Strickland—that it presents not merely a discussion of isolated points, but a continuous narrative of the romantic and mysterious life, about which men dispute as fiercely as when Buchanan wrote his *Detection*, and Lesley his *Defence*, whether it was that of a saint and martyr, or of a hypocrite and murderess. A Roman Catholic like M. Petit has a further advantage over defenders who do not believe her creed, that he is able and willing to support her general policy as well

as to acquit her of the special accusations. There are in his book many passages of sentimental commonplace which will delight writers, like Mr. Froude, who believe the controversy is kept alive solely by sentiment; but such is not its general tenor. On the contrary, whether we accept its conclusions or not, the impartial reader will admit that it contains both facts and arguments which well deserve consideration. The truth is—and it is the first step towards a correct estimate of this period of history, and of the character of Mary—her life has concentrated in it as many and as difficult questions of conflicting evidence as have been ever presented to the tribunal of history. Unfortunately no one—with the exception of Mr. Tytler, and perhaps of Mr. Burton—has approached the subject except as an advocate. The false and pernicious paradox of Bossuet, which M. Petit has the naïve candour to quote—“*D’aller faire le neutre ou l’indifférent sous prétexte que j’écris une histoire, serait faire au lecteur une illusion trop grossière*”—might be inscribed on almost every book connected with Queen Mary.

The general issue, to use a legal expression, is much simpler than the special issues raised with regard to her conduct. Her policy, almost from the cradle to the grave, was a Roman Catholic policy. It was determined for her, in the first instance, by circumstances beyond her control, which sent her, in 1548, a child of six, to France, the betrothed bride of the Dauphin. Educated in convents and palaces, she learnt the wisdom of the Romish Church and the Court of France, and, allowance made for the panegyrics of courtiers, there is as little reason to doubt her accomplishments as her personal charm. Brantôme celebrates her learning and natural talents, calls her a human goddess, and tells us that Charles IX. “counted his brother too happy in having enjoyed so beautiful a princess, and that he ought not to regret his death in the tomb, since he had possessed in this world this beauty, though for so short a time.” Her politic uncles, who planned the marriage, thought more of the three deeds she signed on its eve, by which she gave the kingdom of Scotland to her husband should she die childless; in case the Scotch should resist, assigned to him the possession of it until a million of pieces of eight were repaid him for her education; and declared that these deeds expressed her real mind, whatever she might afterwards publish by desire of Parliament. Though her youth is pleaded in extenuation for this treason to her people, the plea is scarcely consistent with the intelligence she showed in her letters of this period, and it will be remembered that shortly before her death she transferred Scotland to Philip of Spain, unless her son should embrace the Romish faith. She accepted with zeal the creed in which she had been brought up. She was forced by the death of Francis to return to Scotland, a land spoken of, in the language she was accustomed to hear, as a country of savages, although her beauty, according to Brantôme, made the uncouth dress of its inhabitants, worn by her, surpass the French or the Italian mode. Here she found the new doctrines of the

Reformation, which she told the Pope she regarded as damnable, making rapid progress. Her conduct towards the Protestants has been represented as an early example of enlightened toleration with as much reason as it has been denied that Knox and the Reformers were intolerant. The fact is that, as she never had it in her power to persecute, the credit of never having done so in such circumstances is not great. That, on the other hand, she was herself persecuted in the exercise of her religion is certain, and this persecution confirmed her in it. It is not, however, to be overlooked that she argued with Knox, despite his rudeness, in such a way as seems to have given him momentary hopes of a conversion, as she afterwards did with the dignitaries of the English Reformed Church; nor, assuming that her marriage with the Protestant Bothwell was against her will, that she was quite willing to marry the Protestant Norfolk. When we read in the letters that she was all the time writing to the Pope, cardinals and Catholic bishops, of her devotion to the Church, in which she would live and die, of her regret at being unable to send Scotch bishops to Trent, and the like, we are not, indeed, disposed to see in this part of her conduct profound dissimulation, but rather the policy of one who would yield even in religion a good deal, but not all, to gain her ends. To a Protestant it will appear that a creed which admits sacerdotal absolution affords temptations for such a policy; but if he is a fair observer, he must have noted instances of it where such temptations have not existed. If this, then, was her general policy, what light does it throw on the special charges? We think, with the doubtful exception of the Bothwell marriage, and her share in Babington’s plot, none whatever. That she was a professed and devoted, though not always a quite consistent Catholic, affords no presumption that she committed adultery or murder. But neither does it prove the reverse. There have been great criminals who have professed this as well as other creeds. The improbability of her submitting to marry a heretic of her own free will would have been considerable, had it not been that she certainly sought for such an alliance with Norfolk. Historians, therefore, will condemn or praise her policy according as they regard it as a good or a bad thing for mankind that the Reformation in England and Scotland succeeded; but each of the specific charges must be considered on its own merits.

The charge with reference to Riccio rests on evidence which lies in narrow compass. He was beyond doubt raised by Mary above his station, and became her favourite, a character of which the history of absolute monarchs has afforded too many odious examples. This was enough to account for the hatred of the Scotch nobles and the jealousy of Darnley. But when the monarch was a queen on bad terms with her husband, suspicion was certain to arise, as it did, that he was loved as well as favoured. Was this suspicion well founded? Darnley believed it, but afterwards disavowed his belief. His weak character renders his belief and his disavowal equally worthless. Ruthven asserted

it in the plainest terms in his narrative of the murder, but the obvious motive of shifting the guilt from himself and his fellow-conspirators makes his testimony untrustworthy. Bedford and Randolph reported it to Cecil from Berwick three days before the execution of the plot, but they also were by their own confession themselves privy to the general design, though not to the barbarous manner in which it was carried out. De Foix, the French ambassador in London, communicated it to his Court as one of the two principal causes of the murder told to the Queen of England. Mr. Froude, in quoting the analysis of his despatch printed by Teulet, alters its terms, and leaves his readers who do not consult the original, to believe that De Foix states this as his own opinion. Such a mode of dealing with authorities cannot be too severely censured. But De Foix accompanies his report with no indication of disbelief. The reasoning of M. Petit—that as the incident which De Foix reports of Riccio being found by Darnley in a closet off Mary’s bedchamber at one in the morning, “*en chemise convert seulement d’une robe fourée*,” is said to have occurred only a few days before the murder, it could not have been the principal cause of the murder, which had been undoubtedly planned some time before—does not appear to us conclusive against its truth. He derives a better argument from the fact that Knox does not directly charge her with guilt; but Knox’s references to Riccio are of an incidental character, and his declaration that Riccio was justly punished “for abusing the Commonwealth, and for his other villany which we list not to express,” is certainly not fairly represented by saying, as Petit does, that he merely calls Riccio “foolish.”

It is argued that all this is merely the suspicion of her enemies; but it is suspicion to which her own conduct gave rise. It certainly is not, however, proof of guilt, and grave suspicion is all that even hostile writers allege.

Her complicity in Darnley’s murder, and the charge of a guilty love for Bothwell, have usually been supposed to hang together. We cannot examine the complicated evidence upon which these accusations rest in detail. The external circumstances: her resentment at the authors of Riccio’s assassination, the favour she showed to Bothwell from that time forward, her evasive letters to Lennox, Bothwell’s pretended trial, her declaration before the Court of Session—which Petit by a strange mistake calls the ecclesiastical session—of his innocence, her hasty marriage, which she refused to repudiate until he could no longer serve her, the reluctance of her representatives at York and Westminster, while making a general denial, to enter into a special investigation of the facts—make so strongly against her, that had it not been for the production of the Casket Letters and the suspicious deposition of Paris, there would now have been little doubt of her guilt. But the proofs, which Mr. Hossack first completely collected, of the way in which this part of the evidence was tampered with or procured, and of the undoubted privy in the murder of Darnley as shown by the Craigmillar Bond, and the meeting at Ainslie’s supper of most of those

who afterwards accused her, have given room to the ingenious argument of her defenders, who, without paying due regard to these external circumstances, seem to think that they have established her innocence when they have shown that false evidence was adduced to prove her guilty.

The mystery of the Casket Letters has not yet been solved, but it is impossible to accept them in their present condition as valid proofs against the Queen. Hardly any one now does so except Mr. Froude, who wholly ignores the evidence against them. Even if the strange story of the capture of Dalglish, Bothwell's servant, "with the small gilt coffer, not fully a foot long, garnished in sundry places with the Roman letter F under a king's crown," by Morton, on July 20, 1567, and the manner in which some of them were first secretly shown to the Commissioners at York, and afterwards the whole, with the two doubtful pre-contracts of marriage with Bothwell and the sonnets, were produced at Westminster, but never shown to Mary's advisers, did not raise suspicions as to their authenticity, the contents of the copies which now remain have never been satisfactorily explained on the hypothesis that they were addressed by Mary to Bothwell. M. Petit, following Mr. Hosack, points out the internal evidence against them: the differences between the French and Scotch copies, as in the passage in the first letter, where "I am irkit" is translated "je suis toute nue" (naked); and the fourth letter, where the expression "mak gude watch" is inserted so as to completely change the sense; the anachronism of referring to Huntly as "your brother-in-law that was," in the eighth letter, before the divorce of Bothwell from his sister; the startling verbal agreement between Mary's account of a conversation with Darnley in the second letter, and Crawford's account of the same conversation in his deposition at Westminster; the extraordinary notanda in the middle and at the end of the same letter, one of which is "of the erle of Bothwell." On the other hand, no conclusive theory of what they really are has been proposed by Mary's defenders. The most ingenious certainly is that of Mr. Hosack, who believes that the first and second letters from Glasgow, and the sixth, seventh, and eighth from Stirling, are forgeries; while the third, fourth, and fifth, of which alone it appears probable that the French originals or direct copies are still extant, were written by Mary, not to Bothwell, but to Darnley. It is strongly in favour of this view that these three letters, with the exception of the interpolation of the words "mak gude watch" in the Scotch version of the fourth, contain nothing damnable, and are much more like letters to a husband than to a criminal accomplice; the reference to two marriages, a private and a public, in the third letter, agrees with what is ascertained to have been the fact as regards Darnley, who was privately married to Mary at Stirling, before her public marriage in Edinburgh, on July 29, 1565. M. Petit does not appreciate the force of this view, and rests too much on difficulties as to their exact dates, which, as the letters themselves are undated, cannot count for much. Mr. Hosack's hypothesis,

however, so far as we know never before stated, is not without its own difficulties. For if some of the letters are genuine, how are we to account for the denial by Lesley of the authenticity of any of them? and how did Mary's accusers procure her letters to Darnley? It may, however, be fairly argued that it is not incumbent on her defenders to show the origin of the fraud, or even its exact nature; it is enough for them if the letters are not worthy of credit, and so much we think they have proved. Nor is it possible to trust the depositions of Paris, which were not published till after his execution, and were taken when his life or death depended on the word of Murray. It is impossible to read these depositions without detecting in them the cowardly assassin ready to tell any story in the vain hope of saving his life. The deposition of Crawford is less suspicious. Even Mr. Hosack appears to credit it, and to suppose the passage in the Casket Letter relating Darnley's conversation with Mary to have been copied from it. M. Petit also uses it as genuine. Neither writer seems to observe that the conclusion of Crawford's deposition plainly incriminates Mary, for Crawford states in it, that having expressed his opinion to Darnley that the Queen took him away more like a prisoner than her husband, Darnley answered

"he thought little lesse himselfe, and feared him selfe; indeede save the confidence he had in her promise onelye, notwithstandinge he would goe wth her, and put him selfe in her hands, though she shoulde cutte hys throate, and besowght God to be judge unto them bothe."

Unable to accept the Casket Letters and the deposition of Paris as valid evidence, but equally unable to dissociate Mary from the charge of complicity with Bothwell, after, if not before, the assassination, her connexion with that "gallant, rash, and hazardous young man" appears to us to have been one of policy, and not of love. The attempt of M. Petit and her other vindicators to show that she was a passive instrument in his hands, cannot be maintained consistently with the facts, or with her resolute character at other crises of her life. On the other hand, apart from the Casket Letters, there is nothing to show that passionate love which her enemies then laid to her charge, and which has been the theme of the later romance of history. It seems fatal to this latter view that, though Bothwell survived till 1575, not a word of communication passed between them after the surrender at Carberry Hill, on June 15, 1567, put an end to her one month's marriage. What seems most probable is that she accepted Bothwell as the only man in Scotland able and willing to play an independent part, and save her from that fierce aristocracy which had determined that, though she might reign, she should not govern.

The recently-discovered papal dispensation which made his marriage with Lady Janet Gordon valid in the eyes of the Church, and consequently that with Mary null, is slightly touched on by M. Petit, as might be expected. It cannot, we think, have been unknown to Mary, who had taken an active interest in the marriage.

Babington's Plot is treated by M. Petit in a separate dissertation, but with less care than

the earlier part of Mary's history. He seems to think that her long captivity, Elizabeth's dissimulation, and the unfairness of a trial which allowed no proper defence to be made, and in which the evidence against her had been procured by Walsingham's spies, throw an onus of proof upon those who now accuse her which they cannot discharge. This position, however, cannot be conceded. The evidence, such as it is, exists, and must be considered. The point in dispute is narrowed to this: whether, besides the general knowledge and approval by Mary of Babington's plot for her own escape and the invasion of England, she was privy to his design against the life of Elizabeth. Her letter of July 17, 1586, exists only in the decipherment of Philips; and M. Petit, following the theory of Prince Labanoff, charges Philips with having interpolated the passage in the letter, as well as added the postscript, which alone refer to the Design of the six gentlemen. The postscript was not found along with the official copy of the letter, but is a separate paper, discovered by Tytler in the State Paper Office in 1842. Mr. Froude urges with force that it is extremely improbable that Philips would have preserved and endorsed a draft of a forgery which he did not afterwards use, for this postscript, unlike the letter itself, does not purport to have been acknowledged by Babington or by Mary's secretaries, Nau and Curle; and he makes the ingenious conjecture that it was an addition to the letter which Curle, in a note to Emilio, the carrier of the letter to Babington, requests him to forbear from using, until he should "put the whole at more leisure in better order." Mr. Froude also answers Prince Labanoff's argument as to the detention of the letter for eleven days, by showing it was due to Philips' absence from Lichfield, where it was sent to him. Neither of these things is, however, conclusive against the interpolation of the passage in the body of the letter, where certainly it appears not quite consistent with the context. Babington's acknowledgment of the authenticity of the letter is made without any qualification, but too much importance seems to be attached to the more qualified expressions of Nau and Curle. The strength of the case against Mary does not, however, rest on this passage nearly so much as on the fact that Babington had certainly communicated to her the design against Elizabeth's life, and that she gave him a general approval. Had he succeeded, it is scarcely to be doubted that Mary would have rewarded him, as she did Hamilton of Bothwellhaugh, the murderer of Murray. M. Petit remarks: "I cannot say if at heart Mary did or did not hate Elizabeth; this much, however, is certain, that she never spoke ill of her, while all her letters breathe gentleness and conciliation." In like manner Mr. Froude has tried to paint Elizabeth struggling as a woman and a queen to save her royal sister, whose death Burleigh and Walsingham felt to be necessary for the security of her throne; but the truth appears to be that, in an age in which dissimulation was deemed necessary to statecraft, both queens were adepts in the art of deception. Mary was, however, the more finished mistress of that art. Sixty different ciphers were found amongst her papers; for

twenty years she had been kept prisoner without power to escape, but with full opportunities for plotting. She plotted without ceasing, conscious that she was watched, and hence developed a wonderful skill in intrigue which has never been surpassed. To describe her during this period as a helpless innocent in the cruel grasp of Elizabeth, willing to kiss the hand that was ready to shed her blood, is a complete perversion of history. She was pulling the wires, not in Scotland and England only, but over all Europe, not merely for her own escape, but for the destruction of the Protestant queen and constitution of England. The selfish ends of the great Catholic princes, the feebleness of the Catholic party in England and Scotland, and the skill of Elizabeth's ministers baffled her. At last, in Babington's plot and the prospect of the Spanish invasion, she seemed to secure the realisation of her hopes; but the detection of that plot brought her own ruin, and the wreck of the Armada that of the Roman Catholic cause in Britain. Caught in the toils of Walsingham, she played the part of a martyr in a way that has deceived more than half the world. She has still almost all Catholics, most women and a considerable number of men who are not Catholics, on her side. But the student who reads history to discover truth cannot pronounce her innocence proved either of Darnley's murder or of the attempt on Elizabeth's life. Æ. J. G. MACKAY.

The Heart of Africa: Three Years' Travels and Adventures in the Unexplored Regions of Central Africa, from 1868 to 1871. By Dr. Georg Schweinfurth. Translated by Ellen E. Frewer. With an Introduction by Winwood Reade. In Two Volumes. With Maps and Woodcut Illustrations. (London: Sampson Low, 1873.)

(First Notice.)

It was perhaps inconsiderate in a savant like Dr. Schweinfurth to give his book a popular title, but it really is a good one. He could not possibly have chosen a truer. If the outline of Africa may be likened to the section of an irregularly-shaped pear, the region to which Schweinfurth penetrated—and which he has been the first to thoroughly explore and fully describe—is the core of the pear. This region, extending over 75,000 square miles, lies between 3° 30' and 8° N., and 26° and 30° E., and is conspicuous on recent maps, particularly French and German, by a gridiron-like patch of rivers all running side by side together north-westward to the Bahr el Arab and Bahr el Ghazal, which hold their straight course from west to east, between the eighth and tenth parallels of north latitude. The Bahr el Ghazal, receiving in its course the Bahr el Gebel and Giraffe, which drain the Albert and Victoria lakes and southern Nile region generally, flows on due west to its confluence with the Gobat, where, striking northwards, the united rivers flow on as the White Nile to Khartoom, where, joined by the Blue Nile from Abyssinia—the eastern Nile region—the main stream of the Nile begins. "The Heart of Africa" is the western Nile region therefore—in which arise the springs of the head waters of the numerous affluents of the

Bahr el Ghazal, the only westward tributary of the Nile—"the river of Egypt." The Bahr el Ghazal was first entered, in 1854, by a native merchant of Khartoom. He was followed, in 1856, by Petherick; and in 1863 Mlle. Tinné, with Von Heuglin and Steudner, extended their explorations from the landing place of Meshera el Rek across the Dinka country and across the affluents of the Bahr el Ghazal westward along 8° N. as far as the Dyoor, and the Dembo. The Italian Piaggia had also obliquely traversed this Western Nile region to its south-west limits, to the country of the Niam-Niam, among whom he lived for a year. Schweinfurth, after leaving the Bahr el Ghazal at Meshera, went south-west eighty miles to Ghattas Seriba; whence he explored the country in a general southerly direction 250 miles across the confluent of the Welle to the Seriba of Munza, the King of the cannibal Monbuttoos in 3° 30' N. and 28° 10' E.; and returning to Ghattas Seriba, he wandered rather than explored westward, 150 miles, to Gudyoo in 26° E. and 7° 15' N. It was thus the western and southern confines of the great basin of the tributaries of the Bahr el Ghazal which Schweinfurth actually traversed, and it is no exaggeration to say that there is scarcely a single stream of the Nile, of this Western Nile region, which he did not cross, and was not able to map in the course of his two journeys. This is the most interesting of the many valuable geographical results of his travels.

Schweinfurth (ii. 113) expressly disclaims having found any new source of the Nile, and yet he is the only European who has ever seen a living fountain of the White Nile:

"Mount Baginze (20° 15' E. and 4° 30' N.) is only four miles to the SSE. of Damvo, but this short distance has to be accomplished by a circuitous and troublesome route leading across deep fissures and masses of loose rock, and often through grass of enormous height. Half-way we came to a rapid brook hastening along through a deep cleft, which we were able to leap across. This was the source of the Dyoor. It was the first actual source of any of the important affluents of the White Nile to which any European traveller had ever penetrated. My Niam-Niam escort, who were natives of the district, positively asserted that this brooklet was the Sway, and thus plainly demonstrated that, however insignificant this little vein of running water might appear, they were accustomed to consider it as the highest section of the waters that contributed to the formation of the Dyoor. The Sway, they said, was the largest and loftiest river of their land; Baginze was their loftiest mountain; and this was the most important stream that issued from its clefts." (ii. 213, 214.)

But his greatest geographical discovery was of that part of the watershed of the Western Nile basin inhabited by the Niam-Niam, and of the water-parting defined by the westward flow of the river Welle. He had reached the water-parting between the Lendukoo and Mbwole, about 28° 30' E. and 4° 30' N., on his first route southward to Munza's Seriba:—

"The direction which the river Lindukoo was taking appeared to me to be exactly the reverse of that in which flowed the current of the Yabboo; and in spite of the positiveness on the part of the guides, all their statements left my mind unconvinced, and in a state of considerable perplexity. But two months later, when I had again to cross

the river some distance further to the east, my presentiment was thoroughly confirmed. The formation of the land just here is very uneven and irregular; quite in contrast to what it was observed to be both previously and subsequently upon our progress. With the Lindukoo, then, I was bidding farewell to the district of the Nile. Many as there had been before, who had undertaken to explore the mighty river to its fountain-head, here was I, the first European coming from the north, who yet had ever traversed the watershed of the Nile. Upon this memorable day of my life I confess I had no real knowledge of the significance of the soil upon which my steps were tarrying, for as yet I could know nothing of the configuration of the country before us. The revelation of the truth about this watershed only became apparent to me after I had gathered and weighed the testimony of the Niam-Niam, which sufficiently demonstrated that the next river, the Mbwole, belongs to the system of the Welle. This river now was an enigma to me; and to unravel the hydrographical perplexities which surrounded it, continued throughout my journey to puzzle my brain; certainly I was satisfied it could never be brought into unison with any of the tributaries of the Sway." (i. 493-494.)

A little patience and the problem was solved.

"At length the attainment of my cherished hopes seemed close at hand. The prospect was held out that on the 19th of March we might expect to arrive at the Welle. The way to the river led us due south, and we went onwards through almost uninterrupted groves of plantains, from which the huts, constructed of bark and rotang very skillfully sewn together, again and again peeped out. A march of scarcely two leagues brought us to the bank of the noble river, which rolled its deep dark flood majestically to the west, in its general aspect suggesting a resemblance to the Blue Nile. For me it was a thrilling moment, that can never fade from my memory. My sensation must have been like Mungo Park's on the 20th of July, 1796, when, for the first time, he planted his foot upon the shore of the mysterious Niger, and answered once and for all the great geographical question of the day—as to whether its waters rolled to the east or to the west. Here, then, I was upon the very bank of the river, attesting the western flow of the water, about which the contradictions and inconsistencies of the Nubians had kept up my unflagging interest ever since we set out from Khartoom. Whoever has any acquaintance with the indistinctness that ever attaches to the statements of those who would attempt to describe in Arabic the up-current or the down-current of a river, will readily comprehend the eagerness with which I yearned to catch the first glance of the waters of which the rippling sound, as they washed the stony banks, came through the bushes to my strained and listening ear. If the river should flow to the east, why then it solved the problem, hitherto inexplicable, of the fulness of the water in Lake 'Mwootan [Baker's Albert Nyanza]; but if, as more likely, it should go toward the west, then, beyond a doubt, it was independent altogether of the Nile system. A moment more and the question was set at rest. Westerly was the direction of the stream, which consequently did not belong to the Nile at all; it was in all likelihood not less than 186 miles distant from the north-western coast of Lake 'Mwootan [Albert Nyanza], and at the numerous rapids which are formed in its upper course, it rises almost to the level of the lake, even if it does not attain a still higher altitude." (i., 548, 549.)

The Welle had all the character of a mountain stream, and the result of Schweinfurth's enquiries seemed to demonstrate most satisfactorily that to the south-west of Munza's Seriba the land takes a decided rise, breaking into hills and isolated mountains, and that

these are none other than the western fringe of the "Blue Mountains," which Baker observed from the farther side of Lake Mwootan, or Albert Nyanza, and of which, as he saw them from the north-west side of the lake, he reckoned the height to be 8,000 feet. Schweinfurth identifies the Welle as the tributary of the Shary, the river discovered by Denham in 1824, flowing into Lake Tsad.

The discovery of the Welle of course explodes the hypothesis that the Lualaba may be a source of the Nile. This is the river which forms itself in the great region of water-springs to the west of Lake Tanganyika, and Livingstone thought might be a source of the Nile, a supposition (ii. 186) that might have some semblance of foundation from its northward course, and the inexplicable volume of water in the Albert Nyanza, but which was negatived completely as soon as more ample investigation had been made as to the comparative level, direction, and connection of other rivers, especially of Schweinfurth's Welle.

Although animated by the simple enthusiasm of all true explorers, Dr. Schweinfurth is the most modest of discoverers, and the most generous in his recognition of the work done by others. This, therefore, makes his utterly unjust and unworthy attack on Bruce, one of the most learned and accurate of the innumerable explorers of the Nile basin, all the more pointed and painful. It is thus he writes of the sagacious philosopher of Kinnaird:—

"One of the objects contemplated in my journey was to show the importance of the Western affluents of the Nile which unite in the Gazelle; and I have given evidence that one way and another they traverse a region of not less than 150,000 square miles. When I mention that in 1863 Speke called the Gazelle 'an unimportant branch,' and, moreover, that Baker has spoken of its magnitude with great depreciation, in reply, I might allude to another interesting fact in geographical annals. Not only did Bruce a hundred years ago suppose that he had discovered the sources of the Nile in Abyssinia, just where a hundred years previously they had been marked upon the Portuguese maps; but he represented the Bahr el Abiad as an inconsiderable stream, which joined the stream of his discovery at Halfaya, Khartoom at that time not being in existence. But it is absolutely impossible that Bruce could have returned from Senaar to Berber along the left bank of the Blue Nile, and could have crossed at its mouth from the very spot where Khartoom now stands, without being aware that close behind him there was rolling its waters a stream as broad again as the Blue Nile. The plain truth is that the White Nile was overlooked and disparaged because it would have thrown his Blue Nile in the shade. Ismail Pasha was quite right in saying that every fresh African traveller had his own private sources of the Nile; but for my part I am not at all ashamed to confess that I have not found them."

Undoubtedly one of the first thoughts which spontaneously occur to the reader of Dr. Schweinfurth's great and most interesting explorations of the Nile is that after all we are as far off as ever from the true sources of the Nile. The *Caput Nili* in fact continues to be as great a mystery as in the days of Herodotus. Schweinfurth has now as completely and exhaustively explored the Western Nile basin as Bruce did the Eastern—or Abyssinian; while Burton, and Speke, and Grant, and Livingstone have

brought back to us a sufficient knowledge of the extreme southern limits of the Nile basin to prove that neither is the *Caput Nili* there. But Bruce always said that the true headwaters of the Nile would be found in the mountainous wilds of Kaffa and Narea—which remain unexplored to this day, and to which he showed that the phenomena of the inundation also pointed as the source of the Nile ("the river of Egypt"). In vol. iii. p. 333 (3rd edition), he says that the mountains of Kaffa are the highest land in Africa; and at page 105 of vol. vii. that the White Nile (*el Aice*) rises in the country south of Narea "supplied with perpetual rains," and therefore the White "never diminishes as the (Blue) Nile does, in the latitude of whose fountains the rains prevail only at stated times." In vol. v. p. 370, he accounts for certain appearances of the Nile inundation by the bursting of immense marshes in the country about Narea; and further on, at page 384, he remarks that in latitude 9°, in the kingdom of Guigiro (east of Limmon), the Zebee runs south or south-east into the inner Ethiopia, as do also many other rivers, and, "as I have heard from natives of that country, empty themselves into a lake, as those on the north of the line (Blue Nile, &c.) do into Lake Tzana." In the same volume, at page 332, he says, before March "green boughs and leaves appear floating on the Bahr el Abiad;" and at page 370, "the true reason of this appearance is from those immense marshes spread over the country about Narea and Kaffa . . . where the water accumulates and is stagnant before it overflows into the river Abiad, which rises there."

The annual inundation of the Nile of itself would appear to force us to accept whatever river or rivers may arise in Kaffa and the Galla country as the true sources of the Nile; whether they empty into the Nile direct, as the Sobat, or indirectly through the Victoria Nyanza, or any other of its system of equatorial lakes, as the unknown Asua is said to flow, in its course to the Nile, through Lakes Zamburu and the Bahri Ngo. The inundation of the Nile begins in Egypt in June, about St. John's Day, and continues to the end of September. The rains on the plateau of the network of the Victoria Lake system fall from November 15 to May 15. The phenomena seem quite unrelated; and it is evident that the complete explanation of the inundation of the Nile necessitates the supposition that there are some feeders of the White Nile, the flooding of which is complementary to the overflow of the equatorial Nile lakes. These feeders must also needs be in the Tropic of Cancer, in which the rain falls in summer and autumn, as it falls in the Tropic of Capricorn in winter and spring; and where can we look for them but in the unexplored part of the Nile basin lying wide extended between Abyssinia and the Equator? In his passage through Capricorn, the sun surcharges the equatorial lakes with the rains which fall from November to May; in his passage through Cancer, the rivers of Kaffa, Narea, and Galla in turn become swollen, and, descending into Egypt on the crest of the flood of the Victoria and Albert lakes, constitute there the annual inundation. In

the passage of the sun through Cancer the greatest fall of rain in these regions takes place where the moisture which the sun draws in his course is condensed against mountain ranges; so that the further we travel westward from the highlands of Abyssinia, more and more to the south lie the limits of the summer rains in Africa. It is clear, therefore, that we must look for the rivers which complete the annual inundation of the Nile in Egypt, not in Schweinfurth's Western Nile region, but amongst those lofty mountains of Ganka, Audak, and Narea, to which Bruce pointed as the true shrine of the inviolable mystery of the *Caput Nili*.

Bruce knew perfectly well, and states it, as has been shown, over and over again, that the perennial stream of the Nile was due solely to the White Nile; and that the Blue Nile, even in its summer flood, was but a tributary. Had an Ainsworth been at his elbow, indeed, the map to his travels would even possibly have anticipated the discovery of the great southern Nile lakes, as the Portuguese maps, according to Schweinfurth, anticipated Bruce's own discovery of the Blue Nile by a hundred years! Dr. Schweinfurth has been thoughtlessly assailed by Mr. Stanley, because he has proved, by his discovery of the Welle, that Livingstone was manifestly in error in supposing that the Lualaba flows to the Nile; and at least this might have warned him to show a larger consideration to the memory of a true man whose declining life was embittered by the sneers of the inventive author of *Baron Münchhausen*.

GEORGE BIRDWOOD.

Robert Greene's Leben und Schriften. Eine historisch-kritische Studie. Von Wolfgang Bernhardi. (Leipzig: Verlag der Volksbuchhandlung, 1874.)

HERR BERNHARDI'S *Life and Works of Robert Greene* is a critical arrangement of such biographical and literary notices of the poet, as the biographers, especially Dyce, have brought together. Unfortunately for him, he has had to trust to deductions and statements not his own, which have often led him astray. Thus when Greene says to Marlowe,

"Is it pestilent Machivellian policy that thou hast studied? . . . The broacher of this diabolical Atheism is dead . . . ended in despair . . . inherited the portion of Judas . . . perished as ill as Julian,"

Malone, followed by Dyce, interprets this to be Francis Kett, burnt at Norwich as a heretic in February, 1589, who had been fellow at Bennet College at Cambridge while Marlowe was there, and therefore had very likely been the teacher referred to. This is nonsense. The broacher of the Machiavellian doctrine was Machiavelli, who in Greene's day was generally believed in England to have perished, like Judas, by his own hand. But Herr Bernhardi adds to the error by inferring that it was Kett also who persuaded Greene to adopt the temporary atheism which he confesses. Kett was a thoroughly earnest Unitarian. Marlowe and Greene were not of Kett's school, but of that of Hariot, Raleigh, and the Earl of Northumberland, which all the old women

of the day accused of atheism. No doubt they were *politiques*, and being so, were held in about the same estimation as Freemasons are now at the Vatican. It is not the special error, but the philosophical spirit, the supposed source of all errors, which is obnoxious to religious prejudice. Raleigh in this respect was more odious than Kett. Andreas Philopater in 1591 tells us of the much-frequented "atheistical" school of Walter Raleigh,

"quam modo ita notam et publicam suis in aedibus habere dicitur, Astronomo quodam Nicromanceo praeceptore, ut juvenitulis nobilioris non exiguae turmae tam Moysis legem veterem, quam novam Christi Domini . . . irridere didicerint."

The Astronomer and Necromancer is, of course, Harriot, who, according to Richard Bame, was Marlowe's idol.

"He affirmeth," says Bame, "that Moses was but a juggler, and that one Harriots can do more than he."

Then with respect to dates. Herr Bernhardt gives the date of Greene's *Menaphon* and Nash's first coming to London as 1587, instead of 1589, not knowing the absolute proof of the latter date given by Mr. Petherham in his edition of Nash's *Almond for a Parrot*, and places the writing of the epistle prefixed to Greene's *Farewell to Folly* in 1587, when the novel was written, instead of 1591, when the book was first published. The latter date is absolutely proved by the phrase, "I cannot Martinize," which occurs in the epistle. As *Martin Marprelate* first appeared in 1589, the verb derived from the book cannot be older than that date.

The import of these errors is that they have led Herr Bernhardt to give quite unproved dates to Greene's plays. Thus, the preface to Greene's *Farewell to Folly* refers with the bitterest sarcasm to the play of *Faire Em* and its author. But the first scene of *Faire Em* is a palpable imitation of the first scene in Greene's *Friar Bacon*. Therefore *Bacon* is the older of the two plays. But the preface in question cannot be shown to be earlier than 1591, instead of 1587; therefore *Friar Bacon* cannot thereby be proved to date from 1586.

Another chain of reasoning is this: *Locrine* was written in 1587, perhaps before the execution of the Queen of Scots, or even before the Babington conspiracy in September 1586. (It must have been so, for it was written by one of the then executed Babington conspirators, Charles Tylney, and edited by W. S. in 1595.) But *Locrine* has a passage imitating some lines in Greene's *Alphonsus*, and *Alphonsus* is a kind of parody of *Tamburlaine*, and, especially in these lines, directly follows some lines of Marlowe's in that play. Therefore *Alphonsus* is before *Locrine*, and *Tamburlaine* before *Alphonsus*; and *Tamburlaine* must be dated very early in 1586.

But *Locrine* also contains two lines extracted from Peele's *Farewell to Norris and Drake* in 1589. I do not therefore say that *Locrine* is later than that. I imagine that W. S., the "ironical censurer" of other men, who had been accused of stealing from Marlowe and Greene and Peele, was willing to show what manner of plays his would be if he imitated those models; and therefore that he interpolated passages from Greene and Peele into the stilted and tedious old tragedy

of *Locrine*, and so set it forth "overseen and corrected by W. S." And at the same time, by a double irony, that he wrote a comedy in Marlowe's style, who had no comedy in his composition, and stuffed it full of lines taken bodily out of Marlowe's plays, and put into the most incongruous company. And thus we have the first sketch of the *Taming of a Shrew*. But to return to *Locrine*. It is difficult to believe that such a couplet as the following was written seriously:—

"For with my swor[r]d, this sharp curtle axe,
I'll cut asunder my accursed heart—"

which Thackeray unconsciously imitated in his ballad—

"Meagher of the Sword,
'Tis he will steep that battle-axe in Saxon gore."

In putting forward this hypothesis, I am not bringing myself within the danger of Mr. Fleay's tests, which only apply to Shakespeare's natural offspring—not, I presume, to his parodies and pilferings. At any rate *Locrine*, though substantially written before September 1586, was subsequently enriched with lines taken from Greene's *Orlando* and *Alphonsus* and Peele's *Farewell*; and so it cannot be used to prove that the purloined passages were in existence before September 1586, and Herr Bernhardt's careful erection falls to the ground.

It is not satisfactory to have to make these objections. They suggest to us that it is we English who are answerable for all this loss of time and wasted industry of our German fellow-workers. Without careful reprints of Greene's, and Nash's, and Chettle's, and Harvey's, and Lodge's books, the German workers on Shakespeare are forced to depend altogether on the notices and extracts which we give them. And if their defects are only due to their defective materials, the fault is ours, not theirs. So far as Herr Bernhardt has sufficient materials at his disposal, so far he is generally right. His exposition of the parallelism between *Alphonsus* and *Tamburlaine* is manifestly correct, and his guess that *Locrine* must be dated before the Queen of Scots' death or the Babington conspiracy, though he does not give the grounds of his opinion, is a curious approximation to the truth. Also his discovery that Greene attacks *Faire Em* in his *Farewell to Folly*, is an evidence of his careful reading; while his conclusion that the author of *Faire Em* was one of the "gentlemen poets" who attacked Greene on the stage seems a fair critical deduction. It is hardly fair to say that "the English strangely regard *Faire Em* as Greene's." Dyce did not include it in Greene's works; and if Philipps, in his *Theatrum Poetarum*, attributed it to Greene, on the other hand the librarian of Charles II. labelled it as Shakespeare's. *Faire Em* is a play which deserves much more attention than it has yet had on the part of those who undertake to investigate the relations between Greene and Shakespeare.

R. SIMPSON.

MINOR HISTORICAL BOOKS.

History of the English Institutions. By Philip Vernon Smith, M.A., Barrister-at-Law. (Rivingtons, 1873.)

THIS is one of a series of "Historical Handbooks for use in Schools," and is of a higher character than many books of similar design. It includes

the period from "the settlement of the Angles and Saxons in this island" to the present time; and the manner in which the various subjects have been selected shows a just appreciation of the task which the author had before him. He makes no claim to original research (though he appears to have consulted the statutes for himself), but professes to have compiled his work from "standard" authorities, of which he gives a short list. It is hardly to be expected that handbooks should be written on any other principle. They cannot be more correct, and must almost inevitably be a little less correct, than their sources. They are also apt to show some little inconsistencies, through the necessity of following one authority in one place and another in another. From such blemishes Mr. Smith's work could not be entirely free; nor is it his fault if, when the guides disagreed, he has not always followed the best. In treating the earlier history he would have done better to trust Mr. Stubbs, one of whose works he mentions, than some other writers. In his preface, for instance, Mr. Smith says he has adopted the "modern spelling of Teutonic proper names," by which expression he appears to mean that he spells Edward Eadward, and Ethelred Æthelred. Mr. Stubbs, the only one of Mr. Smith's "authorities" who has shown any intimate acquaintance with ancient MSS., does not commit himself to the many inconsistencies involved in this change; nor would any palaeographer allow that there was a fixed orthography of proper names in England till long after the invention of printing. The question is, indeed, one of no real importance to scholars; but it seems a pity that boys should learn to pride themselves on superior accuracy in spelling when they are only being crammed with a crotchet, and a still greater pity that they should have all their ideas on the subject unsettled by being taught to read about Alfred in Mr. Stubbs' *Select Charters*, and Ælfred in Mr. Smith's *English Institutions*. It ought also to be mentioned that, from Mr. Smith's essentially Teutonic point of view, the Latinised form "frithborga" is somewhat out of place in his pages; and, considering the works he has consulted, it is not easy to understand his statement that, when the Teutonic invaders came, "the territory occupied by each tribe was called a *scira*." There are two or three other slips which show that Mr. Smith has not studied the earlier period for himself; but, as a whole, the book may, nevertheless, be described as a useful compendium conscientiously put together. The plan upon which it is written is to give, in the first instance, a continuous narrative of each institution or group of institutions; but there are sections numbered in each chapter to correspond with the six periods into which the work is divided. A student can, therefore, very readily obtain a general glance at the whole of the institutions of any one period by reading the whole of the sections which bear the same number. He finds (to give an example) a sketch of the history of local government by itself, and a sketch of the history of imperial or central government by itself; but by a simple mode of reference he can easily compare any feature in the one with any feature in the other, as it appeared during any of the six periods.

A Glossary of Cornish Names, ancient and modern, local, family, personal, &c.: 20,000 Celtic and other Names now or formerly in use in Cornwall, with Derivations and Significations for the most part conjectural, suggestive, and tentative of many, and Lists of unexplained Names about which information is solicited. By the Rev. John Bannister, LL.D., Vicar of St. Day. (Williams and Norgate, 14 Henrietta Street, Covent Garden, London; and 20 South Frederick Street, Edinburgh. J. R. Netherton, 7 Lemon Street, Truro.)

The recent death of Dr. Bannister recalls to our recollection the above work, which we have not hitherto noticed. Dr. Bannister's design has been to show how much of the old and but recently extinct vernacular of Cornwall is still preserved in its

local names, as regards the names of places, family names, and personal names, as found upon inscribed stones and other ancient records. Old Dolly Pentreath has had the reputation of having been the last who could speak the Cornish language. She died in 1778, and that eminent philologist, Prince Lucien Bonaparte, a few years ago, in conjunction with the Vicar of the parish of St. Paul, Cornwall, where she died, erected a monument to her memory. Dr. Bannister, however, has shorn poor Old Dolly of her glory by calling attention to a later Cornish-speaking inhabitant in the person of one William Bodenner, who lived until 1794. The latest, therefore, is nearly a century ago; and seeing that the literary remains in the Cornish language are exceedingly scanty, Dr. Bannister has done well in his endeavour to excite an interest in this ancient Celtic dialect, and to preserve from oblivion such words and names as yet remain. He has with much zeal taken up the subject as a labour of love, and his work exhibits considerable learning and ingenuity, and marvellous industry and perseverance. It does not pretend to be exhaustive or complete. Many of the definitions are merely tentative, and some it is difficult to accept. This could scarcely be otherwise in a work of this nature, as in numerous instances the names have become so corrupted as to render it almost impossible to discover their original roots. It is, however, a work which should have a place in the library of every philologist. At the time of Dr. Bannister's death he was engaged in the preparation of a larger work, entitled *The Nomenclature of Cornwall*, which was almost ready for the press, and we are glad to hear that the MS. has been secured by the authorities of the British Museum.

Loudon's Letters. By Karl Bachberger. (Vienna, 1873.) 76 pp. 8vo.

LAUDON—or, more strictly, Loudon—was one of the generals of the time of Maria Theresa and Joseph II., whose memory is still popular with the Austrian people. Yet, in his lifetime, the ambition of Joseph II. for warlike laurels thrust him back from the foremost place. The letters now published are twenty-five in number, mostly addressed to a friend, Baron von Hochstätter. Though of no special historical importance, they are not without interest, as the writer does not conceal his opinions on the operations of the Seven Years' War. One letter too, from the General to Maria Theresa, should not pass unnoticed, as it contains a proposal that a pension destined for himself should be transferred to a comrade who had been overlooked.

EDITOR.

NOTES AND NEWS.

MR. W. R. S. RALSTON is about to publish the course of lectures on Early Russian History, which he recently delivered at Oxford.

MESSRS. MACMILLAN have in the press a volume of Essays by Professor Blackie, to be called *Horæ Hellenicæ*. Several of the essays are directed against some of the views of Grote and Max Müller; and the volume treats of many of the disputed points of Hellenic philology and antiquity.

THE Manchester branch of the New Shakspeare Society held its first meeting on Monday last, in the rooms of the Literary Club. Mr. Joseph Thompson, a member of the City Council, and one of the governors of Owens College, presided, and in the course of his opening address, said it was peculiarly fitting that a branch of the New Shakspeare Society should be formed in Manchester, whose citizens, in the tercentenary year, instead of favouring the project of a statue on the Thames Embankment, or caring for pageantry at Stratford-upon-Avon, had preferred to perpetuate the memory of the poet by founding two Shakspeare scholarships for the encouragement of the study of English literature—one in its ancient grammar school,

and the other in its new Owens College. The Rev. T. G. Fleay's paper on "Metrical Tests as applied to Dramatic Poetry" (sent in proof from the Society in London), was read by Mr. J. H. Nodal, and a brief conversation followed, in which Mr. George Milner, the Rev. A. S. Steinthal, and Mr. Charles Hardwick, author of *The History of Preston*, took part. Mr. Steinthal made an eloquent reference to the chief promoters of the Society in London, to whom, he said, the country owed a debt of gratitude for their services to philological research and to the study of the older language and literature of England. The names of the Mayor of Manchester (Alderman Watkin), Sir Joseph Heron, Town Clerk of Manchester, and Mr. Hugh Mason, late President of the Chamber of Commerce, were given in as members of the Society during the evening.

Fall of Prince Florestan, of Monaco: written by Himself (Macmillan & Co.). The framework of this pleasant *jeu d'esprit* is as follows. By an odd concatenation of circumstances, a Württemberg cadet educated at Cambridge succeeds to the principality of Monaco. He drills all his subjects of military age, which is a popular measure, as it gives the young married men a holiday from their wives every week; begins a picture gallery out of the profits of the Casino; and alienates the Jesuits by trying to introduce lay instruction. Consequently when he receives Garibaldi, there is an *émeute*, and he abdicates rather than use force or promise to obey the Jesuits. By an informal vote Monaco is annexed to France, and we should have heard more about it but for the general election. The humour of this kind of thing depends upon the ingenuity with which the writer can invent fictitious situations to throw light upon the logic of real ones. "Prince Florestan's" ingenuity is in danger of being pointless for want of application, as it is impossible to guess what real situations, if any, were in his mind; but the odd audacity of the invention will most likely be sufficient to attract readers. Individual touches are good, e.g. the description of M. Blanc, who in twenty years will resemble M. Thiers as much in personal appearance as he does already in tact, power of talking, and the combination of a complete absence of fixed opinions upon any subject with a decided manner. He wishes, we learn, to attract the English, and hesitates between a Protestant church and pigeon shooting. There is a materialistic doctor quite content to be tolerated on condition of always voting with the Jesuits, who can quite understand that the Prince "should wish to be thought to wish to make changes," but not that he should wish to make them. "Prince Florestan" is not an Anglomane; he thinks our constitutional monarchy is a democratic republic, tempered by "snobism and corruption." Our "materialistic world of fashion goes alternately to Mr. Wilkinson and Canon Liddon, Mr. Haweis and Mr. Stopford Brooke, and does not believe a word that any of them says—unless it is Mr. Haweis; but then, doctrinally speaking, he says nothing." Lest the reader should find "Prince Florestan" too like Mr. Haweis, he is careful to intimate that French Radicals had better pretend to believe in the immortality of the soul.

THE German Government have informed Lord Derby that they will allow the Early English Text Society to keep the Göttingen MS. of the *Cursor Mundi*—which the society is printing side by side with three other copies of the work—till December 1 next, being a year beyond the first six months for which the loan of the MS. was granted. The time needed for copying all the four MS., of over 20,000 lines each, composing them, printing, correcting and revising proofs by each of them, has been, and is, so great, that not more than a third of the work is yet done. The book, when finished, will be the largest the society has undertaken, and contain more comparative matter. The Chaucer Society's "Six-text" *Canterbury Tales*, and the Clarendon Press Wycliffite Versions of the Bible are the only books to be compared with it.

A NEW volume of Sermons, by the Rev. H. R. Haweis, of St. James's, Westmoreland Street, Marylebone, called "Speech in Season," will shortly appear (H. S. King & Co., publishers). It is divided into three books:—I. *New Readings*—which reverse a great many of the popular notions about Christianity, showing by a reference to history how largely the words of Christ have been misunderstood; and attempting, by a similar method of criticism, to define the relations between dogmatic theology and the liberal theology of the day. II. *Old Problems*—in which such matters as "Hell," "Insanity," etc., are discussed; and III. *Special Occasions*—including the sermon preached at Westminster Abbey on the death of the late Bishop of Winchester.

Thoughts for the Times, by the same author, published 1873 (H. S. King & Co.), is reprinting for a sixth edition.

WE understand that Mr. James Sully has just completed for publication a series of psychological essays, which discuss, among other subjects, the aesthetic principles of music and of the arts that embody human character. The work will be issued by Messrs. H. S. King & Co.

MR. MORFILL, of Oriel, will print, in his forth coming volume for the Ballad Society, a work of George Puttenham (the author of the well-known *Arte of English Poesie*, 1589), which, from the neglect of the compilers of bibliographical handbooks, has been supposed to be lost, namely, his *Partheniades*, a series of MS. verses, written probably for New Year's Day, 1578, in honour of the Virgin Queen, Elizabeth, whose beauty, cleverness and goodness he praised highly. The first of the series is headed: "The principall addressee in nature of a New Year's gifte, seeminge therebyve the Author intended not to have his name knowne," and runs thus:—

[Side Note] Parthe: 1. Thaleia.

"Gracious Princesses, where princes are in place
To geue you gold, and plate, and perles of price;
It seemeth this day, saue your royall aduice,
Paper presentes should haue but little grace.
But sithe the tyme so aptly serues the case,
And, as some thinke, youre highness takes delighte
Oft to perue the styles of other men,
And oft your selfe, with Ladye Sapphoes pen,
In sweet measures of poesye t'endite
The rare affectes of your hevenly sprighte.
Well hopes my Muse to skape all maner blame,
Vttring your honours, to hyde her owners name."

How then has Mr. Morfill identified this work with Puttenham's Poem? By finding that its sixteenth set of verses contains the line quoted by Puttenham in the following extract from his *Arte of English Poesie*:—

"This considered, I will let one figure enjoy his best beknowen name, and call him stil, in all ordinarie cases, the figure of comparison, . . . as when we sung of our Soueraigne Lady thus, in the twentieth [16th in MS.] Partheniade:—

'As faulcon fares to bussardes flight,' etc.

The original is in the Cotton Collection in the British Museum, Vespasian E viii., beginning at leaf 169, was printed in the first edition of Nichols's *Progresses of Queen Elizabeth*, and reprinted in Haslewood's *Ancient Critical Essays*, 1811; but these prints are not entered in Bohn's *Lowndes*, or Hazlitt, nor does the British Museum catalogue of MSS. notice them. Puttenham's authorship of the *Partheniades* was known to his contemporaries, as the name occurs in the "list of his works taken by mister Steevens from a MS. memorandum of Ben Jonson," printed in note † on p. 304 of Ritson's *Bibliographia Poetica*. Puttenham was proud of "Thames' two sides," that "lovely Londone," whose praises our old poets always sang, and the Queen's palaces:—

. "tems to sydes;
Tems easy for hys easye tydes,
Built all along with mannours riche,
Quinborow salt sea. brackish Greenwich;
Then that where Britton raygne beyond,

The Tower of lously Londone;
Westminster old and new Pallace;
Richemounte, not great but gorgias;
Huge Hampton court, that hath no peere
For stately roomes and turrets cleere,
Save Windsor, sett on Barrockes border,*
That temple of thy noble order,
The garter of a lovely dame,
Which gave yt first device and name."

The date of the poem seems to be 1578, twenty years after the Queen left her studies to ascend the throne in 1558:—

But O now twentye yeare agon,
Forsakinge Greece for Albion,
Where thou about doost rule and raygne.

PROFESSOR NERUCCI and Professor Comparetti are going to publish a complete collection of Italian popular stories, after the pattern of Grimm's *Mährchen*. The work will consist of three volumes; two volumes of text containing numerous specimens of Italian dialects, and one volume of notes, chiefly by Comparetti. The first volume is in the press. The work will be published by Loescher, Venice.

FROM a batch of numbers just received of *Unsere Zeit, Deutsche Revue der Gegenwart*, published fortnightly at Leipzig, by F. A. Brockhaus, we select an article by Georg Honegger on "Der Moderne Englische Sensationsroman," as likely to prove of most interest to readers in this country. According to this writer, the history and development of English fiction in the present century must be sought for in the works of the three great authors, Walter Scott, Lord Lytton, and Charles Dickens. To the consideration of them, however, but little space is given, for, after a brief summary of the peculiarities of each, which does not differ much from the views entertained by some of our best critics over here, Herr Honegger invites his readers to follow him in the study of the most modern sensation novels. Mr. Harrison Ainsworth is designated as the father of this school of literature, whose not inconsiderable talent, as displayed in his early works, speedily sank into a "charakterlose Vielschreiberei." It is curious to find Thackeray the next author to be reviewed as a sensationalist, but such is the case in this article, though the estimate placed upon him is as high as his warmest admirers could wish. Thackeray depicted the habits of the English gentry; Mrs. Beecher Stowe those of the slave-holding aristocracy of the Southern States—a sufficient reason in the eyes of our writer to place the two in juxtaposition. After *Uncle Tom*, however, nothing is to be found to admire in this lady's writings, and he adds that she has irreparably damaged herself by the hideous Byron controversy stirred up a few years ago. Foremost in the school of Dickens is placed Mr. Wilkie Collins, and three or four pages are devoted to a careful analysis of the *Woman in White*; next in the same school figures Mr. Edmund Yates, whose merits and defects are illustrated by an analysis of *Land at Last*. "An equally-matched rival in the reading world of circulating libraries" with Mr. Collins and Mr. Yates is Miss Braddon, whose *Doctor's Wife* is taken as a sample of her powers. Herr Honegger's judgment on this entire phase of literature is anything but favourable. It is distinguished, he writes, neither by novelty, originality, nor by any marked degree of inventive power; and the highest effect is attained, when the dexterous author, by the ingenuity of his plot, can make a sensitive woman's heart beat. "Im ganzen ist's doch wieder eine Literatur der Verzweiflung."

THE chief point of interest about Mr. Fleay's first paper before the New Shakspeare Society last week, was, whether the Ryme-test was alone sufficient to determine the chronological order of Shakspeare's Plays. Mr. Fleay never said that it was; but as he used it as the chief test to settle his scheme of the succession of the plays, men

* The edge of Berkshire.

naturally desired to know what the result of applying the test by itself would be. That result could not be got from the tables printed in Mr. Fleay's paper, of which copies were distributed at the meeting.* The chief table contained only numbers of lines from which the result could be worked out. Mr. F. D. Matthew, a member of the Society's Committee, has now worked out the proportion of rymed 5-measure lines to blank-verse 5-measure lines (excluding short lines like those of Berowne's praise of Rosaline, and the casket verses in the *Merchant of Venice*) in all the genuine and unmixed Plays, with the following result, showing, that however valuable the Ryme-test may be—as it is—when used jointly with other tests, it alone cannot be trusted to settle the right order of Shakspeare's plays.

Proportion of Ryme to Blank-Verse, 5-measure Lines.

Love's Labour's Lost	1 in .56
Midsummer Night's Dream	1:2
Comedy of Errors	3:02
Merry Wives	3:8
Richard II.	3:9
Romeo and Juliet	4:0
All's Well	4:4
Twelfth Night	6:3
Troilus and Cressida	10:3
As You Like it	12:2
Two Gentlemen of Verona	13:0
Macbeth	13:4
Much Ado	16:0
King John	16:0
Henry V.	16:5
2 Henry IV.	19:1
1 Henry IV.	19:5
Richard III.	19:8
Merchant of Venice	20:3
Measure for Measure	21:5
Cymbeline	24:1
Lear	30:2
Hamlet	30:7
Othello	31:0
Coriolanus	60:0
Julius Caesar	66:0
Antony and Cleopatra	66:0
Tempest	729:0
Winter's Tale (no rymes)	infinity.

Sketch Quartos.

Merry Wives	3:7
Romeo and Juliet	5:0
Henry V. (a pirated copy)	25:0
Hamlet	27:0

That the *Two Gentlemen* and *Macbeth* are brought next to one another, *Henry V.* put after *Henry IV.*, while *Richard III.* is after both, and *Cymbeline* only three places from it, of course proves the untrustworthiness of the test as a sole guide. But let no one think that it is, therefore, without very great value when used judiciously with other tests, regard being had to the nature of the Plays. Every Shakspeare student is deeply indebted to Mr. Fleay for his work at this and other tests; and that they will ultimately lead to the establishment of greater certainty as to the order of Shakspeare's Plays, we do not doubt. Professor ten Brink has just declared his agreement with Mr. Furnivall, in believing that the end-stopped line test is the most trustworthy general one. But, till the table of its results is produced, we can only accept the words of the New Society's Prospectus, that this test has "exceeding value . . . though, of course, it alone is not conclusive."

THE *Globe* took us to task the other day for contradicting a statement made by a contemporary about Mr. Gladstone, which has since been acknowledged to be inaccurate. But why is the press to play fast and loose with the private affairs of public or eminent persons? The *Globe* itself,

* Mr. Fleay desires us to state that his calculations are based on an incorrectly printed table, of which he has not had an opportunity of revising the proofs; and that the obvious precaution was not taken of separating the verse and prose scenes, and calculating from the former only.

for instance, has recently stated that the Lord Chief Justice's work on Junius is finished and will be out in September; this is, of course, utterly untrue. The Chief Justice is occupied with the correction of the proofs of his judgment in the Tichborne case; and the manuscript of the ACADEMY articles on Junius is in the state of readiness in which it was when the work was broken off by the Geneva arbitration.

In *Fædrelandet* for March 11, Dr. C. Rosenberg, the distinguished Danish writer, gives a detailed criticism of Mr. Gosse's recently-published volume of poems.

THE following extract from a letter written by one of the leaders of the conservative Brahma-Samāj, Rajnarain Bose, after reading Professor Max Müller's Lecture on Missions, in Westminster Abbey, will show that at present the conservative party of the Brahma-Samāj exercises a more powerful influence on the native mind than Keshub Chunder Sen and his more progressive friends:—

"It gives us great satisfaction to see that justice is done in the lecture to Babu Debendranath Tagore and the old Brahma-Samāj, a thing rarely done by European writers.

"If the Christian missionaries of our country acted up to the advice given them by the lecturer in the spirit of true religion, Christianity would be presented in a more favourable aspect to the natives of India.

"The perusal of the lecture gives rise to one reflection, which is, that the phenomenon of true believers in God, calling themselves followers of the true form of the old religion, is occurring in every country. The lecturer calls himself a true Christian; we call ourselves true Hindus; the theists of Persia, among whom the ex-Grand Vizier was one, call themselves true Mohammedans; but whether we call ourselves Christians, or Hindus, or Mohammedans, in the above sense of each of these terms, we all agree in the opinion that the essentials of religion are 'loving God and doing the works He loves,' and are therefore all one.

"Although we have not organised a party like Babu Keshub Chunder Sen (we are of opinion that true believers in God should not form themselves into a sect or party), yet we have been able to influence the general Hindu community better than he. The Dharma Sabha, or the Society of Orthodox Hindus, now called the Sanātan Dharma Rakshini Sabha, lately gave their opinion in favour of orthodox Hindus drinking city-water, and not losing caste thereby. They lately petitioned Government against Kulinism, and are thinking of allowing Hindus to visit Europe. This present liberal spirit of orthodox Hindus is owing partly to the effects of English education, and partly to the imperceptible influence of the old Brahma-Samāj, but more to the latter. The principal cause of the influence of the old Brahma-Samāj is its not cutting off all connexion with the old religion. Although some of us have done things very repugnant in the eyes of orthodox Hindus, we are not looked upon with such disfavour by the general Hindu community as Babu Keshub Chunder Sen and his party. Although Debendranath Tagore has renounced the sacred thread, and has not taken it up again, like some so-called progressive Brahmins; although I have introduced widow-remarriage into my family; and although Babu Satyendranath Tagore, C.S., is a practical follower of the principle of personal liberty of females, we have not ceased to be held in much regard by orthodox Hindus."

WITH reference to the publication, at the expense of the Government, of the *Fac-similes of National Manuscripts* of England and Scotland, to which we lately drew attention, it is gratifying to be able to state that the undertaking has met with ample support from the public. The demand for these volumes continues to advance, and a second edition is wanted. The sale of the Scottish series is especially satisfactory; the first edition of the first and second volumes being now exhausted. The last few copies of the first volume have been sold by a bookseller, who had secured them in time, at an advance of four guineas upon the price—one guinea—at which each was published.

THE second volume of *Registum Palatinum*

Dunelmense, in the Rolls Series of Chronicles and Memorials of Great Britain and Ireland, edited by Sir Thomas Duffus Hardy, D.C.L., will very shortly be published. It forms a portion of the earliest register extant belonging to the Episcopal Palatinate of Durham, commonly called "Kellawe's Register," because it contains the proceedings of the prelate, both lay and ecclesiastical, from 1311 to 1316, the period during which Richard Kellawe presided over the see of Durham. The original manuscript became the property of the Crown by the separation of the Palatinate and Episcopate of Durham, by an Act passed 6 Wm. IV., and was, with the other muniments belonging to the Palatinate, removed from the late Cursitor's Office in Durham to the Public Record Office in London in the year 1868. It abounds in striking and valuable materials illustrative of the general history of England, especially of the northern counties. An index to the first and second volumes will enhance the value of this new issue; but the preface to the third volume is delayed for publication in the second, which is in a forward state of preparation, and will complete the work.

It is stated that M. Henri de Vartebelle, whose death is announced, has left an unpublished biography of Charles X., which will be shortly published.

It is anticipated that there will be great excitement in Iceland this summer in duly commemorating the thousandth year jubilee of the colonization of the island. In strict conformity to history, the year 1873 would have seemed the more correct period for such a celebration, since it was in 873 that the first settlers, Ingolf and Leif, after a search of three years, found the sacred seat-posts (*setstokkr*), which they had brought with them from Norway, and thrown into the sea, when they first approached the shores of the island in 870. These venerated objects, after having been left to drift along with the waves and currents under the guidance of their tutelar deities, as was supposed, were traced by Ingolf and Leif to the fjord, subsequently known as Reykjavík fjord, where they founded the settlements which gave origin to the town of the same name.

AN interesting volume, under the title of *Facsimiles of Ancient Charters in the British Museum*, has lately been published by order of the Trustees of the British Museum, edited by the Keeper of Manuscripts, Mr. Bond. It contains twenty-three plates, representing seventeen charters in all, which are accompanied by exact copies in modern type. As in the recently issued *Facsimiles of the Palaeographical Society* (see ACADEMY, January 17), the autotype process of photographic printing has been employed, and the result in both cases proves how admirably it is adapted for the reproduction of manuscripts. All the nicer characteristics of the writing are brought out with perfect fidelity, with the further advantage that the facsimile may be considered as permanent as any ordinary print. The charters given range in date from A.D. 679 to 833, and, with one exception, which is a fine specimen of English, are written in Latin. They have been selected, as Mr. Bond states in his Preface, from those of the series preserved in the Museum which are at once the oldest and of worst condition, the immediate object of the publication being to reproduce in exact imitation, before it is too late, those originals which, from the fading of the ink and disintegration of the vellum, show most unmistakable signs of progressive decay. Most of the number formerly belonged to the Monastery of Christ Church, Canterbury, and, passing thence into the hands of Sir Robert Cotton, were transferred with the rest of his library to the British Museum. The names of the royal and other donors, with the actual or approximate dates, are as follows:—1. Hlothari of Kent, May, 679; 2. Oethilred, March, 692 or 693; 3. Suaebræd of Essex, June 13, 704; 4. Uuihtraed of

Kent, July, 700 or 715; 5. Berctuald, Archbishop, 693-731; 6. Aethilberht of Kent, February 20, 732; 7. Aethilbald of Mercia, 736; 8. Aethilberht of Kent, 740; 9, 10, 11. Offa of Mercia, 767, 779, 780; 12. Coenuulf of Mercia, 798; 13. Aethelheard, Archbishop, 805; 14. Coenuulf of Mercia, August 1, 811; 15. Wulfred, Archbishop, Osuulf and Beornthryth, 805-831; 16, 17. Ecgberht of Kent, 833, 838. It should be observed that No. 11 is plainly a copy of the eleventh century, and is only included because of its faded condition. No. 3, too, appears to be later by a century than the date it bears; while the year 833, assigned to No. 16, is deduced from the names of the witnesses, the charter itself being dated 773. Unlike the rest, which are grants of land to individuals or monasteries, No. 5 is a letter from Uuualdhere, apparently a bishop, to his metropolitan Berctuald, asking his advice as to whether he should attend a conference between the kings and magnates of Wessex and Mercia, to be held at Brentford. Among other points of historical interest, too, may be noticed the style assumed by Aethilbald in No. 7, viz.: "Rex non solum marcersium sed et omnium provinciarum quae generale nomine sutangli dicuntur;" and again in the subscription, "Ego Aetdiltalt rex britanniae." As regards the palaeographical value of the volume, there is force in Mr. Bond's remark, that "the variations in the style of writing of documents so nearly of the same age point to the prevalence of special forms in the different divisions of the island;" but to determine whether this was the case would require many more facsimiles than are given, if not more than are to be obtained. Original charters of so early a period are, of course, rare, as may be inferred from the fact that of the 1,369 documents of the kind given by Kemble in his *Codex Diplomaticus Aevi Saxonici* (to which this volume may well form an illustrative appendix) not more than 160 profess to be printed from extant originals. The great majority of these are now in the Museum, and the few reproduced in the present volume, which, fine as they are, are the most decayed, show how worthy the whole series is of being published in facsimile. If, too, their condition is deteriorating, the sooner this is done the better.

NOTES OF TRAVEL.

It is reported by the American papers that Dr. Bessels, during his recent Arctic voyage with Captain Hall's expedition, has conclusively proved the existence of an open polar sea, connecting the Atlantic and Pacific oceans, and has thus verified the earlier conjectures of Franklin, Kane, Hall, and Petermann. According to Dr. Bessels the tidal wave which washes Cape Hatherton on the north coast of Greenland comes from the Pacific Ocean. In Newman's Bay, near the polar entrance into Smith Sound, the tidal flow is regularly in advance of that in the more southern Polaris Bay. If the wave come from the Atlantic, it must be an equatorial current going north and south, and would in that case strike Polaris Bay before it could be observed in Newman's Bay. From Dr. Bessel's observations, it follows either that Greenland must be an independent island, washed by the Atlantic, or that the coasts of Greenland form the point of junction between the Atlantic waves and the currents coming from the Pacific and passing through Behring's Straits into an open polar sea—a conjecture which seems the more probable.

THE winter in Iceland has been more severe than any since 1822. The west coast has been invaded by quite unusual numbers of polar bears, unwilling visitors, drifted thither on floating ice from Greenland.

THE German Polar Navigation Society has bought a station on the island Averö, on the west coast of Norway; this harbour, named Kristvig, is commodious enough to protect all the largest ships of the Society, and will in future be the

starting-point for the German scientific expeditions to the Arctic Regions.

DR. KIRK writes to the *Times* that Lieutenant Murphy, in a note written from Mpwapwa, a place about ten days' journey from the coast, and dated January 20 last, says that he was then accompanying Dr. Livingstone's body, and expected to reach Bagamoio, a seaport, on or about the 14th ult. Captain Shelle, of the Austrian ship-of-war *Heligoland*, had proceeded to the coast, and would at once convey the body and Lieutenant Murphy's party to Zanzibar on their arrival. Lieutenant Cameron had set out for Ujiji to recover papers left there by Dr. Livingstone. Lieutenant Murphy had been in communication with him subsequent to the death of Dr. Dillon, and was sorry to find that great difficulties impeded his onward progress, owing to the antagonism of native chiefs and the desertion of many of his followers. Chuma, who for eight years accompanied the Doctor in his wanderings, had been into Zanzibar. He seems to place the position of Dr. Livingstone's death at the north of Lake Bangweolo, on or about May 4, 1873. He was probably on his way westward. A reply to the official telegram, regarding the disposal of the body on arrival, was anxiously expected.

THE *Times* of the 18th instant gives a summary of an important paper read by Mr. McKellar, of Fort William, on the gold mines of Lake Superior, which were first heard of in 1871. Mr. McKellar holds that these mines might be worked very economically, and that they would yield as large profits as those of Australia or America, if not larger. The difficulties in developing them are due to the unwillingness of the Indians to work till some settlement is effected with them, and to the absence of a line of communication between Lake Superior and the high lands.

THE weather appears to be the chief subject of interest in Greece at present. The weather, writes the Athens correspondent of the *Levant Herald* on the 17th ultimo, has again become extremely cold, and it is now snowing within the limits of the town with a violence and a continuity seldom, if ever, witnessed in Athens. This unprecedented severity of the winter has prevailed all over Greece. In many parts of the country the roofs of houses have given way beneath the weight of snow. In Atilla, the village of Idyllia, or Villia, has been completely buried in snow. So has, to a certain extent, the town of Thebes, where the Government has despatched in all haste a body of troops with money and food to help the discomfited inhabitants. In Calamata, the river Daphnon has been frozen for some distance. From Lamia they write that the river Sperchius has flooded the surrounding country to an unprecedented extent, doing great damage to the seed in the ground. We also hear that the islands of the Archipelago, generally noted for the mildness of their climate, have suffered from the severe cold. Syra and Corfu, where snow is hardly ever seen, are now completely snow-clad. The suffering, especially amongst the peasant and the poorer classes, consequent upon this sudden cold is very great. In Athens all articles of food have risen enormously: meat is now at 1 dracham the oke; charcoal has also risen from 15 to 50 leptas the oke. Barring, however, these temporary inconveniences and the damage done to the flocks of sheep, the snow is gladly welcomed by all as a sure token of a rich and abundant harvest of cereals, olives, and grapes. The same story reaches us from Crete, where the weather is very severe. Whole districts of the island appear to be threatened by the calamity which has befallen Bengal; the whole of Cydonia especially Keramia, and Assigonia, Selinos, and Kissamos, are suffering severely from famine. Communication in Crete is very difficult, owing to the want of bridges over the numerous and rapid rivers. Things are not, or rather were not, at the date of our advices, much better in Thessaly.

MANY shocks of earthquake were felt on and

after January 14, at Kharpoat, continuing for several days. The central point of the disturbance was the Mostar Dagh, twenty miles eastward of Kharpoat. The village of Sarakamush, situated at the foot of the mountain on the east side, was reduced to a heap of ruins.

News has been received by the French Geographical Society from the expedition to Terra del Fuego, under M. Pertuiset. The landing was effected on December 7 last, and the members of the expedition, armed to the teeth, at once proceeded inland in the direction of Cape Horn. Their first discovery was an exquisitely beautiful lake, from twenty to twenty-five kilometres round, covered with thousands of small birds, ducks, and geese. The party gave it the name of their leader. At its south extremity a group of Fuegians was discovered, all of whom escaped, with the exception of a woman and two children. In return for some presents the woman gave M. Pertuiset "a piece of tin from a box of sardines;" she was, adds M. Pertuiset, "belle pour sa race." The Fuegians appeared to be hostilely disposed according to last accounts. Only one native hut was discovered, lately abandoned; it contained nothing but dead rats.

The report of the expedition is accompanied by some details from the French Consul at Valparaiso, relating to the territory of Magellan. That territory includes all the southern part of Chili, from ocean to ocean, from the isle of Chiloe to Cape Horn. The climate is cold in autumn and winter, but in the other seasons either great heat prevails or violent west winds, blowing for whole days together, which render it impossible to get out of doors.

The Chilian colony of Punta Arenas, founded in 1843 in the peninsula of Brunswick, has been very flourishing for the last four or five years. Its proximity to Terra del Fuego will allow M. Pertuiset's expedition to find a refuge there in case of necessity. Its chief wealth is its mining industry; gold is found in the river in considerable quantities, and the supply of coal is very abundant. The Fuegians, as well as most of the natives of the islands in the Straits of Magellan, are savages; but the Patagonians, though nomads and hunters, faithfully observe their treaties. Their number is decreasing every day, but from what precise causes does not appear to be known.

WE recently mentioned that the Macao Coolie trade, which has long been a scandal to the civilized world, is to be officially abolished next week. The dealers in human flesh seem to be making the best use of the small time left for their detestable traffic, for a Hong Kong paper, just received, mentions that

"the Peruvian ship *Luisa Canevaro* has sailed from Macao with 736 coolies for Peru."

We are further told that

"the Governor has issued a notification requiring all coolie-brokers, without other means of subsistence, to leave Macao within three days after the 27th of March next, the day fixed for the entire abolition of the coolie trade. Those wishing to reside in Macao will be called upon to produce sureties for their good behaviour. The last number of the *Independente* has four full columns devoted to a lamentation in memory of the defunct coolie trade, interspersed by some vile abuse against English philanthropy."

LETTERS have been received at Augsburg from Dr. Zittel, dated January 30, and written in the Libyan desert, in which he gives a description of the districts near the oases of Kasr Dachel and Farafreh, to which he had proceeded in advance of the rest of the expedition, and accompanied only by Professor Jordan and a German servant. He had succeeded in the object of his special mission, which was to establish a water-depot in anticipation of the expected arrival of Dr. Rohlfs with the men and camels, and he intended to join the main expedition in its advance westward whenever the necessary preparations for its departure could be made.

THE Geographical Society of Berlin has received later news from Drs. Rohlfs and Ascherson, dated February 5. The caravan was about to cross the Libyan desert from Dachel to the oasis of Kufra, or Kufara. Its chief difficulty was the complete absence of forage for the fifty camels which Rohlfs had brought with him; not a blade of grass was to be found in the desert, and forage had to be fetched from Sint, and transported on the backs of animals. The escort which attended it across the desert arrived on the same day as the courier left with Rohlfs' despatches, and the travellers hoped to reach Kufra without further hindrance.

ACCORDING to a communication received direct by the editor of the *Cosmos* from Dr. Eduard Beccari, the new expedition which that distinguished oriental traveller is directing exclusively on behalf of the Museum of Genoa, is now about to penetrate into the interior of Sumatra, for the purpose of studying the local fauna. Dr. Beccari's exploration of the Aru and Celebean Archipelago has contributed much important information in regard to the animal and vegetable life of those insular groups, and he is so well known by his expeditions into the north-western districts of Borneo, that we may anticipate the most important additions to our knowledge of the fauna and flora of Sumatra from the expedition on which he is to proceed early in April, and for the prosecution of which the Genoese municipality have granted a sum of 15,000 lire. The traveller speaks encouragingly of the state of his own health and that of the expedition generally, and gives it as his opinion that excesses and imprudences in diet and modes of living are in general a more prolific source of illness than the unhealthiness of the air, and that suitable, good, and abundant food constitutes the best preservative against the attacks of fever, not even excepting quinine.

ATTEMPTS are being made, with some success, to introduce the tea-shrub into Penang. The *Gazette* of that colony states that the Alma estate, which is situated about fourteen miles from Penang, has decidedly gained a name in the province as being the first estate on which tea has been planted and successfully cultivated.

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- COLERIDGE, Sara. *Phantasmion: a Fairy Romance*. New Edition. With an Introduction by Lord Coleridge. King. 7s. 6d.
- CONESTABILE, G. *Sovra due dischi in bronzo antico-italici del Museo di Perugia e sopra l'arte ornamentale primitiva in Italia*. *Ricerche archeologiche*. Torino: Fratelli Bocca. 9 fr.
- GETTIE, Mrs. *Through Russia: from St. Petersburg to Astrakhan and the Crimea*. Hurst & Blackett. 21s.
- HARTMANN, A. von. *Shakespeare's Romeo and Julia*. Leipzig: Hartknoch. 12s. Ngr.
- MANCINI-OLIVA, L. B. *Patris ad amore. Canti lirici editi e postumi, con un ragguaglio di Terenzio Mamiani e con cenni biografici*. Firenze: Le Monnier.
- SEWSON, Le Comte. *Horace: Traduction en vers, accompagnée du texte latin, et ornée de soixante-dix eaux-fortes de J. Chanvet*. Paris: Lib. des Bibliophiles. 100 fr.
- PIOT, E. *Etat civil de quelques artistes français, extrait des registres des paroisses des anciennes archives de la ville de Paris*. Paris: Pagnerre. 10 fr.
- SPRINGER, A. *Die bildenden Künste der Gegenwart*. Braunschweig: Vieweg. 3 Thl.

History.

- ADAMS, F. O. *The History of Japan*. Vol. I; bringing the History down to 1864. King. 21s.
- COOPER, E. *The Life of Thomas Wentworth, Earl of Strafford, and Lord Lieutenant of Ireland*. Tinsley Bros.
- GATTY, A. *Sheffield Past and Present*. Bell & Sons. 30s.
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- HEIM, A. *Ueber e. Fund aus der Rennthierzeit in der Schweiz*. (18. Bd. 5. Hft. *Mittheilungen der antiquarischen Gesellschaft in Zürich*.) Zürich: Stanb. 3 Thl.
- HEDSON, E. H. *The Life and Times of Lonia, Queen of Prussia*. With an Introductory Sketch of Prussian History. Isbister.
- JESTRE, T. *Les Fondateurs de la Monarchie belge*. Tome XVI. Alexandre Gendebiew. Bruxelles: Mignard. 4 fr. 50 c.
- KOPP, W. *Geschichte der Jahre 1813-1816*. Berlin: W. Müller. 1 1/2 Thl.
- MONTAGNAC, Elzé de. *Les Chevaliers de Malte, leur organisation et leurs membres actuels*. Paris: Bachelin-Deflorenne. 3 fr. 50 c.

- POTTHAST, A. *Regesta pontificum Romanorum*. Fasc. 7. Berlin: v. Decker. 2 Thl.
- PRAET, Jules van. *Essais sur l'histoire politique des derniers siècles*. 3^e Série. Paris: Reinwald. 7 fr. 50.
- STORY, R. H. *William Carstares: a Character and Career of the Revolutionary Epoch (1649-1715)*. Macmillan. 12s.
- WOLFGHAM, F. *Cn. Domitius Corbulo*. Frenzlau: Mieck.

Physical Science, &c.

- BENEKE, F. W. *Grundlinien der Pathologie d. Stoffwechsels*. Berlin: Hirschwald. 34 Thl.
- BERT, P. *Recherches Expérimentales sur l'influence que les modifications dans la pression barométrique exercent sur les phénomènes de la vie*. Paris: Masson.
- COOKE, J. P. *The New Chemistry*. (Vol. IX. of the "International Scientific Series.") King. 5s.
- DRUDE, O. *Die Biologie von Monotropa Hypopitys L. und Neottia Nidus avis L. unter Vergleich. Hinzuziehung anderer Orchideen*. Göttingen: Rente. 1 Thl.
- FOUILLÉE, A. *La Philosophie de Socrate*. Paris: Ladrangé. 16 fr.
- HINTON, J. *Physiology for Practical Use*. King. 12s. 6d.
- MUELLER, O. und G. PABST. *Cryptogamen-Flora*. 1. Thl. Flechten. Gera: Griesbach. 24 Thl.
- OLIVER, Prof. *Illustrations of the Principal Natural Orders of the Vegetable Kingdom*. Chapman & Hall. 16s.
- PICKERING, E. C. *Elements of Physical Manipulation*. Part I. Macmillan. 10s. 6d.
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CORRESPONDENCE.

DR. SCHLIEMANN'S DISCOVERIES IN THE TROAD.

London: March 9, 1874.

I have read with the keenest interest Mr. Newton's report on Dr. Schliemann's excavations at Hisarlik; and I am happy to find such complete conformity between his judgment, based on the examination of the originals, and the impression left on my own mind by the sight of the photographs. After Mr. Newton's expression of opinion, there remains nothing more to be said as to the authenticity of the objects discovered, and the reality in the main of the results of the excavations, of which Dr. Schliemann's high character and reputation constitute an additional guarantee. It is only, therefore, to the character of the works discovered, their date, and the epoch of civilisation represented by them, that any further discussion can and must be directed.

Here also I entirely agree with all Mr. Newton's views. I believe that he was wholly in the right in using with regard to these objects the vague and elastic terms "pre-hellenic," and even "pre-historic," which are alone applicable. The similarity which he points out between them and the earliest antiquities of Cyprus, Rhodes, Santorin, and the Greek Archipelago generally, appears to me to be beyond a doubt, and full of fruitful results. My object in taking up my pen, therefore, is not to contest the views and the conclusions of the eminent English scholar, but rather to confirm them to the best of my power by completing them with some new considerations.

Now I am of those who believe in the historic reality of the siege of Troy. Not that I go for history properly so-called to the Homeric poems; as well might one expect to find the annals of the Carolingians in our French *chansons de geste* of the cycle of Charlemagne. But though poetry has given a wholly imaginary physiognomy to "l'empereur a la barbe fleurie," and exploits

which are absolutely fabulous, Charlemagne none the less remains a historic personage; and if his legend alone had survived the loss of authentic writings like those of Eginhard, yet criticism would have had to take account of it, and to regard it as a proof of the great deeds of the restorer of the Western Empire, as well as of the prodigious impression which they had left upon the minds of men. What is the historical element in the *Chanson de Roland*? Nothing but the fact of the death of Roland, Count of the Marches of Brittany, in an unlucky rear-guard encounter in the midst of the defiles of the Pyrenees. But it is this fact which gave birth to the epic by furnishing it with a subject which it has overlaid with rich ornament. The *Iliad* may be compared to the *Chanson de Roland*, and I hold that the same mode of reasoning applies to both poems. Perhaps there is not in the sublime songs which bear Homer's name one single word more of positive history than in the rude and grandiose *Geste de Theroude*; but we should no more have the *Iliad* if there had been no siege and no destruction of Troy by the Greeks, than we should have the *Chanson de Roland* if that disaster had not happened to Charlemagne's rear-guard in the Pyrenees.

The taking of Troy is one of the five or six primitive recollections of the Greeks which seem to refer back to real facts, and which, beneath the exuberant mythological vegetation in the midst of which they appear, yet give us a glimpse, in the night of the heroic ages, of the successive phases of a growing civilisation. Such are the foundations of the kingdom of Argos by the Achæo-pelasgic dynasty of Inachus, the substitution in its place of the new dynasty of Danaus, then the power of the monarchy of the Pelopidae, and, in another part of Greece, the Phœnician colony of Thebes. The Greeks themselves always recognised a special and distinct character in these events, and viewed them as marking the principal and decisive epochs of their primitive annals, of their prehistoric traditions. For the Trojan war in particular there is a remarkable unanimity in tradition, a unanimity too marked not to rest on a foundation of fact. And, above all, I am struck by the constancy with which, in the midst of the infinite divergence of the Greek heroic tales, the same space of time is maintained between the taking of Troy and the invasion of the Dorians—this latter being a perfectly historic fact—which is set down as less than a century later, and which opens the ages of history, as the fall of Ilion closes the ages of fable.

Moreover, it seems to me no longer possible at the present day to contest the existence of Troy and of the Trojan kingdom, in face of the evidence of Egyptian documents. Beyond all doubt we must recognise a predecessor of the Homeric Priam in the Chief of the Dardani (Dardanians) of Iluna (Ilion), and of Padasa (Pedaasus), who figures with the chiefs of Leka (the Lycians), of Masa (the Mysians), and of Akerit (the Carians), in the tale of the "Sallier" hieratic papyrus, preserved in the British Museum, among the confederates who came to the help of the Khitas or Hittites under the walls of Qadesh on the Orontes in the fifth year of Ramses II. The distinguished and lamented Vicomte de Rougé was the first to recognise the mention of the Dardanians and of Ilion, with that of other peoples of Asia Minor, among the adversaries of the Sesostri of the Greeks, in this poem of Pentaur, composed on the morrow of the events, and engraved on the walls of the temples of Luxor and Carnac, as well as written on the fragile leaves of papyrus which have passed through so many centuries to find a refuge on the banks of the Thames. All Egyptologists now admit the interpretation given by de Rougé, and we may consider it as henceforth a permanent gain to science. There was therefore, in the 15th century before the Christian era, a kingdom of the Dardanians, one of whose principal towns was Ilion, a kingdom which ranked among the most powerful of Asia Minor, and which sent

its warriors into Syria to do battle with the Egyptian troops for the defence of Asia. This squares admirably with what Greek tradition says of the power of Troy, and with the two limits between which it ranges the date of the destruction of this great city, that is, according to different estimates of the length of a generation, in the 12th or the 11th century.

I believe then in the reality of the existence of Troy, and in the fact of the Trojan war. I should not even venture to deny absolutely the correctness of the name of Priam, preserved by tradition as that of the last king of Troy. There are very good reasons, to which I shall take another occasion to advert, for believing that the Trojans, Dardanians, or Teucrians spoke, like many other populations of Asia Minor, a language very closely allied to the Greek. The form of the name Priam, therefore, has nothing improbable in it, and the memory of the people has oftentimes preserved certain real names, while making them the centre of purely fabulous traditions. Certainly the reader of the legend of the ring of Gyges, or the tale of King Candaules and his wife, as told by Herodotus, was fully justified in considering Gyges a wholly mythical personage; nay, the principles of rigorous criticism seemed to render such a view even necessary, until the day when the name of Gugu, King of Ludi (Gyges, King of Lydia) was read in the Assyrian prism of Assurbanipal, as that of a real prince contemporary with the Ninevite monarch. After this striking instance, it is well to beware of advancing with too rapid steps in the path of negation.

But it is precisely because I hold the taking of Troy a real event, to which may be assigned, if not a fixed date, at least an approximate period, and a determinate place in the succession of the primitive phases of Greek civilisation; it is, I say, for this very reason that I cannot, from the archaeological point of view, admit Dr. Schliemann's theories respecting the objects which he has discovered, and connect them with the city taken by Agamemnon. I see in them—and I think I may say that my view is shared by Mr. Newton—objects much more ancient, belonging to a stage of culture less advanced than was assuredly that of Homeric Troy. The earliest date assigned by the Greek writers for the taking of Troy is the beginning of the 12th century; the most recent, which Menander claimed to have found in the Tyrian annals, which he had certainly consulted, and from which he had made very accurate extracts, the end of the 11th century, the age of Hiram and Solomon. We cannot suppose the fall of Ilion more ancient; for in the 15th century we saw the Dardanians of Iluna fighting against the Egyptians, and at the end of the 14th century, or the beginning of the 13th, under the reign of the pharaoh Ramses III., in the sculptures of the palace of Medinet-Abou, the Teucrians still appear as one of the most powerful peoples on the coast of the Mediterranean, in close alliance with the Pelasgic nations, and possessing a large fleet. Now it is to me impossible to admit that in the 12th or 11th century before the Christian era, this powerful people, or even any people of Asia Minor, could still have been in the really barbarous state disclosed by the remains discovered by Dr. Schliemann. The Teucrians figured in the bas-reliefs of Medinet-Abou are already much more advanced than those whose traces have just been discovered.

As Mr. Newton has remarked, all the objects met with at the greatest depth in the excavations of Hisarlik have their counterparts in the antiquities before collected at Cyprus, Rhodes, Santorin, and generally in all parts of the Greek Archipelago. The collections of the British Museum, the richest in Europe in this class of antiquities, furnish an infinite number of such resemblances. Mr. Newton has pointed out some, and I could add many more. But I will confine myself to pointing out the close analogy, in the mode of representing animals employed as orna-

ments, between the Trojan spindle-whorls, and the most primitive among the ancient engraved stones of the Archipelago, in which the natural form of the pebble, a lentil irregularly flattened, has been preserved without any attempt to give it artificially a more regular form. The British Museum possesses an important series of these gems, and it will be easy to establish the analogy which I am pointing out with those in which the engraving was produced by repeated friction with a pointed flint before the introduction of the wheel, an instrument of oriental origin, known at a very early date at Babylon, but which only appeared among the Greeks at a later date, and whose first use was attributed by Hellenic tradition to Rhoecus.

We find again, that in whatever locality they have been dug up, the objects which admit comparison with Dr. Schliemann's treasures are always among the most primitive of that locality. The town whose remains have been discovered beneath the hill of Hisarlik belonged to the very earliest period of the civilisation which grew up round the basin of the Aegean Sea, and succeeded the age of the exclusive use of stone.

Among the remains found by Dr. Schliemann stone instruments are still very numerous; their use was far from abandoned, but it was combined with that of metals—gold, electrum and copper. It has been chemically proved that in the treasures of Dr. Schliemann the copper is always pure, without a trace of tin alloy; a very important fact from a chronological point of view. European and Asiatic Greece is one of the very few regions where the existence of an age of pure copper previous to the bronze age is capable of positive proof. Dr. Schliemann finds it at Troy; M. Gorceix has proved its existence at Santorin beneath the bed of pumiceous tufa produced by the last eruption of the great central volcano of the island; and lastly, Mr. Finlay and myself have recognised traces of it in Attica. The various successive phases of metallurgy were developed in a peculiar manner in Greece; the Aryan tribes which peopled that country had scarcely any knowledge of metals whatever on their arrival. This is proved by their language, in which the names of metals are not those which are found among other peoples of the same race, and are common almost to all, but are for the most part derived from a foreign source. Thus χρυσός is clearly Semitic, *khuratz*, and was undoubtedly introduced by the Phœnicians. No satisfactory Aryan etymology has been found for χαλκός, while this metal is naturally connected—and such is the view even of such a severe philologist as M. Renan—with the Semitic root *khalak*, meaning the metal which is worked with the hammer. Thus the very origin of the word χρυσός seems an index of the source from whence the Graeco-Pelasgic populations received the knowledge of bronze alloy, after a first and purely native age of work in pure copper. It is the civilisation of this copper age that Dr. Schliemann is bringing to light in the Troad, as MM. Fouqué and Gorceix have disinterred it from the old volcanic deposits of Santorin; but we must necessarily assign to it a very high antiquity, and it brings us back in the course of the centuries to a period far earlier than that of Homeric Troy.

For the most part Dr. Schliemann's discoveries represent precisely the same stage of civilisation as the villages swallowed up by the great eruption which, before even the semi-historic epoch, and the establishment of the Phœnicians in the Isle of Strongyle or Thera, ended the period of activity of the primitive volcano of that island, and preceded by a very short time the gigantic subsidence of its central tract. The buildings are in the same style, of stones roughly hewn, and joined with mud instead of mortar. We find in both stone instruments mixed with those of pure copper, and also the same rude carvings, formed by rolling up a gold wire, irregularly shaped by means of the hammer. Lastly, the pottery, without paintings, but having the surface glazed by means of a stone

polisher worked by hand (the British Museum possesses specimens of such instruments from Camirus), and decorated with compartments, or *chevrons*, cut in the paste while still fresh, have been met with alike in both places. But this is the only kind of pottery which occurs among Dr. Schliemann's treasures, while at Santorin it is found in conjunction with first attempts at a native painted pottery, consisting in a peculiar type of *oinochoe* with two great eyes near the mouth, carvings on the two sides where the top spring of the handle begins, a collar at the base of the neck, the whole roughly drawn in brown; and lastly, two women's breasts, projecting from the upper part of the body of the vessel. The general design strongly recalls that of the Trojan vases, which are merely barbarous attempts to represent the human countenance, but in which Dr. Schliemann and M. Burnouf think they see owls' faces. These first attempts at painted pottery, of which, more fortunate than Mr. Newton, I can speak from personal examination, seem such as to incline one to believe that the prehistoric villages of Santorin belong to an epoch a little later than that of the town in which Dr. Schliemann would recognise the Troy of Priam, and to a stage of civilisation already somewhat more refined. This also appears to me to follow from the circumstance that the inside of the rooms there was coated with coloured plaster, while nothing of the kind as yet appears in the buildings discovered at Hissarlik. Now M. Fouqué, my fellow-traveller to Santorin, relying on a series of geological considerations, and also on historical grounds, thought that he might place the eruption which covered the prehistoric villages of Santorin at from 2,000 to 1,800 years before the Christian era. So we have now gone back far past the Troy of Homer and Priam.

If the ruins covered by ancient volcanic deposits at Santorin present specimens of the most ancient painted pottery of the Archipelago, together with the continuation of the previous ceramic ware, such as Dr. Schliemann has met with at Hissarlik, they have also furnished examples of a third class of pottery, vases decorated with paintings, of much finer earth, and far more perfect execution, than those which we must assign to native workmanship. In these vases we have the models, brought by commerce from beyond the seas, which the islanders rudely imitated, and the models are found in the midst of the same dwellings as the imitations of them. Their ornamentation and shapes are very peculiar, particularly the funnel-shape, like a greatly elongated cone turned upside-down, with a little round handle at the side of the mouth. We have here precisely the vases which in the paintings of the so-called "Hoskins" tomb at Thebes, the inhabitants of the country of Kefta are bearing as a tribute to pharaoh Thouthmes III. (17th century B.C.). Now the country of Kefta is not, as was at first believed, Cyprus or Crete; it is important that an incorrect notion—the reappearance of which I notice in some of the discussions to which the excavations of Dr. Schliemann have given rise—should not be allowed to go unchallenged in connexion with this question. The bilingual decree of Canopus gave us, some years since, the recognised Greek translation of the Egyptian name of Kefta; it is Phoenicia. The vases of foreign workmanship found in the prehistoric villages of Santorin associated with native pottery—painted or simply polished, with incised drawings—are, therefore, properly Phoenician vases. And indeed they are, in all respects, similar to the painted pottery of the country of Moab, fragments of which are preserved in the British Museum and the Louvre, or to the priceless remains of vases of the same kind with Phoenician inscriptions, discovered by Mr. Layard at Nimroud, which may be seen in the cases of the Assyrian room at the British Museum. Hence I conclude that the buried villages of Santorin date from the times of the earliest relations of the inhabitants of the islands of the Archipelago with the Phoenicians, from the very

beginning of the voyages of the Sidonians, whose culminating epoch, as I have elsewhere sought to prove, is contemporaneous with the reign of Thouthmes III. in Egypt. The bulk of the objects dug up by Dr. Schliemann, in which no imitation of the painted potteries of Phoenicia is found, is a little more ancient.

One more circumstance, partly connected with this, confirms the very high antiquity of the remains of Hissarlik, and scarcely allows us to bring them lower down than nineteen or twenty centuries before our era; namely, the want of any trace of influence, however distant, of the arts of Egypt and Assyria. The inscriptions of Thouthmes III. attest in formal terms the frequent relations which existed in the reign of that prince between Egypt and the inhabitants "of the isles and the coasts of the Great Sea," that is, the Mediterranean; relations of which we have material proofs in the great number of Egyptian *scarabaei*, bearing the first name of Thouthmes III., which are met with in the isles of the Archipelago. A little later, in the time of Ramses, the instances of contact, both hostile and pacific, were still more frequent; the Dardanians or Teucrians in particular had direct and repeated relations with the Egyptians, and it would be improbable that no trace of such relations should have been left in the industrial products of this people, had the objects discovered at Hissarlik been subsequent to this period of intercourse with Egypt. Nay more, if the remains of the Troy of Priam, of the city destroyed during the 12th century of our era, had been discovered by Dr. Schliemann, these remains would certainly have borne the imprint, not only of Egyptian, but also, and above all, of Assyrian influence. The Empire of Assyria was then in the first phase of its power, and it was towards Asia Minor that its warlike energies were principally directed. We have positive evidence of this in the inscribed prism of King Tiglathpileser I., who lived at the end of the 12th century: on that monument he recounts his numerous campaigns in almost all parts of Asia Minor, how he warred there against the Muskaya (Moschians), then occupying a great part of Cappadocia; how he made a first expedition into the country of Khurkie (Corycus) or Cilicia Trachea, penetrating into the mountains beyond Selgu (Selge in Pisidia), then a second more to the north, beginning at Pontus, where he conquered the people of Kumani (Comana), afterwards proceeding to Karusa (Carissa), gaining the Canton of Asia (which is undoubtedly the Phrygian Asia proper) and the country of Asani (Aezani), and lastly reaching the district of Musri, further to the west, which may very well be Mysia. Such details of information as these, read in this cuneiform inscription, give great value to the tradition preserved by Herodotus of the establishment of an Assyrian dynasty in Lydia precisely in the 12th century, and all the more so as the names quoted by this tradition are genuinely Semitic names, and as Lydia is one of the principal seats in Asia Minor of the worship of the god Sardon, the Samdan of Assyria. But from all this it appears a necessary conclusion that, in the true remains of the Troy destroyed by the Greeks in the 12th century, a portion at least of any objects found must have borne that stamp of imitation of Assyrian art which is so striking in the sculptures left by the native populations of Asia Minor before the foundation of the Ionian cities on certain rocks in their country, as at Nymphri near Smyrna, and at Ghiar Kalessi.

The antiquities discovered in the isles of the Archipelago will furnish me with a last comparison before ending this somewhat long letter. I would speak of those statuettes in Parian marble, representing nude female forms, with the arms crossed beneath the breasts, instances of which are found everywhere in the most ancient tombs of the Cyclades, and of which again the British Museum possesses a rich collection. They are the almost shapeless works of a more than barbaric art; but,

in spite of the rudeness of the work, it is impossible to mistake in them an imitation of those figures of the Asiatic Venus, in the same attitude, which are met with in such numbers from the banks of the Tigris to the island of Cyprus, over the whole extent of the Chaldaeo-Assyrian, Aramaic and Phoenician world. Its first type is the Babylonian Zarpanit or Zirbanit, frequently represented on the cylinders, and terra-cotta images of which may be seen in the Assyrian basement-room at the British Museum. The statuettes of nude female figures from the Cyclades seem, therefore, to be rude copies made by the natives at the very birth of their civilisation, in imitation of the images of the Asiatic goddess brought by the Phoenician merchants; and in a terra-cotta figure which I myself picked up in a pre-hellenic tomb at Santorin, and which is now in the British Museum, I think I recognise oriental workmanship, though in a more advanced stage of art. I should therefore regard it as one of the models brought from Asia, and imitated in the marble figures above described. And, however barbarous these latter be, they are almost true works of art compared to Dr. Schliemann's Trojan idols; which are still more rude, still more shapeless, and appear to me the first attempts of native populations at representing the human figure, before being guided by the models of the more experienced peoples of Semitic Asia.

I have here principally rested my case on the comparison of the antiquities of Santorin, because in this island a great geological convulsion determines the division of the various epochs, and allows us to establish a chronology, which it is almost impossible to do with the same precision in the case of Cyprus and of Rhodes. But, to justify my view of the antiquity of the objects discovered by Dr. Schliemann, I can bring forward yet other points of comparison, taken from the representations of the peoples of Greece, of the Archipelago, and of Asia Minor, in Egyptian monuments of the 15th and 14th centuries before the Christian era, as well as from the antiquities of Mycenae. This I shall venture to ask your permission to do in a second letter.

FRANÇOIS LENORMANT.

SHAKSPERE'S "RUN-AWAYS- EYES."

3 St. George's Square: March 16, 1874.

An enormous amount of needless difficulty has been made over this comparatively simple passage by so-called emenders of Shakspeare. These folk have first created the puzzle, and then puzzled themselves and their readers over it. Juliet says:

"Spred thy close curtain, Love-performing night,
That run-aways eyes may wincke, and Romeo
Leape to these armes, vntalkt of and vnscene."

These "run-aways" are therefore beings who can see and talk, who are on the look-out for material for scandal, and who'll give tongue freely as soon as they spy it. Was the word "runaway" then ever used in Elizabeth's or James's time as equivalent with the gadabout, prier, or runagate, or vagabondizer, that Juliet alludes to? It was. Cotgrave, in 1611, gives—

"Fugitif . . . gadding, flitting, runneaway, runagate, quickly gone, of no continuance."

"Roder. To roame, wander, vagabondize it, rogue abroad, run up and down, flit here and there, trot all the country over."

"Roder les rues. To jet, walke, trot up and down the street (especially nights), to see the town served."

"Rodeur: m. A vagabond, roamer, wanderer, street-walker, highway-beater; a rolling stone, one that does nought but run here and there, trot up and down, rogue all the country over."

"Vagabond. A vagabond, roamer, earth-planet, wandering idlesbie, ranging or gadding rogue."

"Trotteur . . . an earth-planet; a roamer, gadder, wanderer up and down."

"Een Vagabondt, a Vagabond, or a Runnegate." (Hexham, 1660.)

Shakspeare's runaways, runagates, or runabouts, were the *rodeurs des rues* with a different object, men who'd leave no young lovers 'vntalkt of and vnscene,' while the light lasted.

F. J. FURNIVALL.

Trinity College, Dublin : March 16, 1874.

In Mr. Furness's *Romeo and Juliet*, the notes upon this chief textual *crux* of the play occupy twenty-eight closely printed pages. Warburton (1747) noticed that in *Merchant of Venice* (II. vi. 47) night is called a runaway. But I do not see that any of the commentators have noticed that the passage in the *Merchant of Venice* is a clear echo of the passage in *Romeo and Juliet*. First, it is a transposition of the thought. Compare

"Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night," R. & J.

with

"I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange;
But love is blind, and lovers cannot see
The pretty follies that themselves commit."

M. of V.

Secondly, it is an echo of the words. Compare

"Spread thy close curtain, love-performing night,
That runaway's eyes may wink," R. & J.

with

"For the close night doth play the runaway."

M. of V.

The reading "Runaway's," or "Runaways," is thus confirmed. EDWARD DOWDEN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Mar. 21,	1 p.m.	Sale of old China at Sotheby's.
	3 p.m.	Mr. Newton on "Ephesus." II. Royal Institution.
	"	Crystal Palace Concert (Joachim).
	"	Saturday Popular Concert. (Hallé, Néruda).
	8 p.m.	First Night of <i>Queen Mab</i> at the Haymarket.
MONDAY, Mar. 23,	"	First Performance at the Criterion Theatre.
	"	M. Gounod's Concert.
	1 p.m.	Sale of old English China at Sotheby's.
	8 p.m.	Monday Popular Concert (Hallé, Joachim).
	8.30 p.m.	London Institution. Medical. Geographical.
TUESDAY, Mar. 24,	3 p.m.	Royal Institution: Prof. Tyndall on "Physical Properties of Liquids and Gases."
	8 p.m.	Mr. Leslie's Choir, St. James's Hall. Anthropological.
	"	Institute of Civil Engineers: Continued discussion on Gun-carriages, &c.
	8.30 p.m.	Medical and Chirurgical.
	1 p.m.	Sale of the late Tipton's Engravings at Christie's.
WEDNESDAY, Mar. 25,	"	Sale of Coins at Sotheby's.
	"	Sale of Hon. Mr. Forbes's collection of China, &c., at Christie's.
	"	Sale of Mr. Koekkoek's Pictures at Foster's.
	7 p.m.	London Institution.
	8 p.m.	Society of Arts: Lieut. Cole on "The London International Exhibition of 1874." Geological. Archaeological. Association. Royal Society of Literature.
THURSDAY, Mar. 26,	"	First Philharmonic Concert.
	1 p.m.	Sale of Engravings, &c. at Christie's.
	"	Sale of Engravings at Sotheby's.
	3 p.m.	Royal Institution: Prof. Williamson on "Ferns and Mosses."
	6 p.m.	Philosophical Club: Willis's Rooms.
FRIDAY, Mar. 27,	8 p.m.	British Orchestral Society.
	8.30 p.m.	Antiquaries. Royal: Mr. Huggins's Paper on "The Motions of some of the Nebulae towards or from the Earth."
	1 p.m.	Sale of Topographical Engravings at Sotheby's.
	3 p.m.	Royal United Service Institution: Lieut. Col. G. Chesney, on "The English Genius and Army Organisation."
	6 p.m.	Royal Institution: Prof. Ramsay on "The Physical History of the Rhine."
	"	New Shakespeare Society, University College, Gower Street: Mr. Fleay on "Metrical Tests." II. Fletcher, Beaumont and Massinger.
	"	Quekett Club.
	8.30 p.m.	Clinical

SCIENCE.

JOHANNES BRANDIS AND THE CYPRIAN INSCRIPTIONS.

Johannes Brandis, *Ein Lebensbild*. Von Ernst Curtius. (Berlin, 1873.)

DR. JOHANNES BRANDIS, the worthy son of a most worthy father, Professor Brandis, of Bonn, died on the 8th of July, last year, regretted not only in his own country, but by his numerous friends and acquaintances in England, France, and Italy. Though he died at the early age of forty-three, he may have honestly felt *non omnis moriar*, for he left behind him not only his published works, but likewise, though not yet finished, the manuscript of an essay on the decipherment of the Cyprian Inscriptions, which will not soon be antiquated. That last work of his has since been published in the *Monatsberichte* of the Berlin Academy, and the same kind hand which superintended its publication has now given us a sketch of the life of Brandis, for which all who knew the excellent man, and the excellent work which he did in his short life, and in spite of many difficulties with which he had to struggle, will feel most truly grateful. That sketch is written by a friend, by Professor Ernst Curtius, the author of the best German history of Greece; but though written with all the warmth of friendship, and with an intense feeling of the loss he himself had suffered, there is not one word in it that could be called exaggerated, not one judgment to which those who knew Brandis best would not readily subscribe.

Brandis was born in 1830, at Bonn, then a rising and flourishing university, an advanced post of German culture, as Curtius calls it, intended to do the same work for the newly-acquired Rhenish provinces which Strassburg is meant to achieve at present in Alsace. The men who went there as professors were conscious of the greatness of the task entrusted to them, and such names as Niebuhr, Bethmann-Hollweg, Nitsch, and Brandis, show that Germany had then given her best sons to act as pioneers in the intellectual reconquest of the half-frenchified Rhineland. The elder Brandis, the father, who in 1816 had been Secretary of Legation under Niebuhr at Rome, and who in 1837 migrated for several years with his family to Athens, to act as an unofficial Minister of Instruction under King Otho, maintained the traditions of Niebuhr's school at Bonn, so that Johannes, his third son, imbibed the spirit of that school from his earliest youth. During his stay in Greece, though a mere boy, his mind was impressed with the reality of Hellenic greatness, and under such guides as his father and his tutor, Ernst Curtius, he soon acquired not only a knowledge of Greek and Latin, but, what is far more important, a real love of classical literature, which never left him during his whole life. As a student at Bonn he was again brought together with his former tutor, Ernst Curtius, who was then staying there as private tutor to the Crown Prince of Prussia. He there attended the lectures of Welcker, Ritschl, Bernays, and others, and very soon, attracted by a prize offered by the University for the best essay "On the Statements of Ancient Writers on Assyria, compared with the recent Discoveries of

Botta and Layard," devoted himself with great ardour to the study of Assyrian antiquities. He gained the prize—at least half of it—and published his essay under the title of *Assyriarum rerum tempora emendata*, in 1852. He then went to Berlin, partly to teach at one of the gymnasia, partly to attend lectures in the University. From there he went, in 1854, to London, as private secretary to Bunsen, who was then finishing the last volumes of his work on Egypt, and wanted the assistance of a young scholar to collect for him the newly-discovered materials for settling the chronology of Babylon and Assyria. Though Bunsen's recall in June, 1854, put an end to this engagement, Brandis had during his short stay in London derived great advantage both from his intercourse with English scholars, and from a study of the original monuments of Assyria in the British Museum. The fruits of these researches were published, in 1856, in his work *On the Historical Results of the Decipherment of the Assyrian Inscriptions*, the first attempt of a German scholar at showing the solid character of the discoveries made by Rawlinson and others in the study of the Assyrian cuneiform language and literature. Brandis then established himself at Bonn as a privat-docent, at the same time superintending the education of several young gentlemen who lived as boarders in his father's house. In 1857 he published an academic program, *De temporum graecorum antiquissimorum rationibus*, an essay which Curtius considers of permanent value, as establishing for the first time the origin of the lists of the ancient kings of Greece from local traditions kept up in different Greek towns. At that time his university career was cut short by his appointment as private secretary to the Princess of Prussia. Many of his friends regretted his accepting such a position, but owing partly to the highminded character of the Princess, partly to the iron will of Brandis himself, the current of his scientific work, though narrowed, was never entirely interrupted by his official duties. He sur-rendered his Assyrian researches, because he felt that, not being an Oriental scholar, he could not advance in them independently; but he began to devote all his leisure to a careful examination of the influence which Assyrian civilisation had exercised on Asia and Europe. Concentrating his attention on the ancient arts of measuring, weighing, and coining, he arrived at results as unexpected as they were certain. During ten years, whether at home, or travelling in France, Spain, Italy, and England, he worked at tracing the migrations and modifications of the Babylonian weights and measures on the Asiatic continent, and he collected every remnant of early Asiatic coinage that was to be found in public or private collections. The results of these researches are laid down in his great work on measures, weights, and coins*—a work which, as he said himself, attracted more attention in England than in Germany, and secured to him, once for all, a respected position among scholars and antiquaries.

* *Das Münz-, Mass-, und Gewichtswesen in Vorderasien*. Von J. Brandis. (Berlin, 1866.)

More than 5,000 coins are carefully described in that book, and this alone would secure to it a permanent value. He hoped to follow up the history of these early arts from Asia and the isles to the continent of Greece, and while engaged in these researches, the discovery of the Cyprian inscriptions—or, rather, of the first bilingual Cypro-Phoenician inscription—at once roused his liveliest interest. Many of the threads that bind Europe to Asia and Africa passed through Cyprus, many riddles in the earliest history of the world must find their solution there. Brandis came to England last summer, and he saw at once that the spell of the Cyprian inscriptions had been broken by the clever guesses of Smith and Birch. They had established the value of thirty-three letters, they had proved that the language of the inscriptions was Greek. The Brandis carried on their work, and in paper published after his death, he fixed the value of the remaining letters, he showed the peculiar character of the Greek dialect spoken in Cyprus, and by a translation of the large inscription of Idalion, he proved that it contained a lease between a landlord and a farmer, fixing the amount of corn which the farmer was to retain for himself. Soon after his return to Germany he died at Linz. He had accompanied the Empress of Germany to the Vienna Exhibition, and while looking forward to a quiet summer in his own villa on the Rhine, the thin thread that bound him to this life snapped. His death was no surprise to his friends. They knew that for years he had lived under the shadow, or, we should rather say of him, in the very light of death. They knew, and he knew, that a heart complaint from which he suffered might terminate his life and his labours at any moment. This feeling gave a kind of solemnity to his life, but it never marred the joyousness of his character. Few men enjoyed society, in the best sense of the word—a free intercourse with friendly spirits and intellectual peers—more than he did. A Symposium, more or less Platonic, was the place to see him and appreciate him. All that is gone, but while it lasted it was full of happiness. "Every life," as Ernst Curtius truly says, "remains a fragment, whatever its length in years; while even a short life, like his, has a completeness of its own, when it is held together by a constant purpose, and directed to nothing but the noblest aims."

A few more words on his posthumous essay. Short as this paper is, it establishes facts of the greatest importance. It shows that the alphabet of Cyprus is not Phoenician, but an independent offshoot of a cuneiform alphabet, therefore ultimately coming from Assyria, where we are told that inscriptions written in the Cyprian alphabet have lately been discovered. (See *ACADEMY*, March 7, Letter from Mr. Sayce.) Whether the few letters found on some of Dr. Schliemann's Trojan antiquities show more similarity to the Cyprian than to the Phoenician alphabet, must for the present remain an open question, considering how like several of the Cyprian letters, as pointed out by Dr. Brandis, are to Phoenician letters. This essay further shows that the language of the inscriptions has those very peculiarities which Greek

grammarians ascribed to the Greek dialect of Cyprus, some of them so incredible that but for the evidence of these inscriptions no one would have believed in them. This is a subject which deserves the greatest attention on the part of comparative scholars. Who would have believed that Hesychius was right in stating that *καί* in the Cyprian dialect was *κάς*? Yet, wherever *καί* occurs in these inscriptions, it is *κάς*, except in one place where we find *κα*. Bopp identifies *καί* with Sk. *ket*, which means, if; but in order to bring *κάς* and *καί* together, we shall have to admit an original form *καρί*, the Sk. *kati*, formed from the base of the interrogative pronoun *ka*, like *iti* from the base of the demonstrative pronoun *i*. The phonetic changes would be analogous to *φαρί*, *φής* or *φής*, for *φάς*, and to *γέλα* or Lesb. Aeol. *γέλαι*. Thus *καί* would originally have been an interrogative particle, meaning how, or how much, a very primitive, though by no means unnatural way of connecting two sentences, and afterwards two words. In modern Sanskrit *kimka*, (originally meaning, and what? cf. *quodque*) is a very common conjunction. Bopp also derives both *que* and *re* from the root of the interrogative pronoun *κίς*, *τίς*, quis, a conjecture which is confirmed by the Cyprian form *κι* in *τάκι* for *τάσε*. "He came and he spoke," would therefore have been expressed originally, "He came, what next? he spoke," a clumsy proceeding, no doubt, yet not more clumsy than other expedients which language had to adopt for similar purposes.

Who would have believed that dialectic variety could go so far in Greek as to place *go* and *gos* by the side of *πρό* and *πρός*? Yet these forms occur in the Cyprian inscriptions, and must be explained by the analogy of *πори* (Cyprian *pali*) for *πρός*, as far as the loss of *ρ* is concerned, and then by softening of *π* into *β*, and transition of *β* into *γ*. The softening is the most exceptional process, but it occurs again, in *gotolis*, the Cyprian form of *πρόλις*, *βοτολις*, *γυτολις*, in *αυι* for *ἀπό*, in *καγος* for *κίπους*, in *αγοί* for *ἀκού*, and in *ἐνέτασαν* for *ἐπενέτασαν*. Seeing this softening of the tenuis in the Cyprian inscriptions, we can now understand how ancient lexicographers came to mention *ἐντροπασσθαι* as a Cyprian form for *ἐπιστρέφειν*. The curious point is, that the Cyprian inscriptions contain likewise cases where the media has become tenuis, as in *kasikintos* for *κασιγνήτος*, *apas* for *ἀπάθ*. Here, however, further researches may bring out more minute distinctions in the phonetic powers assigned to the Cyprian consonants and vowels.

The grammar of the inscriptions is clearly Greek, and in cases where we have at present some irrational forms, we must wait for better readings. The nature of the alphabet requires a more careful investigation, particularly the influence of the vowels on the consonants, and again the coalescence of the inherent with the written vowels. But even now we can arrange a number of grammatical forms without much difficulty. We have *basileus*, *basileos*, *basilei*; we read *paidēs*, *paidou* (*παίδων*), *paisi*, *paidas*. For bases in *o*, we find Nom. -*ος*, Gen. -*ου*, Dat. -*οι*, Acc. -*ο*, or -*οο*; Plur. Dat. -*οις*; Acc. -*οος*. Feminine and masculine bases

in *a* appear in Nom. -*ας*, fem. *a* (voc.); Gen. -*αν*, masc., *ας* fem.; Dat. -*αι*, Acc. -*α*; Acc. Plur. -*ας*. As neuters we have *ta* = *ρα*, *pata* = *πάρα*, *ta epi* = *τὰ ἐπι*.

Verbal forms are not so frequent, yet some of them deserve to be mentioned, such as *emi* = *εἰμι*, *tiitemi* = *τίθημι*, *eki* = *ἐχει* and *ἐχειν*, *ekni* = *ἐκρί*; *ekiossi* = *ἐχῶσι*. There are optatives, such as *agoioi* = *ἀκούοι*, *kinoian* = *κινῶν*; futures such as *ounisi* = *ὀνήσει*, and aorists like *kateslas* = *κατέστασε*, *euenetasan* = *ἐπενέτασαν*.

There is no doubt much left to be done before these inscriptions can be read even with that degree of accuracy which has been reached in the Persian cuneiform inscriptions. There will be mistakes to correct, as, for instance, in the case of the name of *Pythagoras*, which Mr. Smith thought he had discovered in the Cyprian inscriptions, but which turns out to be *Philagoras*. Yet a good beginning has been made. Champollion, when he died at the age of forty-one, called his Hieroglyphic Grammar his *carte de visite à la postérité*. We cannot ascribe the same importance to the essay on the Cyprian Inscriptions which Johannes Brandis left at his death; yet we feel that it also will be a *carte de visite à la postérité*, and that whenever Cyprian antiquities are studied, the name of that ingenious and ingenuous young scholar, who has just been taken from us, will be remembered with regret and well-deserved respect.

MAX MÜLLER.

Feng-Shui; or, the Rudiments of Natural Science in China. By Ernest T. Eitel, M.A., Ph.D., of the London Missionary Society. (London: Trübner & Co., 1873.) "WHAT is Feng-Shui?" asks Mr. Eitel, both at the beginning and at the end of his work. Basil of Glemona, in his dictionary, published at Paris, in 1808, under the name of De Guignes, gave to this question the following answer: "Bona vel mala vis influens, quaedam superstitio in eligendo situ fortunato ad aedes extruendas vel cadavera humanda." This definition is confirmed by Mr. Eitel; and it is true that the main object for which Feng-Shui is employed is to make a happy choice of an abode both for the living and the dead. But Feng-Shui is not confined to this; it embraces a vast collection of rules and of principles relating to the Chinese notions of the order and constitution of Nature. This is what Mr. Eitel has undertaken to explain.

The author divides his work into four sections—the laws of Nature (*Li*); the numerical proportions of Nature (*Su*); the breath of Nature (*K'e*); Nature's forms of appearance (*Ying*). He owns that this classification is not in use in native Chinese books; but he states that they all mention these four principles. Nobody will blame him for having made use of the plan which afforded the best opportunity for explaining the system as a whole, especially as the idea of this plan is supplied by the preface of a Chinese work (page 9). But perhaps he does not sufficiently explain the reason why this fourfold plan is generally absent from the native treatises. He tells us (page 77), that Feng-Shui is divided into two schools, those of Foh-Kien and Kwang-Si, the former being specially devoted to the first two

divisions (Li and Su), the latter to the remaining divisions (K'e and Ying). It is evident that the Foh-Kien is an elevated and learned school, and the Kwang-Si an inferior and popular school; there must be therefore in some sort two Feng-Shui. This is hinted at in Mr. Eitel's treatise, but is not made sufficiently plain.

The heavens and the earth, the latter being only a reflection of the former, the five planets, and the five, or in the earliest systems, the six elements, the twelve signs of the Zodiac; the twenty-eight lunar constellations, the Great Bear and the imperfectly defined constellation called the Bushel, are the principal objects whose isolated or combined influence acts on human destinies. To these must be added the influence of the dead upon the living, and the ties which unite one generation to another. This is what is contained in the section named Li. What follows belongs to the section Su. To define general ideas, the Chinese have invented diagrams to represent certain fundamental notions, such as the male and female principles; they first formed four, then eight, and then by combinations, sixty-four diagrams, each having its special name and qualities. Moreover, as they held the number of the planets to be five, and that of the terrestrial elements six, they agreed that celestial arithmetic was based on the decimal system, and terrestrial arithmetic on the duodecimal, the uneven numbers being always connected with the female principle, the even numbers with the male. The multiplication of the elements of the two systems by one another gave sixty cyclical characters, which multiplied by six, give the 360 degrees of the Ecliptic. A compass containing eighteen concentric circles which correspond with the different elements of the system, and are themselves divided into various sections, is used by the adepts of Feng-Shui. It is by taking account of the data furnished by the use of this instrument that they solve the problems put to them. This compass is the weapon of the Chinese geomancer, provided he belongs to the school of Foh-Kien.

The sections K'e and Ying do not possess the same learned apparatus. The world, according to the Chinese, is animated by a vital breath; there is in nature, as it were, a great movement of inspiration and expiration. Mr. Eitel at first thought that he could see in this theory a vague consciousness of the existence of magnetism; but he finally decided to the contrary, and rightly so. We may indeed see in it the notion roughly sketched in of the circulation of our atmosphere. The theory of the direction of the wind is connected with that of the direction of the waters, and as both depend on the configuration of the earth's surface (Ying), it is on this latter part that the practical application of the system rests. The theory of K'e and Ying is, as we have said, the principal subject studied by the school of Kwang-Si, and this is, to all appearance, the true Feng-Shui. The very name of Feng-Shui, which means wind-water, seems to be derived from it, and the native explanation of the word, given by Mr. Eitel (page 3), is too subtle and too Chinese to be true.

Mr. Eitel closes his work with a sketch of the history and literature of Feng-Shui. According to him, if the origin of this "science" dates from the origin of Chinese society, the definite form which it has since received is comparatively modern. It was only after the time of Confucius that it was constituted, without opposition from, and almost with the tacit consent of his followers. The first exponent of Feng-Shui, the Tsch-king (canon of the dwellings), appeared under the dynasty of Han. The Tsang-Shoo (book of interment), published under the Tsin (A.D. 265-419), dates from a period when Feng-Shui assumed an expanded form. The dynasty of Tang (A.D. 618-905) gave a new impulse to the system, which enriched itself with new notions, and to illustrate these several works were composed. Finally, under the dynasty of Sung (A.D. 960-1126), the various theories which had been held from the very earliest times were collected and put in order, and the system was completed.

Mr. Eitel finds in Feng-Shui traces of nearly all the religious and philosophical schools of China. Monotheism, which, as Mr. Eitel believes (and in this he does not stand alone), primitively existed in China, is no longer recognisable, but the influence of Tanism, of Buddhism, and of the modern Choo-he, may be easily perceived. These points, as well as several others insisted upon by the author, require a more complete demonstration, such as could only find place in a more extensive work. Mr. Eitel's pamphlet is a simple sketch; but it is complete in itself, and furnishes the ground-plan of a vast and important work on one of the most curious portions of Chinese literature and civilisation.

LEON FEER.

NOTES AND NEWS.

On the Formation of Glycogen in the Liver.—B. Luchsinger, in a paper contained in the 6th part of *Pflügers Archiv*, 1873, states, as the result of his observations on the effects of feeding animals on different diets, that glycerine increases the proportion of glycogen contained in the liver, not, however, because it easily undergoes combustion, and thus spares glycogen, but because, escaping (*entrinnend*) oxidation, it reaches an organ in which its conversion into sugar is rendered possible. He believes, therefore, that glycogen originates from glycerine as well as from the carbo-hydrates.

Anatomy of the Nervous System.—Axel Key and Retzius, in a recent number of Max Schultze's *Archiv* (1873, b. ix. p. 308), give the result of their enquiries into the anatomy of the nervous system. Their account of the subarachnoid trabeculae is important in relation to recent views upon the structure of connective tissue and tendon. They find these trabeculae are composed of fine fibrils, and are always, whether coarse or fine, completely invested by a delicate sheath, which is in more or less close contact with them. The sheath is homogeneous except for the presence of a few nuclei, and they regard it as being composed of endothelial cells, the contour markings of which can be brought beautifully into view by staining with nitrate of silver. On treatment with acetic acid, the sheaths break up, roll back, and form the so-called elastic or spiral fibres. They describe the pia mater as consisting of two layers, of which the internal is uniform in most mammals, whilst the external varies greatly in thickness. The external is composed of fibrillar connective tissue, and with it the *lig. denticulatum* is connected. The internal layer is itself compound, consisting

of a layer of circularly arranged connective tissue fibres, covered on both sides by an endothelium with firm elastic fibres. The inner surface of the dura mater is invested by an extremely thin membrane, which is formed of two layers corresponding to the two internal laminae of the pia mater. In their researches on the peripheric nervous system, Key and Retzius find that the nerve fasciculi which compose any large trunk, as the sciatic, are each surrounded by a more or less broad ring, formed by a perineurium, from the inner side of which are given off connective tissue fibres which penetrate the nerve, and are called endoneurium, whilst from the outer surface other fibres pass off between adjoining fasciculi, and are called epineurium. Injections seem to split the perineurium into two delicate membranes, which are prolongations of those of the arachnoid.

Formation of Pepsin.—Ebstein and Grützner, in an article contributed to *Pflügers Archiv* (1873, viii. p. 122), state that their investigations have led them to the conclusion that pepsin exists in the chief cells ("Heidenhain's Hauptzellen") of the fundus of the pyloric glands, not in the pure state, but in combination with albumen. It can be extracted in this form and combination by water, in which it is soluble, but then possesses no digestive activity. But when the compound is broken up, the pepsin, freed from the albumen, exerts its ordinary action. In the fundus ventriculi, the mucous membrane of the gland-cells is covered, in addition to the Hauptzellen, by investing cells (Beleg-zellen), the contents of which, when discharged, act, like common salt or hydrochloric acid, in decomposing the combination between pepsin and albumen. In fact, they believe the investing cells contain chlorides, which exert the influence in question.

Influence of Morphia on Nutrition.—An important paper appears in the last part of the *Wiener Sitzungsberichte*, by Kratschmer (Band lvi. Heft iii. iv. and v.), on the Influence of Morphia, and of Carbonate and Sulphate of Soda on the Formation of Sugar and the Excretion of Urea in Diabetes. The most interesting point to the general reader is the conclusion at which he has arrived, from his very careful and prolonged series of observations, that we possess in morphia a means that not only very materially reduces the excretion of sugar by the urine in this disease, but materially diminishes the metamorphosis of tissue in the body generally. In a broad point of view, therefore, morphia resembles alcohol and tobacco in this respect, and would form a valuable means of making up for an imperfect supply of food.

Digestion of Albuminous Compounds.—During the last few years it has come to be very generally held by physiologists, that one of the principal functions, if not the principal, of the stomach is to reduce albuminous compounds to the condition of peptone, that is to say, to change a colloid and undialysable substance to a crystalloid and dialysable substance. M. Leven, in a paper read, on Feb. 21, before the Society of Biology, in Paris, combats this view, and has been led from an extensive series of researches to agree with MM. Claude Bernard and Blondlot, who believe that the essential function of the stomach is the mechanical one of diminishing the bulk of the alimentary mass, and reducing it to a uniform consistence. M. Leven's experiments were made on eggs, meat, and milk. He first introduced into the stomach of a dog 88 grammes of hard-boiled eggs. An hour afterwards the white was intact, but the yolk had disappeared. The gastric secretion had in some way liquefied the fatty matter of the yolk, reducing it to a finely granular condition, and the granules were found distributed over the small intestine. The white of egg when hard boiled was not reduced to a finely granular condition until the lapse of three hours, when 31 grammes were found to have thus disappeared. Fluid white of egg was much more rapidly dis-

posed of, 50 grammes disappearing in the course of an hour. Milk passes very rapidly into the small intestine, so that 100 grammes of milk leave little but an inconsiderable quantity of coagulated casein. Meat, according to M. Leven, is only partially, if at all, digested in the stomach; if a ligature be passed round the pylorus after 35 grammes of meat have been introduced into the stomach, there still remain, after the lapse of twenty-four hours, from 25 to 30 grammes of meat broken up into fibrils, which preserve their transverse situation, and very little peptone is present.

Function of the Semicircular Canals of the Ear. Professor E. Cyon communicates to *Pflügers Archiv* (Band viii., Hefte vi. and vii.) the results of experiments he has undertaken to determine the function of the semicircular canals. He finds that in the first place it is absolutely necessary for the preservation of its equipoise that the animal should possess an accurate knowledge of the position of the head. 2. The semicircular canals, by means of a series of unconscious perceptions, supply or furnish the animal with the knowledge of the position of its head in space—each canal having relation to one dimension. 3. The disturbances in the muscular movements which occur after section of the semicircular canals are of three kinds: (a) Disturbances of equilibrium consequent upon the direct injury; (b) Compulsory movements consequent upon excitations arising from abnormal auditory sensations; and, finally, Consecutive phenomena consequent upon inflammation of the cerebellum. These occur a few days after the section.

THE fifth number of the *Journal d'Agriculture Pratique* for the current year contains an interesting article by Colonel Pearson on the Forests of Central India. Formerly the ownership of all the soil was vested in the Government. The inhabitants had no right of property in the forests, although they were allowed to drive in their cattle at certain periods of the year, and also to collect wood. A tax was payable by the commune or individual proprietor in return. These privileges had, however, assumed the character of rights, and stood in the way of any effective measures for forest conservation. The Government therefore assigned to the various proprietors under the new settlement a proportionate share of forest in extinction of the former rights, and so obtained complete control over the remainder.

The two most important timber trees are teak and saul (*Shorea robusta*). The former mainly occupies the western and the latter the eastern forests. The saul grows more actively than the teak, and where they come in contact appears to be displacing it. Teak is an extremely valuable wood, but it is difficult to manage. It gives very little shade, yet it is necessary to have sufficient to protect the young seedlings which are to renew the forest when the parent trees are cut down. Bamboo is very suitable for the purpose, but its culture presents enormous difficulties. Other plants would grow so rapidly as to overpower the seedlings they were intended to protect. The management of saul forests is also not unattended with difficulties. The trunk yields a resin called dammar, and the branches, in common with those of some other trees, produce under the attacks of a *Coccus* the substance known as stick-lac. It is necessary to restrain the collection of these products in the reserved forests. Then the seeds lose their germinating capacity after twenty-four to forty-eight hours. They cannot therefore be sent from one place to another, and it is necessary to trust to spontaneous sowing for the renewal of the saul forests.

THE great Geological Survey of the Austrian Empire has been completed, and we now have in twelve folio plates the results of this important undertaking. The whole is divided into 102 sections, arranged in reference to definite geognostic formations, and distinguished by various shades of colour. The survey and the elaboration

of its results have been under the direction of Herr Franz Ritter von Hauer, who has been ably seconded by the very efficient staff of the Imperial School of Mines at Vienna, and by their joint labours they have succeeded in giving to the world a work which will rank as one of the most important contributions to the science of European topography, and cannot fail to earn the grateful appreciation of all geologists. The maps of Bohemia, Dalmatia, and the Alpine districts were published some years ago; and by the publication of those sections of the work which include the Carpathian mountain system, the entire series is now completed.

The scientific investigation of the important region of the Carpathian mountain system is not only calculated to exert a powerful influence on the material prosperity of the Austrian Empire generally, but will probably also have a marked special bearing on the ethnological character and future social condition of the inhabitants. The Carpathian range, which is intersected at three distinct points by the Danube, forms a widely opening arc around the fruitful basins of Hungary and Transylvania, and may be regarded, both geognostically and geographically, as a continuation of the Alps. Hitherto the nations occupying the area enclosed by this mountain rampart have lived an isolated existence, content with the scanty resources at their command, and indifferent to the world beyond their Alpine barriers; and as an inevitable result of these conditions, they have remained stationary, while the nations around have advanced. The newly-completed survey of this region, by revealing its true resources and teaching Austria where to seek with a good chance of success for its metallic treasures—which undoubtedly include zinc, lead, copper, cobalt, nickel, antimony, mercury, gold and silver, some iron, and probably potash and soda—has already, we may safely assume, put in the thin end of the wedge which will open the way to the advance of civilisation and progress.

AN interesting paper on the "Reindeer of Thaugen" was read, by M. Bertrand, on the 16th instant, before the Académie des Inscriptions. At the beginning of the present year some school-children from Thaugen, in the canton of Schaffhausen, when out on a botanical excursion, discovered a bone-cave, full of bones and flint implements, a great quantity of which they sent to Dr. Keller and Herr Heim, at Zürich. On examination, these savans discovered numerous bones, bearing drawings executed with a sharp flint; among these was the subject of M. Bertrand's paper, the picture of a reindeer browsing, remarkable for precision of drawing and delicacy of execution. M. Bertrand believes these remains to be upwards of 4,000 years old; and suggests that the contribution of the Troglydite populations of Gaul to European civilisation may have been the arts of design.

THE *Times* quotes from the *Brisbane Courier* of December 30, 1873, the following official telegram from Mr. Walter Hill, the Government botanist, dated from Cardwell on the 27th, and received by the Queensland Secretary for Lands:—

"Since November 20, we have examined the banks of the Mulgrave, Russell, Mossman, Daintree, and Hull rivers, and have been more or less successful in finding suitable land for sugar and other tropical and semi-tropical productions. The ascent of the summit of Bellenden Kerr was successfully made by Johnstone, Hill, and eight troopers. At 2,500 feet in height we observed an undescribed tree with crimson flowers, which excels the *Poinciana regia*, *Colvillea racemosa*, *Lagerstroemia regia*, and the *Jacaranda mimosifolia*. At 4,400 feet a tree-fern, which will excel in grandeur all others of the arboreous class. A palm tree at the same height, which will rival any of the British-India species in gracefulness. On the banks of the Daintree we saw a palm-tree cocoa, which far exceeds the unique specimens in the garden of the same genera from Brazil in grandeur and gracefulness. While cutting a given line on the banks of the River John-

stone for the purpose of examining the land, an enormous fig tree stood in the way, far exceeding in stoutness and grandeur the renowned forest giants of California and Victoria. Three feet from the ground it measured 150 ft. in circumference; at 55 ft., where it sent forth giant branches, the stem was nearly 80 ft. in circumference. The River Johnstone, within a limited distance of the coast, offers the first and best inducements to sugar cultivation."

THE annual meeting of the Woolhope Field Naturalists' Club was held at Hereford on the 2nd instant. The Rev. James Davies, M.A., of Moorcourt, President for 1873, delivered his retiring address, in which he reviewed the operations of the club during the previous twelve months. The weather had been unfavourable at nearly every field meeting, and had interfered with the due execution of the club programme; but, in spite of all drawbacks, the work accomplished had been satisfactory, and, in particular, the great gathering of mycologists in October had been signally successful. A detailed account of this so-called "Fungus Foray" will be given in the forthcoming volume of the *Transactions* of the club, in which also will be included some valuable contributions made by various members to the natural history and archaeology of the district. A passage in Mr. Davies' address, on the scene of the last struggle of Caractacus, called forth considerable discussion, but it was at length agreed that Breidden Hill, near Welshpool, seemed to satisfy the requirements of the historian better than either Coxwall Knoll or Caer-Cardoc. Camden, indeed, argues strongly in favour of the last-named place, and it must be admitted that there is much probability that the British chieftain's name would be associated with the site of his final battle with the Roman general. But, on the other hand, we can find nowhere else than at Breidden the "annis vado incerto," which Tacitus (*Ann. lib. xii. cap. 31, et seq.*) describes as flowing in front of the British position. And although it is somewhat strange that the historian should not have called the river by its proper appellation, it is quite possible that in early times its lower section only was known as the Severn or Sabrina, or that the notions of Tacitus as to the course of the stream were not less inaccurate than those which he held with regard to the Thames.

The field meetings of the Woolhope Club during the current year will be as follows:—May 15, Church Stretton, Shropshire; June 19, Bulth, on the Upper Wye (a district of rare interest to the botanist and geologist); July 17, the Downard Caves (which recent researches have shown to be rich in palaeontological remains); August 18, Lydney and the Forest of Dean.

MR. EDWARD ATKINSON, an American writer on *Cotton Culture in the South*, once predicted that cotton would be sown in hot-beds and planted out. A recent official report from Georgia tells us that an experiment of this kind has been tried by a planter there with perfect success. He dug long pits about three or four feet deep, and had a number of boxes made with shavings, larger at the top than at the bottom, placed them on planks at the bottom of this pit, filled them with manure and soft earth, and planted his seed in January. He covered the pits with canvas at night and in very cold weather; and in April, when people were preparing to plant, he had stalks a foot high. He then carried them out on their planks to the field, dug his holes, slipped his plant down, and raised his box out, and thus the plant never felt the change. He made nearly two bales to the acre, and contends that it was easier to do this than haul out his stable manure. "He is a very practical man," adds the chronicler of this apparently well-authenticated piece of intelligence, "and has made a fortune, which is pretty good evidence of his good sense." The same report states that it is likely that cotton will be grown in California to a certain extent. Some experiments in 1871 were so favourable, that in 1872 a crop of 1,500 bales was expected, which would be

a crop of about one bale per acre. Last year, it was thought, the average would be more than doubled. The Californian cotton had a ready home market, being found to possess a remarkable fitness "for combination with wool in various fabrics."

In a lecture on *Vestiges of Antiquity*, delivered before the New York Geographical Society, in January, 1873, by Dr. A. Le Plongeon, resemblances are pointed out between the architectural ruins of South America and those of Assyria and Egypt. Coincidences, also, in the religious symbols, rites, and beliefs of the inhabitants of the Old and the New World are brought together in great abundance. Such coincidences have been dwelt on so often by travellers and historians that we should not have called attention to Dr. Le Plongeon's lecture for their sake alone. They are curious, and nothing more. They are generally exaggerated, or, at all events, placed in a false light by being taken out of a mass of evidence which ought to be considered as a whole. Nothing has done more mischief in Comparative Archaeology than these vague comparisons. To call all upright stones with a slab on the top a *Cromlech*, every stone chamber a *Kist-van*, and every stone with a hole a *dolmen*, is not much better than if we were to call every blue flower a blue-bell, or go into raptures because some flowers have red blossoms not only in Cornwall but in Hawaii. There are stone chambers in Hawaii, very like the Cornish *Kist-vans*, but so far from this being startling, it would be much more startling if it were otherwise. The same applies to many of the archaeological coincidences pointed out by Dr. Le Plongeon. Comparative researches must be preceded by discriminating study. Nothing that can be explained rationally in the Old or in the New World can be used as evidence for a prehistoric intercourse between the different races of mankind. Only what is irrational, accidental, or individual, if it occurs in exactly the same form among widely distant nations, can be admitted as *prima facie* evidence for a real historical contact. Hence the great value of words and grammatical forms in settling the historic and pre-historic relationship of nations; though here, too, a discriminating study of each language must needs precede a comparative study of many, as the only security against our being surprised, for instance, at such coincidences as Etruscan *Klan*, Turkoman *oglan*, son, and Gaelic *clann*, children, which is the Welsh *plant*. Long lists of similar coincidences have been collected with the sole object of their serving as a warning against too hastily admitting a relationship between languages that may have a few words in common. There is, however, one piece of linguistic evidence brought forward by Dr. Le Plongeon in support of the often asserted communication between China and America, which deserves attention. He writes:—

"That some of the inhabitants of these countries (China and Japan) landed in South America is certain; but it is certain, also, that they did not influence the civilisation or religion of the population among which they commingled; nay more, they even retained their own habits and language. To-day, on the northern coast of Peru, exists a small village called Eten, the dwellers of which speak a language that their neighbours are unable to understand, but they find no difficulty in holding communion with the Chinese coolies, who of late years have been imported thither. Besides, in searching among the ruins in the Grand Chimú's City, situated between Trajillo and the pool of Huanchaco, some silver idols have been found, inscribed with very ancient Chinese characters. Some have likewise been dug up from the mounds in the Valley of Chincha Alta, 400 miles to the southward. I have examined these idols carefully. They bore marks of being very ancient. Two that were in my possession represented a man sitting cross-legged on the back of a tortoise. The head was shaved except the top, from which depended, hanging on the back, a lock of long hair braided Chinese fashion. In one of them the heads were wanting. This was placed between two pillars, surmounted by a perfect arch. The

characters, sculptured in *alto relievo* on the pillars, were so time-worn and defaced as to be illegible. Not so with the other. The arms of the figure were extended; the hands rested on short pillars. There was no arch. And notwithstanding this relic was very much eaten by the rust and the salts contained in the earth, where for centuries it had lain undisturbed, some signs were plainly visible on the pillars. They somewhat resembled the Chinese writing, but seemed somewhat different from those in use to-day.

"The finding of these relics was quite important in my estimation. I set forth in search of a person who could interpret them for me and dispel my doubts. I knew a very intelligent Chinaman, acknowledged to be by his countrymen a gentleman of great literary attainments. He examined the queer object for a long time; looked at it on every side; then, without speaking a word, looked at me—looked at my relic again, his features betraying astonishment, nay, veneration, not altogether free from awe. He was evidently overcome by a strange feeling. 'Very old,' said he at last. 'These are very ancient characters, used in China thousands of years ago, before the invention of those now employed. They mean Fo-Hi.' This was sufficient. In remote times the Chinese had visited this country, and no doubt the present dwellers of Eten are some of their descendants."

What the intelligent Chinaman intended was, probably, not that these characters meant Fo-Hi, but that they were the characters invented by Fo-Hi, Fo-Hi being a mythical person who is believed to have invented not only the Chinese letters, but Chinese music, law, marriage, and several other things. But however that may be, the two statements that idols made of silver found in South America contain ancient Chinese letters, and that the inhabitants of Eten speak a dialect intelligible to Chinese coolies, deserve attention and—verification.

A PORTION of the first part (A. to E.) of the *Lancashire Glossary* is completed, and will be sent to press immediately. It is believed that the whole of this first part will be ready for publication by the end of the year. The question of the method of marking the pronunciation has at length been settled, Mr. Thomas Hallam, who prepared the Derbyshire varieties for Mr. A. J. Ellis's collection, having prepared a Glossic table on Melville Bell's system, which, it is thought, will be at once scientific and sufficiently understandable by ordinary readers. Mr. Hallam has kindly undertaken to mark the pronunciation and superintend this portion of the work. Two considerable manuscript collections of words have been placed at the service of the editors—one by the Rev. John Davies, author of *The Races of Lancashire* (Philological Society's *Transactions*), which comprises his own lists and those of two friends living at Warrington in the extreme south, and Oartmel, in the northern or Furness district of the county; and the other by the Rev. Addison Crofton, sometime of Walmersley, near Bury, and now of Levenshulme. The Earl of Derby, Mr. Francis Espinasse, and Mr. John R. Wise have added their names as subscribers to the guarantee fund.

A PHOENICIAN inscription of unusual interest has been recently procured by M. de Sainte-Marie, the French Consul at Tunis, and will be published, together with a careful commentary on it, by M. Derenbourg, in the next number of the *Journal Asiatique*. It has been, unfortunately, broken off on all its four sides, the portion remaining (viz., parts of six lines of the column to the right, and of ten of that to the left) having originally formed nearly its centre. No single line is complete except the first and the seventh of the left-hand column, which contain the words "Fourth day" and "Fifth day" respectively, and these only.

The left-hand column appears to be part of a daily ritual for the offering of first-fruits at some autumnal festival; and, as the offerings of the Fourth day (consecrated bread, figs, and incense) occupy all that is preserved of six lines, it is probable that the whole number of lines on the stone,

when entire, was forty-two. The column on the right hand may have contained a hymn or a prayer which was chanted at the time the offerings were made. There is reason also to suppose that the individual lines were shorter than those in the other column, and they had a rhyming termination.

It will at once be seen that this inscription is one of great importance as well as curiosity; it is, indeed, unique both in subject and style. We have no other instance in Phœnician of a ritual for the offering of first-fruits, and the language employed is graver and more ornate than is usual. One or two words, new in Phœnician, have been detected in it, but no proper names.

DR. TISCHENDORF has recently brought out, in conjunction with Baer, the eminent Masoretic scholar, and Delitzsch, the Biblical commentator, a convenient edition of Jerome's own version of the Psalter, with the Hebrew text opposite (Leipzig: Brockhaus). Both the Latin and the Hebrew are revised in accordance with the best MSS. As is well known, the new version was not admitted into the Vulgate, the elder one (corrected by Jerome) having been already set to the Church music.

THE *Nation* states that Professor Whitney's *Language and the Study of Language* is to be published, in German, at Munich, Dr. Jolly, of the University of Würzburg, being the translator.

A SOCIETY for the Encouragement of Oriental Studies has recently been formed at Lisbon, under the presidency of the Duke of Coimbra, brother of the King.

THE *Corpus Inscriptionum Semiticarum*, the publication of which was voted by the Académie des Inscriptions in 1867, will appear shortly.

PROFESSOR A. B. DAVIDSON, of Edinburgh, author of perhaps the most scholarly work of Old Testament exegesis which has appeared of late years on this side the water (*Commentary on the Book of Job*, vol. i., Williams & Norgate), has just published *An Introductory Hebrew Grammar* (Edinburgh: T. & T. Clark). Its design is twofold—"first, to present in short compass the main principles of Hebrew grammar; and, secondly, to accompany the principles with progressive exercises for the practice of the learner." It is decidedly more successful than any of the shorter grammars, in combining theoretic accuracy with a regard for the practical requirements of beginners.

MEETINGS OF THE WEEK.

ENTOMOLOGICAL SOCIETY (March 16).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the chair.—Mr. Champion exhibited specimens of *Euryporus picipes*, taken near Chatham. Mr. Edward Saunders exhibited a box of *Buprestidae*, collected by Professor Semper in the Philippine Islands; and read notes and descriptions of the new species. A paper was communicated by Professor Westwood on several additional species of *Lucanidae* in the collection of Major F. J. Sidney Parry.

ROYAL ASIATIC SOCIETY (March 16).

MR. T. W. RHYS DAVIDS exhibited a collection of coins made by him during his residence in Ceylon, consisting of ancient Singhalese, as well as of Dutch and English gold, silver, and copper pieces struck in the island. Several of these were found to be of extreme interest, especially a lion coin of Parākrama the Great (A.D. 1153-1188), and a gold coin bearing the name of Lakshmi, of probably about the same age, the only specimens known to exist in Europe; besides two gold coins of Parākrama bearing the legend *Lankesvara*. This is presumably the most complete collection of its kind. It also includes a number of more modern coins of various other Eastern nations. At the same meeting, Dr. Leitner, of

Lahore, gave an account of his philological materials on the dialects of the Dard tribes, consisting of comparative vocabularies, legends, manuscripts, and inscriptions.

SOCIETY OF ARTS (Tuesday, March 17).

VICE-ADMIRAL ERASMUS OMMANNEY, in the chair.—Two interesting papers on the Geographical and Physical Character of the Diamond Fields of South Africa were read. The first, by the Hon. Theophilus Shepstone, the Secretary for Native Affairs in Natal, described the conditions under which the diamond is found on the Vaal River. He pointed out that Africa south of the equator consists of a great central irregularly shaped basin, the outer edges of which varied in height from 4,000 to 10,000 feet above the level of the sea, and that through this river the Orange River to the south-west and the Limpopo river to the north-east cut their way. It is near the exit of the former from the enormous basin that the Diamond Fields lie, while gold in large quantities is being obtained from the north-eastern district. The author of this paper conjectures that this basin is the dry bed of an enormous inland sea, and that the diamonds which are found in it were formed by carbonic acid gas ejected by the action of subterranean heat through fissures in the earth's surface into the bed of the dried-up sea, the water of which was sufficiently deep to imprison and liquefy the gas after its evolution. The discovery of the process by which this liquid gas became crystallised, whether by electric or magnetic current, or by the potent influence of iron in some of its numerous forms, must be left for future scientific investigation. The second paper, by Dr. Robert Mann, late Superintendent of Education in the colony of Natal, dealt principally with the commercial aspects and influences of the South African diamond and gold fields. Since the first serious working of the Diamond Fields in 1871 large numbers of diamonds had been obtained, and it was estimated that in 1872 there were no fewer than 20,000 miners engaged in searching for them. So large has been the yield that a very material diminution has been brought about in the value of the larger gems in the home market, and the diggers are now leaving the Diamond Fields for the more profitable north-eastern gold-fields. The result of the discovery of these fields has been to develop South African commercial enterprise, and to civilise the wild tribes in that part of the continent. In the course of the discussion which followed the reading of the papers, Mr. Reightheil expressed his deep regret that the diggers at the diamond and gold fields of South Africa were in the habit of selling guns and ammunition to the natives who worked for them. Mr. Cooper, who had been a digger for three years, thought that the blame attached rather to the British Government, who permitted the arms to be sold, than to the diggers, who merely paid the natives for their services. Mr. Sopen, a diamond merchant, stated that the number of diamonds of the purest water received from the Cape was very small, not amounting on the whole to more than 2 or 3 per cent., while of ten-carat stones not one in 10,000 was perfect. In consequence of the large quantity of second-class stones received from the Cape, such gems were now 60 or 70 per cent. cheaper than they were three years ago. Stones which some time since would have realised 1,500*l.* would now only fetch 200*l.* The first class diamonds, however, were rather dearer than formerly. Professor Tennant, in reply to a question, said that there was no truth in the report that Cape diamonds gradually lost their brilliancy after being cut and polished.

LONDON ANTHROPOLOGICAL SOCIETY (Tuesday, March 17).

DR. CHARNOCK, F.S.A., President, in the chair. The papers were:—1. "Spiritism among Uncultured Peoples compared with Modern Spiritualism," by

O. Staniland Wake, V.P.L.A.S. After referring to the influence which spirit belief has always exercised over the uncultured mind, and giving particulars of various phenomena occurring among savages, which resemble those of modern spiritualism, the author considered some of the phenomena of the latter, which were, he thought, capable of a natural interpretation, even according to the spiritualists themselves; 2. "Opinions of the Brahmins as to Spiritualism and Supernatural Phenomena," by G. Mohun Tagore. The idea of good spirits being possessed is peculiar to the Hindus, and is not traceable to either Christians or Jews. The doctrine that an essential body survives the destruction of the present body throws considerable light on Corinthians, chap. xv., and may be a prelude to acceptance of Christianity by the Hindu race; 3. "Interpretation of Mythology," by Dr. Kaines. The author believes the physical theory to be the only true interpretation of mythology, inasmuch as it shows that it consists mainly, if not entirely, of the later personifications of Fetichism transformed.

SOCIETY OF ANTIQUARIES (March 19).

A. W. FRANKS, Esq., Vice-president, in the chair. A paper was read by Major Heales, on "Sepulchral Brasses at Paderborn and Seville," rubbings of which were exhibited. Of these, one represented an archbishop of Paderborn, who died in 1340. The brass is cut out in the shape of the figure as is common in English brasses, while the continental brasses are more usually engraved on a rectangular plate. The attitude is uncommon, for, instead of the usual position of repose, the bishop holds his pastoral staff in the left hand, while the right hand is uplifted in the act of benediction. Portions of another brass were exhibited which covered the tomb of Archbishop Rupert, who died in 1394. The head of the figure is supported by angels, and surmounted by a canopy of great beauty. The brass over the tomb of Rivera, Viceroy of Naples, who died in 1571, which is now at Seville, is the only one known to exist in Spain. The figure stands in an easy attitude, with the left hand resting on his sword. Although the execution is fine, the attitude is singularly inappropriate for a sepulchral monument in a horizontal position. In the course of the discussion which followed, it was stated by Mr. Franks that brasses were largely imported from Flanders into England, already fixed in their stone beds, which has been proved by a geological examination of the stones in several churches in England. Another paper was read by Mr. Price concerning some pottery found in a Roman cemetery, which has been discovered during the excavations for the railway in Liverpool Street. Among other articles exhibited, were some early charters—one of Archbishop Dunstan—which were sent by the Rev. Canon Robertson from Canterbury Cathedral; and some specimens of Roman pottery found near Derby.

NUMISMATIC SOCIETY (Thursday, March 19).

A PAPER by Mr. F. Conder was read on the Jewish Coinage, in which the writer overturned, or conceived himself to have overturned, a large proportion of the received opinions on the different questions involved. For example, the word *she'mon*, hitherto supposed to represent the proper name Simon, is, according to Mr. Conder, to be understood as meaning "legal," "authorised," as compared with unauthorised issues. In a similar manner Mr. Conder dealt with other words occurring on the coins, such as *lucheroth*, *ligullath*, in every case demonstrating to his own satisfaction that the explanations accepted by such scholars as De Saulcy and Levy are erroneous. Mr. Conder also set forth a new theory of the sequence of the types, which, however (as Mr. Evans afterwards remarked), is effectually upset by a *surfrappé* coin in the British Museum. Most of Mr. Conder's

hypotheses were supported by a vague reference to the Talmud, the authority of which in numismatic matters is, to say the least, questionable, notwithstanding its learned disquisition on the coin of Abraham.

PHILOLOGICAL SOCIETY (Friday, March 20).

MR. HENRY SWEET read the first of his three papers on "The History of English Sounds," of which the following is a brief summary:—

Two methods of studying the phonetic history of a language are open to us: (1) the comparison of older forms preserved in living languages belonging to the same family; and (2) we may trace the various sounds through the successive stages of one and the same language. But this last method, being based chiefly on the study of dead languages, postulates a preliminary investigation of the signification of the written symbols in which these dead languages are alone preserved for us. It is evident that the value of these symbols as representing the actual sounds may vary indefinitely, from the comparative perfection of Hungarian and Finnish to the utter barbarism of the present English orthography, whose value as phonetic evidence is simply *nil*. The investigator of the changes in English sounds during the last few centuries must, therefore, fall back on the external evidence afforded by contemporary phonetic treatises and comparisons with foreign languages. Of this method the well-known work of Mr. Ellis is an illustrious example.

Unfortunately this external evidence is always of an extremely defective and inaccurate character, owing to want of proper phonetic knowledge among those who wrote on pronunciation. Much more accurate results may be obtained by combining a comparison of the often very archaic sounds preserved in the living Teutonic languages with a study of the written forms of the oldest English and its contemporaries, for the want of external evidence in these early periods is fully compensated by the accuracy and delicacy with which the various sounds were written down.

The great difficulty that confronts us in comparing the sounds of the modern languages is that of determining which of the various sounds is the oldest, and how the others arose from it, also what intermediate stages there were. This necessitates a preliminary study of the general laws of sound-change. They are of three kinds: (1) organic, (2) imitative, (3) inorganic. Organic changes are those which are the direct result of certain tendencies of the organs of speech: all the changes commonly regarded as *weakenings* fall under this head. Imitative changes are the result of an unsuccessful attempt at imitation: their results are often directly opposed to those of organic change. Inorganic changes, lastly, are caused by purely external causes, and have nothing to do with weakening or imitation. It would, for instance, be entirely misleading to explain the change of the Old English *bær* (preterite of *beran*) into the modern English *bore* as an organic phenomenon, for the preterite *bore* is simply the result of confusion with the participle *borne*.

But the investigation of these changes leads us to wider generalisations of the highest importance. Language agrees with the other manifestations of organic life, not only in its unceasing alternations of decay and regeneration, but also in its progressive complexity, shown in the large number of vague vowel-sounds in English as compared with the clear simplicity of the Gothic and Sanskrit triad *a, i, u*. Hence follows another law, namely, that the changes in early languages are not gradual, but *per saltum*.

After determining approximately the values of the Roman alphabet, Mr. Sweet discussed the Old English sounds in detail, giving a summary of the evidence afforded both by the graphic forms of the MSS., and by the sounds still preserved in the living language.

FINE ART.

Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires. Vol. II. Printed by order of the Trustees.

IN reviewing the first volume of this valuable work (ACADEMY for March 1, 1871), we called attention to its leading features, which may be thus summarised: the ability and industry shown by its compiler, Mr. Frederic G. Stephens; the great quantity of curious and interesting matter which it embodies, in the way of historical, social, and general elucidation of the periods covered by its contents; the arrangement of the items according to historical rather than artistic convenience, *i.e.*, in the order of date pertinent to their principal or earliest subject-matter; and the careful but sometimes needlessly tautologous system of its cross-references. The present volume is on the same plan, and has a like worth of substance and of execution. It is considerably the larger of the two. Vol. i. contained 1,235 entries in 752 pages; vol. ii. presents only 780 entries (going up to No. 2,015), but these occupy 868 pages. The former volume, beginning at the earliest date, went on to April, 1689; the latter only continues as far as 1733: so vastly does the ratio of satirical prints and drawings per year increase as we advance in date. The collapse of Walpole's Excise scheme, in April, 1733, may be regarded as the latest distinct limit of date in vol. ii. Vol. iii. is to begin with 1734, and with the *Harlot's Progress* by Hogarth; truly an "epoch-making" work, as the Germans would say, and as Mr. Reid, the Keeper of the Prints, points out in his Introduction.

The question which of the two volumes is the more interesting for readers must be settled according to individual predilections. Some people will prefer the era of the Gunpowder Plot, or the Parliamentary struggle and the Commonwealth; others, that of Louis XIV., the South Sea Bubble, the Walpole ministry, and the beginnings of Hogarth's art. It may truly be said that one can hardly open a page in either section of the work without finding some detail worthy of catching and fixing the attention. As Mr. Reid observes, the art-satires produced in England were mostly of a very simple kind until past the middle of the seventeenth century; they then began to progress in elaboration of matter, and sometimes in keenness of point. In the present volume there are several citations of sharp things cleverly said, as well as descriptions of effective hits by the designer. Yet, taking them generally, we cannot say that the tone of the satires is much more refined or subtle than in the previous volume. Bluntness, doggedness, and spite, are the rule; light but cutting *persiflage*, the elegant handling of a deadly weapon, is the exception.

Mr. Stephens has certainly taken a great amount of pains with his task, which, if attractive and diverting in some respects, must none the less have been highly laborious in others. He explains all sorts of subjects definitely and succinctly, and in numerous instances makes plain to the reader

what must have been very obscure to himself until careful and independent research enabled him to thread the mazes of the old caricaturist's intention. The business of the critic, however, is not so much to follow Mr. Stephens in the hundreds of cases where there is nothing to express save thanks for his pains, and acquiescence in his conclusions, as to indicate some few points here and there where demur may be apposite, or rectification practicable.

In the first place, then, we must repeat, as in reference to vol. i., that several of the designs here registered are not satirical at all; and, where the multiplicity of truly satirical subjects is so enormous—almost too great for the biggest catalogue or the most strenuous compiler to overtake—it seems a pity to weight the work still further with extraneous matter. The *Medal on the War in Ireland*, 1690 (No. 1,252), is in no way a "political or personal satire;" on the contrary, it is in the nature of an encomium or glorification of the sovereign in whose behalf it was struck, William III. The like remark applies to the *Medal on the Battle of La Hogue* (1,277); to *The Upper and Lower Houses of Parliament in England* (1,424), where Queen Anne is represented supported by Prosperity, Justice, and Commerce, labelled "Hinc gloria regni," and "Hinc felicitas publica;" to the *Carte du Gouvernement Ecclésiastique d'Angleterre, L'Ordre de cette Assemblée, accompagné de Trophées à la gloire des Savans et des illustres Corps qui font honneur à la Grande-Bretagne* (1,428); to the *Portraits of Six Bishops and Dr. Sacheverel* (1,524); to *The Unfeigned Respect of an English Tory to the Queen of Great Britain* (1,547), portraying "Queen Anne borne by Fame towards a meridian sun;" to *Jacques III., Prétendant d'Angleterre* (1,637); to the print of a medal *Serenissimo Walliae Principi Friderico* (1,820); and to many others as well. After such examples as these, it is difficult to see why some of the drawings belonging to Hogarth's MS. *Peregrination of Five Persons* should have been "omitted as not satirical," while others of those designs, which have a more or less humorous character, are catalogued. Not that we dispute the rightfulness of the omission: but then all the more should numerous other items, whose exclusion would not even have broken the continuity of any series, have been left out.

The translations which appear *passim* throughout the book (and for which, very likely, Mr. Stephens is not personally responsible), are scarcely up to the mark. A large number of them are from lively (or deadly-lively) sallies in the Dutch language, and are meagre and jejune, where something of idiomatic raciness would be in demand. One of the mottoes to No. 1,471, *L'Electeur Banni*, runs thus:—

"K zal strylen als een Alexander
Met dese schroosten-vegers stander."

This is translated:—

"I'll fight like an Alexander
With his chimney-sweeper's stick (standard)."

The words "his chimney-sweeper's stick" are neither correct nor relevant; the "his" ought to be "this;" nor does the parenthesised "standard" appear to be at all appo-

site. In No. 1,589, *Joyes de Paix entre l'Espagne et l'Holland*, the words "waar van men leefd," meaning "whereon people live," are translated "that makes me live." A Spanish quotation to No. 1,338, the Italian etching by Mitelli named *Pace*, fares still worse. In this print, a statue of Peace is represented as tottering on its plinth; four men endeavour to secure it, one of whom, a Spaniard, says: "Y en mis manos, no tengo miedo." Of this speech the etching itself supplies a correct (though misprinted) version in Italian, of which the English equivalent is—"She is in my hands; I feel no fear." The translator gives a very different phrase—"When in my hands, you need not be afraid," which is simply unmeaning. It seems strange that such an institution as the British Museum should not command the services of some person capable of translating aright this very easy Spanish phrase, especially as the correct Italian is there to boot.

In such a book as this, some misprinting of dates is certain and inevitable. Mr. Reid, who signs the introduction, is answerable for saying—or allowing his printer to say—that Charles I. was executed "in January, 1749." This slip can confuse no reader; but another, under the entry No. 1,588, a portrait supposed to represent Lord Bolingbroke, is serious and embarrassing. "The new Countess" (so runs Mr. Stephens's text), "was Miss Gumley. William Pulteney was created Earl of Bath in 1741. They appear to have been married in December 1741, on the resignation of Walpole." Here the second "1741," the date of marriage, ought to be 1714; the exact date of Pulteney's marriage with Miss Gumley was, we believe, September 27, 1714. If Pulteney had married on the resignation of Walpole, 1741 or 1742, he would have been a bridegroom of fifty-nine winters. Or does the compiler intend to imply that the connexion between Pulteney and Miss Gumley, dating from 1714 or thereabouts, was not ratified by marriage till 1741? and, if so, is such an allegation maintainable? A different sort of chronological error is that which has placed item No. 1,470, *The Eastern Sun piercing the Mists of Bourbon*, dated June 21, 1706, after Nos. 1,454 to 1,458, dated between June 27 and September 7, 1706. The attention paid by Mr. Stephens to points of this kind is so manifest that any such irregularity of arrangement catches the eye; a high testimony to his general accuracy.

There is another detail to be noted regarding this subject of *The Eastern Sun [De Ooster Zon] piercing the Mists of Bourbon at the Magnificent Entrance of King Charles III. in Saragossa, and his Procession to Madrid*. The "Eastern Sun" is, as Mr. Stephens remarks, "the sun of Austria;" but he adds an explanatory gloss which we cannot but think far-fetched. "The term 'Eastern Sun,'" he says, "was used in satirical contradistinction to the 'sun' of Louis XIV.; the 'Eastern sun' being that which rose in the East, and was, therefore, the true one." A more simple—and, we submit, more adequate—explanation is that the word which we pronounce "Austria" is properly "Oesterreich," *i.e.* Eastern Empire. Hence, the Sun of Austria

may with obvious propriety be called the Eastern Sun. Another engraving, to which we have already referred, designed by Romeyn de Hooghe, and entitled *L'Electeur Banni, ou Le Capitaine Général du Ban et Arrier-Ban, pour se venger des Victoires emportées par les Alliés en Espagne et aux Pays-Bas*, is explained with less than Mr. Stephens's wonted completeness. The person represented is not simply "a wooden-legged soldier of Louis XIV.," nor is the work merely "a satire on the depressed condition of the French nation in 1706." The French translated title tells us plainly that the protagonist of this lampoon is the banished Elector [of Bavaria]—a point made still clearer in the original Dutch title, *De Vervelde Bander-Heer van Beyeren*. One of the lines of French verse appended to the print announces the same fact: "Le chef du Ban sera moi l'Electeur banni."

Mr. Stephens devotes, as he well may, especial attention to the works by Hogarth, of which a not inconsiderable sprinkling appears towards the close of this volume—to be followed, doubtless, by many more in a future instalment of the Catalogue. If these items, when the series of them is completed, were to be extracted and republished in a separate form, they would constitute probably the fullest and most serviceable list extant of the satirical works of our great master.

W. M. ROSSETTI.

EXHIBITION OF ILLUMINATED MSS. AT THE BURLINGTON FINE ARTS CLUB.

THE friends of the Burlington Fine Arts Club have the opportunity afforded them of inspecting an interesting collection of illuminated MSS. now exhibited in the rooms of the Club in Savile Row. The collection numbers some hundred and fifty volumes, together with several frames containing cuttings, lent by friends and members of the Club. Mr. Bragge, of Sheffield, contributes the largest number; Mr. John Malcolm of Poltalloch, the Rev. J. F. Russell, and Mr. Frederick Locker, lend the choicest specimens; and there are also many volumes from the library of the late Sir William Tite.

Of the whole number of MSS. fully one half are of the French school, and of these a large portion is formed of specimens of the end of the fifteenth and beginning of the sixteenth centuries, the most uninteresting, and, in many respects, the worst period of French illumination. The hard flat surface of the painting overloaded with gold will be recognised in too many instances; and a judicious weeding would have been advantageous. Italy is next best represented, in point of number, by about thirty volumes, besides the majority of the cuttings. England may claim some fifteen; Flanders, a dozen; Germany, eight or ten; Holland, five or six; Spain contributes two or three; Switzerland, one; and even Sweden, one.

By far the most important MS. in the collection is Mr. Malcolm's famous Book of Hours. This wonderful volume, which was brought from Spain to this country about two years since, is probably unique of its kind. It is enriched with an unusually large number of miniatures and borders of the finest order, the work of artists of the Italian and Flemish schools. The MS. appears to have been commenced for Bona of Savoy, who became, in 1463, the wife of Galeazzo Maria, Duke of Milan, and died in 1494; and to have been intended, as the work proceeded, for the use of her granddaughter, Bona Maria, who was born near the end of the fifteenth century, and became Queen of Poland by marriage with Sigismund I. in 1518. The frequent occurrence of her badge and

motto in the borders connects the volume indubitably with the elder Bona; while the insertion of the name "Bona Maria" seems to point to the granddaughter, though she must have been yet an infant while the Italian part of the work was in progress. The MS. contains upwards of sixty miniatures and about one hundred and forty borders of various subjects and designs. The borders and greater part of the miniatures are of Italian art, of the latter part of the fifteenth century, and, though by various hands, their excellence is sustained throughout the volume. The miniatures by Flemish artists are comparatively few, and of somewhat later date, but are the very best of their kind, wonderfully delicate and soft in colouring. In the lower border of one of the pages is a medallion portrait of the Emperor Charles V., with the date 1520. One of the Flemish miniatures likewise bears a date of 1519. When the great rarity of single volumes containing many specimens of fine Italian miniatures is borne in mind, the value of this MS. will be appreciated. It must ever remain a subject for regret that financial difficulties prevented the acquisition of this art treasure for the British Museum.

Of early Italian art, some very interesting specimens are contributed by the Rev. J. F. Russell, in the shape of cuttings from Service Books. Worthy of special notice is a large miniature representing the death and glorification of the Virgin, attributed to Silvestro Camaldolese, A.D. 1350. Whoever the artist may have been, it is a fine composition, the drawing being full of grace and the colouring brilliant. Perhaps of still greater interest are two remarkable cuttings which adorn the wall at the farther end of the room; both apparently from one MS. of the latter half of the fourteenth century, painted in Giottesque style, from Murano. The larger piece contains a group of the Apostles, perhaps representing the scene after the Ascension; the smaller one depicts the death of the Virgin. There is great boldness in the designs, and the attempt of the artist to impart a rugged massiveness to the heads has not been without success. A curious group of cripples is introduced into the smaller piece. Other specimens of interest, but of later date, are: a cutting containing a water scene of St. Peter fishing, in which the distant landscape is cleverly managed, of the end of the fifteenth century; a miniature, belonging to Mr. Fisher, representing a group of Saints, with rabbits in the foreground, of the late fifteenth century; an initial letter containing an "Ecce Homo" in the style of Giulio Clovio; and a piece by Buonfratelli, *circa*. 1555.

Among the works of Flemish artists Mr. Fisher's large Book of Hours is conspicuous. The miniatures and borders, of the end of the fifteenth century, are unusually full, and are generally well executed. Mr. Locker's miniature of the Virgin and Child, surrounded by female saints, is a charming example of Flemish art of about 1470-80. Why it should be ascribed to Margaret van Eyck is not very apparent. Mr. Locker also exhibits a leaf from a delicately-painted Calendar, of the sixteenth century, which originally represented the agricultural occupations of the twelve months in six leaves. Two of the leaves are preserved in the British Museum. Some of the small Books of Hours of this school will repay examination. A good example occurs among Sir W. Tite's MSS.

There are only a few superior examples among the French MSS. of the fifteenth and sixteenth centuries. One of the best, of the middle of the fifteenth century, is a large Book of Hours, belonging to Mr. Bragge, painted very much in the style of the Bedford Missal. Others of later date are interesting for peculiar styles. In one of Mr. Bragge's MSS., of about 1450, may be seen a curious representation of the Trinity. The Son sits in the lap of the Father, and the Holy Ghost, as a child, in the lap of the Son. All three Persons have the left hand on an open book, and the right arm upraised.

The best specimen of English work is a Missal, having a well-executed miniature of the Crucifixion, and a handsome border, of the peculiar English style, of the middle of the fifteenth century. It belongs to Mr. Russell. Another handsome English MS., a Psalter, belonging to Mr. Malcolm, is chiefly interesting from its having been in possession of Henry de Beauchamp, Earl and Duke of Warwick, *ob.* 1445. His signature, though half erased, is still legible at the beginning of the book. At the end are some additional miniatures in a superior style, executed by an Italian artist later in the century.

We must not forget to notice one of the most remarkable pieces in the whole collection, belonging to Mr. Locker: a frame containing four miniatures by a German artist of the sixteenth century. The subjects are a group of persons (no doubt portraits) adorning the Virgin, the Crucifixion, the Annunciation, and St. John in Patmos. Nothing can exceed the delicacy of the drawing, the wonderful details of which require a close examination. With this piece may be compared the ornamentations of a small MS. lent by Mr. Francis Cook.

There is no lack of older specimens of illuminated MSS. Several Psalters, a series of Bibles, and other MSS. of the thirteenth and fourteenth centuries; and a few of still older date. A Psalter of the thirteenth century, of Swedish origin, exhibited by Mr. Bragge, is a rarity of which even the British Museum cannot boast.

The collection has been arranged by the Rev. W. J. Loftie, who is also engaged in preparing a catalogue.

E. MAUNDE THOMPSON.

"ROUND THE WORLD."

MR. WILLIAM SIMPSON, the multifarious travelling artist who has been well-known in many ways and many regions ever since the Crimean War, has opened at No. 191, Piccadilly, an exhibition which he names "Round the World, or Pictures from the Four Quarters of the Globe." The subjects are not extremely numerous—186 in number—but the reader may form some idea of the extent of the field whence they have been culled when he is told, as the catalogue tells him, of "France [the Franco-German War, and the Communal Siege], Italy, Circassia, Holy Land, Egypt, Red Sea, Abyssinia, India, Ceylon, Straits of Malacca, China, Japan, Pacific, San Francisco, Modoc War, Yosemite Valley, Salt Lake City, Mammoth Caves of Kentucky, Niagara, &c." The more immediate occasion for the production of the water-colours, and consequently for the exhibition itself, was the journey which Mr. Simpson made to China and Peking in 1872, to record for the *Illustrated London News* the ceremonies attending the marriage of the Chinese Emperor: hence he went on to Japan and America. Many of the sketches proper to this tour have been engraved in the newspaper referred to. Others of the drawings in the gallery belong to earlier tours made by the artist—as to the source of the Ganges, Tibet, the Holy Land, Abyssinia, and Russia. The exhibition is of course full of curious and interesting subject-matter; travellers will relish it, and the untravelled enjoy it. A large proportion of the works are water-colours in the ordinary sense of the term; others are executed with the brush in black and white. As regards artistic excellence, it may perhaps be said that the majority of the designs are up to the average of such as were previously known from Mr. Simpson's hand; but that he does from time to time produce something more complete and noticeable than any of those here collected.

W. M. ROSSETTI.

MR. NEWTON'S FIRST LECTURE ON MR. WOOD'S DISCOVERIES AT EPHESUS.

ROYAL INSTITUTION (March 7).

THE principal discovery made by Mr. Wood at Ephesus was that of the site and remains of the Temple of Diana, one of the seven wonders of the

ancient world. After a brief notice of these seven wonders, the lecturer proceeded to give a sketch of the history of Ephesus from the earliest times. According to local legends, the worship of Artemis had existed there long before the arrival of the Ionian colony under Androklos, who is said to have established himself at Ephesus B.C. 1044. The lecturer then pointed out on a plan of Ephesus the probable position of the first Ionian settlement on the hill Koresos, from which the Greeks gradually spread over the rest of the site now occupied by the ruins of Ephesus.

The colony founded by Androklos was strengthened by new settlers from Greece; the native population of Carians and Leleges was driven out of the strong positions before occupied, and dwelt round the temple of Artemis, coming to a friendly understanding with the invaders, as was the case with the Greek colonies at Halicarnassus and elsewhere on the west coast of Asia Minor. About B.C. 700 the rise of the Lydian dynasty under Gyges began to affect the development of the Ionian cities. It was the policy of the Lydian kings to attack the Ionian cities one by one, and this policy, carried on by Sadyattes and Alyattes, who especially attacked Miletus, was completed by Croesus, who besieged Ephesus, and would have taken it, had not his kinsman, Pindaros, the principal man in Ephesus, attached the city to the temple of Artemis by a rope. In other words, he dedicated it to the goddess, placing it under her protection. In consequence of this, Croesus spared the city, though he changed the constitution and banished Pindaros. Croesus, though hostile to the Greek city, at the same time showed his reverence for the Ephesian Artemis by dedicating golden bulls and the greater part of the columns in her temple, then being built. The priests of Artemis then, as in after times, had a decided bias in favour of the ruling Asiatic dynasty as against the Greek settlers; their sympathies were, like the worship of Artemis itself, rather Asiatic than Hellenic. In the time of Darius, Ephesus joined the Ionian revolt, but did not play a distinguished part in it. After the defeat of Xerxes, Ephesus was a tributary to Athens; but after the victories of Lysander, became the head-quarters of Spartan operations in Asia Minor.

From this time onwards to the Roman conquest, we find Ephesus always courting the strongest power in that part of Asia Minor. Lysimachus enlarged the city, transferring to it the inhabitants of Lebedus and Colophon, and surrounding it with fortifications which exist to this day. He changed the name of the city to that of his wife, Arsinoe, but the Ephesians did not long keep the new name. The city afterwards passed into the possession of the Seleucidae, and, on the defeat of Antiochos the Great, was added to the kingdom of Pergamos by the Romans, and afterwards became the capital of the Roman province of Asia. From the time of Lysander, who first developed the commerce of Ephesus, it constantly grew in importance; its merits as a strategic position commanding the west coast of Asia Minor are pointed out by Polybius; it is probable that its strength as a military position was greatly enhanced by the circumstance that its port was at some distance from the sea, and could only be approached by a narrow winding channel. When Mithradates suddenly massacred all the Romans in Asia Minor, the Ephesians actively aided him, for which they were severely punished by the Romans. In a very interesting decree, however, discovered at Ephesus, and published by Mr. Waddington, they plead that they were forced to join Mithradates against their will, and profess the utmost loyalty to the Romans. The political history of Ephesus terminates at the beginning of the Roman Empire. During the Imperial period Ephesus claimed the proud title of Metropolis and first city of Asia, and is chiefly distinguished on account of the celebrity of the Temple and the spread of the worship of the goddess Artemis. The city was

sacked, and the Temple burned by the Goths, A.D. 262. Justinian probably rebuilt Ephesus, which afterwards passed into the hands of the Seljukian Emirs of Magnesia. A treasure of silver coins, mostly of Western states, of the thirteenth and fourteenth centuries, was found by Mr. Wood at Ephesus. Among these were some struck at Ephesus by the Christian subjects of Saroukhan, Emir of Magnesia, early in the fourteenth century. On these coins Ephesus is called Theologos, a name afterwards corrupted into Aiaroluk. After the Turkish conquest a fine mosque was built at Ephesus by Selim I.; but the place had become a wretched village by the end of the seventeenth century, when the early travellers visited it.

ART SALES.

M. J. FAU's collection of eighteenth-century portraits of the French School, of which we spoke in our last number, took place as announced. The following were among the most important items: *Portrait of Anne of Austria, and Louis XIV. as a child*, Beaubrun, 4,000 fr.; *Portrait of a Young Lady of the end of the reign of Louis XIV.*, Largillière, 9,150 fr.; *Portrait of a Young Woman*, Largillière, 4,000 fr.; *Portrait of a Woman, with Landscape*, Largillière, 1,550 fr.; *Portrait of Forest (his father-in-law)*, Largillière, 3,000 fr.; *Portrait of the Duchess of Portsmouth*, Mignard, 2,900 fr.; *Portrait of Mlle. Victoire as Diana*, Nattier, 9,100 fr.; *Portrait of a Young Woman*, Nattier, 2,000 fr.; *Ditto*, Tournière, 1,000 fr.; *Portrait of a Singer*, Trinquette, 1,000 fr.; *Portrait of a Lady of the time of Louis XV.*, Tocqué, 960 fr.; *Portrait of the Marquise d'Espagnac*, Heinsius, 1,520 fr.; *Landscape*, Huysmans, of Malines, 3,750 fr.; *Piron, Collet, and Vadé (at table and breakfasting together)*, Jeurat, 730 fr.; *Diana and Calisto*, Leclerc, 1,950 fr.; *The Musician*, Lépicié, 900 fr.

THE *Times* announces that the very choice collection of water-colour drawings and modern foreign pictures belonging to the Earl of Dunmore was sold on Saturday last, by Messrs. Christie, Manson, and Woods. The drawings were 143 in number, and produced collectively the sum of 6,716*l.* The more admirable among them, with the prices each sold for, were—*Beauvais*, 399*l.*; *Vicenza*, 110*l.* (both by S. Prout); *Scottish Highlands*, by H. B. Willis, 115*l.*; *Egg Poachers*, by Birket Foster, 162*l.*; *A Boy Reading—candle-light*, by W. Hunt, 150 guineas; *Obercesel*, 190 guineas, and *Burgos*, 240 guineas (both by D. Roberts); *Scarborough*, 490 guineas, and *Loch Lomond*, 225 guineas (both by Copley Fielding). These were all purchased by Messrs. Agnew. *A Devonshire Landscape*, by J. M. W. Turner, 220 guineas (Wallis); three by C. Stanfield—*On the Clyde*, 210 guineas (Nicolson); *On the Solway*, 120 guineas (Vokins); and *Loch Lomond*, 135 guineas; *Tintern Abbey*, by D. Cox, 155 guineas; *An Arab Encampment*, by J. F. Lewis, 310 guineas; *Whitstable Fishing Boats*, by E. Duncan, 400 guineas (Clark); *A Coast Scene*, by W. Collins, 190 guineas (Vokins); *The Innkeeper's Daughter*, by Sir J. Gilbert, 150 guineas (Lloyd). Among the pictures were two small but highly-finished paintings—one, *The Janissary*, by Bague, 400 guineas, the other, *Dispute d'Arabes*, by Gérôme, 1,000 guineas—bought by Mr. Wallis. A painting by J. J. Tissot—*Avant le Départ*—was bought by Mr. Alexander for 900 guineas. From another collection—*The Arrest for Witchcraft*, by J. Pettie, sold for 370 guineas (Agnew); *The Burning of the Books (Don Quixote)*, by J. C. Horsley, for 305 guineas; *The Story of a Life*, by W. Q. Orchardson, for 325 guineas; *The Marriage of the Prince of Wales*, by W. P. Frith, 705 guineas; and *Flood in the Highlands*, by Sir Edwin Landseer, a small replica of the celebrated large work, sold for 750 guineas (White).

A COLLECTION of pictures of the modern French and Belgian schools, received from the continent,

was sold on Monday by Messrs. Christie, Manson, and Woods. *The Return from Church and The Little Favourites*, two pictures by Bakolawicz, sold for 260 guineas; *Dressing the Child*, E. Frère, 145 guineas; *The Masters Absent*, by L. Rossi, 170 guineas; *Happy Parents*, by Emile Lévy, 250 guineas; *Maternal Happiness*, by L. Gallait, 750 guineas; *Bischari Warrior*, by J. L. Gérôme, 250 guineas; *The Jugglers*, Herman Tenkate, 205 guineas; *A Fête on the Bosphorus*, 235 guineas; *A Marine View*, 475 guineas; *The Siesta*, E. Fromentin, 370 guineas; *Rendezvous of Arab Chiefs*, by the same, 850 guineas; *Thieves in a Fair*, by L. Knaus, 565 guineas; and a grand picture of Baron Henry Leys, *The Declaration*, 1,110 guineas.

At a sale of furniture, &c., which has taken place this week at Dornden, near Tunbridge Wells, one of the lots was a finely-carved antique oak four-post bedstead, brought some time since from Raby Castle, and said to have originally belonged to John of Gaunt. Its richly embroidered arras hangings, together with a coverlet worked in amber silk flowers, is stated to be of the time of Queen Elizabeth.

NOTES AND NEWS.

AN important collection of paintings of the English School, including works by Constable, Ladbroke, and Turner, was sold yesterday at the Hôtel Drouot.

It is stated that the recent visit of the Duc d'Aumale to England was for the purpose of selecting certain pictures from his gallery at Twickenham for M. d'Haussonville's loan exhibition, which, as we stated last week, is to take place at Paris in the spring.

THE death is announced of M. Victor Baltard, Director of Works to the city of Paris under M. Haussmann, and architect of various additions to the Hôtel de Ville, of the new Stamp Office, and of the Halles Centrales. He also decorated or restored Saint-Germain des Prés, Saint-Eustache, Saint-Séverin, and Saint-Etienne du Mont; and superintended the most brilliant of the fêtes that distinguished Paris under the Empire. His last and least successful work is Saint Augustin's at Paris.

A WONDERFUL collection of violins, signed by the great Italian instrument makers of the sixteenth and eighteenth centuries, will shortly be sold at Havre.

Two French sculptors, MM. Chapu and Gruyère, have just finished two allegorical figures destined for the new Prefecture of Police. The figures represent Vigilance and Security. The vigilant police watches while the city sleeps in security. We would only ask if Paris is the city thus represented?

AN exhibition of the works of living artists, both native and foreign, will be held at Amsterdam in the September of this year. Intending exhibitors must send in their works, with their names and addresses, between August 10 and 24. Letters and contributions to be sent to the Exhibition Committee, Academy of Fine Arts, Oude-manhuispoort, B 105. The names and addresses of the contributors will be given in the catalogue, and the municipality of Amsterdam will award six gold medals, of the value of 100 florins each, to the most successful competitors.

THE sub-committee for Ancient Lace held its first meeting at the Albert Hall on Tuesday, the 17th. Various letters were read, among others, one from H.M. the Queen of the Netherlands, regretting her inability to contribute to the Exhibition. The Committee then proceeded to examine the specimens sent in, among which was a superb flounce, from the Countess of Chesterfield, and fine examples of Brussels and Alençon point from the Marchioness of Exeter, Marchioness of Waterford, Lady Marion Alford, Mrs. Alfred Morrison, &c., and the promise of much more from other collectors of lace. The Exhibition promises to be very extensive, and the specimens of

the highest order. To add to its interest, lace workers are engaged from Bedfordshire, Honiton, and Belgium, with pillows and bobbins, to show the process of lace-making.

THE city of Geneva will not, it seems, derive much benefit from the late Duke of Brunswick's affection. As a result of arbitration on the subject, it has been decided that all the objects of art carried off by the Duke in 1830 from Brunswick, and left in his will "to the country of J. J. Rousseau," shall be restored to Brunswick. This is hard, considering that, as we stated last week, poor Geneva is doomed to be encumbered and disgraced by a monument to its patron. The *Globe* has stated also that Geneva will return to the present Duke of Brunswick all the art treasures belonging to the Brunswick family. Geneva is right in thus declining to profit by a dishonourable generosity. It would have been as well perhaps if London, in a recent instance, had acted in the same way.

THE Cercle de l'Union Artistique has opened its usual spring exhibition at the Place Vendôme. Its winter exhibition of water-colour drawings, before mentioned in the ACADEMY as the first water-colour exhibition held in Paris, was most successful, but the present show of oil paintings is reported to fall below average excellence. This does not augur well for the Salon, to which the exhibition of the Place Vendôme is a sort of introduction.

THE "Société des Amis des Arts de Paris" opens an exhibition this month at the Galleries Le Peletier. Sir Richard Wallace, who is a member of this society, has been chosen to act on the committee. Only artists who are invited by letter can send works to this exhibition. It will be open for two months.

A PUBLIC subscription has been set on foot in France for the erection of a monument commemorative of the defence of Belfort.

SEVERAL works of art from the old Imperial residences have been placed in the Louvre. The *Chronique* especially mentions a splendid porphyry vase and two fine bronze statuettes, representing Henri IV. and Marie de Medicis, that have recently been placed in the Apollo gallery.

SOME Gaulo-Roman remains have been discovered in Paris on the demolition of the last remaining house in the now historic Rue des Marmousets, consisting of large stones with fragments of arms, legs, and torsos sculptured on them, which evidently formed part of the decoration of a large building. Some fragments of the same kind were discovered in 1829, at a depth of ten feet, under the church of Saint-Landry, not far off; and it is suggested that these remains, which are now preserved at the Palais des Thermes, and those just discovered, belonged to a triumphal arch.

CERTAIN American sculptors at Florence are the subject of a rather warm discussion at present in their native country. They are charged with buying or stealing, more or less completely, their original design; while their modelling is done, sometimes almost entirely, by some needy Italian artist working for a wretched daily pittance. The work thus produced is largely bought at a great price by wealthy patrons, anxious to encourage "native genius." It is stated that there is one gentleman, aged twenty-eight years, "whose works are already so numerous, that artists who do their own modelling declare that, from the foundation of the world till now, no other human being has ever been possessed of the physical strength and health necessary to the production of so great a show." The practice in question was strongly denounced by the late Mr. Powers.

A PORTION of a marble column, ornamented in bas-relief with figures of men and horses, has been discovered on the shores of the Sea of Marmora, and is believed to have formed part of the Arcadius

Column, which remained standing more than 200 years after the taking of Constantinople by the Turks, and was not destroyed till towards the close of the seventeenth century. The entire surface from the base to the capital was ornamented with bas-reliefs of the victories of Theodosius the Great, while the interior was pierced with a winding staircase which gave access to the summit, and it is asserted that the column owed its destruction to the complaints made by the Faithful that the Franks were enabled by means of these stairs to attain a height from which they could, undetected, overlook the harems and pleasure-gardens of the cities.

These remains differ so greatly from the description given in a rare work by a Jesuit father, with an engraving of bas-reliefs copied, as he states, from the drawings of Gentile Bellini, an Italian painter in the service of Mahomet the Conqueror, that the authenticity of his description and drawings is matter of grave doubt.

AN interesting discovery has recently been made at Cannstadt, where some workmen, while engaged in digging out the foundations for a new house, found a Roman altar about four feet in height and formed of the granular sandstone so commonly employed in Roman architecture. The altar, which lay at the base of a pedestal from which it appeared to have been severed through the action of fire, is ornamented on the four sides with tolerably well-preserved figures of Mercury, Hercules, Minerva, and Vesta. In the immediate neighbourhood were discovered a large mass of ox-bones, numerous fragments of terra-sigillata amphorae and tesserae, and an iron instrument which possibly had formed part of a lock. These objects were found five feet below the surface, and not far distant from remains of Roman architecture, which are conjectured to have formed part of the workshop of an artificer in bronze, as numerous spoons, knives and forks, with fragments of half-completed bronze articles, were discovered near the spot. The traces of a Roman road, which may be followed from the Altenburg plain in the direction of the Neckar, and are in the immediate line of these excavations at Cannstadt, render it not improbable that this altar may have been a votive-monument erected on the track of this thoroughfare.

THE Exleben fund of 1,000 thalers, intended by its donor for the purchase of works of art by German sculptors or painters studying at Rome, has been this year appropriated to the purchase of pictures by Romako and Harter, and a bust by Karl Regas. The selection rests with a committee appointed annually by the Society of German Artists at Rome.

MR. MADOX-BROWN has lately completed an oil-picture of *Cromwell on his Farm*, a composition developed and modified from a water-colour which he painted several years ago. The work, which is about 4½ feet in height, by 3½ in width, has been on view at his studio, 37, Fitzroy Square, during the present week. It is very concentrated in idea, and rich in detail of subject-matter; indeed, it is seldom that a picture of these moderate dimensions, and having its main interest centred in a single figure, is made to comprise so many points of significant thought. Cromwell, a vigorous, homely, enterprising country squire of the age of some thirty years, a man "convinced of sin" and "converted," is represented as riding about his grazing farm near St. Ives, on a sinewy white horse that has seen some service; on his collar we descry the spot of blood from shaving which forms a well-known detail in the account of his somewhat negligent attire and bearing left to us by one of his parliamentary colleagues. His left hand, with a finger inserted between the leaves, holds a worn parchment-bound Bible; also an oak sapling which he may have plucked to use as an improvised whip, and which dangles loosely downwards. The horse has stopped to browse the herbage from a bank hard by a low fence; a lamb is doing the like. A sow with

her litter is trundling along the deep-rutted road, and will be between the horse's legs in a moment: much the wont of "the swinish multitude." Cromwell is absorbed in thought. Just where he pauses, one of his labourers, an elderly, hard-worked man, has made a bonfire of waste leafage, and is feeding it from his pitchfork. Oliver's memory reverts gloomily to some scripture-text about "brands fit for the burning," or "Lord, how long wilt thou hide thyself? for ever? And shall thy wrath burn like fire?" The state of England and of man weighs as a burden on his mind. His head is a triumph of thoughtful and masterly painting—very simply done withal: the expression is intense as a matter of character, not merely forcible (which is a much minor point of attainment) as a matter of momentary feeling. The brooding yet not hard-set eyes, the mouth closed and all but clenched, are naturally the most emphatic traits in a face where nothing is unconvulsive to one main impression. Cromwell thinks much, sees little, and hears less: it does not occur to him that a buxom, good-humoured serving-wench, who appears in the right-hand corner behind the fence, is calling him to dinner, holding a quacking duck under her arm. As the first mere call had produced no effect, she is now vociferating with hand to cheek, and an amused expression of countenance—"Master is really so very odd." Mrs. Cromwell, with a boy and a baby, appears in the distance, close to the three-gabled manor-house. Two men engaged in hedging and weeding, and many oxen, stolid mostly, and here and there skittish or contumacious, indifferently well herded by a red-haired youth who brandishes his lean arms, occupy the middle distance. Behind comes a plashy stream, and the town of Huntingdon, with its church-tower and other buildings, all blue and blurred in a drenching shower, for the weather is broken over there, although the foreground has not yet resigned its sunshine. There is no part of the picture without its important meaning, bearing upon Cromwell in his present and forthcoming relation to the facts of his time. These subsidiary indications are not obtruded, nor yet remote or wire-drawn: as in Nature, they come in casually, but the hints which they drop are broad enough, and can be caught by such as list to take them. This picture, which presents a very unhackneyed and original arrangement to the eye, is certainly among the finest that Mr. Madox-Brown has painted. It possesses in a high degree the historical and biographical character; and unites to its other merits the not unimportant one of being really entertaining to look at and follow out. Deeply serious in purport, what it presents direct to the eye remains nevertheless without overlaying of any kind—a grazing farmer of the mid-seventeenth century riding round his estate, with its labouring and its quadrupedal population.

MR. ANDREW MACCALLUM writes to the *Times* from Korosco, Nubia, February 16, as follows:—

"It may interest your readers to learn that at the south side of the great temple of Abou Simbel, I found the entrance of a painted chamber rock cut, and measuring 21 ft. 2½ in. by 14 ft. 8 in., and 12 ft. high to the spring of the arch, elaborately sculptured and painted in the best style of the best period of Egyptian art, bearing the portraits of Rameses the Great and his cartouches, and in a state of the highest preservation.

"This chamber is preceded by the ruins of a vaulted atrium, in sun-dried brickwork, and adjoins the remains of what would appear to be a massive wall or pylon, which contains a staircase terminating in an arched doorway leading into the vaulted atrium before-mentioned.

"The doorway of the painted chamber, the staircase, and the arch were all buried in the sand and debris. The chamber appears to have been covered and lost sight of since a very early period, being wholly free from mutilation and from the scribbling of travellers ancient and modern. The staircase was not opened until the 18th, and the bones of a woman and

child, with two small cinerary urns, were there discovered by a gentleman of our party buried in the sand. This was doubtless a subsequent interment. Whether this painted chamber is the inner sanctuary of a small temple, or part of a tomb, or only a speos, like the well-known grottoes at Ibrim, will be a question for future excavators to determine."

MADAME LENOIR-JOUSSEAU, who left a sum of ten million francs to the city of Paris to found a hospital, has bequeathed to the Museum of the Louvre her husband's collection of miniatures, snuff-boxes, &c., valued at 800,000 francs.

THE contributions of the Antwerp artists to the International Exhibition of the present year have been, according to the *Journal des Beaux Arts*, on view at the Cercle Artistique in Antwerp. Among them are landscapes by Messrs. Van Luppen, Wüst, Rosseels, and Piéron; *Sunday Afternoon*, by M. Bource; two new compositions by Van den Bussche; an interior, by M. Webb; and works by MM. van der Ouderaa, Quittion, De Bruycker, Van Lerijs, W. Linnig, junior, and Verhoeven-Ball. Sculpture is represented by some terra-cotta busts by M. de Braekeleer, and a work in marble by M. Dekkers, *Plus d'Amour*.

THE extensive works at present going on in Rome for improving the sanitary condition of the city, and for the building of new streets, have yielded the most interesting results by bringing to light numerous hidden features of ancient Rome. Scarcely a week has passed since the new year without revealing more or less perfect remains of sculpture and architecture; and during the month of February more than two thousand fragments of stone-inscriptions have been recovered, the greater number of which were, however, not sufficiently complete to admit of being satisfactorily deciphered. A highly interesting discovery was recently made outside the walls, near Tor-Marancia, to the right of the Via Ardeatina, where the workmen employed in the catacombs of St. Domitilla came upon the remains of a basilica of moderate dimensions, which had been completely buried beneath the surface. The excavations, which are now being prosecuted with great care under the direction of the Chevalier de Rossi, have already revealed the existence of rows of *loculi*, or separate graves, and the pediments of the pillars which separated the middle aisle from the transepts. The building was connected directly with the catacombs below.

THE *Times* of the 14th inst. records the discovery of about fifty Roman coins in the neighbourhood of Bideford. A Barnstaple correspondent writes that a gentleman named Glendenning, who was staying at Bideford, while out for a walk one day last week, chanced to stumble over an old tree near the roadside. As he did so he heard a jingling sound like metal, that struck him as being curious. He examined the tree to find out the cause of the sound, and discovered at its roots, the soil over which he had loosened by his fall, a number of valuable coins in a good state of preservation. Several of them are "sestertii of the Emperors Diocletian and Constantius, ranging from the middle to the latter part of the third century of the Christian era. Others are denarii of Domitian, Alexander and Severus, having in addition to the inscriptions various emblems, such as the sacrificial altar, the legend 'Princeps Juventutis,' and figures of Liberty and Concord," and all are stated to belong to the period of Roman domination in Great Britain.

M. RENÉ MENARD, in the current number of the *Chronique*, follows up the indignant articles of M. de Lajolais on the subject of the antiquities of the Louvre, by demanding to know why, when there are so many excellent catalogues issued of all the other departments of the Louvre, there should be none of the Greek and Roman antiquities. For twenty-five years, it appears, no complete catalogue of this department has been published by the Conservatoire; and not only so, but the instructive catalogues of Visconti and Clarac previously issued have, for some reason or other, been withdrawn

from circulation. The troubles that France has passed through of late have, no doubt, unsettled her artistic as well as her political interests. There was no time for preparing new catalogues of the treasures of the Louvre when the treasures themselves were menaced with destruction; but now, after two years of peace, the Conservatoire of the Louvre ought surely to overcome the paralysis to which it has for a time succumbed. French papers are certainly doing their utmost to stir its indignation, and M. de Chennevières will no doubt prove a propelling force that will set its inert mass in motion.

THE STAGE.

THE THEATRE IN PARIS.

THE week has given the Parisian public two new pieces to talk about: first, *Le Candidat*, at the Vaudeville; and then, at the Odéon, *La Jeunesse de Louis Quatorze*. Something of the interest which was taken before its production in M. Gustave Flaubert's comedy (the first piece of the two) was due to the literary and popular success obtained by his best novel, *Madame Bovary*; something perhaps to the fact that since the production of that romance its author had done nothing quite worthy of its success. *Le Candidat* has failed absolutely—so absolutely that it has been already withdrawn from the bills, and in the place of it we have again Sardou's extravagant comedy *L'Oncle Sam*.

There was scarcely anything in *Le Candidat* to avert the expression of popular disapproval. The characters were not new; the story was not interesting; the writing was not brilliant. All knowledge of stage requirements was wanting to the piece; but the entire absence of all *habitude de la scène* would have been forgiven the author, by a public disposed to be benevolent, had the author shown any original quality either in conception or in execution—had he, in a word, given his public any excuse for applauding. But there was none whatever. The typical person, whose claims gave a title to the piece, was not a type, but an exception. M. Rousselin's stupidity and lack of political faith were greatly exaggerated. Turning so soon from right to left, from left to right, at the will of every insignificant voter—bribing here and bribing there with open hand—he could not have eventually succeeded. His rivals, who only appear on the political platform that they may be bought off at his expense, are also caricatures. His wife is a caricature; for when she has a lover it is not that she likes him, but that she wishes him to be disposed to help her husband. The daughter is a caricature; the journalist is a caricature. The work is that of a man who has seen the world too much *en noir*. By the side of M. Flaubert, Alceste would hardly appear to be a misanthrope—he would appear, instead, a credulous admirer of mankind.

There was every reason to suppose that *La Jeunesse de Louis Quatorze* would be a success, nor has the hope been disappointed. The piece was the work of a dramatist who understood the temper of Parisian audiences thirty years ago, and the work was retouched by a dramatist who understands nothing if not the Paris of to-day. The scenery was good, the costumes were more than usually elaborate and correct, the rehearsals had been superintended with the utmost care, and the acting has proved to be sufficiently able. The honours of the evening fell to Lafontaine, who represented Mazarin, by a somewhat delicate compromise (as to his bearing) between the generally accepted Mazarin of history and the new Mazarin of the elder and the younger Dumas. The honours certainly were his, but Mademoiselle Petit—struggling under the disadvantage of momentary illness—has also been commended. M. Duquesnel, the director of the Odéon, may congratulate himself on having provided, probably for several months to come, for all the wants of his audience. The Odéon is a large theatre: often a deserted

one. For once its size will be an advantage to it, for it can hardly be doubted that all Paris will hasten to see *La Jeunesse de Louis Quatorze*. The presentation of this piece on the stage of the capital has given rise, let it be said in conclusion, to several interesting little arguments. One scene realises Gérôme's famous picture of Molière sitting down to dinner with his monarch. It seems that the tradition of Molière dining with his master cannot be traced back further than to the epoch of Louis the Sixteenth. Evidence seems to make the story improbable; at all events, most people are disbelieving it. But the irony of the situation suited Gérôme's brush and Gérôme's mind; also the thing pleases actors and the un-Philistine public, and looks effective enough to be allowed to remain on the stage of a theatre.

THE ACTING OF MR. HENRY IRVING.

THE career of Mr. Irving may be adduced in confirmation of a little theory which we set forth, imperfectly enough, a few weeks ago—that, in spite of many disadvantages, a provincial theatre is an actor's best training-place. Bristol and Bath were once the accepted nurseries of the London stage, and not a few of the best players even of the contemporary Theatre first trod the boards in parts of any importance at that old Bristol playhouse which Garrick used to praise so warmly. But Mr. Irving is not one of these. He acted, we believe, at Oxford and in the North. He played two or three parts in London before he was quite recognised by the critics, and one part more before the general public confirmed the critics' praise. But it is not altogether fair to claim only for the critics the merit of having discovered Mr. Irving's capacity, when the truth is, that the actors themselves—who have the credit of being as jealous of their brethren in prosperity as they are generous and watchful of their brethren in adversity—seem very early to have formed the opinion that Mr. Irving was meant to be illustrious.

The actor's first great part in London was that of Digby Grant in the *Two Roses*—a melodramatic villain, with a touch of comedy to save him from being out of place, in one of the brightest and most original stage works of our time. No part has ever fitted Mr. Irving more exactly; for while it displayed his merits, it concealed his defects. We have heard since childhood that the world's a stage, and *all* the men and women merely players; but we have found also that some men are more of players than others. Now Digby Grant was wholly a player—Mrs. Skewton herself was not more entirely artificial. The needy proud man was for ever *posing*; for ever playing his part; and not until Mr. Irving had passed from this character into some other, did we perceive what was his own difficulty in being quietly natural. It was natural to Digby Grant to say "Mrs. Cupples" in the tone of one summoning that woman to the bar of judgment, and seemingly it is natural to Mr. Irving to do the same. To do a commonplace unnoticed act with an air of deep despair and tragedy has ever been the privilege of accepted actors. Mrs. Siddons stabbed her potatoes at dinner-time, and was the very Tragic Muse that Sir Joshua painted her, for all that; and so not all Mr. Irving's artificial way of greeting can seriously detract from the effect he produces in his better moments, when remorse or devotion is expressed as neither has been expressed by any English actor in our time.

But the facts that Mr. Irving in quiet moments is sometimes very artificial, and that he carries into each part his own mannerism—the measured step, the drawl, and in moments of exaggerated passion the high scream, which is terribly womanish—should not blind us to the truth, that all these faults are not the body of his acting, but the morbid growth upon it. Here it is quite unnecessary to call attention to the reality and strength of his performance whenever intensity is the quality that is needed by the part. The tragic

portions of *The Bells*, the vehement passages in *Richelieu*, have had the praise that is their due. Excellence in these things is what the public can see soonest. Criticism has little to say of them, and what it has to say should be said with some restraint of praise, for public approval has already done something to damage Mr. Irving in these things. He has yielded a little, not consciously, to the pleasure of wonder-seeking playgoers, who care not for truth, but for violent shocks to rouse them, and for whom no contortion is too horrible, and no scream too piercing—he has yielded a little to their pleasure, we say, already, by the prolonged death-tortures of Eugene Aram, and even by the too hateful ghastliness of the dying landlord in *The Bells*, which fulfils after all but imperfectly the aim of tragedy, since it does not “purify by terror and pity,” but only frightens people into un-serviceable hysterics. The one thing which Mr. Irving sometimes lacks, almost at the very moment that he is magnificently forcible, is the classic virtue of moderation, which Ristori has when she is most passionate—which Desclée had even when she was most irritably writhing under that *mal du dix-neuvième siècle* of which at the theatre she was the supreme exponent. Irving is often lacking in that quality, in common probably with Rachel in days that were her best: certainly in common with her in days that were her latest and worst.

But it is the suggestiveness and thoughtfulness of Mr. Irving's acting that make its real value and most lasting charm. He is a master of subtle double effects, which we find often in poetry and in landscape, but very seldom in acting, which generally has as much as it can do to express one thing at a time, and only too often expresses that with pitiable imperfection. Sometimes Mr. Irving will give the utmost meaning to a quiet and simple and seemingly not very suggestive phrase. In *Philip*, thinking of his brother and himself, he says slowly, “There was never much love between us,” says it slowly, calmly, with a world of regret, so that you seem to see backwards into unnumbered bickerings that are past and gone, and forward into the weight of disappointment which hangs over Philip, who knows too well that his future will be what his past has made it. Does the reader, who is a playgoer too, recall the subtlety of expression and gesture which accompanies the recital of the ballad in *Charles the First*? The king lolls on the green sward, now fondling, now lazily tossing his children, who ask for the often told ballad; and Mr. Irving repeats the ballad again, and shows you very plainly that it is not at all in his thoughts. His children like the story of it, follow it with interest; but he—his mind is full of other things, and for him the ballad serves quite a different purpose; he is lulled a little by its monotonous roll, as he is soothed for the moment by the sunshine and the air; but this monotonous roll proceeds almost mechanically, though with a certain artist's habitual care for its peculiar music, and his thoughts are very far away.

Why take up little points like these, and make even more of them than of the fine moments when high passion does not go wrong? Because the quieter moments, when they are so charged with suggestions, show even more plainly than any others that it is an artist who is at work: a man with whom voice and face and gesture are indeed much, but who knows that they are still but instruments, and at the best imperfect ones, and that the mind itself—the subtle intention—can alone give them their worth. At his best times, Mr. Irving, like every high actor of real dramatic power, *reveals* rather than depicts. He is strong enough—and in order to be generally recognised and popular, an actor *has* to be strong enough—in depicting an emotion which we know beforehand, and classify at once, as rage, love, remorse; but his finer strength consists in the seizure and suggestion of the unsuspected meaning lurking under a simple phrase, and in the analysis of double motive and conflicting sensation, and in

the capacity not only to make speech eloquent, but silence more eloquent still. A barrier here and a barrier there—the possession of often damaging strangeness of manner—the seeming absence of a quick sense of humour (which, since that alone would save him from exaggeration, is not quite atoned for by the abundant power of irony and cynicism)—prevent Mr. Irving from showing us the full range of his art; but he shows, at all events, his art's possibilities, and while accomplishing much he suggests more.

FREDERICK WEDMORE.

Two lively little one-act comedies, of the kind so common in France, have been produced at the Gymnase Theatre, by authors whose work does not require extended notice in this place. They are called, respectively, *Le Cadeau du Beau-père*, and *Brûlons Voltaire*!

At the Strand Theatre they will produce on Easter Monday the *Farm-story*, in three acts, by Mr. Robert Reece, which we announced some time ago. A farce by Mr. Martin Becher is also in active preparation; and green-room report speaks highly of both.

It will be seen, on reference to the list of “Appointments” in our Diary, that the Criterion Theatre, Piccadilly, opens to-night. The pieces to be presented are a new comedy by Mr. Byron, called *An American Lady*, and a new extravaganza by Mr. W. S. Gilbert.

THE gentleman who now plays Chastelard in *Mary Queen of Scots*, at the Princess's, is not, as has been reported, a pupil of Mr. Irving's. Mr. Irving has written to a contemporary to say that he “never had, and never shall have, a pupil.”

Ready Money Mortiboy, at the Court Theatre, is pronounced by some judges to be chiefly remarkable for the unusually quiet and carefully modulated acting of Mr. George Rignold therein. The piece itself is said to have suffered in preparation for the theatre from the author's want of familiarity with the more or less mechanical requirements of the stage; but this does not appear to have interfered materially with its acceptance by the audience.

At the Holborn Theatre the French company have succeeded in finding one or two pieces more adapted to their actual capacity than have been some of the pieces which they have presented. *Les Domestiques*, *Les Grandes Demoiselles*, and *Les Voyages de Monsieur Perrichon*, have been acted with success. At Easter the company move to the Princess's; where they will be reinforced by the visits of Mesdames Favart and Pasca, and Monsieur Got, who is, on the whole, to be reckoned as the first comedian of the Théâtre Français. Madame, Chaumont, who, without much voice, has a good deal of character, is also to enliven us after the Easter recess.

AMATEUR theatricals at Pera! One reads in the *Levant Herald* of a performance of Craven's *Milky White*, given in the French theatre, for a charitable object.

MR. J. S. CLARKE, the American comedian, will make his appearance at the Holborn Theatre on Easter Monday.

At the Vaudeville Theatre success is a tradition. In the one hundred and odd consecutive nights of performing the *Road to Ruin* there is, therefore, nothing to note. What we do note, however, is that the piece was withdrawn last night. Mr. Boucicault's early comedy, *London Assurance*, takes its place for a short time, with very much the same cast, we believe, as it had at this theatre a couple of years ago; and on Easter Monday they will produce a new comedy by Mr. Alberty, whose first and greatest success was that which he gained at the Vaudeville, four years since, with *Two Roses*.

A CORRESPONDENT, who says he dined at an unearthly hour so that he might have the advan-

tage of seeing Mr. Charles Reade's little drama, *Rachel the Reaper*, at the Queen's Theatre from seven to eight o'clock, does not appear to have derived unmixed satisfaction from his adventure. He reports, however, that the piece is distinctly successful in arousing the sympathies of the audience for the heroine and her old grandfather—a retired corporal of the Forty-seventh Foot, who, in the years of leisure that have elapsed since Waterloo, appears to have devoted himself with assiduity to the cultivation of his proper language. His speech, says our correspondent, is characterised by unwonted vigour and finish; more than this, it is, when opportunity offers, of undeniable eloquence. On one occasion the eloquence is interrupted by a physical calamity which overtakes him in the “Barton,” as he is surrounded by the peasants on the farm. Hereupon he utters wild words with reference to his early campaigns, and our correspondent was in doubt of his intentions, until a bystander on the stage explained that it was a sun-stroke. Miss Bessie Edwards succeeds in preserving the individuality which Mr. Charles Reade has given to the demonstrative widow; and Miss Rose Evans, though now and then disposed to be conventional in her expression of emotion, is more frequently natural and pathetic in her representation of Rachel. It was noticed, however, that her facial expression was once or twice exaggerated—“a vast theatre,” says our correspondent, “can scarcely be favourable to delicacy of facial play.” Here we should be inclined to agree with him, were it not for the ugly fact that so much of the finest acting ever done in England has been done in old times, in theatres vast as Drury Lane. But he might, perhaps, reasonably rejoin, that the fine acting, in old days, was accomplished in spite of the size of the theatre.

MUSIC.

THE WAGNER SOCIETY.

As mentioned in last week's ACADEMY, the fifth concert of this society took place yesterday week. Though the performance may as a whole be characterised as excellent, it was scarcely equal in finish to the preceding concert—a few trifling slips being observable in the course of the evening. Beethoven's overture to *King Stephen*, the opening piece in the programme, while very pleasing, is by no means one of its author's greatest works. It is, however, comparatively so seldom brought forward, that the opportunity of hearing it from such an excellent orchestra as that under Mr. Dannreuther's direction was welcome. It was followed by Beethoven's “Choral Fantasia” (for piano, chorus, and orchestra), which, with the exception of a passage in which an unfortunate accident happened to one of the wind instruments, was capitally given. The solo part was in the hands of Mr. Walter Bache, one of our most sterling pianists, who deserves to be much more frequently heard in public than he is. That full justice was rendered by him to the composition need hardly be said. The chorus, too, deserve a word of praise for the decision and purity of intonation with which they attacked the high notes which Beethoven, with his usual disregard of the singers' convenience, has introduced so frequently toward the close of the work. Two songs by Miss Antoinette Sterling succeeded—Liszt's “Der du von dem Himmel bist” and Rubinstein's “Waldhexe.” Some of our readers will remember that Miss Sterling sang these same songs at Mr. Coenen's first concert. In our notice of that concert, we remarked that, on a first hearing of Liszt's song, we were quite unable to understand it. This doubtless arose from the fact that the words were not printed in the programme; for in Liszt's songs (as is ably pointed out by Dr. Hüffer in his new book, *The Music of the Future*) the whole effect depends on the combination of music and poetry. As the words were given in the book of the Wagner concert, we were in a position fairly to appreciate it; and it is due to Liszt to say that,

hearing it under these more favourable circumstances, it impressed us greatly from its depth of feeling and truthfulness of expression. Rubinstein's "Waldhexe" is in subject somewhat like Schubert's "Erl-King," to which also in style it bears a certain resemblance. Both were sung most admirably, the second with much dramatic power.

The rest of the concert, according to the plan usually followed by this society, was devoted to Wagner's music. First came the "Huldigungs-marsch," composed as a tribute of homage to the present King of Bavaria, Wagner's great patron, and first performed on his accession to the throne in 1864. It is a piece of pageant-music, of a pompous and stately character, marked by that gorgeousness of orchestration in which its composer excels. Wagner, however, is never heard at his best apart from the stage; and the present march, which might be described as one grand crescendo leading up to a final climax, leaves, with all its beauties, a certain feeling of incompleteness. The next piece in the programme, the opening portion of the second act of *Rienzi*, Wagner's first published opera, had not been previously given at these concerts. It was interesting, not only from its intrinsic musical value, but as showing its composer's starting point. The contrast between the Wagner of 1842 (the date of the production of *Rienzi*), and the Wagner of the present time, can hardly be conceived by those unacquainted with his music. This contrast was brought into the most vivid relief by the juxtaposition with the *Rienzi* excerpt of the prelude to the *Meistersinger*, Wagner's only comic opera, the production of which dates from 1868. This prelude was twice performed at the last season's concerts of this society; and Mr. Dannreuther did well to introduce it again on this occasion. It is an epitome or characterisation of the whole opera. In the carefully prepared programme of the evening it is described as "from beginning to end a thoroughly realistic picture, executed in most robust colours, full of bold antitheses and surprising combinations; a vivid delineation of true old German life, drawn with exuberant fancy and inimitable humour. We see a festive throng moving gaily to and fro, Nürnberg's honest and honourable burghers parading the insignia of the Mastersingers' Guild—a large banner with King David upon it—the popular hero Hans Sachs, whom the people greet with his own glorious songs, at their head. We hear the voice of longing and the sighs of love, almost stifled by the tumultuous multitude. Eva, the Goldsmith's daughter, and the young knight Walther, the poet and singer, seek and find one another, and are quickly parted again by groups of riotous young apprentices. Hans Sachs has heard Walther's passionate love-songs and recognised their value. Helpfully he joins the poet and the maiden, and the festive gathering is transformed into a general rejoicing at their union." The music is thoroughly "Wagnerish," both in its themes and treatment, full of melody, and exceedingly difficult of performance. The rendering was very good; but, unless we are mistaken, Mr. Dannreuther took the whole prelude somewhat quicker than on its previous performance, and the clearness of effect was thereby, in some of the more complex passages, slightly impaired. The choral "Wach' auf," from the same work, had been given at one of the earlier concerts of this season, and was noticed on that occasion in these columns. It need only be said now that it produced quite as much effect on its repetition as on its first performance, and was again encored. A selection of three pieces from the first act of *Lohengrin* concluded the concert. The first of these was the beautiful movement depicting Lohengrin's arrival and farewell to the swan, which had been heard before at these concerts. Next came the quintett and chorus, "Mein Herr und Gott"—the prayer before the combat—one of the finest and most effective pieces of concerted music

that Wagner has ever written, and at the same time one of the most purely beautiful from an abstractly musical point of view. Though not by any means easy, it was excellently performed, and, had it not come so late in the evening, would probably have received an encore. The jubilant finale of the first act, proclaiming Lohengrin's victory in the combat with Telramund, formed a brilliant close to the concert.

But little has been said about the solo singers who took part in the performance, simply because in the selections their share was comparatively unimportant. What they had to do, however, they did well, and it is only due to them to record their names before concluding this notice. In addition to Miss Sterling, already mentioned, there were engaged Madame Elena Corani, Miss Hélène Arnim, and Messrs. Lane, Devon, Ainsworth, and Wharton.

At the next (and last for this season) concert of the society, in addition to a large selection from the works of Wagner, some pieces by Berlioz will be brought forward, two at least of which are almost, if not entirely new in this country. These are the "Duo-Nocturne" from *Béatrice et Benedict*, and the Shepherd's Chorus from *L'Enfance du Christ*.

CONCERTS OF THE WEEK.

As the season advances the number of musical performances increases with such rapidity as to render it impossible to notice in detail any but the more important events. A few passing notes upon each will be all that the limits of our space will allow.

The most important feature of the last Saturday concert at the Crystal Palace was the production of Schubert's Octett. This work was originally written for solo instruments—five strings and three wind. Following the course previously adopted with Beethoven's Septett, Mendelssohn's Octett, and other works, Schubert's piece was on this occasion played by all the strings, the wind parts being in places doubled, to preserve as far as possible the balance of tone. While fully acknowledging the finished performance of the orchestra, especially of the first violins and violoncellos, in the difficult solo passages allotted to them, it is impossible honestly to add that the effect was on the whole satisfactory. A passage designed for a single violin cannot produce the same effect—sometimes not even approximately the same—when played by sixteen instruments in unison; nor will any amount of care on the part of conductor and players preserve intact the balance of power. Thus several passages of imitation in the first movement were lost altogether; the closest attention failed in enabling us to distinguish them clearly. We cannot but think the desire to transform chamber music into a symphony, or quasi-symphony, is an artistic mistake. In such a work as Mendelssohn's Octett the loss is less, because, as it is written for stringed instruments only, it is possible by a judicious reinforcement of each part at least to preserve equilibrium. But with music like Beethoven's Septett, or the present Octett of Schubert, where wind instruments are also employed, a large addition to the string power impairs the effect at once, just because the composer in writing for the wind uses them in an altogether different way from that which he would adopt in an orchestral work. Thus the solo passages for the clarinet and bassoon were in many places all but inaudible. The most effective movements on Saturday were the Scherzo and Finale, which are more orchestral in construction than the earlier parts of the work. Mr. Manns did all that was possible for the music under such conditions; but we confess that we have not the slightest desire to hear it again in this form. The concert began with a magnificent performance of the *Euryanthe* overture, and finished with Bennett's graceful, but seldom played, overture to *Die Waldnymphs*. The vocal music was

contributed by Miss Anna Williams, Miss Sterling, and Mr. W. Castle.

No greater treat has been afforded this season to the frequenters of the Monday Popular Concerts than the truly superb performance last Monday of Beethoven's great Quartett in B flat (Op. 131). In this work, more than in any of its companions, the ordinary form of the quartett is abandoned, there being six movements instead of the customary four. The frequent interruptions of the first Allegro by snatches of the introductory Adagio seem like the ultimate development of the experiment which Beethoven first tried in the early sonata so well known as the "Pathétique." The ethereal Scherzo which succeeds is, like that of the quartett in C sharp minor, in common time. The third movement, *andante con moto*, is one of the most striking examples of polyphonic writing—unity in diversity—to be found in the composer's works. Thus far the work has, though with some important variations of detail, followed the usual form of chamber music; but here, before the *Finale*, are introduced two movements—musical *hors d'œuvres*, so to speak—two of the loveliest parts of the entire quartett. These are the *Alla Tedesca*, a quaint movement in waltz time, and the exquisitely moving Cavatina, one of the most tender and pathetic movements which Beethoven ever wrote. This veritable "song without words" for the first violin is unique. No similar movement, so far as we know, exists, though a distant echo of its strains seems occasionally to linger in some of Schumann's adagios. The masterly *Finale* is one of the longest and most richly developed of its author's quartett movements. To speak in too high terms of last Monday's performance of this most difficult work would be impossible. Herr Joachim was simply inimitable, and was most ably supported by Messrs. Ries, Straus, and Piatti. The enthusiasm with which the quartett was received was unbounded; the Scherzo was redemanded, and repeated; and a strong disposition was manifested to encore some of the other movements. We cannot but think it a mistake under any circumstances to accept an encore for a movement of a classical work. However flattering the compliment to the players, the artistic balance of the music is destroyed. Herr Joachim also produced, for the first time, a Sonata for violin, by Tartini, which afforded good opportunity for the display of his wonderful skill in "double-stopping," but is of no special musical interest. The pianist was Mr. Dannreuther, who, to our regret, was only heard once. He played Beethoven's Sonata in A flat (Op. 110), with a perfection of mechanism, a purity of style, and a warmth of expression never passing into exaggeration, which cannot be too warmly commended. We have never heard Mr. Dannreuther to greater advantage. Miss Edith Wynne gave a most artistic rendering of Schubert's "Young Nun" and Gounod's "Quando a te lieta" (violin-cello obbligato, Signor Piatti). Haydn's popular quartett in D (Op. 64, No. 1), concluded the concert.

MR. W. COENEN, on Wednesday night, brought his series of "Concerts of Modern Music" to a successful close. The third concert was fully worthy of its predecessors. The opening piece was a string quartett (Op. 25), by F. Gernsheim, one of the younger German composers, with whom an English audience had on this occasion a first opportunity of becoming acquainted. If the quartett in question is a fair average specimen of Herr Gernsheim's music, a hearing of other works from the same pen would be welcome. It is written with admirable skill, and a perfect clearness of form which renders it thoroughly intelligible at a first hearing; and there is about the subjects a melodic freshness and grace which well sustain the interest of the audience. The opening Allegro, in C minor, though good sound music, is less attractive—such, at least, is our first impression—than the movements that follow;

but the Andante con moto, founded on a charming theme, developed with much taste, and full of ingenious combinations, is really admirable, in spite of a slight tendency to undue length. Even better is the third movement, a Scherzo of a somewhat extended form, the subjects of which at once arrest attention by their marked rhythm. This Scherzo is not only thoroughly good in itself, but has the additional merit of being entirely original, so far as our memory serves us; for the curious resemblance between the theme of the *trio* and a well-known passage for the violins in Handel's "Hailstone" chorus is evidently a coincidence rather than a reminiscence. We are inclined to consider this movement on the whole the finest part of the work. The Finale, a "Rondo all' ungarese," constructed on a piquant three-bar rhythm—this rhythm being one of the peculiarities of Hungarian music—is in its character very similar to the Finale of Brahms's piano quartett in G minor, which is also "all' ungarese." There is no plagiarism; but the resemblance produced by the employment of the same unusual rhythm is too obvious to escape notice. This movement forms a worthy and brilliant conclusion to the work, which was throughout admirably played by Messrs. Wiener, Amor, Zerbini and Daubert. Bargiel's sonata in F minor (Op. 10), for piano and violin, also well performed by Messrs. Coenen and Wiener, failed to impress us so favourably. Admirably constructed from a technical point of view, and showing the skilled hand of a thoroughly trained musician, it presents but little novelty in its ideas, which, moreover, with the exception of one or two themes, such as the second subject of the first movement, and the opening of the Andante, are wanting in charm. The concluding instrumental work brought forward at this concert was Rubinstein's quintett in F, for piano and wind instruments, which, by a most ludicrous misprint, was advertised in one of the daily papers, as "for piano and winged instruments." Like most of its composer's larger productions, this is a most unequal work. That Rubinstein possesses considerable originality, and that many of his themes are of great beauty, cannot be disputed; but side by side with most enjoyable passages are to be found pages of the most uninteresting "padding." The result is a want of unity about the whole, and an entire absence of that feeling of satisfaction which a classical work ought to produce on the hearer. In the present work this was especially noticeable in the first and last movements, the impression produced being vague; on the other hand, the slow movement, excepting some of the developments, is very interesting, and the Scherzo is charming throughout. In the hands of such artists as Messrs. Coenen (piano), Svendsen (flute), Lazarus (clarinet), Wendland (horn), and Wotton (bassoon), it need hardly be said that full justice was rendered to the music. The vocalists were Miss Ferrari and Mdle. Hélène Arnim, the former being especially successful in Spohr's charming song, "The Bird and the Maiden" (clarinet obbligato, Mr. Lazarus); while Mdle. Arnim deserves special mention for introducing two of Wagner's songs with piano, "Tannenbaum" and "Attente," both interesting, though not readily "to be understood of the people." The thanks of all musicians are heartily due to Mr. Coenen for affording such opportunities as he has given for becoming acquainted with so much that is new and interesting; and, though the concerts have not been so well attended as might have been wished, we hope he will be encouraged to give another series next season.

Ebenezer Prout.

THE Middle-Rhenish Musical Festival, which has been interrupted for a considerable time, is to take place at Mainz, on July 8, 9, and 10. Among the works to be performed are Mendelssohn's *St. Paul*, the overture to *Euryanthe*, and Beethoven's Choral Symphony.

MR. MAPLESON's operatic season at Drury Lane Theatre commenced on Tuesday last, when the opera selected for performance was Rossini's *Semiramide*, with a very strong cast, including Mdle. Titiens, Madame Trebelli-Bettini, and Signori Agnesi, Rinaldini, Campobello, and Casaboni.

MADAME ADELINA PATTI is engaged by the impresario, M. Strakosch, for a tour through the United States and Canada, to begin in September. She is to sing on a hundred evenings, and to receive 10,000 francs (400*l.*) for each performance.

At M. Gounod's fourth concert, which takes place at St. James's Hall this evening, his new setting of the "Ave verum" will be performed for the first time.

THE specialty of the first Philharmonic Concert, next Wednesday, will be the revival of Handel's Grand Concerto (No. 11) in A, for stringed instruments—one of the finest of the series of twelve. The work, though it used to be frequently given at the long since defunct "Ancient Concerts," has probably hardly been played in public within the memory of any one living.

It is said that M. Gounod has promised to write a new three-act opera for next winter's season of the Opéra Comique at Paris. He has chosen for his subject Molière's comedy, *Georges Dandin*, and will write his own libretto.

THE firm of G. Heinze, in Leipzig, have just issued a medallion-portrait in plaster of Paris, of Frédéric Chopin, which is the work of Valentin König, the sculptor of Dresden.

AFTER a lapse of sixteen years, Weber's *Euryanthe* has been revived with success, at Cassel.

HANDEL's *Saul* has been produced at Königsberg, with the original orchestration, the organ part being played on a large harmonium.

THE town of Zittau is about to erect a monument in honour of its native composer Heinrich Marschner.

A LAWSUIT interesting to operatic singers has just been decided at Berlin. Fräulein von Ferenczy was engaged as "prima donna" at the opera; and the director, Bente, offered her the part of "First Lady" in the *Zauberflöte*. She declined to sing it, saying that the only parts suitable for a prima donna in that opera were those of Pamina and the Queen of Night. In consequence of her refusal, she was dismissed, and brought an action against the director to recover three months' salary. The court unanimously decided in favour of the plaintiff, as the part of "First Lady" was notoriously a secondary part. Against this decision the defendant appealed, on the ground that it was an art-question, which could only be decided by competent musical judges. The court of appeal thereupon called to their assistance three eminent musicians, Messrs. Taubert, Wuerst, and Michaelis; who all agreed that the part in question was a secondary part. The decision of the lower court was therefore confirmed.

POSTSCRIPT.

THE *Levant Herald* states that M. Lifonti, a well-known local artist of Constantinople and manufacturer of stringed instruments, has just perfected a most ingenious piece of mechanism, which, applied internally to pianos, greatly assists the beginner and early student in the practice of that instrument. Several of the best pianists of the city have tried the new invention, and warmly approve its artistic simplicity and ingenuity and its practical utility. It in no way alters the tone of the piano, but the practiser who uses an instrument to which it is applied acquires speedily a force and gradation of touch and facility of execution which it takes long and laborious pains to master under the old system.

THE Council of the Zoological Society of London have determined to appropriate the interest of the Davis Fund of 1874 to the establishment of a series of lectures upon zoological subjects, to be given in the Picture Gallery in the Society's Gardens in the Regent's Park, on Tuesdays and Fridays, at 5 P.M., between Easter and Whitsuntide. The following gentlemen have consented to give the lectures:—Introductory Lecture on the Animals in the Gardens, by P. L. Sclater, M.A., Ph.D., F.R.S., Secretary to the Society, on April 14; On the Geographical Distribution of Mammals, also by Mr. Sclater, on April 17, 21, 24, and 28; On the General Classification of Vertebrates, by A. H. Garrod, B.A., Fellow of St. John's College, Cambridge, Professor to the Society, on May 1, 5, 8, 12, and 15; On the Aquarium and its Inhabitants, by W. B. Carpenter, M.D., F.R.S., on May 19 and 22. These lectures will be free to Fellows of the Society and their friends, and to other visitors to the Gardens.

WE understand that the concluding volume of Mr. Spedding's *Letters and Life of Francis Bacon*, which will be published in April, will include a letter from Mr. Heath, the editor of Bacon's *Professional Works*, on the subject of the case of Dr. Steward, one of those in which there has been a suspicion that Bacon was influenced as a judge by letters received from Buckingham. Mr. Heath takes a less favourable view of Bacon's conduct than Mr. Spedding had been inclined to take in his last volume.

IN October or November Messrs. Macmillan will publish Lady Herbert of Len's translation of Baron Hübnér's *Voyage autour du Monde*, under the title of *Rambles round the World*.

WE regret to announce the death of the celebrated German astronomer Mädler, so well known for the Map of the Moon, of which he was the joint author with M. Beer. He died at Hanover, on the 14th of this month, in the eightieth year of his age, after a long life of incessant activity and ardent devotion to his favourite science.

MESSRS. SAMPSON LOW, MARSTON & Co. have in the press, *The China Collector's Pocket Companion*, by Mrs. Bury Palliser. It is meant to supply the want of a portable guide to marks and monograms, and as such will prove very useful to the lovers of the ceramic art.

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SATURDAY, MARCH 28, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER and not to the EDITOR.

LITERATURE.

Life and Letters of Sir Gilbert Elliot, first Earl of Minto, from 1751 to 1806. Edited by his Great-niece the Countess of Minto. Three Volumes. (London: Longmans.)

WE have lately had occasion to review a political biography embracing the interval between 1806 and 1812. We have now before us another which includes the period between 1780 and 1806. It is a period rich in subjects of interest for both historians, statesmen, and literary students of Parliamentary history. It opens with the end of the American war, and closes with the death of Mr. Pitt; and comprehends between the two extremes the famous struggle of Mr. Pitt against the Whig coalition; the equally famous trial of Warren Hastings; the French Revolution; the memorable Whig and Tory fusion, the most conspicuous instance of party patriotism in our annals; the union with Ireland; the great naval victories of Rodney, Howe, Duncan, Jervis, and Nelson; the Indian campaigns of Wellington; and the disappearance from the stage of the two great men whose names are still symbolic of all that is grand and ennobling in Parliamentary warfare.

The hero of the present volumes is the first Lord Minto, and the task of introducing him to posterity has been undertaken by his great-niece, the present Countess. She has discharged her task with more than ordinary ability; and has interspersed the more solid portions of her work with such numerous anecdotes, and amusing gossip, illustrating the manners of the period and the leading actors on the public stage, that we may safely pronounce it one of the best books of the class to which it belongs. The Elliots are, of course, a well-known clan of Scotch Borderers, and it is unnecessary to tell the world anything about them. Sir Gilbert Elliot, of Minto in Roxburghshire, the third baronet of the name, was one of that little band of Scotch Tories who made themselves so useful to George III. in his earlier attempts to shake off the "Revolution families." He joined the banner of Lord Bute, became a "King's friend," and a prime agent in carrying on that curious system of mining and countermining to which the King was driven almost in self-defence by the implacable ambition of the leading Whig connexions. Now we find Sir Gilbert instructed to be "rude to the Duke of Newcastle," now directed to vote against his Majesty's ministers; and always a prominent figure in the various consultations, combinations, and co-operations which seem to have been necessary to the due transaction of "the King's business." He died in 1777, and was succeeded in the family estates, and also in his seat for the county, by his son, the subject of these memoirs, who first entered public life on

the same principles as his father. Towards the close of the American War, however, converted, as he says, by the arguments of Fox and Burke, he went over to the Opposition, and, had Fox's India Bill been carried, would have been rewarded with a seat in the direction. Instead of this he became one of Fox's martyrs, losing his seat, in common with sixty other Coalitionists, on Pitt's appeal to the country in 1784. Sir Gilbert Elliot was not more prophetic than his friends. He, too, likened Pitt at first to a schoolboy playing at being minister, and spoke contemptuously of the time when he must be sent back to school, and the serious work of government recommenced. His astonishment on finding that it was himself and his friends who had to go to school again, and that the boy minister had beaten all the veterans opposed to him, may easily be imagined, but is judiciously veiled by Lady Minto. Some of his subsequent letters are interesting from the illustrations which they give of that propensity in all beaten parties not to look facts in the face, or to acknowledge the reality of the change, so many curious symptoms of which are visible at the present moment. We find Sir Gilbert mentioning, in a letter to his wife, in 1787, that there are already rumours in the party of Pitt's resignation, and of a new Government being formed under Lord Lansdowne and Lord Grenville, there being no more design of such a change than there was of proclaiming Charles III. But anything to cast a slight upon the "boys," who, says Burke, "have now got to the head of affairs, and bear themselves with all the sour and severe insolence of sixty." This was said in a letter to Sir Gilbert Elliot, who had now been returned for Berwick, and took his seat in the House of Commons just in time to bear a part in the impeachment of Warren Hastings.

The part allotted to him was the impeachment of Sir Elijah Impey, Hastings's well-known confederate in some of his most dubious transactions. And if the speech which he made on this occasion deserved all the compliments which such men as Burke, Fox, and Windham are reported to have paid to it, our only wonder is that Elliot did not at once step into their shoes and become the leader of the Whigs himself. Fox said "there was never anything so entirely perfect." Windham, that it was "the grandest display of character and talents ever heard within the walls of Parliament." Burke said, p. 184:—

"What I have never before seen, never I am sure in an equal degree—the method, the arguments, the sentiments, the language, the manner, the action, the tone and modulation of voice, were all exactly of a piece, belonging each to the other, so that they were all peculiarly his own, and not copied from any original we have seen in our own time in the whole or in any part. . . . There was not a topic upon which he touched that had not its peculiar beauty, and the finishing hand of a master."

Sir Gilbert's own account of the matter was not, if these eulogies were justified, exaggerated; but it shows, perhaps, that Burke's advice to him a year before, to get rid of his modesty, had not been entirely

neglected. On February 13, 1788, the trial of Hastings was commenced. He never appears, however, to have spoken in Westminster Hall. But on April 28 he had to state his case against Impey in the House of Commons, when his eloquence again seems to have been the theme of every tongue. Before the end of the year, however, he retired from the case, and his next appearance in public was as candidate for the Speaker's chair, vacant by the death of Mr. Cornwall. The ministerial candidate was William, afterwards Lord, Grenville, who beat him by a majority of seventy-one. But, undeterred by failure, he stood again, in the following June, against Addington, when Grenville's appointment to the Home Office created another vacancy, but was again defeated by a majority of forty-one. Both these contests took place in the same year, 1789, when the hopes which had been suddenly kindled in the Whig party by the King's illness were extinguished again by his recovery. Elliot, one of those men who made politics a profession, was naturally disappointed, and, in a letter to his wife, dated April 2, expresses himself with creditable candour on the subject, confessing that he finds it difficult to feel as pleased as he ought to be at an event which had dashed the cup from his lips. However, there was nothing for it but to put as good a face on the matter as possible, and wait for the next opportunity. This arrived in due course. As he had ruined his chances in 1782 by going over from Pitt to Fox, he was to retrieve them in 1792 by going over from Fox to Pitt. The French Revolution was a godsend to many minor Whigs, as it gave them an excuse for coming over to the winning side, and obtaining their share of those emoluments of which they had been so wickedly deprived. Yet the approaches were at first very gradual. The Whigs affected great coyness; and so late as May 1792, Sir Gilbert Elliot says he is sure that no one part of them will think of joining Pitt without the other. Already Ministers had begun to hint at such a fusion. But when Parliament broke up in June, and Sir Gilbert set out for Scotland, he was still convinced of its impossibility. During the whole of the recess he continued to receive long letters on the subject. Pitt had at length made definite overtures to the Duke of Portland. But at that time it was thought that no new arrangement could be made from which Fox was to be excluded. And the negotiations for a fusion lingered on through the whole of the following year, and into the middle of the next, before the other Whig leaders could make up their minds to come without him. At last, however, they did; and, in July 1794, the Duke of Portland became Home Secretary; Mr. Windham, Secretary at War; Lord Fitzwilliam, President of the Council; and Lord Spencer, Lord Privy Seal. Sir Gilbert Elliot, however, had not thought it necessary to wait quite so long. Earlier in the year he accepted from Government the post of English Commissioner at Toulon; and for some years afterwards his correspondence is dated from abroad, where he continued to be employed in various situations of considerable dignity and importance.

In 1794 he was appointed Provisional Governor of Corsica, for the purpose of superintending its annexation to the British Crown. He was then joined by Lady Elliot and his children, and a more interesting account of that very interesting island than is to be found in these pages we have never met with. Sir Gilbert was struck with its resemblance to the "Border," and some years afterwards showed to a Corsican gentleman Scott's *Border Minstrelsy*, as presenting a perfect picture of his native island, which the Corsican readily acknowledged. The population of the island was divided into clans, composed of a few chief landholders and their following. Hereditary feuds were universal. Like the Borderer, the Corsican peasant was content to live on simple fare. Ewe-milk cheese and cake made of chestnuts, were his ordinary diet; but, like the Borderer, he felt himself nobody without his horse and his gun. Like the Borderer, he preferred the care of flocks and herds to the labour of tillage; and, true to him in all things, loved a fray better than either. Lady Elliot's letters to her friends are full of charming little pictures of the life, society and scenery of Corsica; of her balls in the open air, where her guests danced by moonlight on a terrace overhanging the sea, surrounded by hedges of rose, orange, and myrtle; her rambles over the mountains under the thick shade of overarching evergreens; the peasants with their dirks and pistols; the women with their gold-laced petticoats and scarlet head-dresses; the pretty highland villages, so like English ones, with their hay fields and corn fields and oak trees; with sketches intermixed of Paoli, and Moore and Nelson, and Jervis, and other great men with whom she was in constant intercourse. Her husband, unfortunately, did not get on very well with either Paoli or Colonel Moore, the commander of the English troops. It is easy to understand that Paoli conceived he had a right to be the first man in the island, and would feel mortified at seeing any other native admitted to a greater share of the governor's confidence than himself. Sir Gilbert Elliot, however, said that Pozzi di Borgo was the only Corsican whom he found capable of taking general views, and he continued to rely on his advice. Moore, on the other hand, seems to have sympathised with Paoli; and the upshot was that Paoli was invited, and Moore recalled, to England. Doubts have been thrown on Sir Gilbert Elliot's judgment in this particular case; and, at all events, his government did not succeed in the object with which it originated. After a partial insurrection had been quelled, we finally gave up the attempt—the attempt to hold Corsica as a British possession—and abandoned it once more to the French, who reoccupied the island amid popular rejoicings in 1796. After leaving Corsica, Sir Gilbert spent some time at Naples, and returned home in the following year, having had the good luck to witness the battle of St. Vincent on his homeward voyage. For his services in the Mediterranean Sir Gilbert was created Baron Minto of Minto, and for a time resumed the political occupations which his mission to Toulon had interrupted. He, or

rather Lady Minto for him, takes an unfavourable view of the working of the Amalgamated Government which he found established on his return, and seems to agree with Lord Macaulay that Pitt should either have conducted the French war on the principles of Burke and Windham, or else have done nothing at all. Lady Minto, perhaps, has not read Lord Stanhope's vindication of Pitt; and it is necessary, therefore, to observe that no final estimate of Pitt's policy can be established without it. In June 1799, Lord Minto was despatched as Minister Plenipotentiary to Vienna, where he remained till November 1801. He had been sent out to arrange an offensive and defensive alliance with Austria, which was happily concluded, and remained in force till after the battles of Marengo and Hohenlinden forced the Emperor to violate his engagements, and conclude a separate treaty with the enemy. This event seemed to Lord Minto the natural conclusion of his own mission, and the news which shortly reached him of the resignation of Mr. Pitt confirmed his resolution. He returned to England in the middle of the debates in both Houses on the Peace of Amiens, and immediately attached himself to his old friends, who united in condemning it. The unsatisfactory nature of the Peace, the open disregard of its articles by the French government which immediately followed, the menacing language of Napoleon, and the defenceless condition of England, all combined to raise feelings of mortification and alarm which were eventually fatal to the Ministry. The recall of Mr. Pitt became a great national necessity. Some attempts were made at a junction on equal terms between himself and Addington, to which Lord Minto says "he listened." But we fancy he did nothing of the kind. Dundas, who was the bearer of the message, arrived at Walmer Castle, where Pitt lived very much in seclusion, in the afternoon, but did not venture to unfold his mission till after dinner, when the second bottle of port was in progress. Pitt saw what was coming before he had uttered three sentences, and Dundas, perceiving from his looks that the case was hopeless, at once dropped the subject. Subsequent attempts were equally unsuccessful, and finally Addington was obliged to resign and leave Pitt in possession of the field. But then his difficulties began. The King would not have Mr. Fox in the new administration, Lord Grenville would not join it without him, and the old Whig seceders of 1794—Windham, Lord Minto and others—of course took the same ground. They may have been right; but however that may be, we are sure Lord Grenville was wrong. Public opinion was very strong against him at the time, and the reasons he assigned himself will not hold water for a moment. We have here a long letter from Lord Minto to his son, in which he justifies his own conduct in common with that of his associates. But Lord Minto, Mr. Windham, Lord Spencer and others, had belonged to the Whig party, had been led by Mr. Fox for twelve years, and might well consider that the schism of 1794 was now healed, and that they and the Foxites were all one party again. But this was not the case with Lord Grenville; he had always been a Tory. His allegiance was

due, not to Mr. Fox, but Mr. Pitt. And to say that because Fox had co-operated with him in the overthrow of Addington, therefore he was precluded from taking office without him, is so opposed to both the theory and practice of Parliamentary parties, that it is plain it was a mere pretext. Mr. Fox and Lord Grenville had been opposed to each other all their lives, and an accidental concurrence of opinion on a particular question could create no such obligations as Lord Grenville professed himself to feel. Pitt's indignation was excessive. "I will teach that proud man I can do without him," he exclaimed, "if it cost me my life." And when, some time afterwards, Grenville sent him a copy of Lord Chatham's *Letters*, which he had edited and just published, with a note beginning "My dear Pitt," and ending "Yours affectionately," Pitt returned him no answer. We are glad to see that Lady Minto herself does justice to Mr. Pitt in a few well-turned sentences which express the opinion of posterity unbiassed by contemporary prejudice. His death brought to Lord Minto a splendid reward for his long political services. Fox, who retained a lively sense of his activity in '94, objected to meeting him in the Cabinet; so he was appointed Governor-General of India.

At this point Lady Minto's narrative terminates; and it only remains for us to point out the great social interest with which her volumes are replete. As a record of contemporary manners the innumerable biographies and memoirs which relate to the same period may be ransacked for an equal. The *Memoirs of Lord Auckland* are the nearest approach to it, and the lively letters of one of Lord North's daughters are the nearest approach to those of Lady Elliot. There is a great deal in the three volumes about the convivial habits of the period. March 19, 1790, Sir Gilbert left Fox and Grey "just beginning to talk thick." At another time he sits till past eleven with Grey and a few other choice spirits, and finds that he escapes best by drinking port, because, as all the others were drinking claret, he was not required to pass the bottle, and could therefore drink as little as he chose:—

"Fox drinks what I should call a great deal, Sheridan excessively, and Grey more than any of them; . . . but it is always accompanied with clever lively conversation on subjects of importance. Pitt, I am told, drinks as much as anybody, generally more than any of his companions, and that he is a pleasant convivial man at table,"

with much more to the same effect. Then we have accounts of Pitt in what Mr. Pleydell would have called his "altitudes," playing at blind man's buff, and the gayest of the gay. Also innumerable anecdotes of the boyhood of the late Lord Palmerston, who seems at that early age to have been regarded as preternaturally solemn. His latent tendency, however, broke out one day, when, at a party at Dugald Stewart's, he sprained his ankle in jumping over Miss Stewart's sofa. But we must not linger over these interesting anecdotes, with which we might fill a whole number. Our last observation must be an expression

of surprise that Lady Minto has neither quoted nor alluded to the character of Lord Minto, drawn by Sir Walter Scott, to be found in the sixth volume of Lockhart's *Life*. Sir Walter, who was opposed to him in politics, says "he was a man among a thousand," and he mentions, moreover, a very curious superstition among the tenantry of the Minto estate, who believed that he was not dead, but was hiding himself in Minto House on account of something wrong he had done in India, and that he used to walk about the woods at night "with a nightcap on his head, and a long white beard." T. E. KEBBEL.

Fables in Song. Lord Lytton. (Edinburgh and London: Blackwood & Sons.)

AT last the distinguished poet who has tantalised us under so many names with work which was so undeniably attractive and yet so unsatisfactory—work that showed an unmistakable faculty of growing, but not the faculty of standing alone or lasting—has given us something that really ought to last. It is not that he has shown higher or wider gifts now than he showed in his earlier work: on the contrary, it would be easy to select pages from his earlier works which come nearer to be charming or powerful than what is strongest or sweetest in *Fables in Song*; even the quaintness and ingenuity of his last work is anticipated in much of *Chronicles and Characters* and *Lucille*. Only in his earlier books the gifts of the writer never seemed to have come together; a sympathetic reader merely felt that he was kept in an ideal excitement by a profusion of sentiment and imagery which passed and left no definite and rational impression behind. The writer's gifts have come together now in a way to leave a very definite and subtle impression indeed, though it may still be said that the greater part of the *Fables in Song* make more demands upon the reader than is precisely desirable; they are not difficult in the way in which so much of Mr. Browning is difficult, but it is possible to read many of them and recognise nothing but a diffuse and vapid, and yet unquestionable ingenuity. The fact is that the author's way of thinking is peculiar; he is curious and interested about a great many things in which the interest of the majority of readers is at most mediocre. Again, there are many things which most readers think they ought to feel strongly and be anxious about, which the writer hardly seems to care for at all. Or, to put the same thing in another form: most readers come to poetry with a theory of the world ready formed in their minds, which they expect the poet to help them to make clear and articulate, because they expect the poet to have a theory too, which will serve at some point or other to light up theirs. Though, of course, the intelligent reader allows for the fact that it is the business of a poet to put his theory in a concrete rather than an abstract form, it might conceivably be a trial to many readers who think themselves intelligent, that Lord Lytton seems to have no theory of the universe at all, and to have no other purpose for his fabulous machinery except

to make his heterogeneous impressions of it as articulate and as impersonal as possible.

Of course, to be impersonal is part of the *raison d'être* of all fables; it is the business of a fabulist to find a situation the logic of which shall express a moral lesson liable to be overlooked through the force of personal prepossession in the familiar circumstances under which it is applicable. The old school of fabulists generally used this machinery for the purpose of turning truisms into epigrams, and took it partly from the old beast-epic and partly from the equally old stock of humorous stories. Lord Lytton deviates from precedent in both directions. His morals are hardly ever obvious, and even when they are not exactly recondite, they have a certain remoteness, at least a certain strangeness, like a bit of high road near home that we come out upon after a day across country. Nothing can be less like the naive anthropomorphism of other fabulists than the series of subtle analogies between the life of nature and the life of man, which seem to indicate that Lord Lytton has read Schopenhauer for other purposes than quotation. When we judge of our own success or failure, we are liable to complicate the issue by bringing in a number of indispensable conceptions about virtue and vice, and rights and duties; but when we have mastered the notion that in nature there are analogies to desire and effort, prosperity and defeat, it becomes intelligible that thinking fancifully about nature may be a help to think simply and naturally about ourselves—and perhaps to judge more reasonably of nature than is possible while we try to keep up the unscriptional fiction that there is no discord in creation, except what proceeds from conscious sin.

But though the author is not an optimist, he is not a pessimist, and does not intend to complain. In the Introduction to the first volume (each volume has one of its own), he meets the Fox of Fable, who informs him—

"That Aesop is living to-day,
'Where, prithee?'"

"In me, in thee;
For he lives in each living creature
(Man, beast, bird, blossom, and tree).
And his life is the love of nature.
The complaint, that was half a caress,
Men have turn'd into bitterness:
The counsel, cordial and bland,
To a churlish reprimand;
Justice, robed in her ruth,
To Resentment eager to smite;
And Sagacity, Hamour, and Truth,
Into Sarcasm, Satire, and Spite.
Thus, alas! when, to banish the true,
A false Aesop you form'd, of your own,
We, the children of Aesop, withdrew."

Perhaps the prettiest example of the author's kindness is one of the longest of the fables, *Fiat Justitia*, which details the misfortunes of Simplicius, who has an ingenious plan for getting the good qualities of human nature, separate and unalloyed, in representative animals: grace in the cat, charm in the bird, fidelity in the dog, grim savage humour in the bear. He has to leave home, and the cat eats the bird, and the dog eats the cat, the bear eats the dog, and tears the butler's head when he endeavours to rescue the dog; the gamekeeper shoots the bear, and sells

the venison, and Simplicius eats it in ignorance; and when he hears the story, which is told in an admirable vein of humorous pathos, he draws the moral, *Fiat justitia, pereat homo*; because, as we should have explained before, his system was intended to refute the tragical maxim, *Fiat justitia, pereat mundus*, by showing, that if you isolated the elements which give the world its value, it was possible to do justice to all without destroying any. Another more strictly poetical example of the same kind of charm is to be found in the pair of fables, called *The Blue Mountains*, or *the Far*; and *The Wheat Stalk*, or *the Near*. The latter is simply a graceful string of reflections upon the fact that a wheat-stalk may be held near enough to the eye to hide twenty leagues of country, and that often a man's home, by the same law of mental perspective, sometimes beneficent and sometimes tragical, looks larger to him than the rest of the world. The former is so interesting as to carry the reader through both: the hero is a tranquil *employé* in a small German town, whose spiritual nourishment has been to watch the changes of the Blue Hills on the horizon; at last, to his great happiness, he is banished into the heart of the district where they lie, and is surprised to find, on waking up the morning after his arrival, that the country is not in the least blue; he mounts the nearest of the green hills, and sees the blue hills far away in the distance, and is told that they are in the country where he has lived all his life. Of course, the moral is that the Blue is a type of the Ideal. It is worked out at too great length for quotation; indeed, an unsympathetic reader might complain that ten pages were rather much to spend on the familiar thesis that "distance lends enchantment to the view;" but the lengthiness is not really tedious, for the author does not start with a thought to be beaten out as thin as possible; he is feeling his way to a thought not yet appropriated. Besides, he can be curt and pungent when he pleases, as in the following fable of *The Ass and the Wagtail*. The Ass thinks the sun overrated, and complains to the Wagtail, who encourages him by nodding:—

"Look at me, little bird! I am far
From comparing my humble powers
With those of that profligate star.
But to perfect them, all the twelve hours
I've a practical occupation:
Without it, I care not a whit
For brilliant imagination.
And I value not genius or wit,
If it lacks the elaboration,
The earnest moral tone
And genuine consecration
Of work—work steadily done.

The thistle, that hardy relation
Of the sickly artichoke,
I have learn'd to know and esteem,
And relish my well-earn'd ration,
Not envying sumptuous folk,
Then, is it not hard, I ask,
When my voice I raise
In vigorous lays of praise
To celebrate Virtue's task,"

that everybody runs away. At last the Ass gets the following complete explanation of the Wagtail's apparent assent to his grievances, and of the whole situation:—

"If I nodded, 'twas because 'tis my way,
And because I am a wagtail, I.
So the sun shines, yonder, upon high
Just because he is the sun,
And so you, too, as you say,
Fetch and carry sacks all day,
Getting thanks for it none,
Just because you are an ass."

In the Conservation of Force the moral is more positive, and is flashed upon us more rapidly. A musician sees a picture, which sets him improvising when he gets back to his piano; a poet listens to the improvisation, and goes home to write the poem which it inspired. The poem in turn inspires another picture, and the two pictures become the starting points of rival schools of art. Another admirable fable is "a legend" devoted to an expansion of an aphorism of Schopenhauer's, that Ability has its reward in this world, Virtue in the next, Genius in neither, being its own reward.

Of the fables of Nature, the best are The Rain Pool, containing the sorrows of some drops of rain which, instead of finding their way underground to the distinction of a mineral spring, get entangled by the roots of the oak, where their pure souls are vexed by the filthy conversation of a rotten acorn, proud of the grub inside her, till they are consoled in autumn by a sight of the stars through the bare branches, and purified by the winter's frost; and Sic Itur, the Story of a Birch Tree which desired to sail through the sky as a cloud, and had its aspiration realised in a sense by being cut down for fuel. Such a subject certainly makes us feel the appropriateness of the author's method, which proceeds rather by reverie than by epigram. In the metaphysical poems, which are numerous and ingenious, this appropriateness is less obvious, though it is probably a sufficient reply to captious criticism that the best epigrams have always been written on familiar, not to say hackneyed subjects.

The moral of "Teleology" is hardly original, but it has not often been put so quaintly and so scornfully; and "A Philosopher" and "Cogito ergo Sum" come as near being new as we can expect in the nineteenth century. The "Philosopher" is a Windmill, whom the birds who pick up the grain that falls from the hopper regard as a demigod-demibird, banished to earth for his love for the Watermill: he himself regards his grinding corn as a mere subordinate incident of his true function, which is to raise the wind—which drives him. "Cogito ergo Sum" is the history of a (false) Balance, who vainly imagined that his oscillations before the final equilibrium were attained was a proof that he attained it freely; and that when he had weighed a thing he understood it.

As is natural, the author is much occupied with literary problems: in "Ancients and Moderns," a snake which thinks to crush an antique statue by more effective coils than its brethren in the Laocoon is taken for a type of the writers who strain themselves vainly to subdue the majesty of ancient subjects to the slimy contortions of modern passion. Pyrrhonism, or the Haunted Hen is a legend of a fowl who ceases to lay because she dreams that she is a weasel, and compelled to suck her own eggs, just as authors who are also critics become barren.

The Eagle and his Companions is an allegory of the unsuccessful attempts of the pedant and the sentimentalist, represented by the Mole and the Butterfly, to maintain themselves on the level of Genius: the Mole is very amusing indeed, and the whole fable would be in the highest degree admirable if the writer could have put some really superb poetry into the mouth of the representative of Genius. But Genius does not speculate about itself; it leaves such theories to generous and aspiring Talent. The author recurs to the subject repeatedly, especially in connexion with the drawbacks of eminence, in such fables as The Rock, and The Mountain and the Marsh, though in these there is perhaps a political meaning. In other fables the political teaching is more explicit. The author treats conservatism of the drag-on-the-wheel description with unreserved contempt; and in such fables as Homo Homini Lupus and The Horse and the Fly, he admits that on moral grounds it is easier "to make laws than to justify them;" but in spite of this he is an unmistakable aristocrat, and sets forth in Demos and The Plane and the Penknife the inherent superiority of marble over clay, and iron over wood, as examples of the way in which the few ought to impose their ascendancy on the many.

We have passed over many fables, some of which, like "Et Cetera," are very profound; though others, like "Ducunt volentem Fatanolentem trahunt," are forced in construction and exposition, all should be carefully studied by readers who desire to appreciate the savour of a new literary product.

G. A. SIMCOX.

The Heart of Africa: Three Years' Travels and Adventures in the Unexplored Regions of Central Africa, from 1868 to 1871. By Dr. Georg Schweinfurth. Translated by Ellen E. Frewer. With an Introduction by Winwood Reade. In Two Volumes. With Maps and Woodcut Illustrations. (London: Sampson Low & Co., 1873.)

(Second Notice.)

DR. SCHWEINFURTH is a scientific botanist of the highest reputation, and his descriptions of the flora of the Heart of Africa are amongst the most valuable results of his travels; and they are also the most attractive for general readers, for Dr. Schweinfurth is a completely cultivated savant, whose eye is not only the servitor of accurate observation, but "minister of all life's beauty." It is rarely indeed that so remarkable and cultivated a sensibility as his to the poetry of nature is found amongst scientific men. Too often it would seem as if nothing existed for them, or was true at all, which they cannot touch and weigh and label. But nothing can be more false and unfruitful than such a blind mechanical philosophy, which would bind by the limits of our senses that Nature which for ever lies beyond them, infinite, inscrutable, and mysterious. There is, in truth, no antagonism between science and poetry, and it is their happy union in Schweinfurth's nature and culture which carries the reader, in the spirit of his own

delight in everything

"Which is Nature's, and may be
Untainted by man's misery,"

through these volumes.

Africa is the typical continent of the globe—from the almost unbroken unity of its bulk, and its equal distribution north and south of the equator. It is the largest mass of land on the face of the globe lying directly under the equator. At the extreme north and south of this vast continent we have broad belts of fertile and wooded countries; succeeded, north of the equator, by the desert belt of Sahara, and on the south by the Kalahari desert; and between these two deserts lies the great equatorial forest zone, extended broad and wide from the Albert Nyanza to Lake Tsad on the north, and thence southward from the mouth of the Conjo river and along the valley of the Zambesi to the eastern coast. It was in this central forest zone, in the region of the Western Nile, that Schweinfurth pursued his ardent botanising.

One of the weirdest trees of the Soudan is "the whistling Acacia," or "Soffar." From the presence of the larvae of insects, which have been deposited in them, its ivory white shoots become swollen at the base, and when the mysterious insect has eaten its way out, these distorted, thorn-like shoots become a sort of musical instrument, upon which the wind, as it plays, produces a wild and melancholy note.

"Very striking is the sight afforded by the woods of these acacias in the winter months; the boughs, bare of leaves, and white as chalk, stretch out like ghosts; while the voices of a thousand flutes give out their hollow dirge. Such is the forest of the Soffar."

It was on the Bahr el Ghazal that Dr. Schweinfurth first saw the papyrus:—

"To me, botanist as I was, the event elevates the day to a festival. Here, at a latitude of 9° 30' N. are we now first able to salute this sire of immortal thought, which centuries ago was just as abundant in Egypt as at present it is on the threshold of the central deserts of Africa. I was quite lost in admiration of the variety of production of the surface of the water, to which the antique papyrus gave a noble finish. It strikes the gaze like the creation of another world, and seems to inspire a kind of reverence; although for days and weeks I was environed by the marvellous beauties which enrich the flora of the Nile, my eye was never weary of the apparition of its graceful form."

Gradually the obstructions to the navigation of the river, caused by the excessive vegetation, began to give much anxiety, and in a day or two more Schweinfurth was in actual conflict with that extraordinary grass barrier, or world of water plants, from which the enterprising expedition of Sir Samuel Baker, in 1870-71, suffered repeated hindrances. The Ghazal is noted for the loveliness of its water-lilies—yellow, blue, milk-white, and every hue of celestial rosy red. The fame of them has come down to us in the most ancient books of the Hindoos.

In the islands of the Meshera is a strange climbing passion-flower—the *Adenia venenata*. The stem, which grows half under the soil, projects above it with a gnarled protuberance some cubic feet in content. At the end of this the stem breaks out into a number of long climbing stalks, which mount upwards to a considerable height. In describing the Parkia, one of the most im-

posing trees of the country about Ghallas Seriba, Dr. Schweinfurth, or his translator, would seem to have confused it with the Poinciana: "the leaves are not unlike the Poinciana, which is known also as the Poincillade or Flamboyer: its flowers are a fiery red with long stamens, and hang in a tuft; when they die off they leave a whole bundle of pods, a foot in length, in which the seeds are found, covered with a yellow dust. The Bongo, as indeed do the Benks of Footah Daylon, in West Africa, mix this meal dust with their flour, and seem to enjoy it." It is the flowers of the Poincillade that are fiery red—and yellow—and surely not of the Parkia. If there indeed be here the confusion suspected, whether it arose in the course of Dr. Schweinfurth writing from his notes, or of Miss Frewer translating from his text, it recalls the way in which Pliny has confused the Persica with the Persea. At page 251 of vol. i., a strange aerial tuber, eaten by the Bongo, and Niam-Niam, and other Central African tribes, is figured and described. The bulbs of this plant (*Helmia bulbifera*) protrude from the axils of every leaf on the climbing sprouts, and are in shape like a great Brazil-nut—the section of a sphere with a sharp edge. In bulk and taste they correspond with the potato. They frequently grow wild, but then produce much smaller bulbs. Another kindred species is also found wild. The Bongo also form a substitute for salt, of which there is an entire deficiency in the basin of the Ghazal, from the ashes of the burnt wood of *Grewia mollis*, a shrub common throughout Bongo-land, and which is notoriously useful in another way by the quantity of bast which it produces. Most of the cultivated grains, vegetables, and fruits noted by Schweinfurth are identical with those found in the fields, orchards, and kitchen-gardens of India. This must, for the most part, have been the result of the intercommunication of ages between the coasts of India and Africa; and particularly during the time of the power of the Portuguese in the East. In the case of some of these plants, however, it probably points to a time when Africa and India formed one continuous continent. The geology and the landscape of Eastern Africa and Western India are of the same general character. When Livingstone visited Bombay in 1866 he said that he could scarcely believe, when ascending the Ghats, and crossing the country towards Poona, that he was not in Africa. The close affinity between the natural flora of the two countries every page of Dr. Schweinfurth's two volumes testifies to overwhelmingly. He seldom names an indigenous African plant of the same species as are found in Western India, but he scarcely ever mentions one of which there is not some generic representative in India. There are, however, several African plants which are also Indian, of which the *Delphinium dasycaulon* of Abyssinia, the brilliant larkspur, well known to all who have climbed the hills of the Deccan, is perhaps the most striking example. Dr. Schweinfurth notices how, in the park-like country of the Niam-Niam, the groves of *Terminalia macroptera* looked like woods of European oaks, and what a remarkable general deficiency of undergrowth

or brushwood they exhibit; and this is one of the commonest observations made by Englishmen when first they come upon the Terminalia forests of the country above the Western Ghats of India. The absence of oaks and pines in both countries is another point of resemblance between them—the more remarkable, as regards the absence of pines, from the solitary exception—which emphasises the rule—of the existence in both countries of the anomalous *Gnetum*. These facts are strong evidence against the hypothesis of the elevation of the Sahara in historic times, and of the circumnavigation by the Carthaginians of the African continent by means of an extension of the Mediterranean through the desert to the Indian Ocean. In the Monbutto country one day Dr. Schweinfurth picked up beside the pathway through a wood, the gigantic pod of *Entada scandens*—three to four inches long, and four to five inches broad—formed in a series of joints, each containing seed. On searching for the plant to which it belonged, he was astonished to find it to be a deciduous creeper, with one of the smallest flowers of all the sweet-pea family. This plant is one of the commonest wild plants of both Western India and the West Indies; but as it is found wild not only all over tropical Africa, but in the very heart of Africa, it must be a native of the latter country, and was probably borne to the two Indies by ocean currents. Its seeds are often now picked up on the shores of Nova Zembla and of Portugal and Spain. This was one of the circumstances from which Columbus was led to conclude the existence of the Americas, although the seeds on which he partly founded his argument may really have been brought, by the round-about way of the north or south equatorial ocean currents and the Gulf Stream, from the neighbouring shores of Africa. From the local tradition of the introduction of the cocoanut tree into Ceylon, it would seem probable that it was naturalised in India from Central America through the agency of ocean currents within the heroic period. Dr. Schweinfurth found the plantain thriving so vigorously everywhere, that he believes it to be a native of Africa; and for the same reason he thinks that it is quite an open question whether the variety of the tobacco plant, *Nicotiana rustica*, the source of *Latakia*, is of American origin. It is found wild, not only in Africa, but in Europe, Asia, and America; but there is the strongest historical evidence against its being a native of any country but America, quite independent of the botanical argument that it is probably only a variety of the *N. Tabacum*, the source of Maryland Tobacco. But it is always more pleasing to leave questions in the attractive glamour of learned conjecture than to come to needless conclusions about them. The controversy concerning the plantain can fortunately never be settled. Of the scenery of the furthest limits of his wanderings in Central Africa, Dr. Schweinfurth thus writes:—

"Nothing could be more charming than that last day's march, which brought us to the limits of our wanderings. The twelve miles which led to Munza's palace were miles enriched by such beauty as might be worthy of Paradise. They

left an impression on my memory which can never fade. The plantain groves harmonized so perfectly with the clustering oil palms that nothing could surpass the perfection of the scene; whilst the ferns that adorned the countless stems in the background of the landscape enhanced the charms of the tropical grove. A fresh and invigorating atmosphere contributed to the enjoyment of it all, refreshing water and grateful shade never being far away. In front of the native dwellings towered the splendid figs [of the *Banyan* and *Peepul* kindred] of which the spreading crowns defied the passage of the burning sun. Anon we passed amid jungles of *Raphia*, along brook-sides crammed full of reeds, or through galleries where the *Pandanus* thrived, the road taking us uphill and downhill in alternate undulation. No less than twelve of these brooklets did we pass on our way, some lying in depressions of one hundred feet, and some sunk as much as two hundred feet below the summits of their bounding walls of verdant vegetation. . . . On either side there were an almost unbroken series of the idyllic homes of the people, who hurried to their gates, and offered us the choicest products of their happy clime."—(i. 557.)

Above the forest towered magnificent *Azalia*, *Filaea*, *Albizia*, *Ficus*, and *Syzygium*; and below, clustered shrubs of *Randia*, *Sparmannia*, and *Musaenda*, with its large white bract, whilst in the thick-set shades shone the splendid blossoms of the *Haemanthus*, *Gloriosa*, and *Chlorophytum*, together with *Orchids*, *Arums*, and the wonderful *Kosaria*.—

"Everything seemed to conspire to render the scenery perfect in its bewitching grace; each winding of the brook would be overarched by a magnificent canopy of gorgeous foliage; the waving pendants of the blooming shrubs would shadow the secluded stream; a fantastic wreath of elegant ferns, growing up amongst the goodly leaves of the *Aroideae* and the ginger-plants, would adorn the banks; gigantic stems, clothed with accumulated moss, would rise upwards in majestic height, and reach down like steps in romantic beauty to the bathing-place."—(ii. 61.)

Dr. Schweinfurth's work is very rich in ethnological observations, of which, in contrast with the flora of the countries traversed, it may well be said—

"every prospect pleases,
And only man is vile."

He gives a terrible account of the Egyptian slave trade, now chiefly carried on through Darfoor, "the Bokhara of Africa." The agents of the trade, more frequently than not, are priests:—

"With the Suras of the Koran in one hand and the operating knife in the other, they rove from Seriba to Seriba all over the country, leading what might be termed, in the most rigid sense, a life of perpetual prayer; . . . but never did I see slaves so mercilessly treated as by these fanatics, and yet they would confer upon the poor souls, whom they had purchased like stolen goods for a mere bagatelle, the most religious of names, such as 'Allagabo' (God-given). In one of their convoys were some poor, miserable Mettoo slaves, almost too emaciated to bear the heavy yoke that was fastened to their necks. Going, as I was wont, to my kitchen garden, I had constantly to pass the huts in which they were kept. One morning, hearing an unusual outcry, I paused to enquire what was the matter. A scene, such as my pen can only indignantly depict, met my gaze. A dying man had been dragged from the hut, and was being belaboured by the cruellest lashes to prove whether life was yet extinct. The long white stripes on the withered skin testified to the agonies that the poor wretch was enduring, and the vociferations I had heard were the shouts of

his persecutors, who were yelling out their oaths and their imprecations: 'The accursed dog, he is not yet dead!—the heathen rascal won't die!' Then, as though resolved to accumulate cruelty upon cruelty, the Faki's slave boys not only began to break out into revolting jeers, but actually played at football with the writhing body of the still gasping victim."—(ii. 413-14.)

"But the worst feature in the case is the depopulation of Africa. I have myself seen whole tracts of country in Dar Ferleet turned into barren uninhabited wildernesses, simply because all the young girls have been carried out of the country. Turks and Arabs will urge that they are only drawing off useless blood; that if the people are allowed to increase and multiply, they will only turn round and kill one another. But the truth is far otherwise. The time is come when the vast continent of Africa can no longer be dispensed with; it must take its share in the commerce of the world; and this can only be effected when slavery is abolished."—(ii. 437.)

Perhaps it may be that the civil engineer may yet bear the chief part in the suppression of this trade. Egypt is flanked on the west by a depression in the Sahara of from 100 to 200 feet (*teste* Rohlfs) below the Mediterranean, and extending from near the coast of Tripoli to the confines of Kordofan and Darfour. If a short canal were cut into this depression from the Syrtis Major, the Libyan desert would be converted into an inland sea, wide and long as the Caspian; and the commerce, and, if the need should rise, the arms of Europe would be borne direct into the heart of Africa,—*"Garamant extreme."*

The accounts which Dr. Schweinfurth gives of the Baggara, the Nueir, the Dinka, Bongo, Niam-Niam, and Monbuttoo, are most valuable and intensely interesting. Most graphic is his description of the fantastic figure and abominable character of Munza, the king of the cannibal Monbuttoo—a tall, powerfully-built man, stiff and erect, robed in a Dolly Varden pannier, bedizened all over his arms and legs with copper rings and chains, and crowned with a towering Haymarket chignon. "His features had a Nero-like expression of *ennui* and satiety." . . . In his eyes gleamed the wild light of animal sensuality, and round his mouth lurked an expression—a combination of avarice, violence, and love of cruelty—that Schweinfurth never saw in any other Monbuttoo. The daintiest dish to set before this ogre of a king is a fresh stewed baby, served up in a wooden charger as large as a pig's trough; and his chief amusement consists in dancing frantically to the chorus of a regular nigger breakdown before his eighty wives. This is the man who is king over all the fair forest lands watered by the crystalline fountains of the Welle—the central and typical figure of the African race. In the Akka Dr. Schweinfurth believes that he has at last discovered the mythical Pygmies of Homer, Herodotus and Aristotle. Whilst yet on the Upper Nile, his Nubian boatmen used to beguile the night with stories of these Pygmies; but he laughed at them—for the Nubians are the great story-mongers of the Nile valley, and all the legends of the ancients concerning the Nile, the Cyclops, and the Automoli would almost seem to have originated with them—and in turn entertained them with Alexandre Dumas *L'Homme à queue*. But Schweinfurth really

appears to have found them in the Akka, an isolated race of dwarfs, to the SSW. of the Monbuttoo, and who have their abodes close to the confines of Munza's dominions. They appear to be identical in race with the Bosjesmen of South Africa. Of all the tribes of men Dr. Schweinfurth met with in his way, none awaken the interest of his readers like these romantic Nubians. They have always some wonder to tell. Most fascinating is it also to find their songs and legends so often recalling the myths of the poets of Greece and Rome. "Did you ever hear, you rascals of cow-stealers," Dr. Schweinfurth once addressed some of them, "about those ancestors of yours, the Ethiopians of Meroe?" "Yes, indeed," rejoined the Nubians—

"for many and many a verse did our ancient poets compose about them, to celebrate their virtue; and they used to declare about the ruler of the gods (for in that time we believed in many gods), if he could not be found in Heaven, it was because he was lingering amongst his darling Ethiopians on earth."

Far on in his wanderings, one of Dr. Schweinfurth's Nubian servants was smitten with a sentimental fit of home-sickness. Stopping midway in the channel of a stream they were crossing in Bongo-land, as though lost in contemplation, he suddenly apostrophised the waters: "Yonder lies Khartoom; yonder flows the Nile. Pass on, O stream, pass on in peace! and bear my greeting to the dear old Bahr el Nil!" The secret of the immemorial myths of the Old World is with these men of the "blameless Ethiopians," the Phaeaces, the Cynomolgi, the Monosceles (Nueir?), Pygmies, Lotophagi, and other fabulous nations, and of the Caput Nili, the search for which is the true note of fascination of every work of African travel. Indeed, if a man should find the Caput Nili, he should hardly tell it! The increasing knowledge of inner Africa which its adventurous explorers are yearly bringing back with them to Europe, is an exceeding great gain, but it is the very least gain to popular culture of their lives of devoted daring and endurance. Men mourn for Livingstone, and deplore the loss to science of the geographical knowledge of the Southern Nile region which, probably, has perished with him; but it is rubbish in comparison with the example of a life of heroic self-abnegation, which his death, with all its grim circumstance, has brought home ineffaceably to the convictions of his countrymen. It is no fantastic conceit, therefore, to hope that it may continue as long true in the future as it has in the past, of the secret fountains of the Nile, *non contigit ulli hoc videre caput*:—ever exciting, and never satisfying the noble and fruitful desire of brave, cultivated, and accomplished men like Schweinfurth to pluck out the heart of its mystery. GEORGE BIRDWOOD.

Genealogical Tables. By Hereford B. George. (Oxford: at the Clarendon Press, 1874.)

THE want of a good selection of accurate genealogical tables has long been felt by English students of history. It is to supply this want that the work which we propose to review has been compiled. Drawing up

correct genealogics is a work of great labour, and if they are not correct the labour is thrown away.

We have examined many of the tables, and have found some of them well done; but on the whole, we have come to the conclusion that Mr. George has not devoted the necessary time and attention to the work, and that he has used very imperfect materials. We propose, therefore, to direct attention to a few points in which his book is not to be trusted.

One of the errors into which unskilled genealogists are most apt to fall, is that of ascribing all a man's children to the same wife. This error is frequently committed by Mr. George. He tells us that Isabella of Castille (tables 36 and 37) was daughter of Mary of Aragon, whereas her mother was Isabella of Portugal. John Cicero (20 a), Elector of Brandenburg, was the son of Margaret of Baden, and not of Anne of Saxony. But it is in the Lorraine genealogies that we find the most curious mistakes. Nicholas de Mercoeur had three wives and many children. Mr. George (30) only mentions one wife, the last, Catherine d'Aumale, and three children, all of whom he ascribes to Catherine, though none of them belonged to her.

Henry of Lorraine had no issue by the sister of Henry IV. His daughters were the children of a princess of Mantua.

A similar mistake occurs in the genealogy of the old dukes of Lorraine. From not knowing that Godfrey II. was married twice, Mr. George has not hesitated, in spite of the laws of the Church, to marry the Countess Matilda to her brother (50). What could the Pope and Hildebrand have been about? The fact is, it was the case of a father and son marrying a mother and daughter, another instance of which occurs in the same table. Even English families do not fare much better; the mistake is made twice in table 7, and the sons of Richard of Cornwall are both given to the same mother (3).

If it be an indiscretion to be curious about the age of ladies, we can certify that our author is frequently discreet. Judith of Flanders, the wife of Tostig and Walf, was not the daughter of Baldwin IV. (2 and 29), but of his son Baldwin V. Mr. George, or the writer whom he follows, may have been misled by the passage in which the "Annalista Saxo" calls her "amita Roberti." The Robert to whom he refers is Robert the Crusader, and not Robert the Frisian.

The father of Christina, the queen-mother of Spain, was not Ferdinand I. of Naples (38), but his son and successor Francis I.

Emilia of Saxony is represented (20 a) as the daughter of Maurice, though she was many years his senior. This error might have been corrected from the preceding table.

The failure of issue is often wrongly announced in the tables. Eleanor, sister of Charles V., left a daughter who survived her many years.

Eleanor was the third and not the second wife of Emanuel of Portugal (15). In table 26, John, son of Charles of Blois, is said to have died without issue. He left a large

family, and the Counts of Penthievre and the royal houses of Albret and Bourbon were descended from him. Jane de Commines, the daughter of Philip, was married into the Penthievre family.

Mr. George departs, we think unwisely, from the custom of placing the children of a family in the order of their birth, and he informs us that, whenever he has done so, he has put figures to indicate the order of seniority. Unfortunately, whether he puts figures or not, we cannot depend on him. He tells us that Anne, who was the eldest child of Richard Duke of York, was the fifth of his children (5), and he treats the daughters of Victor Emmanuel I. still more severely (32). His figures separate the Empress Anne (whom he calls Mary) from her twin-sister the Duchess of Parma, in order to make room between them for Christina of Naples, who was born nine years later.

But he much more frequently goes wrong when he puts no figures, *e.g.* he places in wrong order the children of Richard of Cornwall (3), of Ralph Nevill, of Richard Beauchamp (7), of Edward of Portugal (39), *cum multis aliis*. He often transposes children in order to bring about marriages, frequently unimportant, between cousins, and then forgets to place figures to restore order.

Many of the imperfections of the work arise from this. Because they married conveniently for the genealogist, persons of small importance occupy the space that is wanted for more useful names. Nowhere is this more remarkable than in table 37. In order to make room for the intermarriages of the Aragonese and Sicilian branches of the family, the lines of Urgel and Gandia have been left out, and the table throws no light on the celebrated disputed succession (1410). The omission of persons or want of dates (or both) renders the tables of little value in other cases of disputed claims, *e.g.* the claim of Edward III. to the throne of France, the disputed succession at Naples (1309), the Cleves and Juliers controversy, &c.

The absence of dates is a great defect in the work; wherever it is possible, the date of death ought to be given; and where important, the date of birth.

It is not easy to decide whom to notice and whom to omit, but we do not think that Mr. George has been always successful in his choice, and we cannot find out the principle by which he has been guided in inserting or omitting the names of the wives. A genealogical table loses half its value if both parents are not named. At any rate, no marriage ought to be passed over which is necessary for the understanding of history. Some light would, for instance, be thrown on certain events if the student were told something about the wives of Peter II. of Aragon, Alfonso III. of Portugal, and René II. of Lorraine.

The English portions are not quite satisfactory. We do not see why so many of our princesses who married into foreign families should have been omitted. The genealogy of the Nevills presented an excellent opportunity of collecting together the principal actors on both sides in the War of the Roses. This opportunity has been thrown away. Ralph Nevill had twenty-two children by two wives, only one of whom (Joan)

seems to be known to Mr. George. Only six of the children are mentioned, and these are placed in the most haphazard order. John, the eldest son by the first wife (Margaret Stafford), is put down as the fifth child of Joan. Eleanor, Duchess of Somerset, was the daughter of Elizabeth Berkeley, and not of Isabella Despenser. Henry Beauchamp (ob. 1445) was Duke of Warwick, and the singular circumstances of the case would justify giving to George Nevill his title of Duke of Bedford.

The modern portions of the work are too scanty, and we seek in vain for a reason for omitting the kings of Würtemberg and the kings of the House of Braganza. The genealogy of Sweden requires a short notice. Soon after the death (1741) of Ulrica Eleonora, Adolphus Frederic of Holstein was elected to succeed her husband. Mr. George informs us that he was elected on failure of the House of Vasa. If he means failure in the direct male line, that had already happened in 1654 in Sweden, and in 1672 in Poland. If he means failure in the female line, we beg to inform him that the House is not extinct now. If he had not uselessly taken up his space with a Holstein genealogy, he might have pointed out to his readers that Adolphus Frederic was descended from a sister of Charles Gustavus. The marginal notes are rather short, and not always accurate. Urban VII. (30) is possibly a misprint for VIII., and the treaty of the Pyrenees was not in 1661, but in 1659.

There are some errors which would perhaps have been corrected, had the work been more carefully revised. We should not have been told that Mary, Queen of Naples, was the daughter of Stephen V. (41), and of Stephen IV. (33), that Mary of Blois was married to John I. of Anjou (33), and to John II. (26).

Some dates, also, would have been altered: the Emperor Alexander I. would not have lived until 1826, nor King Frederic Augustus of Saxony until 1856; and Thomas Holland (4), who was put to death at the beginning of the reign of Henry IV., would not have been found alive in 1430. The date of the battle of Bosworth (1415) must be a misprint, and possibly also that of the execution of Buckingham (1485). The battle of Northampton was fought in 1460, and not in 1459 (4).

It may be thought that some of our objections are to faults that are unimportant. No inaccuracies can be unimportant in genealogical tables; they are consulted as authorities on many points, and unless they can be depended on they can only mislead.

Genealogies are the railroads, and genealogists are the pointsmen of history, and if they make a mistake they turn their readers on to the wrong line.

Mr. George has undertaken a thankless task. Had he succeeded, he would have gained but little credit, for few people can appreciate all that is required for drawing up accurate tables. But he has not succeeded, and he would have rendered a greater service to students if he had simply translated and abridged the genealogies of Lesage, although they are not free from mistakes.

Mr. George acknowledges with thanks the assistance which he has received from

Professor Stubbs. It would seem that the Professor's co-operation must have been afforded in the shape of advice, which has been imperfectly followed, rather than in that of corrections which have been admitted into the text.

The work cannot have been revised by any one acquainted with the subject.

H. A. POTTINGER.

The Folk-lore of Rome, collected by word of mouth from the People. By R. H. Busk, Author of "Patrañas;" "Sagas from the Far East," &c. (London: Longmans & Co., 1874.)

Miss Busk deserves great credit for the perseverance with which she has collected her extensive store of Roman folk-tales, and for the pains she has taken in grouping and marshalling them. In almost every respect her present book is far superior to the other volumes of a similar nature which she has compiled, and we may fairly look forward to receiving from her, if she unflinchingly continues her studies, such work as may be praised without reservation. At present, although her method has decidedly improved, there is still room in it for further improvement. For instance, a collector who takes down tales from the mouths of the common people ought, if professing to work in the cause of science, to give the name and address of every storyteller, otherwise the world has no guarantee for the authenticity of the transcript. This duty Miss Busk has entirely ignored, and consequently we have no means of testing the accuracy of her impressions. This is the more to be lamented inasmuch as these Roman folk-tales are often told in language unlike that in which their sister stories are narrated elsewhere. We may take as an example the passage in *Filigranata* (p. 9), which depicts one of those well-known scenes in which a prince, having kissed a relative, in spite of his wife's warning not to do so, forgets that wife and prepares to take to himself another. We have seen the kissing incident described a hundred times, but never in such a style as this:—

"Then all in the palace went to their sleeping-chambers. But the prince, as it had been his wont from his childhood upwards, went into his mother's room to kiss her after she was asleep, and when he saw her placid brow on the pillow, with the soft white hair parted on either side of it, and the eyes which were wont to gaze on him with so much love, resting in sleep, he could not forbear from pressing his lips on her forehead and giving the wonted kiss."

As Miss Busk holds forth a promise of a second series, let us hope that she will follow the good example set by Mr. Campbell in his *Tales of the West Highlands*, in which the name and address of the narrator of each story are conscientiously recorded, as well as the date and place of its narration. In that second series we would suggest also that, as a general rule, not more than one version of the same story should be given at length. The repetition of all but identical incidents soon becomes wearisome. On the other hand, variants such as those which Miss Busk has given in small print are always valuable to comparers, though they are apt to prove tedious to ordinary readers.

Miss Busk does not appear to be well acquainted with what has already been done in Italy, or is now being done, to illustrate the folk-lore of its various provinces. It seems that she "had heard it so often positively asserted that modern Italy had no popular mythology, and no contribution of special versions to offer to the world's store of Traditional Tales," that she long refrained from attempting to discover any current Italian folk-tales. At last she took to hunting

"through the bookshops, new and old, to find any sort of collection of traditional tales ready made; but only with the effect of establishing the fact that no Italian Grimm had yet arisen to collect and organise them, and put them into available shape."

It is true that she has heard of Professor de Gubernatis, but she did not see his book on *Zoological Mythology* (ACADEMY, vol. iv. p. 221) till after her MS. was in the printer's hands. Moreover, she tells us:—

"The comparatively recent *Collection of Sicilian Tales*, by Laura Gonzenbach [it was published in 1870, we may as well observe], mentioned by Professor de Gubernatis, I did not know of, and have not been able to see."

Now to send information from London to a student of Italian folk-lore residing in the capital of Italy might seem to be equivalent to sending "owls to Athens," or coals to Newcastle. It may be of use, however, to other explorers of the field to which Miss Busk has devoted herself, if we give a few references to some of the books which have already appeared, or are now in preparation, upon the subject of the Italian folk-tale.

As it happens, two of the best edited collections of popular tales which we possess come from Italy—the *Völkermärchen aus Venetien*, von G. Widder, A. Wolf, und R. Köhler, published in 1866 in the *Jahrbuch für romanische und englische Literatur*; and the *Sicilianische Märchen* (see ACADEMY, vol. i. p. 171), published by Signora Laura Gonzenbach, with Reinhold Köhler's invaluable annotations, in 1870. For several years Dr. Giuseppe Pitrè, of Palermo, has been collecting the materials for an extensive work on Sicilian Folk-tales, which is now passing through the press, and of which he has already printed several specimens, under the titles of *Saggio di Fiabe e Novelle Popolari Siciliane* (Palermo, 1873), *Nuovo Saggio*, &c. (Imola, 1873), and *Otto Fiabe*, &c. (Bologna, 1873) (ACADEMY, vol. iv. p. 441). From Venice we have, also, the *Fiabe Popolari Veneziane, raccolte da D. G. Bernoni* (Venezia, 1873). Besides these there are the *Novelline di S. Stefano*, collected by Angelo de Gubernatis in 1869, and the *Novellaja fiorentina* and the *Novellaja milanese*, both edited by Vittorio Imbriani, the former at Naples in 1871, and the latter at Bologna in 1872. In all parts of Italy, indeed, at the present moment, the tales current among the peasantry are being diligently collected and sedulously compared. Before long the Italian folk-tale will be better represented than almost any other member of the widely-spread family to which it belongs.

It is, of course, unnecessary to say that there is very little that is absolutely novel in the Roman folk-tales. The *favole* which

occupy the first third of Miss Busk's collection are variants of the old familiar "fairy-tales" to which we have so often listened—tales which, if we are not mistaken, have passed from the pens of professional Eastern story-tellers to the lips of the Roman peasantry. Some of the details are curious. Thus in "The Dark King," a variant of the Cupid and Psyche story, or that of "Beauty and the Beast," combined with "Bluebeard," the girl who opens the door of the forbidden chamber finds within it "a number of beautiful maidens weaving glittering raiment," and "a goldsmith and all his men" making ornaments, all of whom state that they are preparing the wedding apparel of the Dark King's bride. But beyond them is "a little old hunchback, sitting cross-legged, and patching an old torn coat, with a heap of other worn-out clothes lying about him," and he says he is "mending the rags for the girl to go away in who was to have been the bride of the Dark King." And soon afterwards she has to retire in rags and disgrace, after having driven a knife into the breast of her sleeping and unsuspecting lord. In a variant of the story the Deccan Punchkin, the Russian Koshchei, the Norse "Giant who had no heart in his body," the external object with which the demoniacal personage's life is mysteriously connected is a stone—which is lodged inside the head of a bird, which lives inside the head of a leveret, which resides inside the central head of a seven-headed "hydra." When this stone is placed under the pillow of the demoniacal being, who is represented as a wizard or magician, he gives three terrible yells, turning himself round and round three times, and falls dead." The incident has been interpolated in a version, evidently derived from a literary source, of the story of "Aladdin's Lamp." In a Roman version (apparently borrowed from modern Greece) of the strange myth of the king who insists upon marrying his daughter because her foot is exactly fitted by her dead mother's shoe, the princess escapes from her father inside "a figure of an old woman just like life, fitted with all sorts of springs to make it move and walk when one gets inside it, just like a real woman." In "The Two Hunchbacked Brothers" we have an unsatisfactory version of a fairy story well known in Celtic lands. A hunchback is surrounded on a wide moor by "a whole host of little hunchbacks," who dance around him, chanting plaintively—

"Sabbato!
Domenica!"

many times. At last he chimes in with the word "Lunedì!" whereupon both he and they lose their humps. His equally hunchbacked brother having tried the same experiment, and having added the line "Martedì!" to the song of "a tribe of hunchbacks," which ran—

"Sabbato!
Domenica!
Lunedì!"

receives from them a drubbing and an added hump. The story is unintelligible and unreasonable in its Roman dress. In the form in which it appears in the *Siddhi Kūr*, it is perfectly intelligible, and, certain premisses being granted, completely reasonable. More-

over, the Celtic tale is fraught with but a small amount of moral teaching, while the Italian tale can boast of none at all; but their Mongolian elder sister is absolutely replete with edifying doctrine.

After the *favole* in Miss Busk's collection follow a number of "Legendary Tales," "Ghost and Treasure Stories," "Ciarpe," &c. The ghost stories are disappointing, and the jocular tales have unavoidably suffered greatly in transit. Still there is much that is interesting to be discovered among them, and they will doubtless be appreciated by many readers to whom the *Sicilianische Märchen* and the *Völkermärchen aus Venetien* are sealed books. W. B. S. RALSTON.

NOTES AND NEWS.

THE author of *Prince Florestan* turns out to be a young gentleman pursuing his studies at Caius College, Cambridge, Mr. John de Soyres. Mr. de Soyres is already known in University circles as the writer of some of the best things in a little periodical called the *Light Green*.

MR. C. I. HERMANS is engaged on a work, in one volume, which, though destined as a new edition of one published some years ago at Florence, will be, in fact, essentially a new work, and almost entirely rewritten; the title (also new) to be *Historic and Monumental Rome*. It is his object to consider the monuments of antiquity rather from the historic than the purely archaeological point of view, and to dwell rather on the institutions and principles which those monuments may be said to represent, than on their constructive character or actual state in ruin. The earlier Christian antiquities will also be noticed; and the general scope of the forthcoming volume may be described as a brief review of the entire range of the more important among extant monuments at Rome, comprising the Christian and the classical, from the origin of the city till the period when temporal power passed into the hands of the Popes. Messrs. Williams & Norgate will be the publishers.

WE are informed that Admiral Sherard Osborn has had in preparation for some time past, and will shortly publish, a naval work on the Reserve Forces, which cannot fail to be of great value.

THE *Nation* has been prosecuting a series of researches into the history of plum-pudding. It appears to differentiate itself from plum-porridge about the year 1747, but the exact manner and date of the evolution are not clear. Some faint glimmerings of the plum-pudding have been discovered by the historian in a cookery-book of 1734, and the momentous revolution which has ended in the dethronement of plum-porridge, and the firm establishment of plum-pudding as its successor, appears to have been going on for many years after that date.

APROPOS of Mr. Symonds' review of Brome's Dramatic Works in our last number, a correspondent reminds us that Pope has deemed Brome worthy of a passing mention in the *Dunciad* (i. 146). Bays is sitting surrounded by his books; there are Fletcher, Molière, and Shakspeare, and, serving but to fill a room, Quarles, Ogilby and Newcastle. Hither retire all Bays's suffering brotherhood:—

A Gothic library! of Greece and Rome
Well purged, and worthy Settle, Banks, and Broome.
Brome, remarks Pope in a foot-note, "once picked up a comedy from his betters, or from some cast scenes of his master, not intirely contemptible."

WE understand that Messrs. Henry S. King & Co. are about to issue a cheap edition of the Laureate's works, in ten monthly volumes, to be entitled "The Cabinet Edition." The same firm will issue very shortly the *Daily News Correspondence* during the Ashantee War.

We are glad to see that some well-known men in Birmingham, Messrs. G. D. Boyle, J. H. Chamberlain, George Dawson, Sebastian Evans, &c., have put their names to a strong commendatory circular about Mr. Horace Howard Furness's admirably careful *variorum* edition of Shakspeare. The book is now to be bought at the very low price of 12s. 6d. for cash, a volume, each volume containing a play, and, as the Birmingham men say:—

"So elaborate and costly a publication can, under no circumstances, repay its editor for his labour of love and his untiring industry; and it is, therefore, thought desirable, in the interests of international literature, that an edition of Shakspeare edited and printed in America, so well worthy of support, should be more widely known."

THE *Francis* states that in pulling down an old house at Saint-Ouen (Seine), there was found concealed a manuscript of the beginning of the seventeenth century, containing indications relative to some rare books, for which a search had been ordered by the Parliament of Henry II., who had condemned them or ordered them to be destroyed. They had been placed in boxes with other valuables, and sunk in the Seine. The discovery of the manuscript of Saint-Ouen is said to be of great archaeological importance.

A NEW German epos, having for its subject and title the name of the inventor of printing, Johannes Gutenberg, by Adolf Stern, is spoken of with much praise as one of the ripest poetical productions of the present. The great historical character of Gutenberg, it is observed, has never been treated before by a German poet.

"ANASTASIE," which in the popular Parisian dialect designates the Censorship, deals respectfully with Victor Hugo, but visits his sins upon the rank and file of his followers. It has just prohibited the publication by *L'Ecluse* of a cartoon called *Quatrevingt-Treize*, by the caricaturist André Gill. To people less skilled in the discovery of seditious allusions than the literary detectives of the Censure, the drawing appears harmless enough. It represents Victor Hugo carving the busts of the three revolutionary Titans—Danton, Robespierre, and Marat. Issuing from the sculptor's pocket, Georgette, the baby heroine of *Quatrevingt-Treize*, traces with her little finger on the base of Marat's bust vague childish words: "Coco—poupoupe." In vain Victor Hugo wrote to the Censure affirming that the artist had faithfully interpreted the spirit of his work: "Anastasia" permitted the romance and suppressed the illustration. This is Victor Hugo's letter: "I have seen the beautiful drawing of André Gill. It is not only beautiful—it is charming. The child's figure contrasting with those severe and terrible faces expresses gracefully and gaily the spirit of the book *Quatrevingt-Treize*; and it is seemly that there where human passions make us tremble, innocence should make us smile."

THE French Parnassian school has a peculiar range of subjects. When it is not hyperbolically Asiatic, it is trivially homely; when it is not homely, it is extravagantly sinister and sanguinary. M. Catulle Mendès possesses the monopoly of the bamboos and elephants; M. Coppée has imagined the type of the "little Grocer" who "tristement cassait du sucre;" M. Alfred Touroude purposes becoming the chief of the last category. He has in the press a poem of a thousand lines, entitled *L'Echafaud*, which is intended to be a poetical pendant to the *Dernier Jour d'un Condamné*. The poem simply consists in the soliloquy of the scaffold after the execution of an "illustrious" criminal. The moral pointed is against capital punishment; but the means employed are perhaps not likely to prove very efficacious.

By the death of his former secretary, M. Veres, Kossuth's name is again brought before the public. M. Veres having died on Hungarian territory, the Austrian Government has seized a number of

private documents belonging to the ex-dictator with the professed object of placing them in the historical department of the Museum of Pesth. Kossuth has written a letter to several Hungarian newspapers protesting in vivacious terms against this arbitrary confiscation. "My archives," he writes, "are private property; and if my name has been connected with the history of my country, the fact affords no excuse for the commission of an injury that would not be tolerated against an ordinary individual."

THE Ollivier and Guizot scandal has terminated somewhat unpleasantly for the Protestant historian. Immediately on hearing of the discussion in the Academy, the Empress telegraphed to an influential Bonapartist: "Since M. Guizot continues to pursue the Empire with his hatred, I will furnish you with proofs of the fact that M. Guizot's son solicited and obtained favours from the Empire." But two hours afterwards a second telegram was received from Chislehurst: "I hear of the death of M^{me}. Cornélis de Witt, M. Guizot's daughter. In presence of a father's grief I desist. Consider my first telegram as null and void." M. Guizot has enemies, however, who are less merciful. It transpired that some three years before the fall of the Empire, M. Guillaume Guizot, having incurred large liabilities, appealed to Napoleon for succour. He succeeded. His debts, amounting to 30,000 fr., were paid by the Emperor. This sum has just been re-paid by M. Guillaume Guizot to the *caisse de consignation*, to the account of the Empress Eugénie.

THE literary element in the present House of Commons is not much inferior to that of its predecessor. The great chiefs have but changed sides, and the most notable loss—Professor Fawcett—is one which seems likely to be only temporary. Mr. T. Hughes has given place to the author of *Gin's Baby*, and Mr. Forsyth more than fills the vacancy made by Mr. Wren-Hoskyns' retirement. Sir John Lubbock, Mr. Massey, Mr. Beresford Hope, and Mr. Baillie Cochrane still retain their seats; and Mr. Knatchbull-Hugessen, in exchanging office for opposition, will have leisure to make his Christmas fairy-tales more than usually effective. The representatives of the press (if such they may be termed) are reduced in number by the loss of Messrs. Baines and Miall, but the "fourth estate" has received an indirect compliment through the elevation of Mr. W. H. Smith to the Treasury Board. Men talk of the days of Addison and Prior as if political life was then more largely influenced by men of letters than is now the case; but, as a matter of fact, success in statesmanship and authorship has been very rarely attained by the same individual until comparatively modern times. The Parliament in which Addison sat (and spoke but once) contained not more than three members whose names are permanently associated with literature.

THE old-fashioned company of the *Caveau* flourishes unheard, if not silent. It continues to elect vaudevillists, to give dinners, and publish an annual collection of songs for dessert, even as when it possessed a famous almanack, and was presided over by Piron and Gouffé. There is a strong vitality in France in all institutions that bestow medals, diplomas, the honours of print, that afford any species of official balm to the vanity of the Great Unknown. Perhaps the most popular corporation of this kind is the Académie des Jeux Floraux, of Toulouse, founded by Clémence Isaure, the Provençal poetess, for the encouragement of poetry and eloquence. The Académie holds annual competitions, whereat it distributes branches of eglantine, wrought in gold, to the successful candidates. It has received this year no less than 630 works in prose and verse. The latter category is by far the largest, numbering 249 general pieces; 74 odes; 43 narrative poems; 30 epistles; 8 orations in verse; 35 idylls; 60 elegies; 30 ballads; 36 fables; 38 sonnets; 21

hymns. There are but ten prose offerings. And the only poet of distinction who has carried off an eglantine at Toulouse is M. de Robespierre!

MESSRS. BICKERS & SON will shortly issue a new edition of Boswell's *Life of Johnson*, in three volumes octavo. It will be edited by Mr. Percy Fitz Gerald, M.A., and will reproduce the original text of Boswell's first edition, with the old spelling, punctuation, and paragraphs, and without the division into chapters. The accretions of Malone and Croker will be dismissed from the text, and the notes will be in great part original, and in many cases from unpublished manuscripts. The *Journal of a Tour to the Hebrides* will be restored to its place as a separate work, and the text carefully collated on the three editions.

THE most noteworthy point in the Report for February last of the Superintendent of the American Public Libraries is the popularity of Mrs. Southworth's novels. They are apparently in greater demand than those of any other writer of prose fiction; and out of 400 volumes of her works in the library, 52 only remained on the shelves. We believe that this is the case in other American libraries beside Boston; and it is singular that, in spite of her reputation in America, Mrs. Southwell's very name is almost unknown in this country.

DR. FRIEDRICH NIETSCHE, Ordinary Professor of Classical Philology at Basle, is quite considerable enough to be justified in publishing *Unzeitmässige Betrachtungen* (Leipzig: Fritsch), though they seem likely to contain more denunciation than discussion. The first instalment, devoted to the late Dr. Strauss's confession of faith, was published in that author's lifetime, though it reaches us after his death. Dr. Nietzsche respects Dr. Strauss's scientific writings, but his popular work fills him with angry contempt, chiefly on the ground that he has addressed himself to the Culture-Philistines, who have been stimulated into such unwholesome activity by the late war, which led them to believe that instruction is culture, and that the German victories were due to superior culture, both which propositions Dr. Nietzsche denies. If his denunciations are attended to, they will do good; but we wish the writer had asked himself whether the author of the Funeral Oration of Pericles was a Culture-Philistine. The most telling part of the criticism on Strauss is the way in which the suggestion that perhaps God, like Lessing, prefers the search after truth to truth, is retorted. "The Culture-Philistine can stand a God who makes mistakes better than a God who works miracles; he and his fellows make mistakes themselves." Foreigners who have been used to think Strauss's style good for a German will be sorry to be forced to admit that in ceasing to be cumbrous he became incorrect. After this it will cost them little to admit that his ornaments were sometimes mechanical.

THE manuscripts presented by Mrs. Grote to the British Museum are contained in twenty volumes, of which the principal are: Four sheets of the original MS. of the *History of Greece*, with Mr. Grote's corrections; five volumes of notes and collections, chiefly relating to Grecian History and Philosophy; Essays on the Grecian Colonies, especially those of Italy and Sicily, with notes by John Stuart Mill, written between the years 1824 and 1840; digests of the Dialogues of Plato, written before 1830; Character of Socrates, 1825 or 1826; notes on Roman History, B.C. 263-50; First Century of the Saracenic Empire; abstract of the History of Italy, to the Peace of Worms, &c.; Essays on Lucretius, on Cicero's *De Oratore*, &c.; translations in verse from the Latin and Greek, with original stanzas; poetical pieces and translations, 1812-1817; essays and notes on Logical and Metaphysical subjects, about 1812-1822; on Harrington's *Oceana*, the Feudal System, Predication, Education, &c.; essay on Magic, written in 1820; notes from Humboldt's *Cosmos*, &c., &c.

OTHER recent additions to the manuscript department are: a volume of letters from naturalists

to Dr. Solander, J. L. Phillips, J. E. Gray, and others, between the years 1768-1837; Register and Muster Roll of the Commoners of Winchester School, 1784 and 1822; Catalogue of the Icelandic MSS. of Finn Magnúsin, 1830; and a German Treatise on Magyar Poetry, biographies of the Poets and collection of the Poetry, by Dr. G. C. Romy, 1828.

THE last issue of *The Herald and Genealogist* contains a lengthy and interesting account of Sir Thomas Phillipps and his marvellous collection of manuscripts. With reference to the same subject the following extract from the manuscript diary of a well-known antiquary, now some ten years deceased, has been sent to us for publication. The passage quoted relates to Middle Hill, in Worcestershire, the residence of Sir Thomas Phillipps before he went to Thirlestane:—

"I approached the place from Moreton-in-the-Marsh, which I had reached from Oxford in one of those old-fashioned vehicles, the square stage-coach, very heavily laden with passengers and packages of game and such things, this Christmas time, December 24, 1852. It was, however, glorious travelling from London to Oxford by an express train which stopped not till it reached the Didcot Station, and then only for a minute or two. I stayed at Middle Hill till Monday morning the 27th. . . . Only Sir Thomas and Lady Phillipps were in the house, with two maid-servants, their whole establishment and the house made almost uninhabitable through the vast amount of MS. matter of all kinds which is stored within it. The dining room has long ceased to receive guests or the family themselves, and all goes on in a small room, a sort of breakfast room, but called the drawing room, and even here they are crowded up with box upon box, besides a large book-case. The boxes are plain deal with a glass to let down in front, made on one uniform plan and size. With these the house is crammed from top to bottom, bed-rooms and all. To go along the passages we pass along a narrow avenue, just wide enough for one, between tiers of these boxes. At a guess I should say there may be five or six hundred of them, all full, besides what are in book-cases or strewn loose on the floor. There is a catalogue of the MSS. comprehending about 13,000 articles, and the boxes are numbered, but there is great difficulty in his finding anything which one asks for. . . . Lady Phillipps submits to all this, and to the seeing no company with the best grace. Everything wears the appearance of neglect."

THE German papers announce that the Oxford degree of Doctor of Civil Law is to be conferred on Dr. Reinhold Pauli, of Göttingen, in consideration of his great merits as an historian generally, and as the author of various works elucidating the history of England specially, as his continuation of Lappenberg's *History of England*, his *Pictures of Old England* (Gotha, 1860), and his *Contributions to English History* (Leipzig, 1869).

GREGOROVITUS' great work, *Geschichte der Stadt Rom im Mittelalter*, the first volume of which was published in 1859, after having been allowed to be read for fifteen years, has at last been put upon the "Index" by the Congregation of the Papal See as an "Opus condemnatum in originali Germanico et in quovis alio idiomate." This condemnation is attributed not only to the Italian version, which has been commenced at Venice, at the expense of the Roman "Municipium," but still more to the concluding chapter of the last volume referring to the downfall of the Papal State since 1871.

DR. RUSSELL and Mr. J. P. Prendergast, the editors of the *Calendar of State Papers relating to Ireland, James I.*, in their preface to the second volume, published this week, raise a question of peculiar interest to students of Shakespeare at the present time. A paper, the date of which they assign to 1604, or early in 1605, described as the discourse

of "John Hunter on the state of Ireland," contains the following passage:—

"The Earl of Kildare (grandfather to the now Earl of Kildare), who married the Marquis Dorset Gray's daughter, being Lord Deputy of that realm in King Henry the Eighth's time, was called into England, disgraced and attainted in Ireland. After, he died in prison in England, where he lived a long time, and his brothers and eldest son were deprived of their lives by the sinister practices of Cardinal Wolsey, set forth at large in the Irish Chronicle, and of late acted publicly upon the stage in London, in the tragedy of the life and death of the said Wolsey, too tedious to be reported to your Majesty."

This allusion to a recent representation on the stage of the tragic story of the Earl of Kildare and his kindred, might at first sight very naturally be explained by the passage in the first scene of the second act of Shakespeare's *Henry VIII.*, in the conversation of the "two gentlemen" on occasion of the attainder of "the Great Duke of Buckingham," in which, as in the above passage, the ruin of the Kildares is distinctly traced to the machinations of Wolsey. If it were certain that Hudson's allusion is really to this play of Shakespeare, the passage would be of great interest as determining the well-known controversy as to the date of that play. Johnson and Steevens are of opinion that it was written before the death of Queen Elizabeth, March 24, 1602-3; while Mr. Collier, on the contrary, is satisfied, both by internal and external evidence, that "it came from the poet's pen after James I. had ascended the throne," with which opinion Mr. Dyce agrees.

"If, therefore" (write the editors), "it were certain that the play to which Hudson refers is really Shakespeare's drama, now known as *King Henry VIII.*, the allusion to its having been 'lately acted publicly on the stage in London,' would be a strong confirmation of Mr. Collier's opinion as to the date of its composition. But it must be confessed that this is by no means clear. Hudson not only does not speak of this play to which he refers as Shakespeare's, but even names it by an entirely different title, *The Life and Death of Cardinal Wolsey.*"

Henslowe, in his Diary, refers in numberless entries of the year 1601, to the charges incurred in getting up a play, which he calls *The Booke of Carnalle Woolseyes Lyfe*. It was written by "Harye Chettell." This piece is, however, no longer extant, and as nothing is known of its contents, it is impossible to argue from intrinsic evidence whether Hudson really alludes to it in the passage which has been cited. But as Chettell's play was produced on the stage in 1601, while Hudson's "discourse" is certainly not earlier than 1604, and probably belongs rather to 1605, it may be argued that "Carnalle Woolseye" would hardly, at that date, be spoken of as "of late acted publicly on the stage in London." There is an entry, too, in the Register of the Stationers' Company, under February 12, 1604 (1604-5), of the "enterlude" of *King Henry VIII.*, which Mr. Collier holds to be no other than Shakespeare's play. From the various considerations we have above indicated, Dr. Russell and Mr. Prendergast hold that

"it is not too much to say that, as far as regards the date merely, the passage in Hudson's Discourse appears on the whole to be a confirmation of the opinion of Mr. Collier and the later commentators as to the year in which Shakespeare's *King Henry VIII.* was first produced on the stage."

WE have received a letter from Mr. Finlason, too long for insertion, in which he argues that when the well-known rules of evidence are applied to the case of Mary Queen of Scots, there is "not any evidence against her," though there is terrible evidence against her accusers. Elizabeth and the Regent Murray had an interest in calumniating her. The murders of Rizzio and Darnley were "both perpetrated by the same parties, and with the same fell purpose of depriving Mary of support and driving her from her throne, under a dreadful weight of obloquy, into England." Mr.

Finlason points out that as soon as the pretended confession of Paris was obtained, he was murdered by Murray, and that "it is impossible not to see that it was to cover his own share in the crime." The murderers of Darnley "had made" Darnley "concur in the murder of Rizzio," that they might "supply a motive" for the crime of murdering Darnley which they "intended to impute to her." The explanation of her marriage with Bothwell is that she was "in the hands of a ravisher," and it is an undoubted fact "that Bothwell" and the murderers of Darnley "were in confederacy as to the seizure, the forcible cohabitation, and the subsequent marriage." Mary after this "had as a woman no alternative but marriage," and she knew that her abduction could only have been effected with the connivance of the conspirators. The accusation as to the murder of Darnley was made against Mary when she was in Elizabeth's custody. The Casket letters were never produced to the accused, and there is no evidence that any such letters ever existed. Neither Murray nor any one else ever ventured to swear to Mary's handwriting in the letters. Elizabeth herself wrote that "the evidence is insufficient."

As regards the charge of complicity in the pretended plot of Babington, Mr. Finlason says that "there is no evidence of any such plot," that the letter only exists "in the decipherment of Phillips, the unscrupulous emissary of the unscrupulous Walsingham," and that Mr. Mackay admits that the interpolation is "not quite consistent with the context." But "there is no evidence of any of the letters." They must have come into Elizabeth's hands if they existed, and why were they not produced?

THE number of the *Revue des Deux Mondes* for March 15 contains an interesting article by M. Maxime du Camp, on "L'Etat Civil à Paris," in which the history of the present system of registration of births, marriages, and deaths is summarised; particulars given of the means taken for supplying the registers burnt during the Commune; and conclusions drawn from the statistics of the last few years, which are of the utmost gravity as regards the prosperity and almost the future existence of France.

The first registers (*registres curiaux*) were kept exclusively by the clergy. The most ancient in Paris are—that of marriages at Saint-Jean-en-Grève, 1515 (twenty-one years before parochial registers were established in England by Cromwell, Lord Essex); those of baptisms at Saint-André des Arts and Saint-Jacques la Boucherie, 1525; and those of deaths at Saint-Josse and Saint-Landry, 1527. The records were very carelessly kept, names were wrongly spelt, or even omitted altogether, and one register in 1603 contains the very cool entry, *Hic desunt multa matrimonia*. Curious entries were made by some of the subordinates, to whom the task of registration was too often committed. Thus, at the church of St. Paul a priest enters various presents, a bottle of hypocras, a cheese-cake, a wild rabbit, a Spanish pistol; after the record of a funeral, he notes, "This day the vicar commanded me to dine with him, where by his grace I had good cheer; *vivat ad multos annos!*" The next day the good cheer had borne fruit, and the worthy ecclesiastic records that he was obliged to take physic for a fit of the colic. Sometimes the entries are of historical importance, as showing the state of public feeling at the time; one regarding the murder of Henry IV. shows the detestation with which he was regarded by the priests, and ends with the prayer for his assassin, *Anima illius requiescat in pace!* In 1530 was passed the ordinance of Villers-Coteret, which, among other particulars, required the day and hour of birth to be stated, and forbade the preservation of the bodies of ecclesiastics. The latter custom, of concealing the bodies of deceased ecclesiastics, was very common, as the Pope enjoyed the right of nominating to a vacant benefice if the king had not already bestowed it. The registers, however, were still very

carelessly kept till the royal declaration of d'Aguesseau, passed in 1736, compelled the parish priests to make the entries regularly, and to deposit a duplicate in the record-offices every year. After this no change was made till the Revolution, when the present system was established. All the parish registers, those of the Protestant and Israelite consistories, and the archives of the embassies of Sweden, Denmark, and Holland, recording the *état civil* of the Protestants between the revocation of the edict of Nantes and the meeting of the States-General, perished under the Commune.

It is well known that John Talbot, first and greatest Earl of Shrewsbury, was buried, according to his own desire, at Whitechurch, in Shropshire, and that when the old church fell down, in 1711, a silver urn containing his heart was found among the ruins. Some workmen who have been engaged in removing the great warrior's recumbent effigy, have now brought to light his bones, which were probably interred after the burial of his heart. The wooden coffin in which they were enclosed perished on exposure to the air, but the bones themselves were perfect, and all of them were found to be encased in the cerements in which they had been placed when transported from France. The back part of the skull had been injured by some sharp instrument, and from its appearance the wound must have been inflicted when the gallant Earl had fallen to the ground—fighting perhaps, as Shakspeare has it, "on his knee." The remains have been placed in a new oak coffin. This will be deposited beneath the canopy, which it has been thought necessary to restore.

NOTES OF TRAVEL.

THE theory which Professor Agassiz broached some little time back, that a branch of the Gulf Stream has, within the last few years, taken from the Gulf of Guinea a south-west course, embracing the Falkland Islands, is quoted in the last report from that colony as accounting for the temperate winters of late enjoyed there, to the great advantage of pastoral interests. It is certain, at any rate, that thirty years ago the winters were much more severe than they are now, for it can be tested by comparing the range of the thermometer in the logs of the ships *Erebus* and *Terror* during the first commission of those vessels in 1842, when they wintered at Port Louis, with the meteorological returns now furnished to the Trinity Board by the keeper of the Cape Pembroke lighthouse.

DR. HIRSCHFELD has been commissioned by the German Imperial Government to undertake a voyage in Asia Minor, with a view of making archaeological researches in the less well-known localities of the district, and chiefly with the view of securing for the National Museums at Berlin such works of art and antiquities as may be deemed of interest.

THE Black Sea in 1871 swarmed with mullet of five kinds or sizes: paczoss, 4 to 5 lb. in weight; the kefal, 2 to 3 lb.; the plaliryna, $\frac{1}{2}$ to $\frac{3}{4}$ lb.; the slaria, three-year-old fish; and the mavridia, or yearlings; besides mullet spawn. In 1872, kefal, plaliryna, and paczoss disappeared at once, but slaria were still plentiful; in 1873, hardly a mullet was to be seen; even mavridia and spawn disappeared entirely. The cause of this disappearance of mullet is stated by a correspondent of the *Levant Herald* to be the closing of the lagoons of the Danube, where the fish spawn and fatten in summer, by a company of Galata merchants who have obtained a concession of these lagoons. Mullet and salmon must take a cruise in salt water, or they no longer spawn, and, what is worse, they die of cold in the frozen waters of the Danube during winter. The Galata merchants also caught all fish without distinction of size.

At the suggestion of the Imperial Government, special attention is being directed in Russia to the

extreme east of Asia, which may have the effect of throwing the Khanats, the western half of Central Asia, temporarily into the shade. The various Russian scientific societies are now strongly taking up the questions of developing the resources of the island of Saghalien and the promotion of commercial relations with China. The Society for the Promotion of Russian Trade and Industries has very warmly entered into a project, drawn up by Mr. Butkofski, for the working of coal mines in Saghalien. He proposes to start a company with a capital of 7,500*l.*, for the working of the mines, and for the exportation of the coal to China and Japan. The necessity of securing possession of the entire island, with the view of making it a penal settlement, is strongly urged upon the Government.

Mr. Sosnoffsky has been sent to China with instructions to make his way back to the Black Irtysh, exploring the line of a newly contemplated trade route, along which all the traffic from China may pass into Russia by the eastern extremity of Kashgaria. This project, if carried out, will naturally draw the Russians to Turfan and Aksu, and lead in time to the early absorption of the dominions of the Atalik, who is already menaced on the north.

THE Russian expedition for the exploration of the delta of the Oxus will be composed of fifteen persons, each one superintending a different branch of scientific study. Lieutenant Ghazi-Vali-Khanof will be interpreter, Mr. Moref secretary, Mr. Karazin historiographer. The topographers will be appointed by the Governor-General of Turkestan, and the heads of the various scientific branches will be selected by the Council of the Imperial Geographical Society. Colonel Stoletof, who was succeeded at Krasnovodsk by Colonel Markozof, is named assistant to the Chief of the expedition, the young Grand Duke Constantine having accepted the presidency of the Commission.

PRINCE SVIATOPOLK SLIRSKI is expected to succeed General Kauffman as Governor-General of Turkestan. Prince Sviatopolk belongs to the staff of the Grand Duke Michael Nikolaevitch, the Lieutenant of the Caucasus. It is said that the Prince's qualification for the post is a lightness of hand in the government of Orientals.

FROM Japan we learn that a meeting of the branch of the Asiatic Society was held at Yokohama on January 14, the president, J. C. Hepburn, Esq., M.D., in the chair. Captain Bridgford read a paper on "Yezo, a description of the Isbi Rari River," and the new capital, "Satsporo," for which he received a vote of thanks. Sir Harry Parkes, K.C.B., said that he believed Captain Bridgford's paper to be the first account that had been made public respecting the centre of Yezo.

THE time fixed as a limit for sending in the two Prize Essays on the Opium Question in India and China (first, 200*l.*; second, 100*l.*) is the end of May.

MR. ROBERT HART, Inspector of Imperial Maritime Customs in China, has directed the commissioners of customs at the open ports to prepare a full statement of the material products and resources of each of the provinces in which their ports are situated, for publication among the documents of the Customs Department. Among the Customs documents, valuable medical reports and trade reports have appeared, the latter for several years past.

A LETTER has appeared in the *Edinburgh Courant* from Mr. D. Maclaren, chairman of the Edinburgh Chamber of Commerce, stating that the rapid extension in recent years of the poppy cultivation, now embracing 400,000 acres, has very much limited the area applied to the growth of wheat, and has thus helped to intensify the sufferings of the people in Bengal, and the difficulties of the government of India. The desire felt by the Finance Department in India to

cheapen the price of opium, in order to extend the trade, and to compete with the Chinese poppy growers, was the cause of this extension, which took place under the direction of the late Mr. Wilson.

THERE would seem to be a prospect of prosperous times for Johore, for we learn from the *Straits Times* of Singapore that

"owing to the exceptionally high price of gambier and black pepper, many fresh plantations are being opened up on the Johore territory. Almost daily applications are being made by Chinese for grants of land, and they do not scruple to take it in localities at distances from water communication hitherto deemed impracticable and unprofitable. Although the soil of Johore is capable of producing other articles of commerce than gambier and pepper, yet, with a few exceptions, these are the only articles raised for exportation in any considerable quantity."

It is proposed to connect South Australia with West Australia by constructing an electric telegraph between Port Augusta and Albany, King George's Sound, at the joint cost of the two colonies. Mr. Charles Todd, Postmaster-General and Superintendent of Telegraphs, has reported to the Government of South Australia on the proposed line from Port Augusta to Eucla, the cost of which he estimates at 36,000*l.*, or 38,000*l.* if iron poles are used, and at 30,000*l.* if timber poles are used.

IN Banat, in the south-west angle of Hungary, there lies adjacent to the Danube a strip of sandy waste, about five miles long by from one to two miles in breadth, traversed by sand dunes or ridges, which run uniformly north-west and south-east. The same feature is observable near Vienna, and the Austrian Government has expended upwards of 2,000,000 guilden (about 200,000*l.* sterling) with a view to reclaim these lands, but hitherto with only partial success. Fresh efforts will, however, soon be made to conquer the difficulty, for Herr Wessely, a forest officer, has for some time been devoting close attention to a study of the sand drifts of Banat, as well as of those of Northern Germany, to which the former bear a strong resemblance. The result of his studies has been made known in a pamphlet, published in Vienna last year, in which work he enters fully into the general features and peculiarities of these sand drifts, their physical constitution, the climatic influences to which they are subject, the geological formations juxtaposed, and the vegetable growth most favoured by them, in which category are placed the poplar, the pine, fir and acacia. Herr Wessely's suggestions for gradually extending cultivation in these barren spots appear thoroughly practical, and it is anticipated that his efforts will prove successful.

M. WM. HEINE, who has returned to St. Petersburg after a lengthened stay in Japan, will shortly read a paper before the Imperial Geographical Society descriptive of his recent tour. He is also engaged in bringing out a large work on Japan, the most prominent feature of which is a collection of folio photographic views, which have been skilfully reproduced at Dresden from dry plates which the artist, M. Heine, took out with him.

The following communication, although it is of a nature rather to tantalize than to satisfy our readers, and although motives of delicacy determine us, contrary to an established practice, to suppress the name of its author, appears to us worthy of insertion:—

"THE FALL OF PRINCE FLORESTAN OF MONACO."

I SHOULD like to say a few words about this wag who has mystified the town at so much expense. I do not say but that I am mystified myself. When I first saw the advertisement—or placard, I call it—which filled a whole side of your own and the other weeklies, I naturally felt interested, familiar as I happen to be with Monaco

and its ways. For you must know, sir, though a young man, I have seen life. I had a Cambridge education, and went out in honours. But nature made a rover of me, and I am sorry to add, a gambler also. Even as an undergraduate I was no stranger to the unfortunate propensity; and for several years lately I have spent a good part of each season, sometimes winning and sometimes losing, at M. Blanc's establishment at Monte Carlo. So that, of course, I know everybody there and at Monaco. You are aware what a beautiful place it is, and how admirably things are conducted. But something happened at the end of last year which gave me a turn. I mean that affair of the Pole who shot himself on December 29—you will have observed the correspondence about it in the *Times*. The poor devil had been losing, and had only got up from beside me a minute or two when I heard a shot at my ear. I turned round, and there he was, half on the sofa and half off, groaning; the blood coming from a wound in his stomach; the crowd of players pushing round, whispering and gaping, while one young Englishman helped as well as he could, and the officials looked scandalised and did nothing. Of course the croupiers didn't leave their seats; their duty was to sit still until we recovered our spirits for the play, which happened in about fifteen minutes; only one or two women had gone out and didn't come back to their places. Next day the word had gone round to say, in answer to inquiries, that the man was an impostor, who had fired a blank cartridge at himself with a view to notice and a subscription; and that M. Blanc would certainly prosecute him. But every body knew better; the man had meant to blow his brains out honestly enough, though no doubt it would have been in better taste to make the attempt quietly at his hotel, or up among the olives. However, the accident bothered me so, and kept me awake so at night (I suppose my nerves must have been on the stretch already), that I determined to leave the place. So I came to London, and the next thing that reminded me of Monaco was this staring puff of Prince Florestan in the papers. What could the Messrs. Macmillan mean? Out of curiosity I bought the book as soon as it was to be had; and the fellow is so coolly on the spot in his remarks about real things and people, that for a moment I asked myself whether all he says might not actually have happened since I left. But I soon remembered how the Princess Florestine, whose son he represents himself to be, could have had no children older than ten, and how the little Prince Louis, whom he represents to have been thrown on to his head at the turn beyond Roquebrune, would have been only three and a half, instead of six as he says. Then of course I saw the hoax. Reading on, though I found out several more slips, I could feel how smart the thing was; but what I couldn't for my life make out was, who could possibly have written it, nor what on earth he could have written it for. So I turned to the papers for information, and they didn't help me much. The *Daily News* appeared to take it in earnest; the *Telegraph* made sure it was Mr. Matthew Arnold, and (as Mr. Matthew Arnold had often poked his fun at the *Telegraph*) was inclined to think it a joke, and a poor one; the *Saturday Review* declared it was sorry stuff, and as for being worthy of Arminius—the *Pall Mall Gazette* (Arminius's own organ) protested in two separate notices that, though not his doing, it was capital, especially the moral; the *Athenaeum*, whose proprietor is somewhat saucily treated by the author, couldn't see the point; even the *ACADEMY*, Sir, I found on this occasion less improving than usual. That is what gives me the courage, perhaps you will say the impudence—but remember, Sir, I am, in the words of Prince Florestan, “not a fool,” and have always managed to keep up my reading—to send you some notions of my own on the subject.

Well, then, I say the man who has played us this trick is a clever fellow. The *Saturday Review*

doesn't do him justice. He can be amusing without saying a word too much, and that, let me tell you, is a very rare thing indeed. His funny points are always made with adroitness and reserve. But it is in personalities that the writer is wittiest. The comparison, for instance, between M. Thiers and M. Blanc, to any one who has seen the two men, is exceedingly happy indeed. Then it always tickles and puzzles you to find some one knowing what you know yourself, and equally down upon M. Gambetta's family affairs and the dimensions of Mrs. Bischoffsheim's hall porter. Not but what he is wrong sometimes, as when he calls Lord Edmond Fitzmaurice a Communist; whereas I have heard the advanced representative of the borough of Calne execrate that movement as fiercely as any French banker of the Left Centre. And again, I don't think much of the Prince having got the names of the members of his council and staff all right—I mean Baron Imberty, Dr. Coulon, and the rest; he could easily do that out of the little *Monaco Guide*, published in 1872, which contains a complete directory of the population. And to say the truth, his satire gets rather tedious where these personages come in.

Now then, Sir, who is it that has had the face to deal in these cheery personalities for the public benefit? I like the sort of thing; but I don't know of any one else who does, unless it be Mr. George Trevelyan, who was fond of it when he was an undergraduate, or Mr. Matthew Arnold, who has manifested a weakness for it in riper years. But the author of the “Bear” was at Trinity, and wouldn't have made the mistake of sending his Prince into First Trinity Boat Club—to which, in my time at least, an Eton man would have tried in vain to be elected; besides, the manner is not Mr. Trevelyan's. As for Mr. Matthew Arnold, some of the hits have just his turn and trick. And as I had heard from a correspondent that the name of Arminius von Thunder-ten-Trönckh, whom we thought deceased, appears within these twelve months in the visitors' books of several hotels in those parts, I fancied at first that the *Telegraph* might have guessed right. Then it seemed so likely that the real case of the young Duke of Genoa might have suggested the imaginary one of the young Prince of Würtemberg. But on a second reading, though the English is generally good, I noticed one or two constructions of which the late Professor of Poetry at Oxford would never, even in disguise, have been guilty; and he would have done descriptions like those on pages 27 and 30 either better or not at all. Not to mention that I am told he denies the authorship. Meanwhile, the publishers keep their secret, and gossip says all sorts of absurd things. One well-informed person assured me positively that the author was one of our own Princes of the Blood, which would argue more talent in that family than is generally credited; and another, that it was Mr. Gladstone, which, as Prince Florestan is always lucid and concise, would show that a great man's literary style may improve suddenly in adversity. Then, I heard it was a Cambridge Professor of Fine Arts, whom I knew at Trinity, and saw myself in that neighbourhood before I came away; but rest assured, Sir, that he is incapable of anything so entertaining. To tell you the truth, I have fastened in my own mind upon a name which would be new to your readers, but which I must not in friendship disclose.

If, lastly, sir, you ask me what he wrote it for, I think it was chiefly for fun, and from high spirits. You see his mystification is not constructed with any continuous aim, and his satire of men and things is anything but well sustained. Of course he has had the late Ministry in his mind, off and on; and we all know what it means when Prince Florestan finds that he has disgusted his people with “going too fast” in the reform of army, church, and education: If there is one allusion steadily kept up, it is to the Education Act. But how indifferently the parallel is worked

out, even here. Prince Florestan, to have been like Mr. Forster, ought to have been supported by Dr. Coulon and an influential secularist party in Monaco; he ought to have deserted that party in order to please Père Pellico, and to have been deposed none the less by those to whom he had gone over. Then, this part of the squib might, perhaps, in the phrase of the *Pall Mall Gazette*, have “fulfilled the true functions of a political satire,” and have avoided the faults, which I venture to think it now commits, though the *Pall Mall Gazette* says not, of “passing out of relation with actual fact,” of “failing to apply to the politics of real life.”

Is it from a sense of having muddled his parallel that the author adds the postscript, in which he says that there is no moral to be drawn from his fall to the present state of English politics? or is that merely a part of the mystification? In any case, the postscript is the best-written part of the book, and the part that most reminds one of Mr. Matthew Arnold. To hit off the religious anarchy of England in that way, and to enjoy above all things the joke of calling Broad Church clergymen by their proper names, is so thoroughly in the manner of Arminius. Is it not, sir? So it is in his manner to “conjure his friends of the Radical party” in France to remember that “no system of government can be permanent which has for its opponents all the women in the country, and for supporters only half the men; and any party will have for opponents all the women which couples the religious question with the political and social, and raises the flag of materialism. Women are not likely to abandon the idea of a compensation in the next world for the usage which too many of them meet with in this.” That makes the *Pall Mall Gazette* as happy as possible; and, indeed, it is smartly said. But I should like to ask, Sir, is it the Radical party, or is it the party of reaction in France, that has coupled the religious question first of all with the social and political? Is it not the clerical party that seeks, in the name of religion, to insist on measures hostile to the social and political instincts of the population? Is it not clericalism, in its two chief representatives, M. de Falloux and Mgr. Dupanloup, which intrigues, and pulls wires, and embroils the politics of France at this moment; and whose helpless puppets are the “two stupid despots,” as Prince Florestan calls them—the Dukes of Magenta and Broglie? How, then, can Radicalism, how can Liberalism, avoid mixing up the religious question with the political and social, since the advocates and ministers of religion have already done so? And let me tell Prince Florestan and the *Pall Mall Gazette* that they are not quite right about the women either. Women in France, as well as other countries, are beginning to find out that the people who preach loudest to them about compensation in the next world are the very same who try hardest to prevent their getting justice in this. The priests have shown their wisdom in keeping tight hold of women's education hitherto, but the women are beginning to suspect them all the same. People argue as if women must to the end of time be of the same way of thinking as most of them have been hitherto. On the contrary, when women once take up an idea, they are uncommonly quick in following it out; and the women in France (where they manage the men more completely than in any other country) have lately taken up the idea that the Republic, which meant patriotism at the end of 1870, means order and economy now. I know something of Gambetta, as well as Prince Florestan; I came across him in the busy time three winters ago, and he never forgets anyone who was of use then. Well, it was only the other day he was telling me instances of the way women had come round to the Republic at that time, undeterred by “the flag of materialism,” in the heart of priest-ridden Brittany, in old-fashioned Poitiers, all over the country; and that in spite of the priests and the

reaction a greater and greater proportion of them were coming round to it every day. And mark my words, we shall see that it is true; we do see it by new rural majorities already.

But I beg your pardon, Sir: what business has a scapegrace like me to take up so much room in your learned columns? Only, I wanted to say that it seems to me your Prince Florestan, whoever he is—and whether or not I am right in my private conjectures as to his identity—might do better than this another time. He has spirits, wit, and a light hand—just the things English writers are most in want of, to my mind; let him make sure what he is driving at next time, and, if possible, let it be something worth the pains.

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 WATCOTT, Mackenzie E. C. The Ancient Church of Scotland: a History of all the Cathedral, Conventual, and Collegiate Churches and Hospitals of Scotland. Virtue. 42s.

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- BAILLON, H. Monographie des Euphorbiacées. Paris: Hachette. 8 fr.
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 DRAEGER, A. Historische Syntax der lateinischen Sprache. I. Bd. Leipzig: Teubner. 34 Thl.
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MR. ALBERT WAY, the antiquary, and founder of the Archaeological Institute, died last Sunday at Cannes.

CORRESPONDENCE.

THE DISCOVERIES IN THE TROAD AND EGYPTIAN MONUMENTS.

Paris: March 17, 1874.

In my present letter I propose to compare the treasures of Dr. Schliemann with another series of objects. There are antiquities, of a fixed epoch, whose testimony none can reject, which show us the populations of Greece and of the coast of Asia Minor still in almost identically the same stage of civilisation as that disclosed by the treasures of Hissarlik. I refer to those inscriptions and bas-reliefs which, on the walls of the temples on the banks of the Nile, record the struggles of the Egyptians of the nineteenth and twentieth dynasties with the peoples of the isles and of the eastern coasts of the Mediterranean. Though attention was first called to these documents only six years ago by the lamented Vicomte de Rougé, they are now one of the chief studies of the Egyptologist; and M. Chabas has collected them all, with excellent translations and ingenious commentaries, in his recent work, entitled *Etudes sur l'Antiquité Historique, d'après les Sources Egyptiennes*. As M. Renan said, with reference to this book, "a curious phenomenon is just now taking place in criticism. Egypt will soon be a beacon in the midst of the deep night of high antiquity. The Egyptian texts are becoming the oldest documents for the ancient history of Hither Asia and the Mediterranean world."

I spoke in my former letter of the mention of the Dardanians, with their towns of Ilion and Pedasus, in the poem of Pentaur, which places them beside the Lycians, Mysians, and Carians, among the allies of the Hittites and the foes of Ramses II. Unfortunately, that document confines itself to quoting their names, without entering into further details. But we have fuller information on the subject of the war in which Mérenptah, son and successor of Ramses II., found himself involved at the beginning of his reign, and which for a moment placed Egypt in the most imminent danger. At the invitation of the Lebu (Libyans), who lived to the west of Egypt, on the sea-shore, and with whom they maintained habitual relations of commerce and navigation, the peoples of Greece and Southern Italy sent out bands of emigrants to disembark in the direction of Cyrenaica and Marmarica. Thus a large army was formed, composed of warriors of various confederate nations, which may be divided into two groups: the Libyan peoples, Lebu (Libyans in the strict sense), Mashuash (Maxyes), Kahuka, and their constant allies, the Shardana (Sardones), who were not yet perhaps, established in the isle to which they afterwards gave their name; and, secondly, the group of nations from beyond the sea, Akaiusha (Achaeans), Leku (the Laconians, or else the primitive Lycians of European Greece, traces of whom have been so ingeniously discovered by Professor Curtius), Tursha (Tyrrhenians), and Shekulsha (Siculi). Among the latter group the hegemony belonged to the Akaiusha, at least over the Leku and the Tursha, a fact of great importance, on which I shall have to insist immediately. Forming one host, the Libyan tribes and the warriors sent by the Pelasgic tribes of Italy and Greece, invaded Egypt on the north-west, carried their ravages far into the Delta, and penetrated to the town of Paarisheps (Prosopis), where they were finally crushed. Such is the tale which is to be read at Carnac, in a great monumental inscription contemporaneous with the events.

The vast and splendid pile of Medinet-Aboo is consecrated to the immortal glory of the exploits of another pharaoh, Ramses III., who lived about a century later. This monarch had, like Mérenptah, to fight against the Libyan nations, and the Pelasgic peoples of Italy, Greece and the islands, and of Asia Minor; but the two groups of populations were no longer acting in combination; they attacked the Egyptian empire independently, without concerted movements, and on different sides. I have nothing to do here with

the war against the Libyans. That against the people of the Eastern shores of the Mediterranean was remarkable as including engagements by both sea and land. Numerous nations took part in it: we find mentioned "the Pelesta of the mid sea" (the Pelasgi of Crete, ancestors of the Philistines), the Tékkri (Teucrians), the Daanau (Danai of Peloponnese), the Tursha (Tyrrhenians), the Uashasha (perhaps the Osci), and the Shekulsha (Siculi). The leadership belonged to two first named peoples, and it is expressly stated that all were drawn into the war by the Pelesta, who sought to get a footing in Syria, and so to form the settlement in that country which their descendants, the Philistines, actually possessed a century later on the coast of Palestine. A perfect army of emigrants, composed almost exclusively of Pelesta, taking with them their wives and children in cars drawn by oxen, and accompanied only by a small number of adventurers from other peoples, marched by land, and entered Syria on the north, the inhabitants not daring to refuse a passage to such a multitude. At the same time a large and well-fitted fleet attacked the coasts of Palestine; the ships belonged to the Pelesta, the Tékkri, and the Shekulsha; the Daanau, the Tursha, and the Uashasha furnished warriors only, who were distributed among the ships of the three other peoples. Ramses crushed the invaders who had come by land in the country of the Amorites; then he turned against those who were coming by sea. The pharaoh's fleet, which seems to have been manned by Phoenicians, destroyed the fleet of the Pelasgo-Philistines, Teucrians, and Siculi, a disaster which the Philistines, a century later, avenged by the destruction of Sidon. The great historic bas-reliefs of Medinet-Aboo represent the defeat of the Pelesta invader both by sea and land.

It is not difficult to find the trace of these events in Greek traditions, and, thanks to the help furnished by the positive data of Egyptian monuments, we are henceforth in possession of examples which allow us to estimate how large a historical element is mixed up with elements purely mythological in the primitive legends of Greece. When under Mérenptah we see the Achaeans and other inhabitants of the Peloponnese in intimate and coherent relations with the tribes of Libva, we cannot fail to recall the cycle of Libyan fables respecting Athene, Tritonis, the Libyan Poseidon, the passage of the Argonauts to Lake Triton, and the part which they play in the legends of Greece at a very early date. Above all, we cannot fail to notice the similarity between this landing of Achaeans and Pelasgi in the Cyrenaica or Marmarica, with their subsequent attack on the Eastern frontier of Egypt, and the tradition of a primitive establishment of Thessalian Pelasgi in Cyrenaica long before the Trojan war. This tradition presents itself, it is true, under an almost exclusively mythological form, inextricably bound up with the religious myth of the nymph Cyrene and her son Aristaeus. Hitherto, it was thought that it must have grown up, like the cycle of Libyan fables, at a time subsequent to the foundation of the Dorian colony of Cyrene by Battus. But we are now compelled to admit that it preserved the vague remembrance of those real historical events which are now disclosed by the Egyptian texts, and that Eusebius was right in assigning a place in his Chronicle to these first establishments of Pelasgi in the Cyrenaica, for which he doubtless consulted works now lost, which gave them a more historical character. It is to be remarked that the date under which he places them, 1333 B.C., is not far off the real epoch as given in Egyptian monuments.

Still more striking, as it seems to me, is the similarity to be established between the confederation which Ramses III. has to resist by sea and land, and the Cretan *thalassocratie*, to which the testimonies of Herodotus, Thucydides, Aristotle, and Strabo ascribe historical features, though it is attached to the purely mythical name of Minos, that is, of the Greek form of one of the

most ancient heroic conceptions of the Aryan race. In the confederation which attacks Ramses III., the "Philistines of the mid-sea," that is, the Pelasgi of Crete, have in the distinctest manner the hegemony; it is they who lead in their train the Danaï, the Tyrrhenians, the Oscans, and the Siculi. The possession of a navy gives them a decided supremacy over the isles of the Archipelago, the Peloponnese, and the south of Italy and Sicily; while the Teucrians of Asia Minor take part in the war on a footing of equality with the chiefs of the confederation. Now, what do Greek traditions tell us of this Cretan *thalassocratie*? Minos, having formed the first national fleet, subdues the Cyclades, and extends his hegemony over the whole of Greece. Cretan establishments of this epoch are mentioned on most of the isles of the Archipelago, and one is placed at Tenarus in Laconia. Minos, with his fleet, reduces part of Sicily, where he fights with the Sicani, the rivals of the Siculi, and founds Heraclæa, Minoa, and Engyon. In his time, and a little later, the Cretans rule over Iapygia, where they build Hyria, Brentesion, and Tarentum. His brother Rhadamanthys brings part of the coast of Asia Minor beneath his sceptre, together with the northern isles of the Archipelago. Lastly, his other brother, Sarpedon, founds an independent, but allied kingdom in Lycia, and a part of Caria and Ionia. Thus the *thalassocratie* set down in the Egyptian monuments as contemporary with Ramses II., and that ascribed to Minos by the Greek legend, have precisely the same centre, and embrace the same countries. It therefore seems to me very difficult to refuse to identify them.

If there is one fact of primitive history with regard to which there is a striking agreement in the traditions of Greece, it is assuredly the substitution of the dynasty of Danaus for the Pelasgic dynasty of Inachus and Phoroneus, three centuries before the Trojan war, and about 162 years before the coming of Pelops. I need hardly say that the history of Argos is exceptional in Greece, owing to the possession of a kind of chronology from a very remote epoch by means of the sacerdotal list. Now we have just seen that in the attack on Egypt which took place during the reign of Mérenptah, the hegemony over the invaders from Greece belonged to the Akaiusha, that is the Achæans, whom Dionysius of Halicarnassus, agreeing therein with Herodotus, identifies with the old Pelasgi of Argos. But in the events of the reign of Ramses III., the name of the Akaiusha does not figure, and their place is filled by the Daanau, whose name is manifestly that of *Δαναοί*. Thus the appellation of Daanau = *Δαναοί*, is substituted under Ramses III. for that of Akaiusha = *Ἀχαιοί*, to designate the inhabitants of the Peloponnese. The coincidence of this change with that produced by the substitution of the dynasty of Danaus for that of Inachus on the throne of Argos, is too striking to be attributed to mere chance. It seems to me that we shall have to draw from it a synchronism, which will furnish a secure basis for Aryan chronology, and that at the same time we may, in accordance with it, determine approximately the length of years which separate the country of the Pelopidae and the taking of Troy from the day when the images of the inhabitants of Greece, the isles, and the Troad were sculptured on the walls of Medinet-Abou.

The substitution of the name of Teucrians under Ramses III. for that of Dardanians, used under Ramses II., is as curious as the substitution of the name of Danaï for that of Achæans. In the traditional list of the Kings of Troy, Dardanus precedes Teucer, and Dardanus is at Troy before Danaus is established at Argos. It may thus be seen that Trojan recollections present as many points fully confirmed, and worthy of attentive consideration, as Aryan traditions. Critical history generally should give a share of its attention to the heroic genealogies of Greece; they preserve more than one real datum, and rightly to appreciate

their value, we have only to regard them from the right point of view. Most often they are of the same character as the ancient Arabian genealogies, and those contained in certain chapters of the Bible. The names given as those of individuals correspond to successive strata of population or to historical epochs.

It would be very curious to have figures of the Achæans who invaded Lower Egypt under Mérenptah; perhaps some day excavations in Egypt will yet bring some specimens to light. But now it is by an inscription only, accompanied by no bas-relief, that we know the event. This inscription, however, furnishes the detailed enumeration of the booty won from the Libyans, the Achæans, and their confederates, and the list gives us some idea of the habits and degree of civilisation of the vanquished. It includes vases of earthenware and metal, gold, silver, and bronze, in great numbers, women's ornaments, long daggers or short swords in bronze, bows and arrows, bucklers. In fact, it gives us almost an enumeration of the objects discovered by Dr. Schliemann, with this sole difference, (an important one it is true), that, of two modes of expression in Egyptian, one of which designates pure copper or bronze indifferently, while the other is exclusively reserved for bronze properly so called, the text in question uses the latter. This would incline us to believe that, in the time of Mérenptah, the Mediterranean populations had already passed from the age of pure copper, represented by the treasures of Dr. Schliemann, to the age of bronze, without any modification as yet in the outward appearance of their tools. I do not venture, however, to assign to the use of the word *bronze* a characteristic importance, which it perhaps did not possess from the pen of the Egyptian scribe. Lastly, in closing our remarks on the inscription of Carnac, let us notice one piece of booty which is not found in the treasures of Hissarlik, and must have been peculiar to the Achæans. On the battle-field of Prosopis, the Egyptian soldiers picked up a piece of defensive armour which they had never seen before. It had no name in their language, and, in enumerating the spoil, the scribe confined himself to drawing it. There is no possibility of mistaking what his picture represents; it is the *κνήμις*, or greave. So the Akaiusha, who attacked Egypt in the fifteenth century B.C., already deserved the epithet of *ἐκνήμιτες Ἀχαιοί*.

But they were not yet *καρηκομῶντες*. In fact, nothing like a plumed helmet appears in the costume of the Pelasgo-Philistines, the Teucrians, the Danaï, and the Tyrrhenians vanquished by Ramses III., who are represented as captives or in battle-pieces in so many parts of the palace of Medinet-Abou. Whether fighting on foot or on ship-board, all these populations are clothed, armed, and equipped alike. Their warriors wear a kind of stuff cuirass, or very light close coat, of a striped or chequered texture, without sleeves, and with simple shoulder-pieces, and beneath it a short tunic. Their offensive weapon is a straight, two-edged sword, with a short and broad blade, of the same shape as the copper daggers dug up by Dr. Schliemann, or the bronze dirks which occur in the oldest tombs of Cyprus. On the left arm they carry a round buckler of moderate size, held by two straps in a ring, into one of which the fore-arm is thrust, while the other, in the centre of the shield, is grasped in the hand. These arms and accoutrements are common to all the Pelasgic and Italiote peoples which I have just enumerated. The only distinction between them is in the head-dress. The Tyrrhenians wear a pointed cap or helmet, exactly similar to the Etruscan *tutulus*, and above all to the helmet which is seen on so many sculptured heads of Cypriote workmanship. Go to the British Museum, and see those statuettes of mottled terra-cotta in various colours, which are

* I am not speaking here of the Siculi, whose accoutrement is quite different, with horned helmet, lance, and larger buckler.

discovered in the most primitive tombs of Cyprus, and which do not testify to more than one single step in advance in the representation of the human figure beyond Dr. Schliemann's shapeless Trojan idols. The greater number represent a bearded warrior on horseback. Compare this with one of the plates in the great works of Champollion, Rosellini, or Lepsius, in which are reproduced the chiefs of the Tursha, or Tyrrhenian captives, as sculptured at Medinet-Abou, and you will be struck by their absolute identity. There is the same pointed beard, the same helmet, the same striped close coat, the same round buckler; we have before us, beyond all possible doubt, two representations of the same warriors, derived from two different sources, and agreeing precisely one with the other. I do not hesitate to apply the term *Pelasgic* to the statuettes in question, which characterise tombs of a special epoch at Cyprus, which represent the first rudiments of local art when it was still very rude, but exclusively native, and which, while perhaps a little later than the Hissarlik antiquities, are, like them, altogether free from all Assyrian or Egyptian influence.

In some of the Pelasgic terra-cottas of Cyprus, the horseman, while retaining the same cuirass of striped stuff, and the same round buckler, wears on his head, instead of the helmet or *tutulus*, a kind of cap or turban. This is precisely the slashed turban which is seen on certain Cypriote heads in calcareous stone belonging to the Lang collection in the British Museum, to the Cesnola collection, or to the series installed at the Museum of the Louvre by Comte de Vogüé, some of which heads bring us down in point of style to the very threshold of the period of that truly Greek art which was inaugurated by Evagoras. But it is none the less certainly the cap or stuff turban, with alternately coloured slashes, which forms the headdress of the Pelasgo-Philistines, the Teucrians, and the Danaï in the sculptures of Medinet-Abou. Thus the ancient costume common to the Pelasgic populations, abandoned everywhere but in Cyprus, had become at last a specially Cypriote costume, the costume which, curiously enough, Aeschylus, in his *Suppliants*, ascribes to the daughters of Danaus on their arrival at Argos:—

Κύπριος χαρακτήρ ' ἐν γυναικείois τύποις
Εἰκὼς πέπληται τεκτόνων πρὸς ἀρσένων,

and which, as he says, was much more nearly akin to that of the Libyan women than to that of the women of Greece:—

Λιβυστικαῖς γὰρ μᾶλλον ἐμπερίστεραι
Γυναιξίν ἴστε, κοῦδαμὼς ἔγχωριαις.

The only modification which we observe in comparing the bas-reliefs of Medinet-Abou with the sculptured heads of Cypriote workmanship, is that in the course of time the turban has been reduced in height.

Thus a strong similarity exists between the representation of the Pelasgic peoples of Greece, the isles and Asia Minor, at the end of the fourteenth century before our era, on the Egyptian monuments, and the figure on the earliest Cypriote antiquities, which latter, in their turn, have so many points of affinity with those discovered by Dr. Schliemann in the Troad. There are strange contrasts and inconsistencies in the semi-civilisation disclosed by the bas-reliefs of Medinet-Abou among the tribes of the Eastern Mediterranean, with whom Ramses III. fought. The heavy, solid-wheeled chariots of the Pelesta, drawn by oxen, belong to a still barbaric state; they are very far removed from the war-chariots of the Homeric poems. On the other hand, the construction and rigging of the ships of these same Pelesta and of the Teucrians indicate true nautical science. Briefly, the most striking point in this semi-civilisation is that it is purely native, free from the imprint of any foreign influence. The sculptures of Medinet-Abou leave upon the mind the impression of very nearly the same state of culture as the antiquities brought to light at Hissarlik.

Yet we have to ask ourselves whether the Teucrians, whose traces Dr. Schliemann has found, could have had ships as well made and equipped as those Teucrians, whose fleet was vanquished by the Egyptians on the coasts of Syria? But the shade of difference, if any, is inconsiderable; and even if we admitted that the representations of Medinet-Abou showed in the fourteenth century a certain advance on the earlier time to which the antiquities of Hissarlik must be referred, yet it would be a progress only very dimly perceptible, and in the same direction already followed by growing civilisation. The new evolution produced by the example of foreign and more highly civilised countries, which we are enabled to follow by so many antiquities in the Cyclades, at Cyprus, and at Rhodes, is not yet begun. The sculptured figures of Medinet-Abou determine the latest date at which we can allow the populations of Greece and the coasts of Asia Minor to be still free from any Egypto-phoenician or Assyrian influences, as the inhabitants of the Troad appear to be in Dr. Schliemann's antiquities.

But let us remark that, according to the synchronism which I have sought to establish with the traditional annals of Argos, the Teucrians vanquished by Ramses III. are more than two centuries earlier than the Trojan war; they are even earlier than the establishment of the Pelopidae in Greece. Now it is precisely in this interval that decisive changes and decisive progress, bearing the germ of many further stages of progress, took place in the civilisation of the countries situated on either side of the Aegean Sea. We have the proof of this fact in the remarkable monuments left by the Pelopidae at Mycenae and in the plain of Argos. These monuments furnish certain testimony of the nature of that civilisation, the point which it had reached, and its special characteristics, at the outbreak of the Trojan war. FRANÇOIS LENORMANT.

MR. FLEAY ON METRICAL TESTS.

Skipton Grammar School: March 21, 1874.

In to-day's ACADEMY I see that you have inserted a table* calculated from the metrical table in my first paper for the Shakspeare Society. It is calculated on the principle of taking all the long rhyming lines in each play, and dividing the number of blank verse lines by this total of rhymes. Now, my results were obtained by taking the rhyme lines in the *verse scenes* of each play, and dividing the number of blank verse lines by this number of rhyme lines, omitting all the rhymes that occur in scenes which are with their exception written entirely *in prose*. I think common sense declares distinctly that my method is the right one. Moreover, there are several plays that I have argued to be manifestly written by Shakspeare piecemeal at different periods of his life, viz., *Troilus and Cressida* (see ACADEMY, 14th inst.), *All's Well that Ends Well* and *Twelfth Night*; the separate parts of these plays of course require separate tabulation. *Macbeth* I hold to be a refashioning of Shakspeare's play by Middleton, which is also the belief of the Cambridge editors; and as to *Richard III.* I have most singular and hitherto unsuspected phenomena to disclose which will satisfactorily account for its place in the table. I subjoin the position of the plays by my rhyme test, which test I at present believe gives also the true chronological order. I have also to regret that I have through technical ignorance wrongly expressed myself as to my want of "opportunity of revising the proofs" mentioned in your issue of to-day. I have had a first proof of my first paper, but through temporary absence had only time to glance at it and correct obvious errors. A revised proof of the first, or any proof, of the second paper,

* In the heading to the figures of that table, read "1 to" for "1 in"; and in the remarks before it, read "Orlando" and "Rossind," for "Berownes" and "Rosaline."

I have not yet seen. I hope this explanation of my involuntary error will be satisfactory.

Proportion of Rhyme in Verse Scenes to Blank Verse.

Love's Labour's Lost	1 to '6
Midsummer Night's Dream	1
Comedy of Errors	3
Part of All's Well that Ends Well (about)	3
" Troilus and Cressida	(about) 4
Romeo and Juliet	4
Richard II.	4
Part of Twelfth Night	(about) 5

(End of First Period.)

Two Gentlemen of Verona	15
Richard III. (see remarks above).	
King John	16
1 Henry IV.	19
2 Henry IV.	19
Henry V.	19
Part of Twelfth Night	(about) 19
As You Like It	19
Much Ado about Nothing	21
Merry Wives of Windsor	22

(End of Second Period.)

Part of All's Well that Ends Well (about)	22
" Troilus and Cressida (about)	22
Measure for Measure	22
Macbeth (see remarks above).	
Cymbeline	24
Hamlet	31
Lear	31
Othello	31

(End of Third Period.)

Coriolanus	60
Julius Caesar	66
Antony and Cleopatra	66
Tempest	729
Winter's Tale	(infinity)

(End of Fourth Period.)

Sketch Quartos.

Romeo and Juliet	(altered) 4.5
Merry Wives	(not all genuine) 3.7
Henry V.	(pirated) 25
Hamlet	27

F. G. FLEAY.

EARLY ENGLISH TEXT SOCIETY'S PUBLICATIONS.

Cambridge: March 24, 1874.

I read in the number of the ACADEMY for March 21, p. 311, the statement that the *Cursor Mundi*, when finished, "will be the largest book the Early English Text Society has undertaken, and will contain more comparative matter;" and that the *only books* to be compared with it are the six-text edition of the *Canterbury Tales* and the Wycliffite versions of the Bible.

I really think I may fairly put in a plea for the mention of my edition of *Piers the Plowman* amongst the books that contain a large amount of comparative matter. The three texts of that poem contain in all 17,161 lines. But, were that all, it would hardly be worth mentioning. The fact is, however, that, in addition to this, the foot-notes show the readings of sometimes *five*, sometimes *six*, sometimes even of *nine* MS., and that exhaustively. Taking six as a multiplier, the book contains at least 102,966 lines of "comparative matter," and this really represents hardly more than half the work, because many other MSS. were occasionally consulted, and the whole number of them examined was more than forty.

I should not have written this if it had not appeared to me that your readers might infer, wrongly as I believe, that the suppression of any reference to this work was intentional. I suppose it was a mere oversight, of no consequence to anyone but myself. I merely refer, as may be seen, to the quantity of the work. With regard to its quality, others can judge better than I can myself. All that I know about it is that most of the proof-sheets were read over fourteen times, and every pains taken to guard against even the minutest deviations from the originals.

WALTER W. SKELAT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Mar. 28,	3 p.m.	Mr. Newton's third lecture on "Sphæras," at the Royal Institution.
	3.45 p.m.	Royal Botanic Society.
	8 p.m.	Last Saturday Popular Concert. Crystal Palace Concert.
MONDAY, Mar. 30,	8 p.m.	Last Monday Popular Concert. <i>Messiah</i> at Royal Albert Hall.
TUESDAY, Mar. 31,	"	<i>Hymn of Praise and Stabat Mater</i> at Royal Albert Hall.
WEDNESDAY, April 1,	1 p.m.	Royal Horticultural.
	7.30 p.m.	<i>Messiah</i> at Exeter Hall.
	8 p.m.	Bach's <i>Passion</i> at Royal Albert Hall.
THURSDAY, April 2,	8 p.m.	Chemical (Anniv.). Linnæan. Bach's <i>Passion</i> at Royal Albert Hall.
GOOD FRIDAY, } April 3, }	3.30 p.m.	Sacred Music at Crystal Palace.
	"	Bach's <i>Passion</i> at Royal Albert Hall.

SCIENCE.

THE APPROACHING TRANSIT OF VENUS.

A RARE phenomenon of much interest to astronomers will take place before sunrise of December 8 next, on which occasion those who are fortunate enough to find themselves in Siberia, or the Antarctic continent, or in intermediate regions will, if the sky be clear, see the planet Venus pass obliquely upwards, from left to right, across the upper portion of the sun's disc, as a small black spot barely visible to the naked eye.* This planet revolves round the sun, in a nearly circular path within that of the earth, in rather less than eight thirteenths of a year, so that it will be between the sun and the earth once every 584 days, but owing to the tilt of the orbit of Venus with respect to that of the earth, it will usually pass a little to the north or a little to the south of the sun. If, however, the planet be at this time near the place where its orbit crosses that of the earth, it will pass directly between us and the sun, and what is called a transit will take place. Further, the same thing will happen after eight years, for both Venus and the earth will then be in nearly the same parts of their respective orbits; but there is this point to be noticed, that if Venus crosses the northern part of the sun's disc in the first case it will cross the southern part in the other, and conversely, for each time Venus catches up the earth a little sooner, so that after another eight years, they are so far off the crossing place of their orbits when they meet, that the tilt takes effect and throws Venus north or south of the sun.

The first transit of Venus was observed by Horrox (whose early death was a great loss to science) in 1639, and served only to establish the superiority of Kepler's tables, and to give the diameter of the planet with some approach to accuracy. Then followed transits in 1761 and 1769, the latter of which was well observed by parties of astronomers in widely distant parts of the globe, the famous Captain Cook being one of the number. It is from the observations then obtained that our knowledge of the sun's distance is in great part derived. The next pair of transits will be this year and in 1882,

* This refers to the northern hemisphere.

and there will then be no more till the year 2004. Now these phenomena afford us by far the most accurate means yet known of determining the distance of the sun, and thence the distances of all the planets. It is, therefore, of the greatest importance to secure good observations of such a rare event, but before we can decide on what are good observations, we must carefully consider how they are to be made available for determining the quantity sought.

It would appear that a misapprehension has arisen in the minds of some popular writers, who are not sufficiently acquainted with the method of reducing a large number of observations of one quantity, by which each measure is made to tell its own tale, and who have hence been led to insist rather too strongly on the value of isolated observations, and to infer that if these are not secured, the opportunity will be irretrievably lost. The general principle in all such cases is to make the most of the means at our disposal, which will be best done by occupying several favourable stations, instead of sending a single costly expedition, on what may turn out a wild-goose chase, to a point which might in the abstract be slightly preferable to some accessible places. It is to be feared that the popular way of treating questions of this kind does much harm, on account of its being convenient, for the sake of simplicity, to consider only extreme cases, a circumstance which naturally engenders a tendency to overlook unobtrusive mediocrity, even though it may really exercise the most important influence on the result. But it is time that we gave some explanation of the connection between a Transit of Venus and the distance of the sun. When two bodies at different distances are seen in the same straight line, the nearer appears to be shifted relatively to the other by a shift in the spectator's position, but in the opposite direction. If each body be removed to twice its distance from the spectator, thus keeping the distances in the same proportion, the amount of this shift will be halved, whilst if they be brought to half their original distances it will be doubled. If, then, the ratio of these distances be known, the amount of this shift or parallax displacement will enable us to determine both the distances. Now in the case of Venus and the sun, the ratio of the distances from the earth is known with the greatest accuracy by the help of Kepler's laws, which connect the distances and periods of revolution of the several planets. All that is necessary, therefore, in order to determine the distance of the sun and also of Venus, is to get a shift which is sufficiently large to be measured; and this is a matter of some difficulty, since we are confined to the earth and therefore cannot possibly shift our position by more than one ten thousandth part of the distance which separates us from the sun. The most accurate way of measuring the very small quantity we are dealing with is to refer it to the very slow motion of Venus, by noting at two stations widely apart the exact instant at which that planet is seen to enter wholly on the sun's disc or to begin to leave it.

In order that the parallax displacement may produce its greatest effect on this time of ingress, the shift must be perpendicular

to the sun's limb or edge where Venus enters, and therefore the two stations should be separated from each other in the direction of the line joining this point with the sun's centre. Now bearing in mind that the planet crosses the upper part of the sun's disc obliquely upwards, and that Australia is about in the centre of the hemisphere which is turned towards the sun at ingress, whilst the Indian Ocean occupies that position at egress some three hours and a half later, the best stations for ingress will be in the North Pacific and in the Southern Ocean, about 10 deg. due south of the Cape of Good Hope, and for egress in Siberia and on the Antarctic continent. The greatest shift will be produced when the sun is at opposite points of the horizon for the two stations; but as in that case we could not see the phenomenon well, on account of the low altitude of the sun, the stations must be so chosen that the sun is sufficiently high, and yet that the parallax displacement is considerable.

The quantity we have to measure is under the most favourable circumstances only 50 seconds of arc, a magnitude barely visible to the naked eye, and Venus moves over this space on the sun's disc in 25 minutes of time, so that an error of one or two seconds in the time observed is not of so much consequence.

It is necessary to bear this in mind in choosing between the two methods which have been proposed for solving the problem. So far we have considered the effect on the time of ingress at two places as separate from the effect on the time of egress, which is Delisle's method of treating the question; and this implies that we can compare our clocks at the two stations so as to know the difference of the two observed times. Now the only way of doing this for places not connected by telegraph is to set the clock to local time, and then to determine the difference between local and Greenwich time or the longitude of the place. But suppose we can find a station at which ingress will be accelerated and egress retarded, and therefore the duration of the whole transit lengthened, and another station at which exactly opposite effects will be produced, and the duration shortened; then it is evident that it is sufficient to observe these two durations without comparing the clocks, and this is the method which Halley proposed. This difference of durations is the result of two causes; in the first place, an observer at a northern station will see Venus further south, and therefore nearer the sun's centre, which will lengthen the path across the sun, and in the second place, the rotation of the earth will carry the station further to the east at egress, and will therefore apparently shift Venus to the west, and so hasten the egress. But this latter cause affects both northern and southern stations nearly alike in the transit of 1874, so that the effect of the first cause is left almost unaltered. Observations of difference of duration made in Siberia may then be compared with similar observations in the Southern Ocean, but the question remains whether this is the most advantageous way of treating the results; and a very delicate question it is, depending on a very nice estimate of the errors which are likely to occur in noting the time of

contact, and in determining the longitude respectively. The chances of weather also affect our choice materially, for, with Halley's method, everything is lost unless the sky is clear for both ingress and egress, and our choice of stations is naturally limited to those at which the whole transit is visible; objections which do not apply to the other plan. Besides, we must remember that the selection of Delisle's method does nothing to prejudice the use of the other, whilst it will be impossible to apply the former unless the stations are chosen with that view, and are equipped with suitable instruments for fixing the longitude. If this could be determined within a fraction of a second, there would be no doubt of the superiority of Delisle's method; and there would appear to be a good prospect of this happy consummation in the course of a few years, by means of the telegraph, at any rate for all the stations except Kerguelen's Island and Rodrigues. Those in Siberia will of course be in telegraphic communication. But in any case the longitude will be determined within about a second of time, which is, as was pointed out before, but a small quantity in comparison with the other errors to which we are liable.

Relying partly on the co-operation of other countries, the Astronomer Royal, Sir G. B. Airy, originally selected five stations suitable for the application of Delisle's method, to be occupied by the English, viz.: Honolulu to be compared with Kerguelen's Island and Rodrigues for ingress, and New Zealand and Kerguelen's Island to be compared with Alexandria (and the Russian stations) for egress; and no alteration has been made in these. But a new consideration has been introduced by the suggestion that photographs should be taken during the passage of the planet across the sun's disc, instead of confining our attention to what takes place at the limb, and in consequence of this a station will be selected in the north of India, at Mr. Proctor's suggestion, for securing photographs which can be advantageously compared with those taken at southern stations, the quantities to be compared being in this case the distances of the planet from the sun's centre, as measured on the photographs. The way in which these measures may be made available will readily be seen by considering that a comparison of the times when Venus is at the same distance from the sun's centre for two stations, is exactly analogous to a comparison of the times when the planet is at the distance of the sun's semi-diameter, i.e., on the sun's limb, the case which has been already considered. The Russian stations will naturally be in Siberia, but America, France, and Germany will occupy points near our own, the great difficulty being to find suitable islands in the hemisphere of water which is turned towards the sun at this transit. A glance at the map will at once show this.

With regard to the extensive preparations that have been made for observing the phenomenon, it will be desirable, in order to avoid confusion, to confine our attention to what is being done by our own Government, it being premised that other nations will adopt the same general plan. For observing

the ingress or egress, there will be altogether six large telescopes, mounted with clock-work, so as to follow the motion of the sun automatically, and about ten smaller telescopes, together with fifteen astronomical clocks, and some thirty chronometers. Then there are the instruments for determining time, and the latitude and longitude of each station, and last but not least, five photo-heliographs, which are nothing but astronomical telescopes, each carrying a camera with the usual lenses at the eye end, and having a snap arrangement adapted to give an exposure of a few thousandths of a second, which is amply sufficient for obtaining a complete picture of the sun, four inches in diameter.

Of course all these instruments must have huts to protect them from the weather, and as they are going to rather outlandish regions, these huts must be made here and taken out with the expeditions. They are so constructed that they can be taken to pieces and set up again in a few hours, and have such an arrangement of sliding shutters or revolving roofs that the instrument inside can command every part of the heavens. But it is of no use providing fine instruments unless we can get observers skilled in the use of them, and here there has been some difficulty. The supply of practical astronomers being decidedly limited, it was necessary to train men to the work, but some trouble was experienced in obtaining the raw material. Officers of the army and navy have, however, gallantly come forward, and they have been joined by several civilians, so that the tale is now nearly complete. But the training of more than twenty men in all the practical operations and theoretical computations required for the establishment of an observatory on a desert island would have been excessively difficult, but for the assistance that has been rendered by some of the officers who had a previous knowledge of such matters, and who devoted themselves to imparting that knowledge to others. In this way each observer has not only been thoroughly drilled in the sufficiently complicated astronomical observations and calculations required to fix his longitude, but has also learnt how to take the various huts to pieces and to set them up again, without misplacing even a single bolt. He has, besides this, taken photographs by the ordinary wet plate processes, and will shortly become equally proficient with dry plate photography, which has quite recently been adopted in preference to the older method by other nations as well as by the English.

The instruments belonging to each station are collected together and placed in their proper huts, and are as distinct from those of another party as though they were distant from them as many thousand miles as they now are yards.

In fact, each observer has rehearsed every part of the programme, including even the actual transit of Venus, for a model has been set up which, by means of clockwork, carries a black disc, representing Venus, across a sort of Gothic arch cut out in brass, which represents the two edges of the sun where Venus enters and leaves it, the intervening part being removed for the sake of con-

venience. Behind this arch is a looking-glass, which reflects direct sunlight (when we are indulged in such a luxury) to the spectator at a telescope some four hundred feet distant, who can thus watch the strange optical phenomena which are presented when a small black disc like Venus approaches the edge of a large bright disc like the sun. At such times a narrow black band or ligament is seen to dart out suddenly from the planet to the neighbouring limb of the sun, and it is the instant at which this occurs which the observer has to note. Anyone may see the appearance himself by holding his hand between the eye and a bright light, and making the forefinger and thumb gradually approach till the line of light between them disappears. It is hardly necessary to point out the importance to the observers of studying these phenomena before the critical time comes. But by way of supplementing this observation, a contrivance invented by Sir G. B. Airy many years ago, and known as a double image micrometer, will be made use of. This instrument gives two images of any object more or less overlapping, just as anyone can see double by pressing one of his eyeballs. Thus, when the contact is past at ingress, and Venus has got on to the sun's disc, one image of the planet may be brought back, as it were, to touch the second image of the sun's edge, reproducing in this way the original observation, and this may be repeated many times, both at ingress and egress, thereby adding much to the accuracy of the result. We can also by the same instrument find how far the planet has got on the sun before it has got clear of the edge, by measuring the length of the slice which is cut off the circular disc of Venus, for of course no part of the black planet is seen outside the sun's edge.

There remains to notice a plan which has been proposed by M. Janssen for taking in succession on different parts of the same plate, at intervals of a second, a number of small photographs of Venus and the neighbouring part of the sun's limb near the time of contact, so that the black ligament will be delineated in various stages, and the instant of its first formation determined precisely. There have been many practical difficulties encountered in carrying out this proposal, which presupposes the rotation of the collodion plate step by step, so as to expose different parts in successive seconds, but there is now every prospect of success in the application of this ingenious idea.

On the whole, we may safely predict that, if, in the highly improbable contingency of bad weather generally, the results of this transit do not justify our fondest expectations, we shall at any rate have accumulated such a stock of experience as will go far to ensure the success of that of 1882.

W. H. M. CHRISTIE.

The Fourth Report of the Royal Commission on Scientific Instruction and the Advancement of Science.

THIS new instalment of the Commission's labours contains a summary of the evidence which has been laid before the commission in the course of its existence, and some valuable suggestions for making the National Scientific Museums and

Collections more serviceable to the general body of students. The inquiry concerning the British Museum had reference almost entirely to the Natural History collections, and as these are about to be transferred to a new building now being erected for their reception at South Kensington, the Commissioners are of opinion that advantage should be taken of the removal to effect a change in the governing authority and official administration of this department. With this view they recommend the appointment of a director of the national collections of the Natural History Department, under the control of a minister of state, by whom keepers of collections and other scientific officers should be nominated to assist in the general work of such an establishment. It is also recommended that the Banksian Library should follow the botanical collections to South Kensington; on this point Mr. Carruthers said in his evidence before the Commissioners—

"The Banksian collection was in continual use while the Banksian Herbarium was being formed, and the volumes that form that library were annotated by the workers in the herbarium, so that if the books were left behind and the plants separated anywhere from the annotations on the books, the value of the plants in their cross references to books would be completely destroyed."

Respecting the Museum of the Royal College of Surgeons of England, founded in the last century by the celebrated John Hunter, the Commissioners report that since it came into the possession of the College it has been vastly extended and enriched, and is now probably the most complete and best arranged museum of its kind in existence. Should the fund at the disposal of the College, owing to changes in medical legislation, or from any other cause, prove inadequate for the efficient maintenance and continued extension of the museum, it is recommended that it should receive support from the state as an institution intimately connected with the progress of Biological Science in this country. At the same time, there seems to be no sufficient reason why it should, in such a case, pass from the custody and management of the College, under which it has so long and so greatly prospered.

The report next discusses the two institutions in or near the metropolis for the promotion of Botanical Science at present supported by the state—one lodged in the British Museum, the other at the Royal Gardens, Kew. From the date of its foundation, in 1755, the British Museum has contained a collection of dried plants; but Botany is said by the celebrated botanist, the late Mr. Robert Brown, to have been almost entirely neglected there, from the death of Dr. Solander, in 1782, until 1827, when the Botanical Collection was made into an independent department, and Brown himself appointed keeper of it. The present keeper considers the herbarium unequalled in the world, and has formed his opinion from the universal testimony of men having wide acquaintance with like collections in other countries; among eminent foreign botanists, who have visited the museum of late years, he mentions the names of Cosson, Baillon, Triana and Welwitsch. The Royal Gardens at Kew became public property in 1840, but were unprovided with any public herbarium or scientific library when Sir William Hooker took charge of them in that year. The important operations now carried on there will be best understood from a memorial, signed by many eminent scientific men, and presented to Mr. Gladstone in 1872. From this memorial we gather that:—

"In no particular does England stand more conspicuously superior to all other countries than in the possession of Kew. The establishment is not only without a rival, but there is no approach to rivalry as regards the extent, importance, or scientific results of its operations. Upwards of 130 volumes on all branches of botany, including a most important series of Colonial Floras, but excluding many weighty contributions to scientific societies and journals, have issued from Kew."

During the ten years, from 1863 to 1872 inclusive, the number of living plants sent from here to various parts of the world has been doubled, amounting on an average to 8,000 or 9,000 annually. Of seeds ripened at Kew, or obtained by the Director from various parts of the world, the annual average distributed amounts to about 7,000. Of the practical value of these labours, the introduction of the cinchona plant into India, Ceylon, and Jamaica, the commercial success of which is established, constitutes one of many illustrations: the introduction of ipecacuanha is another. In India upwards of thirty gardeners, trained at Kew, are now employed in forestry, cotton, tea, and cinchona plantation, Government gardens, &c., and a far greater number are usefully employed in other parts of the world.

The evidence laid before the Commissioners amply justifies them in the recommendation that these two botanical collections, the maintenance of neither of which involves any considerable cost, should not be merged into one, but that both be kept in a state of efficiency, and that the special scientific direction which each has spontaneously taken should be retained.

The primary object of the Museum of Practical Geology is defined in this report to be the exhibition of the industrial applications of geology and the kindred sciences, with special reference to the mineral resources of this country and its dependencies; and the collection of British fossils and rock specimens, illustrating the Geological Survey of Great Britain. The collection of minerals here is evidently closely allied to the Mineralogical collections of the British Museum, which it is proposed shall hereafter find a place in the New Natural History Museum; and the Commissioners quote Professor Story-Maskelyne's opinion that the Museum of Practical Geology is the best and most practical destination for the entire series in the event of any change being made in the distribution of the collection, but give a number of reasons—a sufficient one being an entire lack of accommodation in Jermyn Street for such a transfer—for not basing any recommendation upon it.

An analysis of the facilities afforded to scientific instruction at the South Kensington Museum next follows, which concludes with some proposed additions to the scientific collections there.

"While it is a matter of congratulation," write the Commissioners, "that the British Museum contains one of the finest and largest collections in existence illustrative of Biological Science, it is to be regretted that there is at present no national collection of the instruments used in the investigation of mechanical, chemical, or physical laws." And again: "The daily increasing demand for knowledge concerning these sciences makes it desirable that the National Collections should be extended in this direction, so as to meet a great scientific requirement which cannot be provided for in any other way.

"The defect in our collections to which we have referred is, indeed, already keenly felt by teachers of science. If a teacher of any branch of Experimental science wishes to inspect any physical instrument not in his possession, as a teacher of literature would a book, or a teacher of biology would a specimen, there is no place in the country where he can do it."

This state of affairs presents a marked contrast to the system adopted in many continental towns, where collections of scientific apparatus, combined with lectures accessible to workmen, have exerted a very beneficial influence on the development of the skill of artisans employed in making such instruments. The Commissioners accordingly recommend the formation of a collection of physical and mechanical instruments; and that this collection, the collection of the Patent Museum, and of the Scientific and Educational Department of the South Kensington Museum should be united and placed under the authority of a minister of state.

After a brief account of the scientific collections in Edinburgh and Dublin, and of local museums in various parts of the United Kingdom, the Commissioners recommend the establishment of similar

institutions in all great towns, and that such establishments, as well as the maintenance and improvement of those which have already been formed, should be promoted by aid from the State. The report concludes with a variety of valuable suggestions with regard to the delivery of public lectures in connection with the principal museums throughout the country.

The importance of the opinions and recommendations which we have here endeavoured briefly to set forth is sufficiently guaranteed by the signatures attached to this report, which are those of the Duke of Devonshire, Sir John Lubbock, Sir J. P. Kay-Shuttleworth, Professors Huxley, H. J. S. Smith, and Stokes, Drs. Sharpey and W. A. Miller, and Mr. Bernhard Samuelson.

NOTES AND NEWS.

THE *Nation* states that almost from the very beginning of its establishment, the Smithsonian Institution has been engaged in the prosecution of a very elaborate system of meteorological research, embracing, at one time and another, more than a thousand stations in the United States, with a large number in the British Provinces and in the territory south of our own boundaries. This has been in successful operation during a period covering a full quarter of a century, and a vast amount of important information has been accumulated, the results of which have been elaborated in important memoirs on the climatology of North America. Of these, one on the rain-fall has already been published, while those on the winds and temperatures are nearly ready for the press. The rapid development of the meteorological system initiated by the Signal Service Office, in connection with the department of weather telegraphy, has induced Professor Henry to turn over to the War Department the system of observations belonging to the Smithsonian Institution; and, under an agreement to that effect, a circular has lately been issued by Professor Henry requesting all the former correspondents of the Institution to continue their observations, and to transmit them to the Signal Office, which promises the accustomed return in the way of meteorological publications and other service. All the necessary blanks will be issued as heretofore, and the only changes will probably be in the line of increased efficiency and precision.

PROFESSOR PALMIERI has written to the editor of the *Naples Gazette* to warn strangers, who propose to make the ascent of Mount Vesuvius, that various changes have occurred within the present year in the physical configuration of the crater which render it impossible to follow the old tracks. He announces that, within the last fortnight, a further change has taken place; and that the cyclopean wall, which had been thrown up around the deep and wide crater remaining after the destructive eruption of April 26, 1872, has fallen in, while the old crater has been filled up without having exhibited any signs of volcanic activity. Professor Palmieri considers it a question open to discussion whether this filling up of the crater may not be due to an upheaval of the surface below, rather than to the presence of *débris* from the broken-down walls of the basin. The early season of the year and the density of the surrounding smoke preclude the possibility of making continuous observations to solve the problem, which, moreover, involves very important considerations, since, if the existing phenomena be due to upheaval, their occurrence indicates an active condition of volcanic force, which excites fears for the future; while, if they are simply the result of the disintegration and falling in of the walls, which consisted of thin layers of scoriae intermingled with large masses of compact lava, the occurrence is of no special importance. Travellers are informed that they cannot approach the crater by the old path, and that it will be

necessary for them to keep to the north-west of the wall, where a deep fissure, formed in the eruption of 1872, will afford them access to the only spot from which they will command a view of the crater.

DR. MORIZ VON JACOBI, the inventor of the Galvanoplastic method, died at St. Petersburg on March 10, at the age of seventy.

WE learn from the German papers that the Bavarian Government has made arrangements with Dr. Dohrn, the director of the great International Zoological Station at Naples, for the reception in the Aquarium-Laboratory of a student to prosecute the study of marine zoology, algology, &c. These zoological scholarships are open to members of the three Bavarian Universities, but may, under definite conditions, be awarded to non-academical candidates who shall satisfy the prescribed requirements. They are to be held for a year, and the first election will be made on March 30, at the University of Munich, when drawing on the blackboard will be included in the subjects required from the candidate.

THE General Report on the operations of the Great Trigonometrical Survey of India during 1872-73 contains a very full account of the progress of this most important undertaking. Colonel Walker, the superintendent, has added some very interesting notes on the maps of Central Asia and Turkestan, compiled and published in the office of the Survey, from which it appears that until the last year or two our knowledge of the geography of these regions was mainly derived from the maps which were compiled in 1711 by the French Jesuits in the service of the Emperor of China. In 1864 Colonel Walker proceeded to St. Petersburg, and obtained in Russia the principal portion of the information that enabled him to compile his maps. Valuable maps, which have not found their way to England, are preserved at the Topographical Department of the Russian War Office and among the archives of the Russian Geographical Society, to both of which offices Colonel Walker obtained free access.

PROFESSOR MILNE-EDWARDS has recently contributed to the French Academy (see *Comptes Rendus* for December 29, 1873) the result of a series of investigations on the colour of birds as connected with their geographical distribution. His first series of observations were devoted especially to the phenomena of melanism in its various degrees. Birds with black plumage are found in almost all parts of the world; but in certain widely distributed families the tendency to melanism is displayed only in the southern hemisphere, and especially in the oceanic district including New Zealand, New Guinea, Madagascar, and the intermediate islands. This is remarkably illustrated in the family of swans, which has a number of representatives in the northern hemispheres, all perfectly white; while in the southern hemisphere there are only three species, of which one, that of New Holland, is perfectly black, while of the two others, natives of South America, one has a few black feathers, the other a black head and neck, the rest of the body being white. A number of other families illustrate also the same law.

It is now nearly fifteen months since H.M.S. *Challenger* left England on her voyage round the world, and the Admiralty have lately printed some extracts from the reports of her Commander, Captain Nares, for the year 1873, which give us official information of her movements during a portion of that time. The first report is dated from Gibraltar, January 18, and the last from Simon's Bay, December 15. The information here given as to the temperature of the water in the Atlantic, and the details of the various soundings, are very interesting, and their value is increased by the addition of a series of coloured diagrams, representing sections of the North and South

Atlantic Oceans, which discover to the eye in a very vivid manner the remarkable inequalities at the bottom of the sea.

THE March number of the *Annals and Magazine of Natural History* contains an interesting communication, in which the disputed question of the animal structure of the so-called *Eozoon canadense* is re-opened. Mr. H. J. Carter, F.R.S., than whom none can speak with greater authority on any question touching the Foraminifera, after carefully examining a specimen of the *Eozoon* under the microscope, "most unhesitatingly declares that it presents no foraminiferous structure anywhere."

THE Indian Government have lately published a valuable Report, by Dr. Douglas Cunningham, on the solid bodies present in the atmosphere of Calcutta and its neighbourhood, from microscopical examinations of the air made in 1872. The author reviews the literature of atmospheric micrography, from Ehrenberg's experiments in 1830, to Mr. Blackley's experiments on pollen in 1873, and it appears that his results agree very closely with those of M. Robin, and differ almost equally from those arrived at by Pouchet and Ehrenberg. The Report is illustrated by fourteen coloured plates of atmospheric organisms.

THE volume of Astronomical and Meteorological Observations, made at the United States Naval Observatory in Washington in 1871, which has lately been published, is the thickest volume yet issued by that valuable institution. It contains a memoir of the Founding and Progress of the Observatory, by Professor J. E. Nourse.

M. A. DASTRE contributes to the *Revue des Deux Mondes* of March 15, an article on "L'Alcoolisme et l'Absinthisme," which he but too justly calls the scourge of our time. The first knowledge of alcohol is attributed to Arnaud de Villeneuve, physician to Peter III. of Aragon, about the year 1280, but he doubtless learned it in Spain from the Arabian physicians, who had discovered it in the course of their experiments in alchemy. He became the historian of this *aqua vini* or *aqua vitæ*, and ascribed to it, among other marvellous virtues, that of curing most maladies, "of staying the advance of age, and of nourishing youth." Hence the name, which it has so ill justified, of *eau-de-vie*. Alcohol attained popularity but slowly in France and throughout Europe generally. Till the beginning of the sixteenth century, it was nothing but a pharmaceutical potion, the preparation of which was the monopoly of the apothecaries, who shared their privilege in 1514 with the corporation of the vinegar-makers, which in its turn gave rise to the corporation of distillers. Distilleries multiplied but slowly, and their produce was chiefly for exportation; the most famous in the seventeenth century were those of Nantes and Strasbourg, and England was their best customer. Some liqueurs, however, were in great demand in France; Louis XIV. himself was especially fond of *rossoli*, while the courtiers and middle classes preferred *ratifia*. On the whole, *eau-de-vie* was not taken in excess before the beginning of the eighteenth century, and its abuse in all countries has been in very great measure due to foreign war. Thus the English soldiers developed a taste for "brandwine," or burnt wine, during their campaigns in the Low Countries in the sixteenth century, which have had also, since Uncle Toby, the reputation of teaching them the art of swearing. In the United States drunkenness is said to be the legacy of the War of Independence; in France, the wars of the Empire produced a like result, and the fatal passion for absinthe was brought by the French troops from Africa. Every lover of France will be rejoiced to hear that in the first year after the law of 1872 came into operation, by which a heavy excise was imposed on absinthe, the consumption of that liqueur in Paris has diminished almost fifty per cent.

THE *Eugubine Tables* have recently been the object of the studies of M. Michel Bréal, the result of which he has begun to communicate to the Académie des Inscriptions. These tablets of bronze, in the Umbrian language, containing the acts of a corporation of priests established at Iguvium (now Gubbio, about 100 miles due north of Rome, in the late Papal States), whose authority seems to have extended over a considerable district round, were, as is well known, discovered at that town in 1444. According to Antonio Concioli, who devoted himself to their history in the seventeenth century, they were originally nine in number; but in 1540 two of them were removed to the Arsenal at Venice, where all trace of them was subsequently lost. It is hoped that they may still exist in some of the Venetian palaces, and M. Bréal asks that the Italian Government should direct a search to be made for them. The text of the remaining seven—the older portion of which is in an alphabet borrowed from Etruria, the more recent in Roman characters—was published as early as 1723, in the work of Dempster, *De Etruria Regali*. It was not, however, till the present century that any successful attempt was made at deciphering them, and the credit of reading them is chiefly due to Aufrecht and Kirchhoff in their *Umbriſche Denkmäler* (1849-51). Notwithstanding the diligence of these scholars there still remain various obscurities, grammatical and lexical, on which M. Bréal promises to throw fresh light. The complete decipherment of the inscriptions is a matter of equal interest to philology and to classical archaeology.

THE death is announced, at the early age of forty-nine, of Louis-Francis Meunier, a distinguished French philologist.

DR. W. L. VAN HELTEN, one of the ablest of Dutch philologists, has issued a small brochure, written in German, and bearing the title: *Finfzig Bemerkungen zum Grimm'schen Wörterbuche*.

PROFESSOR BARTSCH, the famous Old-French and Provençal scholar of Germany, arrived in London on Thursday. He will shortly start for Cheltenham, to see the Old French and Provençal MSS. in the late Sir Thomas Phillipps's collection, now owned by his daughter, Mrs. Fenwick, and her husband, as tenants for life.

M. GASTON PARIS reached London on Monday, and has been studying the Old French MSS. in the British Museum. He will be joined on April 1 by M. Paul Meyer, and both scholars will then go to Cambridge to examine the Old French MSS. in the libraries of the University, Trinity and Corpus.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY (March 19).

SIR JOHN LUBBOCK read an interesting paper on wasps and bees. He commenced by pointing out that with reference to the power of communication with one another, possessed by Hymenoptera, the observations on record scarcely justify the conclusions which have been drawn from them.

In support of the opinion that ants, bees, and wasps possess a true language, it is usually stated that if one bee discovers a store of honey, the others are soon aware of the fact.

This, however, does not necessarily imply the possession of any power of describing localities, or anything which could correctly be called a language. If the bees or wasps merely follow their fortunate companions, the matter is simple enough. If, on the contrary, the others are sent, the case would be very different. In order to test this, Sir John kept honey in a given place for some time, in order to satisfy himself that it would not readily be found by the bees, and then, after bringing a bee to the honey, watched whether it brought others or sent them—the latter, of course, implying a much higher order of intelligence and power of communication.

In the first place, then, he kept some honey for

some days at an open window in his sitting-room, and no bees came to it. He then brought a bee up from his hives in the garden in his hand, choosing one which was in the act of leaving the hive. He found it frightened the bees less to be brought in the hand than in a bottle, probably on account of the darkness. The bee thus brought up was then fed with honey, which it sucked with evident enjoyment for a few minutes, and then flew quietly away. But though it had given no symptom of alarm or annoyance, it did not return, nor did any other bee come to the honey. This experiment he repeated eight times, with a like result. He therefore procured one of Marriott's observatory hives, which he placed in his sitting-room. The bees had free access to the open air, but there was also a small side, or postern door, which could be opened at pleasure, and which led into the room.

This enabled him to feed and mark any particular bees, and he recounted a number of experiments from which it appeared that comparatively few bees found their own way through the postern, while of those which did so, the great majority flew to the window, and scarcely any found the honey for themselves.

Those, on the contrary, which were taken to the honey, passed backwards and forwards between it and the hive, making, on an average, five journeys in the hour. In these cases it is obvious that the bees which had found the honey did not communicate their discovery to the others; and the postern being small and on one side, few of the bees found it out for themselves.

Sir John had, also, in a similar manner, watched a number of marked wasps with very similar results.

No doubt, when one wasp has discovered and is visiting a supply of syrup, others are apt to come too, but he believed that they merely follow one another. He argued, that if they communicated the fact, considerable numbers would at once make their appearance, but he has never found this to be the case. The frequent and regular visits which his wasps paid to the honey put out for them, prove that it was very much to their taste. Yet they did not bring their companions with them. For instance, on September 19, when a marked wasp paid more than forty visits to some honey, only one other specimen came during the whole day to the honey. Both these wasps returned on the 20th, but not one other. The 21st was a hot day, and there were many wasps about the house; his honey was regularly visited by the marked wasps, but during the whole day only five others came to it.

From these and other observations of the same tendency, he concludes, that even if bees and wasps have the power of informing one another when they discover a store of good food, at any rate they do not habitually do so, and this seemed to him a strong reason for concluding that they are not in the habit of communicating facts. If they do not, he argues, discuss among themselves the incidents of the day, adventures in search of food, their success and fortunes in hunting, is it not a fair inference that they have no power of doing so?

When once wasps had made themselves thoroughly acquainted with their way, their movements were most regular. They spent three minutes supplying themselves with honey, and then flew straight to the nest, returning after an interval of about ten minutes, and thus making, like the bees, about five journeys an hour. During September they began in the morning at about six o'clock, and later when the mornings began to get cold, and continued to work without intermission till dusk. They made, therefore, rather more than fifty journeys in the day. In fact, they were just as industrious as bees, and kept longer hours, as they began earlier in the morning. He believed that the wasps which seemed to be idling in our rooms had simply lost their way. He gave also a number of observations

tending to show the difficulty which bees have in finding their way. For instance, he put a bee into a bell-glass 18 inches long, with a mouth $\frac{6}{8}$ inches in diameter, turning the closed end to the window. The bee buzzed about for an hour, when, as there seemed no chance of her getting out, he released her.

Although, as everyone knows, wasps are easily startled and very much on the alert, still they are very courageous.

On one occasion one of his marked wasps had smeared herself with honey and could not fly. As he did not know exactly where her nest was, he was afraid she was doomed. He thought, however, that he would wash her, fully expecting, indeed, to terrify her so much that she would not return again. He therefore caught her, put her in a bottle half full of water, and shook her up and down well till the honey was washed off. He then transferred her to a dry bottle and put her in the sun. When she was dry he let her out, and she at once flew to her nest. To his surprise, in thirteen minutes she returned as if nothing had happened, and continued her visits to the honey all the afternoon.

He also had made some experiments on the behaviour of bees introduced into strange hives, which seemed to contradict the ordinary statement that strange bees are always recognised and attacked.

Another point as to which very different opinions have obtained currency is the use of the antennae. Some entomologists have regarded them as olfactory organs, some as ears; the weight of authority being perhaps in favour of the latter opinion. In experimenting on his wasps and bees, Sir John, to his surprise, could obtain no evidence that they heard at all. He tried them with a shrill pipe, with a whistle, with the violin, with all the sounds of which his voice was capable, doing so, moreover, within a few inches of their head; but they continued to feed without the slightest appearance of consciousness.

Lastly, he recounted some observations showing that bees have the power of distinguishing colours. The relations of insects to flowers imply that the former can distinguish colour, but there had been as yet but few direct observations on the point.

ROYAL GEOGRAPHICAL SOCIETY.

At the Royal Geographical Society's meeting on Monday evening, the secretary read a most interesting letter from Mr. Forsyth, the head of the English Mission to the Atalikh Ghazi, or ruler of Eastern Turkestan. The Mission had left Yarkund on November 28, and after finding good quarters provided at every station on the road, they had finally reached Kashgar, the capital of the Amir (as the Atalikh now calls himself) on December 3. Here a large house with most comfortable accommodation had been specially built for the party, and wood fires burned in every room. Mr. Forsyth's room was actually hung with velvet. They found that they had been anticipated in the matter of trade, for goods with the Russian trade mark, which had come from Moscow *via* Tashkend, were everywhere to be seen in the bazaars. Still, if English merchants would but be content with profits somewhat under 50 per cent., there was a reasonable hope of success. The Amir was going to issue a silver coinage, with the Sultan's head on one side, and his own on the other. The Mission would probably accompany the Amir to Aksu, and Captain Trotter, the surveyor of the party, did not despair of floating his canoe on the distant Lake Lob Nor. In consequence of the friendly relations subsisting between the Amir Yakub Khan and the Amir of Cabul, Mr. Forsyth expected to be able to return by the Pamir Steppe, and thus to solve the geography of that interesting region.

Mr. Watson, chargé d'affaires at the British Legation at Yeddo, then read a paper on the Island of Yezo, the northernmost of the Japan group. According to the official reports, which, however, are

not very trustworthy, Yezo has only 124,000 inhabitants to an area of country greater than that of Ireland. The Japanese rulers have been impressed with the necessity of devoting attention to its colonisation, for fear that their irrepressible neighbours, the Russians, who have already taken possession of the greater part of the large island of Saghalin to the north, might make neglect of Yezo by Japan a plea for its seizure by Russia. Yezo is excessively rich in timber, but through the timid policy of its rulers there is no scope for commercial enterprise in this direction, for the island, with the exception of the port of Hakodati and its neighbourhood, is closed to foreigners. Salmon, too, is very plentiful, and an English merchant resident at Hakodati informed Mr. Watson that with government encouragement this might prove a most flourishing branch of commerce, as well as yield a good revenue. At present the attempt to raise a tax from the fisheries was a farce—in the words of an American officer, "there was an official for every fish caught." The coast of Yezo had been surveyed by Captain St. John, of H.M.S. *Sylvia*, and a systematic exploration of the country and investigation into its resources was being conducted by a commission of American officers in the employ of the Japan Government.

SOCIETY OF ARTS (Wednesday, March 25).

MR. HAWES read a paper on the "Channel Tunnel." The author stated that in the trial of a machine, invented by Mr. Brunton, for tunnelling through chalk, recently made near Maidstone, a heading seven feet in diameter was driven at the rate of three feet per hour. By the aid of this machine, making due allowance for casualties, a driftway could be driven under the Channel in two years and a half, the work being carried on from the two ends simultaneously. From careful calculations, the cost of such a driftway was estimated at 1,000,000*l.* The author estimated that the entire tunnel could be completed in a period of from five to six years, and at a cost of about ten millions sterling. The number of passengers passing annually between this country and the continent is at present about 450,000; with the increased facilities for traffic afforded by the tunnel, this number would probably be increased four or five-fold. Taking the number at 2,000,000, at the average fare of 8*s.* 6*d.* each, the return for passenger traffic would amount to 850,000*l.* per annum; adding to this 300,000*l.* for carriage of merchandise, and 20,000*l.* for mails, parcels, &c., 1,170,000*l.* would be the gross annual income. If 40 per cent. be subtracted for working expenses, a net revenue of 702,000*l.* remains, which would be sufficient to pay interest on the original cost of 10,000,000*l.*, at the rate of 7 per cent.

THE ROYAL SOCIETY (Thursday, March 26).

ON the Organisation of the Fossil Plants of the Coal Measures. Part VI., Ferns. By Professor W. C. Williamson, F.R.S.

Dr. Huggins communicated a paper on the Motions of some of the Nebulae towards or from the Earth: though the results at which he has arrived, after some years' work, are merely negative. The nebulae may be divided broadly into two classes:—clusters of small stars requiring a very powerful telescope to distinguish the individual components, and masses of rarefied gas, exhibiting a spectrum consisting of three or perhaps four bright lines, characteristic of incandescent hydrogen, and of some other element not yet discovered. It is the latter class of bodies which Dr. Huggins has examined with the view of detecting a displacement of the lines in the spectrum arising from motion in the nebula to or from the spectator. The most troublesome part of the process was the discovery of a good line of some terrestrial substance in the green with which the

brightest line in the nebulae could be compared, for the hydrogen lines are too faint for accurate measures. The search for this standard has led to an interesting discovery, though we are hardly as yet in a position to understand its full significance. In the first instance a line of nitrogen, which is double, was compared with the line of the nebulae, but afterwards, Dr. Huggins found a line in the spectrum of lead, which answered his purpose better; and from the fact that he was unable to detect any shift relatively to this line, he concludes that none of the nebulae examined have a motion exceeding some twenty-five miles a second. Now, there seems to be some curious connection between the line seen in the spectrum of lead and the double line of nitrogen, by virtue of which the one appears when the other disappears, and this suggested the idea that perhaps, after all, the line in question was really due to an allotropic form of nitrogen. This was at once negatived by taking the spark in an atmosphere of hydrogen; for if nitrogen were the *vera causa*, the line must have had its origin in the particles of air heated by the electric discharge between the lead electrodes. It is certainly very curious that when the electrodes are far apart and a Leyden jar is used, this line should be quite obliterated by the double lines of nitrogen, whilst the other lead lines are well seen, and that when the electrodes are close together this should be the only line visible in the spectrum. We shall look forward with much interest to further researches by Dr. Huggins on this subject.

On the Annual Variation of the Magnetic Declination. By J. A. Brown, F.R.S.

FINE ART.

HISTORY OF FINE ART IN SWITZERLAND.

Geschichte der Bildenden Künste in der Schweiz. Von Dr. J. Rudolph Rahn. Erster Band, erste Abtheilung. 8vo. (Zürich, 1873.)

As a native of Switzerland and teacher of art-history at the University of Zürich, Dr. Rahn has been naturally ambitious of producing a book which should give a true picture of architecture, sculpture and painting in his native country; and no person is more competent for this task than a professor who, besides being a worthy disciple of the school of Schnaase, has written a learned and attractive account of the monuments of Ravenna, by which his right to be heard anywhere in matters appertaining to art and archaeology is firmly established. A great disadvantage under which any one must labour in treating the subject taken up by Dr. Rahn is, that Swiss art, properly speaking, does not exist. No amount of literary skill can compensate the defect arising from this, that Switzerland before it became independent was a conglomerate of parts adhering politically and materially to other nations; and no treatment can conceal the fact that artistic remains in Switzerland bear a German, Italian or French impress according as they have their origin near the northern, southern, or western limits of the country. Dr. Rahn has published as yet but an instalment of his history, comprising the periods which separate the prehistoric from the Romanesque. From the very beginning he has had occasion to observe that States may federate, but that Art keeps its own peculiar way notwithstanding. He deals with imported products

in the age of the Romans, with imitations of Roman and Byzantine works under the Allemanns and Burgundians, with Italian influences under the Carolingians, with Irish and barbaric feeling amongst the miniaturists of Benedictine convents. He severs, in fact, from general history that portion of it which illustrates Switzerland, and achieves nothing more than that he cuts a section out of the larger and more universal work already performed by Kugler, Schnaase, and others. Giving his book, however, the more defined outline and the more elaborate detail which such a sectional work requires, Dr. Rahn still makes it interesting, and we may follow with advantage not only his accounts of early buildings and ornament, but his copious and instructive description of the convent of St. Gall, the earlier portions of which seem hard to restore if we look at the edifice in its present state, but are easily reconstructed with the help of a complete plan, which Dr. Rahn agrees with earlier critics in assigning to the year 820. With industry and patience the author brings together a great deal of matter; yet he fails in producing the impression that Switzerland is a country yielding large materials for a history of art. He says (p. 2) that "no land has been more thoroughly travelled over, none has been more superficially tested for art than that of his birth." The first part of this statement will be accepted by most persons as correct. The second may suggest a doubt. It is a question whether research has been as shallow in Switzerland as Dr. Rahn supposes. It is probable that many persons have tried to make themselves acquainted with the antiquities of Swiss valleys. The harvest has been small because it is in the nature of things that Switzerland should be rich in natural scenery, but poor in monuments of art.

J. A. CROWE.

FIVE PAINTINGS BY FREDERICK LEIGHTON, R.A.

MR. LEIGHTON, R.A., has at this moment on the easel five pictures all but finished, four of which are of considerable size. The first, *An Ancient Juggler*, is one of those rare creations whose perfect development has been hindered by no adverse accident. The idea stands before us complete. Every force of art has harmoniously contributed to its adequate embodiment, and we get as the result a form in which all added labour of finish has but enhanced the brilliant spontaneity of the first thought. The juggler, a woman, stands fronting us, her feet pressing on a leopard skin; at her back rises a white screen framed in gold. On this ground the pliant lines of the beautiful figure define themselves, and the warm flesh-tints derive an added richness from the cool tone against which they glow. She casts two oranges in the air, and watches for their descent with outstretched hands. Drapery which has been thrown off lies on the ground beneath, and partly covers the base of the screen, which is decorated with a graceful frieze of dancing figures. Close by her feet to the left stands a golden vase and other implements of her craft. The screen does not fill the whole background, but on each side of it we catch the clear bluish gray of a bright sky above the thick fruit and foliage of an orange grove. It is a difficult task to put into words which shall sound neither fanciful nor exaggerated the impression produced by this work. It is in vain to seek for a phrase which may con-

vey the equivalent of the intense pleasure which it affords, and where the unity of the whole is so perfect, any attempt at description seems mere destructive dissection. On the other hand, it will not do to take refuge in general expressions where so much skill of a definite quality requires to be discriminated. The effect of tone produced on the eye at first sight is transparently luminous; the whole picture seems to shine with a subdued radiance as of ivory enriched with gold. This effect of light and brilliancy is heightened by the science with which Mr. Leighton has massed all his strongest colour at the base of the composition: the dark leopard skin, the folds of crimson drapery, crimson running into blood-purple, the deep gold of the vase, on the lip of which rests the vivid scarlet tassel dropping from the rod inserted in its mouth. The edge of this first step, as it were, is accentuated by a succeeding line of light given by the white drapery, to which succeed, on either side of the screen, the dark tones which lie where the orange trees spring from the ground—tones which become clearer and less marked till they break on the open sky. All the deeper tones of background, and accessories combine, it will be seen, to form enfolding wings of colour, which spread out and upwards from the feet of the figure, which rises in their midst against the white screen like a statue of clear flame. The painting of the flesh itself, the warmth and rich variety of colour, which melts into perfect unity of tone, bestows a sensuous charm, for which Mr. Leighton's previous work will have hardly prepared his public; but everyone who has studied this painter will expect to be gratified by admirable technical thoroughness, and to find him treating the nude with that elevation of style and intellectual intention which alone can elicit from it the highest quality of abstract beauty of form and line—that quality which affords at once the keenest and the purest pleasure which a highly trained eye can receive.

Clytemnestra—the *Clytemnestra* of Aeschylus, has afforded to Mr. Leighton, in his second picture, a motive of a wholly different order. The Mycenaean queen stands alone on her battlements, and watches for the moment which may bring to sight the fires which shall flash from peak to peak news of the fall of Troy. This is the moment which Mr. Leighton has thought out into a vivid realisation. The contrast to be found in the perfect calm and repose of external matter, which veils the inner storm of passions working out towards desperate resolve, is the key-note of the design. The painter has sought to heighten this contrast in the laying of every line of the composition, by the scale and the key of colour employed. The hour is night; "Air sleeps, from strife and stir the clouds are free. The holy time is quiet as a nun Silent in adoration." The opposing crest of rugged mountain, the waters at its feet are steeped in silence. The straight descending line of a flagstaff on the right accents the erect pose of the motionless figure; the solemn impression of these vertical lines is heightened with great skill in the disposition of the drapery. The folds which escape the nervous grip of the tight-clenched hands drop down straight to the feet, and the mass which hangs from the left shoulder descends to the ground in a weighty sweep. We must look into the face of the queen before the full intention of this statuesque quiet is revealed. She gazes outwards, and from her eyes we learn that all the forces of life are sucked into a struggle too absorbing to admit of the escape of any superfluous energy by the way of speech or gesture. The artist has been equal to his invention. In this painting we see again the same thorough workmanship, the same completeness of thought and execution which distinguishes the *Ancient Juggler*. Mr. Leighton is not content merely to suggest, he makes out everything with true classic resolution. The character of these two works is, indeed, wholly different. The *Ancient Juggler* brings us pure enjoyment; *Clytemnestra* commands our

respectful admiration and intellectual appreciation. It would seem as if the process of which each invention is the product had been wrought out by somewhat differing methods, as if a greater force of conscious will and mind had gone to the fashioning of this re-creation of the heroine of Aeschylus, whilst the *Ancient Juggler* is the more spontaneous outcome of a quicker sensitiveness to impressions of pure beauty.

The inner court of a Jew's house at Damascus, peopled by a group of women and girls, is the subject of a third picture. The building is full of lovely colour and light; on the right rise the tall shafts of a row of lemon trees, their laden branches supported on a slight and lofty green trellis. A woman stands beneath, engaged in knocking off the fruit, whilst a little girl extends her skirts in both hands watching for its fall. Others to the left look on. At first sight the subject would seem only likely to yield a motive for purely picturesque treatment, but in art as in literature severe studies seriously pursued leave an indelible trace on all expression, and we find in this picture the large qualities of style proper to Mr. Leighton's more important work, and which confer dignity on another charming bit of eastern life, viz., a scene passing in the garden of the same house which forms the subject of a fourth painting. In the distance we see the serrated edges which crown the roof of the dwelling, and down the centre, beneath the rapidly succeeding green arches which festoon across it, runs a little stream; by its edge in the near foreground passes a child playing with two peacocks, one white, the other blue. The whole scene wears a strangely fanciful aspect, as of an enchanted palace inhabited by the little actor in some far-off fairy tale.

For the subject of a fifth picture, which is at present scarcely so far advanced as either of the above-mentioned, Mr. Leighton has selected the procession of the Daphnephoria, a festival celebrated at Thebes every ninth year in honour of the Ismenian Apollo. A full account of this festival is given by Proclus. At the head of the procession walked a noble and beautiful youth, called the Daphnephoros; behind him followed his nearest kinsman, bearing a mystical instrument. This instrument, which Mr. Leighton has carefully constructed from the descriptions given in the text, consisted of a piece of olive wood surmounted by a brazen globe, from which smaller ones are suspended. Both above and below, this rod was wreathed in garlands of laurel and flowers. The globe on the top indicated the sun, the one immediately below the first symbolized the moon, the smaller globes represented the stars. The garlands, being 365 in number, indicated the course of the year. Next came the priest bearing a laurel branch, and behind him marched a choir of maidens singing, with boughs in their hands. On this wise the procession passes before us in Mr. Leighton's little picture, full of glad fluttering movement and happy life.

E. F. S. PATTISON.

THE SOCIETY OF LADY ARTISTS.

It must be confessed that the exhibition of this Society, lately opened at No. 48 Great Marlborough Street, is a depressing sight, embarrassing to the male visitor who is at once courteous and critical. There may, we suppose, be some good commercial or practical reasons why a separate exhibition of the works of female artists is held every year; for this is (if memory serves us right) the eighteenth annual display, and it can hardly be assumed that such a scheme would be continued so long if no professional advantages resulted from it. These advantages would naturally consist partly in the opportunity of here collecting a considerable number of works which might be overlooked in a larger and ambisexual gathering, or many of which indeed would have no chance of finding room there; partly in the definiteness hereby given, in the public eye, to the art-

movement among women; partly in the ambition to excel, and the *esprit de corps*, which is thus fostered in the contributing ladies themselves. On all these grounds, we have always wished well to the Ladies' Exhibition, and hoped to find in it the seeds of development and of skill; although, contemplating the matter from a merely abstract and reasoning point of view, we could never hesitate to say that the right plan is that women who are good painters should exhibit along with men who are the like, and women who are bad painters should run the same chance of exclusion as men of similar artistic calibre. Experience shows that the Lady Artists' Exhibition had at starting a fair amount of vitality, but unfortunately not a large share of excellence or of progressive power, nor the capacity of attracting to itself the co-operation (which was essential to a real success) of all the foremost female artists. Someable ones do contribute—as, for instance, Mrs. Boyle and Mrs. Bodichon; others hold decisively aloof; and at no time have the best of the ladies, as a combined and compact body, made this gallery the show-place for their most complete and important efforts. As matters now stand, the prolongation of the exhibitions of this Society is not of moment to the cause of art—rather perhaps detrimental and misleading. They may still, however, be welcome to some deserving professional and amateur ladies; and we can scarcely reason ourselves into wishing for their discontinuance. A well-meant endeavour, and hopes that were at one time of no mean scope, would come to an end along with the Society.

The oil-pictures in this collection number only 156, as against 430 water-colours. We will, however, begin with the oil-pictures, as being the more elaborate form of work. Making this division in a general way, and the subdivision between figure-subjects and others, we shall simply go round the walls, pointing out here and there the few things that call for specification.

Miss Blanche Macarthur sends, in the small female head named *Amée*, one of the most competent examples of execution. The *Bachelor's Breakfast* of Miss Flora Ward is at once recognisable, by style and tone, as the production of one of the E. M. Ward family; it is more satisfactory in tint than the *Wild Flowers* by Mrs. Ward, a very black-shaded and consequently heavy-looking presentment of a little boy in the open air, holding his straw hat wreathed with poppies. Miss M. E. Edwards (Mrs. Staples) has painted *Written on the Sand*—a damsel in white muslin who reads the words "I love my love" inscribed on the sea-beach. Though better than most things here, it presents nothing worthy of particular remark, or calculated to further Mrs. Staples' reputation as a painter. Miss Solomon shines out amid her colleagues. *A Monk, Rome*, very sombre in tone, is ably done; while *Spring-time* (a water-colour subject of Florentine or Boccaccasque lovers reading, or, as we might say, a Paolo and Francesca of a less impassioned kind) is one of the few contributions having something of the quality of a picture. The same may be affirmed of *Green Mantle (Redgauntlet)*, by Miss Fanny Sothern, a single head of a brunette with her cheek resting in her palm, characterised by style and ease. Again, *The Jesuit*, by Miss Mary S. Tovey, though the face is somewhat hard and exaggerated, is a broad, well-subdued piece of life-sized portraiture, evidently showing that the painter has had a definite conception of her personage. *Tobit's Return to his Father*, by Mrs. Benham Hay, is the most important work in the gallery for subject and aim in treatment. It has been exhibited before, and, whether seen once or often, must be pronounced far from satisfactory. Why the picture of Miss Charlotte J. Weeks is named *Il Contadino, Study from Life*, we have no idea. A "Contadino" (as even a Suffolk Street exhibitor or visitor knows) is a countryman, a peasant; whereas this head appears to be that of a mediæval scholar or philosopher. The phy-

siognomy has much force—the look of a temperament full of laborious power, which has been invested in head-work and frequent vigils, rather than in body-work and reinvigorating exercise. The execution is in harmony with the character of the sitter. *A Lady Writing a Letter*, by Miss Biller, and *A Spanish Dancing-Girl*, by Miss Mary Goddall, also deserve to be mentioned.

We now turn to the water-colours, or rather, first of all, to a crayon head, by Miss Emma Sandys, *Fair Rosamond*. This has—what one knows may be counted upon from the sister of so excellent a draughtsman and worker as Mr. Frederick Sandys—an amount of steady highly-trained drawing very exceptional on these walls. It cannot, however, be regarded as at all an agreeable or fascinating ideal of the lovely Rosa Mundi; the face is peculiar, and, though in its way not unhandsome, is the reverse of winning. Miss Eliza Sharpe, that well-known matriarch of female art, sends two works, *Les Souvenirs* and *The Puzzling Question*. Both must have been painted from thirty to forty years ago, to all appearance; indeed, *Les Souvenirs* (in some form of engraving, probably in an annual) is a reminiscence of our boyhood. Miss Elizabeth Thompson shows unusual cleverness in *The Tenth Bengal Lancers at Tent-pegging, Sealcote, 1871*; the motion of the horses and riders here is really excellent, and everything is touched off with spirit and firmness. Miss Beatrice Meyer may perhaps be a pupil of Edouard Frère or of Mr. Boughton. Her *Street-Scene in Liverpool*, portraying a young Italian street-singing girl and her miscellaneous auditory, has both truth, character, and a certain unstudied quaintness of arrangement faithful to the matter-of-fact, and consistent with good method in painting. If Miss Meyer can only manage to carry a little further the good gifts she possesses, she may prove an accomplished artist. The large single figure of *Francesco*, by Mrs. Backhouse, a Roman peasant holding a handful of flowers, is a salient production. Cleverness it has enough, and ease more than enough; both perilously "cheap." The contributions of Miss K. Reed, Miss C. J. Atkins, Miss H. Kempe, and Miss A. E. Manly, the two former named *A Study of a Head*, and the two latter *La Belle Fermière* and *Une Paysanne Belge*, are all above the Society's average.

Among the landscapes and miscellaneous subjects in oil we have to notice *Aylmer's Field*, by Miss Jane K. Humphreys—a portrait (as one may call it) of a grass field massed with poppies and other wild-flowers, and with a hare crouched in its form, all rendered with a true sense of natural profusion, though not with any very delicate skill upon near inspection. *A Land-Storm*, by Miss Ellen Thornycroft, shows a green plain amid hills, a brown hurrying mountain-stream, and a few dishevelled pines, with a horse lying dead at the foot of one. The poetical character of this work is genuine, and even its style tends high, but the execution belongs to a rudimentary stage. The last oil-picture which we shall mention is *Evening Primroses*, by Miss Fanny Duncan. Here the manner has been learned to some extent from the masterpieces of M. Fantin-Latour; the handling is hasty and even slap-dash, but there is taste in its abruptness, as well as manifest dexterity.

Among the water-colourists, Miss Harriet Harrison contributes *Herring-bont, Berwick-on-Tweed*; again a very sketchy production, but superior in artistic perception to most of its competitors, and with some affinity to Mr. Whistler's style. Mrs. Bodichon is always forcible and significant; she has an eye for whatever she undertakes to render, and a hand to express it. Her water-colours are named *Study of Cactus in the Consul's Garden, Algiers, December, 1873*; and *Cranes in the Plain of the Cheliff, Oran, Algeria*. Miss Alice Boyd is another of our lady artists who is an artist in the way she sees things, and makes others see them; her *Chapel of San Clemente, St. Mark's, Venice*, will be grateful to the eyes of many lovers of that marvellous church, now much more clearly

lighted than it used to be, but hardly so potent in mysterious richness of suggestion. E. V. B. (Mrs. Boyle) sends the most conspicuous specimen in all the gallery, under the modest title of *Brush-work, in Four Compartments, for a Screen*. The colour of this is very prominent and eye-catching; not however unsuited to its purpose, supposing its environments to be appropriate. The first compartment shows us a white owl and his mate; the second, a black cat in a tree, prowling; the third, a white Persian cat dozing in a tree, to the discomfiture of a pair of birds who would like to re-enter their nest; the fourth, two black monkeys in a vine. The first of these subjects is the best, and extremely good; the third, a comparative failure: the series as a whole well worthy of its author's genius and attainments. *The Old Parsonage, Eastbourne*, by Miss Marian Croft, is deftly touched, but wants solidity and mellowness of tint. Nicely but rather primly handled is the *Fuchsia* of Miss Sarah Linnell. *Condover*, by Mrs. Owen, is a landscape of the scenic order, perhaps with a good deal of "composition" as well as matter-of-fact; it belongs in a general way to the Turner tradition, and ranks well among treatments of its class. Miss Louise Rayner is, as usual, clever in her picturesque street-scenes, such as *Head of the West Bow, Edinburgh*; but she does not seem to advance, nor to try to advance, beyond a certain point. *An Elizabethan Interior* is creditable to Miss Aurelia Hähnel.

W. M. ROSSETTI.

MR. NEWTON'S SECOND LECTURE ON THE DISCOVERIES OF MR. WOOD AT EPHESUS.

ROYAL INSTITUTION (March 21).

THE subject of this lecture was the nature of the Ephesian Artemis and the character of her worship, her temple, its treasures and lands, the ministers of the temple, and the ritual of the goddess. Referring to the scene in the theatre on the occasion of St. Paul's visit, and to the fanaticism then shown in defence of the goddess whom the Ephesians so loudly asserted to be Great, and whose worship, as they alleged, extended over the whole Roman Empire, the lecturer adduced other evidence to show how widely this worship had been disseminated, in some measure, perhaps, by the agency of commerce. The Ephesian Artemis was not originally an Hellenic deity, but rather an Asiatic deity, whose attributes were assimilated by the Greek settlers to that of their own Artemis. On the later coins of Ephesus, and in certain statues to be found in the Italian museums, are preserved copies, more or less exact, of the Ephesian Artemis, who, like other primitive Asiatic divinities, had an archaic form overlaid with symbols, the meaning of which is for the most part lost to us. The Ephesian Artemis, like the Artemis of Magnesia, was Polymammia, furnished with several rows of breasts—the symbol, according to St. Jerome, of her force as the nurse of all vegetable and animal life. Other symbols, such as the signs of the zodiac round her neck, seem to indicate her lunar character; the bees, again, which are the constant type of the early coins of Ephesus, and are arranged in rows on the statue of the goddess seem rather a Chthonian symbol. Passing from the goddess to her temple, and the externals of her worship, the lecturer explained the system by which the Ephesian Artemision, and the other celebrated temples of the Hellenic world became banks of deposit, accumulating treasure not only in the form of precious dedicated objects, *anathemata*, but also by receiving in trust sums of money, bullion, or other valuables, on account of States or private individuals. As this treasure accumulated, it was employed by the administrators of the temples in loans, as we see by comparing an Ephesian inscription, published by Boeckh, with the one relating to Mithradates, referred to in the previous lecture, and published by Mr. Waddington. The Ephesian Artemis had

not only this treasure, which might be called her personal property, but also real property in the form of lands. The tenures by which such sacred lands were held may be inferred from certain leases preserved to us in inscriptions, and from a well-known passage in the *Anabasis* of Xenophon, in which the historian describes his dedication to the Ephesian Artemis of a small temple encircled by a park in the territory of Laconia. A portion of the land immediately surrounding the Ephesian temple was an asylum or sanctuary in which criminals and debtors could take refuge. The limits of the asylum were enlarged by Alexander the Great, Mithradates, and Mark Antony in succession, but the abuse of the privilege of sanctuary became so great under Augustus, that he restricted the asylum within narrower limits. An inscription relating to this limitation was discovered by Mr. Wood in the angle of the peribolos wall which formerly marked the boundary of the asylum.

Closely connected with the privilege of sanctuary was the institution of hierodules or slaves dedicated to the goddess. These at Ephesus, as in other temples of Asia Minor, such as Zela and Comana, were a numerous body, recruited, doubtless, sometimes from fugitive slaves, as is shown by a curious story in the novel of "Klitophon and Leukippe," by Achilles Tatius. In some temples, as at Delphi, the slave was made over to the god by a regular deed of sale by which he became his servant. The lecturer then passed on to notice the priesthood at Ephesus, which, as is evident from inscriptions, was a very numerous body, though it would be difficult in the present state of our information to define the functions of the several ministers and their subordination in a hierarchy. Among the sacerdotal officers named in inscriptions were the Thesmodi, who declared the will of the goddess, Hymnodi, who might be considered as her poets laureate, charged to write odes in her honour, and the Theologi, who collected the sacred legends. The entire month of Artemisios, corresponding with our March, was dedicated to the worship of the goddess, as appears from a decree published by Boeckh. During this month the panegyris of the neighbouring cities met at Ephesus, and gymnastic and other contests were held. On May 25, in the month Thargelion, was celebrated the birthday of Artemis. It appears from the great Salutaris inscription, discovered by Mr. Wood in the theatre, that on this day a procession of the priests carrying sacred images and vessels, and escorted by the ephebi, proceeded from the temple through the Magnesian Gate to the theatre, and back from the theatre through the Koressian Gate to the Temple. The lecturer concluded by quoting an animated description of this very procession from the Greek novel called "Ephesiaica" by Xenophon.

ART SALES.

THE miscellaneous collection of engravings, the property of the late Thomas Lupton, the distinguished engraver, were sold on Wednesday by Messrs. Christie & Manson. More interesting, however, than the sale of the engravings themselves, was that of the copperplate of *Dumbarton*, that is, one of the unpublished plates for *Liber Studiorum*: one of the plates ready for publication, but not actually published when the issue of the series was stopped. Mrs. Noseda bought it, along with five working proofs on French paper and seven proofs on English paper, for the sum of 38*l*. Two or three good impressions from the published plates were also sold: one of *Dumblain Abbey*, a proof before letters, engraved by Thomas Lupton, realised 12*l*. The engraved steel plate of *Folkestone*, an unpublished plate not belonging to the *Liber* series, went for 4*l*. 5*s*. Some popular modern line engravings were included in the sale: among them a proof before letters of *Bolton Abbey*, by S. Cousins, after Sir Edwin Landseer, was sold for twenty guineas. A proof of Sir

Joshua's *Mrs. Stanhope*, by J. R. Smith (one of the rare and much prized mezzotints), was sold for 27*l*. 10*s*. These are some of the more interesting details of the sale. Thomas Lupton's name will be known to many readers, not only as a much employed engraver in many kinds and qualities of work, but specially as the engraver—under Turner's immediate and constant supervision—of some of the more famous of the *Liber* prints: among them the great subject of *Solway Moss*. His collection of engravings—if, indeed, the whole of it came to Christie's—was strangely deficient in examples of the greater *Liber* prints engraved by himself; since of the published prints engraved by him, two only were represented—the *Dumblain Abbey* before mentioned, and the *Watercress Gatherers*: *Scene at Twickenham*.

A COLLECTION of foreign pictures, chiefly of the French and Belgian schools, was sold on Wednesday last by Messrs. Foster at their Gallery in Pall-mall. The most important were:—Bacalowicz, *The Visit*, 173*l*.; Heullant, *Paul and Virginia*, 162*l*.; W. Verschuur, *The Horse Fair*, 253*l*.; V. Tirion, *The Doll*, 120*l*.; E. Verboeckhoven, *Sheep and Poultry, in a landscape*, 210*l*.; *Sheep and Poultry*, 787*l*.; Another, same subject, 472*l*.; II. J. Scholten, *The Terrace*, 225*l*.; A. Passini, *The Market Place, Constantinople*, 724*l*.; Emile Lévy, *The Toilet*, 157*l*.; Herman Tenkate, *A Guard-room during the Spanish War in Holland*, 183*l*.; Emile Saintin, *Wild Flowers*, 215*l*.; Innocenti, *Italian Market Scene*, 84*l*.; Leon Escosura, *The Guitar Player*, 71*l*.; Haynes Williams, *A los Toros—Spanish Scene*, 367*l*.

FOR the last three days of last week the rooms of Messrs. Christie, Woods & Manson were thronged with visitors to view the marvellous collection of Sèvres porcelain belonging to Mr. Wm. Goding. In all, sixteen vases and jardinières, besides cups, &c., derived from the choice cabinets of Mrs. Fitzherbert, Sir W. Waller, the Duchess of Cleveland, Captain Ricketts, and others. The sale realised the most sanguine expectations. A cup and saucer of turquoise blue, beautifully painted, from the collection of Mrs. Fitzherbert, sold for 180 guineas. A rosewater ewer and basin of the finest bleu de Vincennes, richly gilded, 109 guineas; and another of turquoise, 130 guineas. A third, from the Stow collection, rose Pompadour, 116 guineas. A pair of small oviform vases of bleu de roi, exquisitely painted, with figures of Apollo and Narcissus, sold for 480 guineas; and a large pair, turquoise, from the collection of Captain Ricketts, 610 guineas. A set of three oviform vases and covers, with flattened openwork handles, bleu de roi, and medallions painted by Dodin, the centre 17 inches high, sold for 600 guineas, hardly a commensurate price as compared with some of the others. The éventail jardinières sold well: one of turquoise ground, with figures of shepherd and shepherdess, sold for 650 guineas; and two of the most lovely apple-green ground, most charming pieces of colour, fetched 1,800 guineas. The two little turquoise vases of curious form, the handles formed to hold lights, from the Duchess of Bedford's collection, 410 guineas. But the most fabulous price was attained for the last lot. A pair of vases, with covers and stands, of most rare form, the sides fluted in six compartments, green ground, with rose Pompadour foliage, painted in medallions, the necks and covers of openwork, the stands curiously perforated to hold bulbs, all of the most brilliant colouring, was knocked down to Lord Dudley for the incredible sum of 6,500 guineas, amidst the acclamations of the whole room. Never had *pâte tendre* such a triumph. The forty-four lots realised just upon 14,000*l*.

SOME important sales took place last week at the Hôtel Drouot. Among them the *Débats* mentions (1) a magnificent piece of tapestry, dating from the beginning of the sixteenth century, with designs in gold and silver, in circular compartments, representing scenes from the Old and New Testaments. It realised 20,000 fr. (2) A large

oval dish painted in Limoges enamel, sixteenth century, 4,050 fr. (3) Two large ivory sculptures in high relief, representing allegorical subjects, beginning of the 17th century, 4,080 fr. (4) A Louis XVI. clock, 1,135 fr. Other interesting items were:—three pieces of Gobelin tapestry, with subjects from the New Testament, after Bérain, 1,000 fr.; the months, grouped in pairs, important fragments of large tapestries decorated with allegorical figures of the months represented, with rich borders composed of flowers, game, figures of genii, &c., time of Louis XIV., 1,830 fr.; an interesting series of parts of Gobelin tapestries, with designs after Bérain, representing scenes of acrobats, animal-tamers, &c., 3,520 fr.

NOTES AND NEWS.

WE learn from a letter, dated Athens, 12th March, that Dr. Schliemann has been to Mycenæ on a reconnoitering expedition. It was to be expected that on the spot where the tomb or treasury of Atreus had been discovered, other remnants of the past would come to light, if only the Greek Government would be less jealous, and allow foreign archaeologists to do what the Greeks themselves seem not inclined to do. We do not know whether King George has taken a higher view of the subterranean treasures of his country than to keep them like coal-beds for future generations, and has given Dr. Schliemann a permission which has so often been refused to other explorers. At all events, Dr. Schliemann, after his successful campaign at Troy, has been to Mykenas, has opened his approaches, and has already recovered some interesting antiquities. In order to ascertain what the accumulation of rubbish in the different localities of Mycenæ might be, he investigated the Acropolis in thirty-four different places. He opened six shafts on the first terrace, which runs nearly horizontally to the Lion's Gate, and two on the second terrace. He reached the rock on the first terrace at a depth of 15, 17, 18½, and 20 feet; on the second, at a depth of 12 and 20 feet. He dug up pottery which he describes as splendidly ornamented, two stone axes, one flint arrow, a number of idols, of which five are Hera with a *polos* on the head, and a number of little cows of red terra-cotta. There are about 15,000 cubic metres of rubbish to be explored, and Dr. Schliemann expects to find thousands of antiquities, if only the Greek Government will allow him to continue his work. Considering how much Greece owes to the sympathy of scholars, might it not show for once its interest in its own antiquities by allowing so experienced and successful an explorer as Dr. Schliemann to excavate the capital of Agamemnon, or, still better, the district of Olympia.

THE Fine Arts Club is no more. It is now eighteen years since it was established, for the purpose of facilitating intercourse between lovers of art, and of giving collectors the opportunity of comparing their acquisitions, and of obtaining information upon art subjects. All who enjoyed the social meetings and charming receptions given at the principal houses in London, when collections of works of art were brought together for exhibition, will regret their discontinuance; but the increasing difficulty of finding members who had not already received, to open their houses, and the want of a sufficient number of important works of art for exhibition, led the committee to call a general meeting of the Club, which was held on the 13th of this month, in the house of the Burlington Fine Arts Club, Savile Row, Sir William Drake in the chair, when it was declared that the time had arrived for the discontinuance of the Club, and it was therefore declared to be dissolved.

SOME workmen near Beddington, Croydon, have discovered the remains of a Roman warrior, who had evidently been buried in his armour, together with some arms, at a depth of eighteen inches only from the surface.

THE Institute of Painters in Water-colours

has broken through the rule by which hitherto artists have been expected to make application for election to the Royal Academy and the other Fine Art Societies. On Monday evening they selected for their membership Messrs. Oakes, Tyer, Simpson, Tenniel, Hardy, Houston, and Woolf, without solicitation on the part of the artists so honoured.

DR. J. VAN VLOTEN has just published a tolerably bulky volume on the *History of Painting in the Netherlands* from the fourteenth to the eighteenth century. It is illustrated by fifty woodcuts and a steel engraving of Rembrandt.

PROFESSOR NORTON writes to the *Nation* that certain American bankers in Italy are adding to their legitimate profits by undertaking to popularise art in America. They have galleries for the display of sculptures for sale, and workshops at Carrara, where wages are low, under the charge of a foreman who can make any model required. If their customers require a classical statue, they have only to make a selection from a set of photographs, and are provided with an exact facsimile; though, if there is any defect in the work of Pheidias or Praxiteles, it is corrected, as nothing that is not perfect is allowed to go out! If a domestic subject is required, the want can be easily met. Thus a statue of Ruth was got up but was not successful; till a member of the firm, on looking over his photograph book, conceived the happy idea of forming a statue of Rebecca as a pendant to Ruth, out of the Faun of Praxiteles. "So I sent for my foreman," said this promoter of art to Professor Norton, "and said to him, 'Now, you take this, and you make me a design for Rebecca out of it; it's got to be draped, and it's got to be a woman.' So he took it, and he brought me a sketch, and I didn't like it, and then he made me another, and at last he made me this one, and then we wanted something to show who it was; and so we put in this symbolic well here, and altogether it's just about the most popular work of American art going."

THE Exhibition, at New York, of the American Society of Painters in Water Colours has lately closed. It was as successful as that of last year, but was not marked by much originality. The *Nation* observes that "the respectable, rather abject condition of the art in New York was evident in a large showing of calm, unvitalised works. That New York is soon to have a 'school,' or even an eye, able to look at nature in a somewhat original or individual way was not promised with any plainness. . . An exception to these strictures was contributed by Mr. Homer. . . Some remarkably original and studious boating-scenes were shown by Thomas Eakins," a pupil of M. Gérôme.

ATTENTION has been directed to the condition of the Landseer lions in Trafalgar Square, which, it seems are becoming terribly dilapidated under the influences of time and weather. These evils are difficult to avoid; but surely something might be done to guard the noble animals against mere wanton injury. On the occasion of the show of the last Lord Mayor, we noticed a number of young rascals clambering upon the lions, sitting astride upon them, and even standing on the bas-reliefs in their anxiety to gain a sight of the procession, and no doubt the same thing happens at all other sights of the kind.

THE Council of the Society of Arts has voted 20*l.* to the Royal Architectural Museum, in furtherance of the classes lately established in this institution for the technological instruction of artisans.

THE publication of subscription lists to charities is, it seems, by no means a custom of modern date, only, instead of the donors' names being advertised in the *Times*, they were formerly written in marble. We learn from the *Times* that the Prince of Wales has lately presented to the British Museum a marble pillar, with a long and interesting Greek inscription,

recording a public subscription that was raised in the town of Rhodes in a time of great distress, for the relief of the sufferers. Three pillars of this description were, it is stated, set up in Rhodes on this occasion, with the names of the donors inscribed upon them, and the sums given by each. When the Knights of St. John built their church in Rhodes they used one of these pillars as a paving stone. Their church was afterwards converted into a mosque, and the vaults under it into a powder magazine. In 1856 the powder exploded and shattered the pillar-paving stone into many pieces. A few were lost, but the greater number were presented by the Pasha to the Prince of Wales, and thus it happens that the memory of a charitable deed done ages ago has been preserved unto the present day.

A PICTURE by M. Henri Lehmann is to be exhibited next month at the Ecole de Droit. The subject is *Le Droit prime la Force*.

THE Académie des Beaux Arts has nominated M. Hébert to the place left vacant in the section of painting by the death of M. Couder.

THE monument in memory of the defence of Belfort, briefly mentioned in our last, is to be executed by M. Bartholdi, and the design is already complete. On a platform, cut in the solid rock, overlooking the town, but overlooked by the citadel, will stand a colossal lion—not the wounded lion of Lucerne, but the lion rising from the ground to face the danger on the first alarm. The expression, says the *Débats*, is well chosen and happily rendered.

THE valuable archaeological collection of Lieutenant Delaporte, who accompanied Francis Garnier on his fatal expedition, after remaining for some time in the court of the Louvre, has now been removed to Compiègne. The authorities have decided on utilising the now desolate palace as an Indo-Chinese Museum.

THE *Annual Report of the Director of the National Gallery* for the year 1873 was issued yesterday (Friday). Only one picture was purchased last year, the *Triumph of Scipio*, by Andrea Mantegna, of which we spoke at the time. Two bequests are noted: the first, a portrait, by John Hoppner, R.A. (1750-1810), of the Countess of Oxford, Jane Elizabeth, wife of the fifth Earl of Oxford, bequeathed by her daughter, Lady Langdale. The second is thus described: "Jan Looten (painting 1659), Dutch School—A River Scene, with Wooded Banks: Evening. Bequeathed by the widow of Mr. Jewer Henry Jewer." Both these are hung temporarily at South Kensington.

THE church of St. Antholin, at the corner of Size Lane, in the city, is about to be pulled down, and a notice has been issued to the friends and relatives of the dead buried within its walls to the effect that they will be permitted to remove their remains, under proper direction, to any other consecrated burial place, as also the tablets and monuments erected to their memory.

DURING recent alterations that have been made in the fine old early English Church of Bottesford, near Brigg, Lincolnshire, it was discovered that the floor of the nave had been raised some eighteen or twenty inches, and, as a consequence, that the bases of the columns of the north and south arcades had been buried. These, which have been carefully preserved, are of singular character, being widened out so as to form seats—octagons on the north and circles on the south. In days before the introduction of pews, devout persons were accustomed to kneel throughout the whole of the mass, except when the creed was being said. Mirk, in his *Directions for Parish Priests* (circa 1420), instructs the pastor to teach his flock:—

"No non in chyrche stonde schal,
Ny lene to pyler ny to wal,
But fayne on kneus they schule hem sette,
Knelynge down vp on the flette."

Conveniences of this sort were perhaps in the mind of the author when he elaborated these directions. The seats, it may be imagined, were for the aged and infirm, who were unable to comply with the stricter discipline. A similar arrangement may be seen in the south arcade pillars of the Church of Coddington, near Newark; and a writer in the current number of *Notes and Queries* quotes a document, dated 1487, which sets forth that Walter de Sheryngton desired to be buried in the Priory Church of St. Bartholomew, Smithfield, under a low tomb, "for men to knele and lene upon" while they heard mass.

THE STAGE.

THE NEW PIECE AT THE HAYMARKET.

ABILITY, like Property, has its duties as well as its rights, and *Queen Mab* is written so well that it ought in fairness to be written much better. It is a good conception, marred, if not spoilt, by most imperfect execution; or rather I am not sure that one can speak of a "conception" with regard to it, for "motive" it has none at all, though it was near to having a very good one. But at least the author has had one happy thought—the character of Mab and the nature of her surroundings. Had he been more thoroughly in sympathy with her he would have avoided the mistakes which lessen not only the value, but the interest of his play. He dreamt of a Bohemian who should be free not only from the conventionalities of *le monde*, but from the taint of the *demi-monde*. He has presented her at first with great force and distinctness (to be sure, he cannot be too grateful to the actress who impersonates her), but then he has ceased, as it were, to sympathise with his own creation, and has compelled Miss Robertson, after the first act, to represent no Bohemian heroine at all, but a colourless reproduction of the everyday woman of fashion—not of real fashion, it is true, for that might have afforded him an individual study, however inconsistent with the study with which he began; but a woman of merely fashionable exterior, entirely uninteresting, splendidly dressed, and (for dramatic purposes) profoundly worthless.

But, for his first act, one is grateful to Mr. George Godfrey, whoever Mr. George Godfrey may be—and whoever he is, he has noticed Mr. Robertson and studied Mr. Gilbert. Nay more, he has been charged with a travesty of Mr. Robertson, and there is certainly much in the first act, in the Bloomsbury lodging, to remind one of *Society* and a little to remind one of *Caste*, but Mr. Robertson is not quite the fountain-head that he is represented to be. Some people think that he invented Bohemia. But he did not invent Bohemia. For modern literary purposes, Henri Murger invented Bohemia. Still there are resemblances between *Caste* and *Queen Mab* which Mr. Godfrey would have done well to avoid. When the shoulder of mutton is brought home in a basket by the Bohemian heroine, and when that heroine talks knowingly about tripe (Dickens invented tripe; Toby Veck ate it in *The Chimes*) one thinks of that tea-party in *Caste*, at which Captain Hawtree was privileged to assist; and, what is worse, the resemblance instead of being natural and inevitable, is unnatural and forced, for the dwellers in this Bloomsbury lodging are after all of a very different set from the dwellers in that Westminster bye-street. There is no miserable father whom one would like, like Portia 'very vilely in the morning, when he is sober, and most vilely in the afternoon when he is drunk.' It is Bohemia here, if you will, but it is not St. Giles's or Somers Town, and in so far as the life here depicted resembles *Caste*, it does not resemble Bohemia.

But the likeness to the work of Mr. Robertson is not, as I said, in this respect great. In the Bohemian journalist there is something to remind one of the club in *Society*, and of the elaborate process to which its members resorted to raise the

sum of five shillings in ready money; but the general tone of the work is more like Mr. Gilbert's—manly where his tone is manly, disagreeable where his tone is disagreeable—and were it not for the quite remarkable lack of any power of construction, which one can put down to no momentary lapse or droop, but only to inexperience which should one day be overcome, the work might indeed be Mr. Gilbert's own. Certainly he would have nothing to be ashamed of in the writing of the first act. They must talk very well in Bloomsbury, if this is a fair sample of their dialogue. The art of conversation must still survive in Bloomsbury—could one but get into those privileged Bohemian circles, and hear it where it is at its best. But apart from the good talk, in the first act there is a strong interest in the story; or, at the least, the beginning of a stronger interest than one can be expected to take in the story of common society—in the great question whether Angelina shall dance with the baronet, or whether Rosamond shall spend a fortnight at Brighton; themes, which in the hands of the accomplished novelist, are almost too ample for a three-volume tale. In this Bloomsbury Street and lodging, there is the material for a stronger interest. Here they struggle for life itself, instead of for precedence. So here there is all the interest of struggle: the interest of the probability of failure. Besides, it is pleasant to be taken into a place where romance may still seem natural; where also, if they do live upon bread and cheese and stout, at all events they seem to relish it.

The play becomes lamentably weak and improbable when the little quarrel caused by a fancied imputation on the honour of the unknown hero who has saved Mab's life by the sea, is made to serve as sufficient cause for the angry withdrawal of Gerald Carew from the presence of Mab: Gerald Carew being actually himself the unknown hero, and the author desiring to still conceal from Mab the knowledge of this fact. Sane people, and especially good-hearted ones, do not quarrel desperately upon so slight a ground; but unhappily the improbability, here at its height, has been manifested slightly before—for is it likely that when an old gentleman goes to call at an unknown lodging, and upon absolute strangers who live completely out of his own world, his son shall seek him there—shall enter unannounced—except upon the principle that a man is to be sought only in places where he is not likely to be found? Yet it is upon no stronger pretext than this, that Mab, in the Bloomsbury and Bohemian lodging, receives the visit of young Gerald Carew when she is busy with her cooking, and enlivening her operations in a parlour-turned-kitchen by a *pas seul* and snatches of old songs.

These things are faults of management fatal to stage success; but the rapid transformation of Mab herself from the simple-hearted yet shrewd girl of the first act to the elegant woman of the second, who retains, neither in manner nor thought, any trace of the Bohemia in which her heart was fixed erewhile, shows a want of truth to character; a want of full and unfettered sympathy, fatal so long as it lasts, not, perhaps, like the other, to stage success, but to high literary and dramatic excellence. For all this, there are one or two excellent sketches of character, indicative of great promise, which one hopes may speedily be fulfilled. Mab herself, as long as she stays in Bloomsbury, is very fresh and lively and entertaining. The journalist, one confesses, has been met with before, and so has the "swell," whose heart would not be so very bad, if only he were not so much ashamed of it; but the "swell" is not quite so dull as we have sometimes found him, and the journalist talks his epigrams—instead of writing them, I suppose, as he still requires to reside in Bloomsbury lodgings, where the stairs are shaky and the service not altogether to be relied upon. The sketch of the Manchester woman, who is rather vulgar and showy, but quite outspoken and sincere, is a true one. The

fifth-rate actor—Mab's *soi-disant* uncle—is effective on the stage, though not new. When one hears of his pride in recollecting the day when he bore a banner before Edmund Kean in a way in which, it was universally admitted, no banner had ever been borne before, one thinks of many similar reminiscences, and, last of all, of the uncle of the heroine in *Ought we to Visit Her?* who played the trombone in the orchestra. But, though this comic actor is not wholly new, he forms one of a capital group—the group that gives the piece its character, and whatever vitality it may have:—I mean the Bloomsbury lodgers: Mab and her uncle, and his newspaper friend.

There is one grave fault of taste, if not of feeling; and that is the kind of talk that passes, at a given moment, between Gerald, the hero, and his father, Sir Greville, when Sir Greville says that a certain frailty rather becomes a man, as rouge does a woman: "only, in my time, they laid it on thicker." The saying is not in good taste, I opine. But let that pass—it is not natural; and not to be natural is, for a dramatic writer, a graver thing than only not to be tasteful. So many faults!—others might yet be pointed out; and yet *Queen Mab* is a piece which will bore no one, for even the ill-constructed later acts are not tedious at all, and the first act puts one into so excellent a temper that Fate can hardly harm one till the play is done. And as I began by assuring Mr. Godfrey that, being able to write so well, he has no business to refrain from writing still better, so let me end the comments on the piece itself by one other expression of my sense of its real, though most unequal literary merit—of its pungency, its keenness, its bristling repartee. There is, of course, a little bitterness along with all the earnestness of the satire. If there were not, it would hardly be satire of our day. We live, of course, in a time when our dramatists, if they are clever men, can hardly pretend to believe in much besides the virtues of a few women. So just the correct kind of cynicism is here, visibly enough, but with it, too, a little earnestness—a little manly enthusiasm. When Mab gets rather famous as a painter, some one says of her that she is very clever: "so clever that she would be a genius, if she only knew some newspaper people;" and later, when she is quite famous, some one says she will be one of the elect. "You will write R.A. after your name, and from an *artist* you will subside into a maker of pictures."

The acting is excellent, when judged by present standards; nay, would not be by any means bad, if judged by the standard of greater days. Mr. Buckstone plays the fifth-rate actor with much rich unctuous humour—the unctuous humour that is amusing its second generation of admirers. It is long since he has had a part so good for him. Seemingly he enjoys it very much; at all events he is more at home in it than he was as the private detective in *Charity*, or as the great art patron in *Pygmalion and Galatea*. Mr. Kendal's character of Gerald Carew, of the Life Guards, is not so fully developed by the author as was his character in *Charity*. Mr. Kendal acts it well, but there is not very much to be made of it. Mr. Howe looks and plays quite satisfactorily as the good-hearted journalist whom Mab, had she been true to Bohemia and to Life, ought surely to have married. Mrs. Chippendale is mistress of all her resources in the representation of the lady of Manchester blood. Miss Helen Massey is commendably disagreeable as that lady's daughter—an entirely selfish and thin-natured girl to whom it would be a revelation that a woman may have delicate feeling even if she doesn't live in Mayfair. Mr. Buckstone, junior, and Mr. Everill fill two insignificant parts. The great part is Miss Robertson's, and through the whole of the first act it is as good as any leading actress could desire. There are fine moments for her too in the second act, but little that is worth much in the third. Thus it is that Miss Robertson, beginning admirably, ends somewhat

ineffectively. She is the romp of the Bloomsbury parlour—the good genius of its rough inmates—to the life. Here she acts with infinite zest, with great heartiness, and as great truth. Here every touch is the right touch; not a note goes wrong. Further on in the play one is bound to report that she is not so satisfying. She lives in the merriment of the piece, and lives too in its anxiety; often the worn strained face is assumed with a full dramatic sympathy. But her declamatory passages—the moments when she should be strongest—are rendered with an elocution not always perfectly natural: with something too much of deliberation for the accent of genuine passion. Also a mannerism may be noted, and noted here with all the better grace, because I suppose no one will assert that in these columns there has been lack of hearty appreciation of the actress now in question. On the stage she nearly always receives a greeting or a compliment, whether merely courtly or enthusiastic, in a way that is unchanged, her own and unique—that is, she manages to convey in the clearest (nay, also in the wittiest) of ways, by gesture, tone, and smile, that she holds the compliment or greeting to be entirely insincere. It is as if one said continually, "you are exceedingly polite to pay me compliments with so much trouble—really I am almost indebted to you for getting up on my behalf so capital a make-believe!" This mannerism, though sometimes exactly what is wanted, is quite as often out of place; and unless we are wrong, so good an actress would do well to amend it. *Queen Mab*—to say a last word to the reader—is one of the cleverest and most imperfect things seen recently in London. It is worth a visit to the Haymarket, not to find out, in the second and third acts, how faulty is its story, but to hear, in the first, the wit of the dialogue, and to see the acting of Miss Robertson—here so unconventional, so spirited, so seemingly spontaneous.

FREDERICK WEDMORE.

THE Criterion Theatre opened its doors on Saturday night. It is a daintily decorated little theatre, chiefly underground; but one may forget that one is in a cellar when the cellar is lined with satin and lace. The entertainments presented were of a kind with which the public is familiar: that is to say, there was the orthodox attraction of a couple of pieces by men of known names, and the presence on the stage of several actors and actresses who have elsewhere acquired some celebrity. At any other place than a theatre, and with any other public than the theatrical public of London, a little freshness of idea would have been acceptable; but the stage is nothing if not conservative, and no doubt Mr. Byron did wisely to give us some such a comedy as he has given us before; and Mr. Gilbert still more wisely to develop for the third or fourth time his once original idea of a world in which everything is upside down. From a business point of view, nothing could be better than the arrangements at the Criterion. Conservative principles are as sound upon the stage as anywhere else; and innovators, as all the world knows, make other people's fortunes—not their own. For the rest, neither piece presented at the Criterion Theatre is without the power of raising a laugh. Even *Topseyturveydo* would not be Mr. Gilbert's if we couldn't laugh at it. Mr. Byron's *American Lady* is a succession of effective scenes, written with the smartness which characterises the dialogue of this author. No one blames Mr. Byron for being too dull: on the contrary, it is only too easy to him to be merry. The conduct of his fable must itself be arrested, that this or that type of modern mankind may discharge a comic remark, to which another type of modern mankind, who happens to be equally gifted, will reply with another comic remark, which in its due turn provokes a rejoinder. In Mrs. John Wood, who plays the chief part in *An American Lady*, Mr. Byron has secured an actress who is fitted to do justice to his work, and who is greatly approved of by the

public. Mr. Byron himself appears upon the stage, and assumes with his wonted success the languid composure of which he is a master. A good deal of applause is deservedly bestowed on the efforts of Mr. J. Clarke and Mr. David Fisher. Miss Fanny Hughes, Miss Jane Rignold, and (in the afterpiece) Miss Fanny Holland, from the Gallery of Illustration, also render their best services in aid of the entertainment of the evening. Scenery, stage-fittings, and properties leave nothing to be desired.

THIS evening, at the Queen's Theatre, a pupil of Mr. Ryder's makes her first appearance on any stage. The play is Sheridan Knowles's *Hunchback*, and the character is Julia. The lady's name is Miss Leighton.

Petticoat Government—a somewhat famous farce by Dance—has been revived at the Vaudeville with a much stronger cast than is usual with farces; for Mr. Farrer, Mr. Horace Wigan, and Miss Larkin take part in the performance. Thus, with *London Assurance* and the burlesque of *Ruy Blas*, a very ample entertainment is provided for those who would be merry at a theatre.

Mary Queen of Scots will be withdrawn to-night.

MR. TOOLE will play, we believe, in several of his favourite parts during his approaching engagement at the Globe Theatre. He will act in America in August.

A CORRESPONDENCE has been published between the Lord Chamberlain's Department and the managers of the French plays in London. The object of Messrs. Valnay and Pitron has been to induce the present Lord Chamberlain—Lord Hertford—to reconsider his predecessor's decision with respect to the refusal to allow certain works of high literary and artistic merit to be performed in London. In view of the engagement of Monsieur Got, Madame Favart and Mademoiselle Blanche Pierson, the Lord Chamberlain is specially requested to license *Le Demi-Monde*, by Dumas the younger; *Seraphine*, which had almost the last success obtained by Sardou at the Gymnase; *Julie*, by Octave Feuillet, played at the Français; and last, *Le Supplice d'une Femme*, which M. Emile de Girardin claims as his own, but in which he was assisted by the author of *Le Demi-Monde*. The Lord Chamberlain declines to license any one of these pieces. It remains to be seen how far his refusal affects the engagement of the celebrated artists we have named. Got and Favart have been seen here before, and one supposes that the pieces then acted by them are still open to performance; but Blanche Pierson comes for the first time to England, and one asks, with some curiosity, in what pieces this most excellent artist is to be permitted to appear. Though known to the most cultivated public of Paris for now many years, her last success has been her greatest. Perhaps Messieurs Valnay and Pitron will ask the Lord Chamberlain to license *Monsieur Alphonse*; so that Londoners may see Mlle. Pierson at her best.

OCTAVE FEUILLET's new drama *Le Sphinx* was played for the first time last Monday night, at the Théâtre Français, by Delaunay and Maubert, Mademoiselle Croizette, Mademoiselle Sarah Bernhardt, and others. We shall in due time be able to give a full account of it.

MUSIC.

NEW MUSICAL PUBLICATIONS.

The Singing Class Book, by Orlando J. Stimpson (London and Glasgow: W. Collins, Sons & Co.), is intended for the use of teachers and scholars in elementary schools. Beginning with the very rudiments of musical notation, it carries on the learner till he has arrived at sufficient proficiency to be able to take his part at sight in a moderately easy round or glee. The system on which the work is based is that of key-relationship, and it is in this respect similar to the Tonic Sol-fa system; but

the ordinary musical notation is used from the first; and this will probably commend the book to many teachers who, while cordially accepting the principle of singing by key-relationship rather than by absolute pitch, object to the new notation as unnecessary. The explanations and instructions, while concise, are extremely clear; the chapters on the formation of scales and on modulation (the point at which the pupil's real difficulties begin) being especially good. In addition to the mere exercises, the work contains nearly sixty rounds, glees, &c., and being published at a low price, and in a convenient shape, is likely to meet with a large circulation.

The Union School Song Garland, edited by William McGavin (Glasgow: Wm. Hamilton), is another work intended for the use of children. It is printed in Hamilton's patent "Union" musical notation, the peculiarity of which is that it shows at a glance, not only the absolute pitch of each note, but also its position in the key. The book contains some 300 songs for children, simply and easily arranged for two trebles and a bass. In its pages are to be found, not only a large number of old established favourites, but many less known pieces, including several written expressly for the work. Great care has been exercised in the selection and adaptation of the words, and many an old friend with a new face meets us as we look through the book. For instance, the words of "Here's a health to all good lasses," can hardly be recommended as suitable for the little ones; so the very pretty old tune is set to the unexceptionable text, "Where the beauteous flowers are growing," &c. The book is a perfect thesaurus of melodies for young people, though, from its very nature, it has no great merits in a merely musical point of view. It is, however, admirably suited for its purpose, a commendation which cannot always be bestowed on works of much more pretension.

An Account of the Remarkable Musical Talents of Several Members of the Wesley Family, by W. Winters (London: F. Davis), is not a work which calls for any detailed notice. It consists of a reprint of a manuscript written by Samuel Wesley, the well-known composer, not long previous to his death, which is at present in the library of the British Museum. To this is prefixed what Mr. Winter terms a "Memorial Introduction," composed mainly of biographical sketches of various members of the family of the Wesleys, and with especial reference to their musical abilities. Samuel Wesley's was one of the rare instances in which infant prodigies do not in later years disappoint the promise of their youth. The little work under notice is full of interesting details, and those who are curious in biographical matters will find it worthy of their attention.

Geschichte des Concertwesens in Wien, von Eduard Hanslick (Wien: Wilhelm Braumüller), though not absolutely a new work, is almost unknown in this country, and from its great usefulness to the musical historian, deserves a short notice. It is one of those laborious works of reference which no one but a German would have the patience to undertake, and the compilation of which must have involved years of labour. It gives a complete record of all the concert doings in Vienna during the past century, and from its very superabundance of detail renders a detailed analysis or review impossible. Here may be found the dates of the first appearances at Vienna of all the great performers, and of the first productions of important works. It is of course impossible for us to verify all Dr. Hanslick's dates, but the reputation which he enjoys in Germany is such that he may be taken as a safe guide. The work is divided into four books, entitled respectively, "The Patriarchal Time," (1750-1800—Haydn-Mozart Epoch) "The Association of Dilettanti" (1800-1830, Beethoven-Schubert Epoch), "The Virtuoso Time" (1830-

1848, Liszt-Thalberg Epoch) and "The Artists' Association" (1848-1868, Musical Renaissance Epoch). A serviceable index is given at the end of the book of the names of all the performers mentioned in its pages; but its value as a work of reference would have been much increased had a similar index of the compositions been included. As it is, in order to find the date of the first production of a new work, it is necessary to know the approximate date, and then to hunt through the portion of the book which treats of the period referred to, in order to obtain the required information. In spite of this drawback, however, the work will be found most valuable to all students of musical history.

EBENEZER PROUT.

MACFARREN'S "ST. JOHN THE BAPTIST."

THE first performance in London of Mr. Macfarren's new oratorio, which was given yesterday week by the Sacred Harmonic Society, attracted a very large audience, among whom were to be seen many of our most distinguished musicians. It will be remembered that the work was written for last year's musical festival at Bristol; and it was first performed in that city, under the direction of Mr. Charles Hallé, on October 23. The overture had been heard in London at the concerts of the British Orchestral Society, as well as at the Crystal Palace; but, unless we are mistaken, none of the vocal music had previously found its way into our concert programmes.

The oratorio is divided into two parts. The first, entitled "The Desert," treats of John's preaching in the wilderness, and of the baptism of Jesus. The second, and longer part, is inscribed "Machaerus," and deals with John's rebuke of Herod, the feast at which the daughter of Herodias danced before Herod and his nobles, and the imprisonment and subsequent execution of the Baptist. The libretto, which has been compiled by Dr. E. G. Monk, is excellent.

The music itself bears evidences, as a whole, of highly cultivated talent, rather than of spontaneous genius. The hand of the thoroughly accomplished musician is to be seen on every page, but, united with extreme technical cleverness, there is in parts a certain amount of dryness, as if the ideas had rather been sought for than had come of themselves. The choral portions of the work are far superior to the solos. Especially admirable in every point of view are the three choruses of the nobles (for male voices) in the second part, "O King, live for ever," "Lo, the daughter of Herodias cometh in," and "Lo, the wrath of the King." In these pieces we find Mr. Macfarren at his best. There is not only a wild barbaric splendour about them, but also a melodic and rhythmic charm which we confess we could not find in some of the other numbers of the work. With a daring, the justification of which is to be found in its complete success, the composer has ventured to introduce into sacred music such *prima facie* secular instruments as the triangle and tambourine. That this should have been done without producing the slightest feeling of incongruity, speaks no little for the skill and tact of the writer. Exceedingly fine, too, in a more ecclesiastical style, is the concluding chorus of the first part, "My soul, praise the Lord," in which the old psalm tune, known as "Hanover," is treated fugally with the greatest ingenuity—an especially noticeable point being the introduction of the theme as a *canto fermo* for the brass instruments, in augmentation, against the moving counterpoint of the voices. The final chorus of the oratorio, on the other hand, is comparatively weak; the fugal subject, though cleverly treated, is too "straggling." The close, however, is redeemed by a fine and effective pedal point. One more chorus should be mentioned—that for female voices in the first part, "This is my beloved Son." Here Mr. Macfarren is undoubtedly ploughing with Wagner's heifer. The score is like a page out of "Lohengrin;" indeed, the very same de-

vice of divided violins *con sordini* and a harp accompaniment may be found on pages 34 to 36 of the published full score of that opera. The senichorus pleased so much as to obtain an encore, as did also the chorus concluding the first part, of which we have already spoken.

Of the solo music not much need be said. It is always ingenious, and appropriate to the text; but there is little which produces an impression beyond that of cleverness. One of the best numbers is the unaccompanied quartett, "Blessed are they which are persecuted for righteousness' sake," which was encored.

With respect to the performance it is impossible to speak too highly. The music is in places very difficult; and the amount of labour which Sir Michael Costa must have expended on its preparation can hardly be imagined. Both chorus and band were admirable. The solo parts received full justice at the hands of Madame Lemmens-Sherington, Miss A. Sterling, and Messrs. Lloyd and Santley; indeed the entire concert reflected the highest credit on all who took part in it. Mr. Macfarren, who was seated in one of the side galleries, was called forward and "ovated" (as our American friends say) at the end of the first part, and again at the conclusion of the work.

The oratorio as a whole is one which is worthy of its composer's reputation, and which will probably maintain its position in the repertoire of our choral societies. We must not omit, for the sake of those who wish to make its acquaintance, to say that it is published, in a cheap and very elegant edition, by the firm of Stanley Lucas, Weber and Co.

Last Saturday's Crystal Palace Concert was open to the reproach—not an uncommon one, unfortunately, at these otherwise excellent entertainments—of being far too long. The natural result was that a very large number of the visitors left before its close, and moreover that the concluding piece—Brahms's "Variations on a Theme by Haydn"—was played to an audience whose attention had already been severely taxed, and who certainly were not in a fit condition of mind for the due appreciation of this very elaborate work. Of the composition itself we spoke on its first performance a few weeks ago, and need only add now that, like all really good music, it improves on acquaintance. The other orchestral pieces at this concert were Beethoven's Symphony in B-flat, No. 4, and Sullivan's sparkling and brilliant overture to *The Sapphire Necklace*. Herr Joachim played Mendelssohn's violin concerto and two movements from a sonata of Bach's in his own inimitable style, and vocal music was contributed by Madame Sinico and Mr. Vernon Rigby. We have deferred till last the mention of the specialty of this concert—the first performance in England of Brahms's "Song of Destiny" (*Schicksalslied*). This work is unquestionably one of the noblest inspirations of true genius which have been produced for many years. Its importance is such as to deserve a somewhat detailed notice. This, however, we must reserve for our review columns, and confine ourselves now to saying that it depicts with wonderful beauty of expression the contrast between the calm repose of the blessed, and the changeful lot of suffering humanity. In Brahms's music melody, harmony, and orchestration are alike enchanting. The work, which is written for full chorus and orchestra, was excellently performed. The Crystal Palace Choir has of late remarkably improved; and the manner in which the very difficult intervals and modulations, so frequently occurring in the work, were attacked was most commendable, and gave evidence of much careful training on the part of Mr. Manns. The only weak point was (if the paradox may be allowed) too much strength; the piano passages being in places hardly subdued enough. It is to be hoped that a second hearing of this exquisite piece will soon be afforded.

The programme of last Monday's Popular Concert, though containing no novelties, was pro-

bably on that very account the more acceptable to a large number of the audience. There are many who prefer a piece with which they are familiar to any new work, whatever its merits. It is unnecessary to enter into any details respecting music so well known as that performed at this concert. Herr Joachim, with Messrs. Ries, Straus and Piatti, gave Mendelssohn's brilliant Quartett, in E flat (Op. 44). Signor Piatti (who has been justly called "the Joachim of the violoncello") delighted his hearers by his performance of Boccherini's Sonata in A, with piano accompaniment. Nothing can be conceived more perfect, whether as regards tone or phrasing, than this great artist's playing. Mr. Charles Hallé gave Beethoven's familiar Sonata in D (Op. 10, No. 3), to which he seems especially partial, and joined Herr Joachim in the even more familiar "Kreutzer Sonata." Madame Edna Hall was the vocalist, and Mr. Zerbini the conductor.

Next Monday, the Director's benefit, and last concert of the present season, takes place, when an even more rich and varied musical treat than usual will be provided. EBENEZER PROUT.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE announcement of a performance ("by desire") of Mr. A. Sullivan's oratorio, *The Light of the World*, at which their Royal Highnesses the Duke and Duchess of Edinburgh had intimated their intention of being present, attracted an enormous audience to the Royal Albert Hall on the evening of the 19th inst. Considering the small interest generally evinced by the metropolitan public at the production of a new oratorio, or, indeed, of any new musical work, and computing it as a fact that for each individual who goes to hear a new composition, a hundred will go to listen to such well-worn works as *Messiah* or *Elijah*, it may be taken for granted, without prejudice to Mr. Sullivan, that the great majority of the vast audience, which has been variously stated as numbering seven and nine thousand, came together rather with the hope of getting a sight of the royal bridal pair than for the sake of listening to Mr. Sullivan's oratorio. The brilliancy of the spectacle of this well-filled vast arena, and the brightness and variety of colour of evening toilets, made all the brighter by gas illumination, was even more imposing than the inauguration ceremony, which her Majesty the Queen attended on a cold spring morning in 1871, when cloaks and overcoats were gladly requisitioned, even at the cost of concealing from view the small amount of colour we are habituated to, and which is so necessary to relieve the dull monotony of our dreary and generally leaden-hued climate. The audience were well seated before the arrival of the royal party, which included the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, Prince Arthur, the Princess Louise, the Duke of Teck, and the Princess Mary. Immediately on their appearance in the royal box, the National Anthem was sung, followed by the Russian Hymn, arranged for this occasion by Mr. J. Barnby. To this succeeded prolonged cheering, which was acknowledged by repeated bows from the royal party. The incongruity of combining a regal show with the first performance in London of a work of such solemn purport as *The Light of the World* must be apparent to all; and, unaccustomed as unhappily we have been to such shows in this country, the excitement consequent thereon and the splendour of the scene could not but have its effect even upon those who had come together simply and solely to hear and pass judgment upon the new work. Some allowance may, therefore, be claimed for those who, hearing it for the first time under such unusual circumstances, are called upon to express their unbiassed opinion of its merits.

The Light of the World was written on commission for the late Birmingham Festival. Musical works produced under such conditions, and written against time, have seldom proved success-

ful. Wondrous stories have certainly been told of Handel composing an entire oratorio in a few weeks' time, but it is impossible to say how far he had matured his ideas before setting pen to paper. The amount of manual labour required for the production of such a work nowadays is very much greater than it was in his day, owing to the great development of orchestration since his time. Though ample time, we believe, was allowed Mr. Sullivan for the completion of his work, we can readily believe that he felt himself pressed for time towards the last, as any one must be who undertakes to supply a work of such dimensions by a certain date, however remote. We therefore willingly make all allowance for any shortcomings on this score. It is easy to imagine him, some months before the festival, running about, amidst the harassment of other engagements, from this friend to that, to seek for counsel as to the choice of a subject for his work, and after having at length found a friend, perhaps as much harassed as himself by the cares and troubles of this world, willing to supply him with a libretto, being obliged to await his friend's leisure.

Oratorios may be divided into two classes: those which belong exclusively to the Church, such as Bach's Passion Music—the perfection of ecclesiastical oratorio; and those which, following the form brought over from Italy by Handel, employ biblical subjects either for purely artistic purposes, or partly with a view to religious edification. *The Light of the World* clearly comes within the latter category. It has been the tendency of modern times to treat oratorio more as a musical drama than in the old ecclesiastical form. Indeed, so strong has been the feeling in favour of dramatising, as evinced by Mendelssohn, especially in his *Elijah*—at once the most dramatic and the most popular of oratorios that one has come to look for something like a plot of sustained dramatic interest as a matter of course. This we do not find in *The Light of the World*, which may be accurately characterised as consisting of a succession of scenes from, or bearing upon, the life of Christ upon earth, the logical sequence of which, and their bearing upon each other, is not always at first sight apparent. The intention of the work, as the librettist has stated, is to set forth the human aspect of the life of our Lord upon earth, exemplifying it by some of the actual incidents in his career which bear specially upon his attributes of Preacher, Healer, and Prophet. Dealing respectively, in the First Part, with the "Nativity," "Preaching," "Healing," and "Propheying" of our Lord, ending with the triumphant entry into Jerusalem; and, in the Second Part, with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of his enemies, and led the rulers to conspire for his betrayal and death; the solemn recital by the chorus of his sufferings, and the belief in his final reward; the grief of Mary Magdalene at the sepulchre; and the consolation and triumph of the disciples at the resurrection of their Lord and Master—these "scenes" are laid respectively at Bethlehem, Nazareth, Bethany, on the way to and at Jerusalem.

It is probable that it is this dramatising tendency, to which we have alluded, which has led to the licentious treatment of Sacred Writ, which of late years the concoctors of oratorio "books" have so freely indulged in, and which seems to be on the increase. One would have thought that it would have had a directly contrary influence, and would have brought into existence dramatic poems on sacred subjects, whether biblical or not, of real poetical merit and adapted for musical treatment. But it seems as difficult to find a real poet for an oratorio as for an opera "book," and composers have been thrown on their own resources or on the kindness of friends for the provision of a text. The process in vogue seems simple enough, and may be undertaken by any one in the possession of a reference Bible and a con-

cordance. Having made choice of a subject, the *dramatis personæ* come of themselves, and there being (as it would seem) no irreverence or incongruity in putting words into the mouth of one person which are recorded to have been spoken by another, the dialogue is easily filled in. Anachronisms have been admitted, and events suggested by the context, but which are not actually recorded, have been freely turned to account. Such a process of manufacturing oratorio "books" is very like the game of making up a story which must consist entirely of quotations. We tremble to think of the possible result of such a process carried to its extreme point. We may live to see an oratorio put forth consisting entirely of "words compiled from the Holy Scriptures," but the main subject of which, together with the personages represented, need have no place in biblical history. On account of the example set, it is to be regretted that the librettist of *The Light of the World* has largely followed the method of procedure we have drawn attention to as reprehensible, though of course he has not done so to the extent we have pointed out as possible. The skill and ingenuity displayed in his share of the work is, however, undeniable. That Mr. Sullivan should have failed in doing justice to the theme proposed to him is not to be wondered at, when we take into consideration its sublimity. So tremendous a subject could only be treated successfully by a genius of the highest kind, and by one endowed with the strongest religious feelings. We know nothing of Mr. Sullivan's endowments in this latter direction; but, judging from his former essays in sacred music, as instanced in his *Prodigal Son* and *Festival Te Deum*, which were claimed as successes on their production, but seem now to be well-nigh forgotten, we should by no means have selected him as the man best fitted to carry out so serious an undertaking. With the seriousness of the task in hand he seems to have been duly impressed, but the general result of his music is one of heaviness and dullness, often suggestive of a Gregorian chant sung slow. The highest credit, however, is due to him for his skilful instrumentation—his strongest point—but in the work before us this is throughout of a more sombre character than usual with him, as doubtless the nature of the subject suggested. Though as a whole the *Light of the World* is unsatisfactory, it is not without its merits. Among the most noteworthy of the forty-two "numbers" of which it consists may be enumerated, in order: the solo and chorus, "In Rama there was a voice;" the chorus, "I will pour my spirit;" the quintett, "Doubtless thou art our Father;" the chorus, "The grave cannot praise thee;" the chorus, "Hosanna to the Son of David;" the unaccompanied quartett, "Yea, though I walk through the valley;" and the final chorus, "Him hath God exalted." The solos are its least satisfactory part. On its production at Birmingham, Mr. Sullivan was strongly advised to curtail his work, and this he has done; but no amount of pruning could detract from its general heaviness or add strength to its weakness. The performance at the Royal Albert Hall, under his own direction, was, on the part of the band, and of the four principal vocalists—Madame Lemmens-Sherrington, Madame Patey, Mr. W. H. Cummings, and Mr. Santley—an eminently satisfactory one; but one could not but wish that more time had been bestowed upon rehearsing the choruses. Miss Spiller and Mr. Maybrick assisted in the subordinate parts, and Dr. Stainer rendered efficient service at the organ. That Mr. Sullivan—who possesses undoubted talent as a composer, overrated though it may have been—after frittering away much valuable time on the production of ballads for the music-shops, has again turned his attention to the composition of a work of serious import, is a matter for true congratulation, even though his efforts have not been crowned with perfect success. But by those who have followed him from

the outset of his career it is to be regretted that his music to *The Tempest*—his Opus 1—undoubtedly still remains his best work.

C. A. BARRY.

COPENHAGEN celebrated the centenary of the birth of Weyse, the founder of the Danish school of music, on March 5. The composer's comic opera of *The Sleeping Potion* was performed at the Royal Theatre, and nothing is to be heard at the concert-rooms but songs, fantasias, and sonatas by this old fashioned but still popular musician.

SCARCELY had Copenhagen ceased to celebrate the memory of its old musician, than one of the most popular of its living composers was taken from it. H. C. Lumbye, whose dance-music is known to every band in Europe, and who was idolised in Denmark, died on the 20th of March. He was born in 1810, and began the study of music in 1822, at Odense, where his father's regiment was stationed. When he was fourteen years of age he entered the army himself as trumpeter, and composed all his earlier works in the open air, marching up and down in front of Amalienborg Palace. In 1843 he was made musical director of Tivoli, the Crystal Palace of the Danes, the band of which, under his care, became one of the very best in Europe. He was no scientific composer, but his polkas and galops were inimitable for freshness and *verve*. He has suffered for two years from mortal disease.

THE coming week being Passion Week, the Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, will give performances of sacred music on each evening. On Monday and Saturday the *Messiah* will be performed; on Tuesday the *Hymn of Praise* and *Stabat Mater*; while Wednesday, Thursday, and Friday are to be occupied with Bach's *Passion Music*—a work for the repeated hearing of which musicians are greatly indebted to Mr. Barnby.

ON Wednesday, the 18th inst., a concert was given at the Guildhall, Cambridge, in aid of the funds for a statue to Bach, to be erected at Eisenach. Herr Joachim was the great attraction, and was supported by local pianists and vocalists—all services being rendered gratuitously. The first part of the concert, which was in every respect thoroughly successful, consisted entirely of works by Bach.

BACH's *Passion* according to John was performed on the 19th inst., at Great St. Mary's Church, Cambridge, under the direction of Dr. J. M. Garrett, with organ and small orchestra, to a very crowded congregation.

H.R.H. THE PRINCE OF WALES has graciously promised to preside at the annual dinner of the Royal Society of Musicians, on the 27th of April.

KING LUDWIG of Bavaria has opened a provisional credit of 100,000 gulden towards the completion of Wagner's theatrical enterprise at Bayreuth. According to the latest accounts from Germany, Wagner expects to open the theatre on May 1, 1875.

WEBER's *Freischütz* has been recently produced for the first time, and with complete success, at the Italian Opera at Madrid.

It is reported in German papers that Rubinstein intends to give up playing and devote himself entirely to composition.

EDVARD GRIEG, the young Norwegian composer, is at present at work upon an opera, the libretto of which is from the pen of Bjørnstjerne Bjørnson.

THEODORE THOMAS has been giving four concerts at Chicago, in connexion with the Apollo Club in that city. On the last evening, Schumann's *Paradise and the Peri* was performed with complete success.

At the sixth symphony-concert of the Peabody Institute at Baltimore, a remarkable programme,

consisting exclusively of Scandinavian music, was provided. The composers represented were Gade, Kuhlau, J. P. E. Hartmann, Grieg, and A. Söderman.

POSTSCRIPT.

MR. SEYMOUR HADEN has a very large etching in progress. It is a rendering of Turner's *Calais Pier*, in the National Gallery, and bids fair to be equal in power and interest to anything the artist has produced.

WE hear that Professor Corsen, who is carrying through the press his great work on the Etruscan Inscriptions, expresses himself as no more disturbed by Mr. Isaac Taylor's book, *Etruscan Researches*, than by the Earl of Crawford and Balcarres' work, *Etruscan Inscriptions*, published last year.

MR. H. NETTLESHIP is bringing out a second edition of the third volume of Conington's *Virgil*, as also a second edition of Conington's *Persius*.

A COLLECTION of engravings was exhibited on Thursday, at the Society of Antiquaries, by Edwin Freshfield, Esq., representing the city of London at various dates, especially the parishes of St. Margaret Lothbury, St. Christopher, and St. Bartholomew the Little, by the Exchange. Of these the most remarkable were a view of London in 1560; an engraving with representations of London before and after the great fire; a plate containing all the city gates, and a curious Dutch engraving of the execution of Charles I., with portraits of the King, Cromwell, and Fairfax in medallions at the top of the plate, and scenes connected with the trial in compartments surrounding the principal picture.

THE sons of the late Mr. H. W. Wilberforce are bringing through the press a volume of the articles contributed by their father to the *Dublin Review*. Father Newman has written a biographical introduction to the volume, which will be published by Messrs. H. S. King & Co.

WE regret to learn that it is proposed to construct a railway from Naples to the crater of Mount Vesuvius. The journey will be made in an hour and a quarter, and the line is to cost three or four million francs. Signor Gallanti is enabled, by his study of the subject, to guarantee the safety of passengers in the event of an eruption.

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SATURDAY, APRIL 4, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

An Account of the Township of Ifley, in the Deanery of Cuddesdon, Oxfordshire, from the earliest Notice. By the Rev. Edward Marshall, M.A. Second Issue, with Additions. Pp. viii. and 176. (Oxford and London: James Parker & Co, 1874.)

THIS volume is a re-issue of one originally published in 1870, by the author of the *History of Woodstock*, which was recently noticed in these columns. To the original text there is now added a short appendix of notes, containing whatsoever additional information the writer (whose family has long been connected with the place) has gathered in the interval.

The name of Ifley (a pretty village on the banks of the Isis, two miles from Oxford), is familiar to every student of English architecture in connection with its interesting church, which affords one of the best specimens of rich Norman work, and which, until recently, used to be popularly described as a specimen of Saxon architecture. But those to whom, whether from ecclesiastical or aquatic associations, its present name is like a household word, would hardly recognise it under some of the eighty-four variations which are carefully tabulated by Mr. Marshall. True it is that some of these forms, especially several which are derived from publications of the old Record Commission, appear to arise from misreadings of early documents (e.g. the wonderful forms of Feteleg and Mitteleleg), but *Ivittelai* in the twelfth century, *Istreley* in the thirteenth, *Guffthebure* in the fourteenth, *Zefteley* in the fifteenth, and even *Yeofley* in the nineteenth, would puzzle many a one moderately acquainted with local transformations. And the varieties of interpretation are in proportion to the varieties of spelling. Doctors differ as to whether it means "the field of gifts," or "the island in the flood," or "the land of Ive," or "the meadow on the edge of a wood or stream," or "water island," or whether it was named after a town called Gefle or Yefley, in the Gulf of Bothnia, by some Norsemen, who crossing from the Danelaga into the border of Mercia, not merely made a settlement here, but even contrived in this way to "call the lands after their own names;" so that a remark made by Dr. Guest upon the subject, and twice cited by Mr. Marshall, may well be hung up in warning to wanderers in the delectable, but dangerous, fields of derivations: "In a case of so much difficulty, it is the more prudent, as it is certainly the more honest course, to confess one's ignorance." In Plot's Map of Oxfordshire, engraved in 1677, the neighbouring village of Ferry Hincksey, on the Berkshire side of the river, is called Ivy Hincksey, and it has been suggested that Ivy may in this case represent the Anglo-Saxon "yðu," and be

identical with Water Hincksey, and that a clue to the origin of the name Ifley may be traced herein. In connection with this suggestion Mr. Marshall remarks that the name given by Plot has not been found elsewhere, and that a gentleman (Mr. W. H. Turner), "who has catalogued many hundreds of charters relating to the neighbourhood in the Bodleian Library, has not met with the term Ivy applied to Hincksey." Mr. Turner has, however, recently met with a passage in Hearne's MS. Diary, in which the name is not merely recognised, but explained in its most obvious form. For the Oxford antiquary says (under date of February 17, 1711-12), "This Ferry Hinksey is often called Ivy Hinksey. But there is now no ivy about the steeple and church, as there was formerly. In the late Rebellion all the ivy was cut off from the tower, the consequence of which was so bad that a little after the tower fell down and beat down part of the church."

Among the families whose history finds illustration in this volume are those of De S. Remigio (by a member of which, Juliana, daughter of Robert, the church was given to Kenilworth Priory in the twelfth century), Fitzneel, Nowers, Pitts, and Holliday in connexion with Barten Holliday, the well-known archdeacon of Oxford, who held the rectorial estate as part of the *corps* of his dignity, to which it was until recently annexed. Of the family of Pitts one member, Arthur Pitts, a commentator on the Gospels and Acts, forfeited the property which he held in Ifley by becoming a Roman Catholic recusant and refugee in the time of Queen Elizabeth. Mr. Marshall does not mention that he was instrumental in procuring the publication of the laborious and useful book of Dr. John Pits (to whom he was very nearly related), *De Illustribus Angliæ Scriptoribus*, a work written in opposition to the similar biographical dictionary of Bale, whose name enables the rival author to perpetrate the pun of describing him as a kind of Protestant Baal. In mentioning the separation of some portion of the parish in 1835 by the constitution of a new parish in the hamlet (in our day ecclesiastically famous) of Littlemore, Mr. Marshall preserves the memory of a tract by John Henry Newman, which is not recorded by the latter in the list of his writings given in his *Apologia*, notwithstanding that its connexion with his own favourite abode invests it with a double interest. It was *An Address to my Parishioners on occasion of laying the First Stone of the Church of Littlemore*.

We need scarcely say that the volume is distinguished throughout by the same careful research and complete illustration of its subject which mark Mr. Marshall's *Woodstock* and his other contributions to the topographical history of Oxfordshire.

W. D. MACRAY.

Music and Moonlight: Poems and Songs by Arthur O'Shaughnessy. (London: Chatto and Windus.)

No parrot-cry is more assiduously used by the minor prose-men of the day to discomfit the poets militant, than the dictum that

poetry to be genuine must deal with the burning questions of the hour, must throw light on the economical, political and social difficulties of the present time and place. How purely this is the party-call of men simply adverse to all poetic writing, was shown when a living lyrist unexpectedly turned upon the assailants, and brought out a volume of poems dealing only with the political evolutions of the moment. He was told by the same old familiar oracles that a poet became prosy if he celebrated the Republic. But the cry has only to be analysed to be displayed as a mere croaking or gasping without force or meaning. These burning questions of the hour, what have they in their constitution that a poet can throw light upon? Now and then they deal with subtle emotional conditions, and a poem like *The Cry of the Children* is evolved out of them. Occasionally they admit of dramatic personation, and such an idyll as Coppée's *La Grève des Forgerons* suggests itself. But these are rare exceptions, and the Art of the world may point to its own history in justification of the disregard its latest children show for the social developments around them. It would be difficult to gather from the works of Raphael, Milton, or Mozart what crises of human history they lived in, or to trace there the marks of the sudden progress of liberty. In fact, the initial mistake is one that regards the primal essence of art; poetry is an anodyne, not a tonic, and its function is not to excite the spirit to progress, but constantly to remind the over-eager man of action that a subtle and mystical world of thought lies above and beyond the utmost aim of his action. Hence it is that the greatest successes of works of the imagination have been contemporaneous with the completest national lassitude. It was when we were weary after the Napoleonic wars that the rhymed romances of Scott attained their sudden and unparalleled popularity; it was when France was sick at heart with reaction, that Lamartine's pale and subjective *Méditations* sold by tens of thousands. Will anyone tell us that these two poets would have surpassed their actual success if they had treated the sad and weary problems that the epoch was tormented with. The age that is engaged with burning questions listens to a Lamartine, not to a Hugo, and our own tired generation ought to be willing to turn from its Education Acts and the sad anxieties that vex its work-a-day hours, to a poet who is more mystical than any now singing, and who will be listened to, whatever the minor prose-men say.

In the *Epic of Women* we felt some reflection of the colour of Swinburne; in the *Lays of France* a much fainter tinge of Morris was apparent to careful eyes. In *Music and Moonlight* it would be difficult to detect any foreign influence of this kind. The book belongs to a certain class of art, and runs parallel, as may be pointed out, to the work of other men, but these do not belong to a living, or even English generation, and the similitude is one more of temperament than of style. In Mr. O'Shaughnessy's earliest book, attentive eyes saw beneath the high tone of general colouring an outline of individuality that had little in common with

the sensuousness of surface. No doubt the poet, in those days, believed himself to be anything rather than a purist and an idealist. But through such lyrics as *Seraphitus* and *A Whisper from the Grave* there ran a vein of mysticism that was so evidently sincere, that it promised to survive the affectation which found legitimate utterance in such other poems as *Creation* and *A Troth for Eternity*. As revealed in this new volume, Mr. O'Shaughnessy resembles no English writer, and he no longer has much fellowship with the French Romanticists. It sounds like a paradox, and yet is true, that this most modern of modern singers approaches no one so nearly as one whom we are apt to regard as the most old-fashioned of writers, the veritable poet of moonlight, Novalis! In listening to the writer of the *Song of Betrothal*, of *Outcry*, of *Greater Memory*, we seem to be sitting at the feet of Caroline Schlegel once more; the "blue flower" passes from hand to hand, elective affinities, soon to be fully explained and exposed by Goethe, sigh and whisper in the air, and the old dead dreams of German romanticism are resuscitated in the newest possible dress. But, we reassert, it is Novalis whose voice is most clearly revived.

"We two, made one, shall have power
To grow to a beautiful flower,
A tree for men to sit under,
Beside life's flowerless stream;
But I without you am only
A dreamer, fruitless and lonely,
And you, without me, a wonder
In my most beautiful dream."

In tone, in thought, in melody, it is hardly possible to imagine a closer though certainly accidental literary parallel.

There is an atmosphere about one class of these lyrics that reminds one of the mood one falls into on a summer afternoon, lying in a low warm nook among the rushes, close to the shining level of some river. The uniform golden tone of the foreground, the monotonous blue haze behind, paralyse more than they stimulate the imagination; and if one is alone, one slips into a sad kind of trance, longing, one knows not for what, to complete what ought to be, and is not, pleasure. One would analyse the regretful sense of incompleteness, but in that enervating air any mental effort is impossible. The struggles of a beetle six inches in front of one, who vainly tries to climb up two grass-stalks at once, fascinate and irritate the attention. The ear is keenly occupied with the rustle of a dragon-fly's wings, and the leap of a trout in the water startles one like an avalanche. The sultry stillness of the air penetrates and subdues the brain like a narcotic. The imagination is never more mystical than at these moments, when the mind preserves no objective faculty, and emotion has faded into a vague but infinite yearning. In such a place, at such a time, the *Sehnsucht* of this poetry would move the spirit like music or perfume. The presence of any material objects of affection only irritates one in these languid and longing moments in which the strained heart cries out, "Je ne désire rien, car je désire tout!" The unknown, the ideal becomes nearer and more truly in communion with the spirit than the known, the real.

"O sister-soul and lover,
Mine to eternity,
Whom heart and thought discover
In climes remote to me!
The south wind that brings summer,
The amber-laden sea,
The bird, the latest comer,
Bring these no word from thee?"

The unfortunate thing is, that when the expression of this almost inarticulate yearning is extended beyond the limits of a song or a canzone, the thought is apt to become wire-drawn and wearisome. Opinions will be divided on the merits of the long poem that gives name to the volume. The present writer confesses to feeling somewhat overpowered by its excess of sweetness. A lady, Eucharis, comes back into a music-room after a ball one night, and plays in the moonlight till the spirit of Chopin appears to her, and conducts her down the enchanted river of his own melody to a palace where the marriage of the Phoenix and the Aloe is being consummated. She listens to the songs the Phoenix sings above the opening bud of its bride. At last the amber-coloured spirit of the Aloe issues to the moonlight, and there is more singing. A certain Bulbul joins the singers, and the poem, which is far too long, ends at last in a very high-strung key. Perhaps the greatest faults of the poem are, first, that it irresistibly suggests the illuminated grotto with one ballet-girl in a boat, and a profusion of blue fire over the whole affair, a ridiculous train of ideas that cannot be too carefully avoided in an ideal work of this kind; and secondly, that the whole thing is false as a piece of criticism, the genius of Chopin being anything rather than this moonlit and sentimental emanation. The poem contains many exquisite passages, and also, it must be added, too many for which it is difficult to find any word so appropriate as "sugary."

We should, however, be giving an entirely false idea of the poetic attainment reached in this volume if we led our readers to suppose that its contents were mainly vague or intangible. There is very much here that will please even those readers for whom what is merely visionary, however musical or tender, has little charm. The opening verses of the book, dealing with the lofty function of poets in a spirit of the fullest fervour and enthusiastic faith, are particularly brilliant and original. In yet another strain, the poem of "Supreme Summer" gives exquisite utterance to a purely material and emotional sense of the delicate physical harmony of summer warmth and human passion, of clear sunny colour and exalted joyous feeling. But above all, the songs that are scattered here and there, most of them more pensive in tone than the poem just mentioned, but all delicate and subtle, give firmer proof than ever of Mr. O'Shaughnessy's clear lyrical faculty, and of the certainty that he will enrich our literature with some of the very best songs written in our generation. Indeed it would be difficult to point to any one now writing who excels him in this class of work. We quote out of many equally good, the shortest—

"I made another garden, yea,
For my new love;
I left the dead rose where it lay
And set the new above;

Why did the summer not begin?
Why did my heart not haste?
My old love came and walked therein
And laid the garden waste.

She entered with her weary smile,
Just as of old;
She looked around a little while,
And shivered at the cold;
Her passing touch was death to all,
Her passing look a blight;
She made the white rose petals fall,
And turned the red rose white.

Her pale robe, clinging to the grass,
Seemed like a snake,
That bit the grass and ground, alas!
And a sad trail did make;
She went up slowly to the gate,
And there, just as of yore,
She turned back at the last to wait
And say farewell once more."

When Mr. O'Shaughnessy is thoroughly true to his individuality he is infinitely charming. One longs to quote stanza upon stanza where it is difficult to say which is more exquisite, the technical perfection of structure and melody, or the delicate pathos of thought. He fails, however, when he passes out of his own sphere, and his failures and his successes are more decided than they were in the *Epic of Women*. For instance, none of the mystical poems in that volume approached the "Song of a Shrine," and several others in this; on the other hand, "Palm Flowers" was more successful than any of the tropical studies in *Moonlight and Music*, one of these, "Azure Islands," being quite unworthy of the poet in every way.

To sum up, this volume exhibits a change of mind, and marks a crisis in its author's poetical life. In a poem at the end of the book, "Europe," he confesses that his old love for France is gone; he has no hope for the future of its land or its literature, and he looks to a wider horizon, and wishes to embrace all Europe in his intellectual sympathy. Accordingly we find it consistent that the influences of Baudelaire and Gérard de Nerval are dropping from him, and that where they still linger, they are manifestly exotic and uncouth. A little longer, and he will exercise his poetic function without any restraint or incompleteness, we doubt not. At this moment, his growing and strengthening work is marred by the struggle it costs him to sever those early loves.

EDMUND W. GOSSE.

The History of the Common Law of Great Britain and Gaul, from the Earliest Period to the Time of English Legal Memory. By John Pym Yeatman, of Lincoln's Inn, Barrister-at-Law. (London: Stevens & Sons, 1874.)

THIS is a most extraordinary book. According to Mr. Yeatman, "so numerous, so malignant are the Lies of history, that the only safe plan to adopt is to discard everything." And this he proceeds to do by telling us "of the monstrous fignments of Sir Edward Creasy and his absurd theories;" that Mr. Spence, in his *History of the Equitable Jurisdiction of the Court of Chancery*, has failed to point out the true origin of our law; that Kemble's *Codex Diplomaticus Aevi Saxonici* "has a certain value as a guard against further discoveries;" that "We as a nation

can afford to spend something like 40,000*l.* a year in printing and propagating a senseless mass of rubbish relating to the petty wants and daily life of the obscure individuals of the last two or three centuries" (alluding, it would seem, to the publication of State papers by the Master of the Rolls), and that "it is shocking to know that, for want of knowledge, the decisions of our judges are frequently hopelessly wrong, and that property devolves upon those the least entitled to it."

In the place of the usually received accounts of the early English, Mr. Yeatman gives us his own theories "that here in England might be found the descendants of Gomer, of Tubal, of Mesech, of Javan, of Piras;" that "Solomon's temple was indebted to Britain for the brass or bronze used in its construction;" that both Homer and Virgil refer to the Druids; and the general conclusion he arrives at is "that the Saxons had neither laws nor literature."

Mr. Yeatman says his object in writing this book was to call the attention of French lawyers to the common origin of our laws and their own . . . and that we may learn from their labours what we are too indolent to obtain from our own. Mr. Yeatman should speak for himself; but we cannot, either for the sake of Mr. Yeatman or for the sake of English legal scholarship, share the hope that this book will fall into the hands of French lawyers.

While we differ so widely from most of Mr. Yeatman's statements, we are glad to find that there is one in which we can most cordially agree—that his work is "boldly begun and feebly executed."

J. W. WILLIS BUND.

Meeting the Sun: A Journey all round the World. By William Simpson, F.R.G.S., &c. (London: Longmans & Co., 1874.)

It will, doubtless, be remembered that in 1872 Mr. Simpson went out to the East "as a kind of double-barrelled correspondent" (to quote his own expression), with the view of "seeing the ceremonies of the Emperor of China's marriage," and reporting the same for the *Illustrated London News* and the *Daily News*. Of that journey this book is the result. In his introductory chapter Mr. Simpson in some measure disarms the critic by owning to a consciousness that his book is "more or less like a stuffed bird," and this really appears to us to be the actual state of the case, though, perhaps, not quite in the way that he would have us to understand his phrase. The volume before us is undoubtedly interesting in many respects, but it contains far too much padding and too many ancient reminiscences; very often too there is a certain flippancy in the way of putting things which grates disagreeably on one's feelings.

The first quarter of the book records the writer's journey from London to Hong Kong, by the new route, viâ Venice and Brindisi. We have, of course, a repetition of the oft-told tale of the trip in a mail steamer down the Red Sea, with regard to which Mr. Simpson gives us a startling piece of information. Speaking of the passengers sleeping on deck at night, he says: "We all come up in pyjamas; any further covering would

be *un peu de trop* in such a climate." The last time we ourselves passed through the Red Sea, sleeping jackets in addition were decidedly *de rigueur*; but times are changed, we suppose.

As the Imperial marriage was appointed to take place on October 16, Mr. Simpson could only stop two days in Hong Kong, which, perhaps, was rather a fortunate thing for his readers, as otherwise we should probably have had a long digression about Canton and our former wars with China. Passing up the Yellow Sea to Shanghai, our author takes a strong and not unnatural dislike to its turbid waters, and tells us of the saying, attributed to a Yankee, "Call that water? Why, it's more like what we make bricks with in our parts." After spending forty-eight hours at Shanghai, Mr. Simpson hurried on to Tientsing, where he made his first acquaintance with Chinese life, properly so called. Beggars are an unpleasantly prominent feature in a Chinese city, and Mr. Simpson's remarks about them are perfectly correct and quite within the mark. "Chinese beggars," he writes, "are notorious for their efforts to excite charity."

"They exhibit sores and deformities, stick pins and bits of wood into their flesh, and burn joss-sticks on their hands and arms, but in most cases these are tricks. They can put clay on their arms and paint it to look like a swollen sore; and it is by a similar process that they can afford to, or rather seem to put pieces of wood into their flesh."

It must have been trying to the feelings of a Special Correspondent, who "had come all the way from London," to be told on his arrival at Peking that "as to asking permission to see any of the [Imperial marriage] ceremonies, that was quite out of the question"! By the aid of kind friends, however, he did contrive, as we all know, to get a stolen glimpse of the midnight procession of the bride to the Imperial palace, and, from hearsay, he gives much interesting information on various points relating to the marriage; and this marriage was more than ordinarily attractive, as the last case of an Emperor being married after he came to the throne occurred in 1674.

Though Mr. Simpson is not able to tell us much from personal observation about the main object of his mission, he gives a fairly accurate account of Peking and many matters of interest connected with it, including the far-famed Temple of Heaven, to which he devotes a separate chapter. "The study of temples has always had a fascination for" him, and in China he had good opportunities for pursuing his studies under able guidance. Whilst at Peking he made an excursion to the Summer Palace (Yüan-ming-yüan), to the Ming Tombs, and, as he believes, to the Great Wall of China. He seems, however, only to have got to what may be termed the inner wall, which was repaired some two centuries ago. We have been over the same ground ourselves, and we certainly did not consider that we had seen the Great Wall of China until we had travelled about a hundred miles further in a north-westerly direction than our author did; we struck it at the frontier town of Chang-chia-kow (Kalgan), about a hundred and fifty miles from Peking,

and found it, with the exception of the gateway, in a remarkably dilapidated state.

Mr. Simpson devotes a long chapter to Literature and Education in China. The Examination Hall at Peking, with its 10,000 small cells, seems to have caused him some surprise, but we do not think he brought away with him any very clear ideas respecting the literary system of the country. In Europe it is generally believed that Chinese women are uneducated, so we are glad to learn from Mr. Simpson that "culture among them is not uncommon," and that he himself met an old lady (the widow of an official) who "supported herself by teaching the daughters of the people of the better class at Peking." This, as he says, "is an evidence that female education is not altogether neglected in China. In this respect China clearly stands high above the rest of the Oriental world." A portion of this chapter appeared in *Macmillan's Magazine* for November last—Mr. Simpson omits to mention this fact—under the somewhat pretentious title of "China's Future Place in Philology," and with reference to this we propose to make some remarks, for the theory propounded and the conclusions arrived at are decidedly startling. Mr. Simpson tells us that his purpose is "to suggest probabilities as to the future forms of speech among the Celestials." He ingenuously admits that "he was only a traveller for a few months in China," and that (cf. p. 158) he "knew not a word" of the language himself; evidently, therefore, he is eminently well qualified for the task which he has set himself. He commences by expressing an opinion that

no one who knows China, and is acquainted with the powers and influence of Westerns in the East, will doubt that we shall not only maintain the position we have acquired, but that most probably that position will become stronger; that new ports will be opened, and our relations with the people become more intimate and powerful than ever.

There is certainly not much harm in granting this, though we rather demur to the new ports, as we cannot see the necessity for them; that, however, is a matter into which we cannot here enter. Taking his assumption as granted, Mr. Simpson proposes to "consider what will be the future of that strange jargon known as 'Pigeon English'"—we prefer ourselves to call it "Pidgin English," as the word "Pigeon" has too innocent a look about it, and the expression, be it remarked, is merely a corruption of "business"—and he is seemingly of opinion that this is the language (!) of the future.

Before proceeding any further with Mr. Simpson's remarks, we venture to quote a brief description of this Pidgin English by a gentleman whose experience of China and the Chinese extends over more than thirty-three years:—

"The language," says Mr. W. H. Medhurst, Her Majesty's Consul at Shanghai, "... is a jargon made up of English, Portuguese, Chinese, and Malay words, tortured into unrecognisable shapes and constructions, and it is little fitted to sustain any conversation beyond what appertains to the mere technicalities of trade."—*The Foreigner in Far Cathay*, p. 29. (London: Stanford, 1872.)

Truly, this is a promising foundation for the future language of four hundred millions of the human race!

Mr. Simpson goes on to say that the newest and most important feature of all is that the Chinese generally are now adopting this language among themselves as a means of communication, and that this is owing to the fact that men of different provinces cannot understand each other's dialect. To both these statements we object *in toto*. It is preposterous to say that men of different provinces cannot understand each other's dialect, though we are prepared to grant that they sometimes have a difficulty in doing so, and that occasionally a couple of coolies—natives, perhaps, of widely distant parts of the Empire, who happen to have picked up some Pidgin English in the service of foreigners, may find it convenient to converse in that jargon; in fact, such instances have come under our own observation, but we do not admit that it can, therefore, be argued that the Chinese are adopting the language. Mr. Simpson seems entirely to lose sight of the vastness of the Chinese Empire, and, we fear, can know absolutely nothing of the character of the educated Chinese, or he would never have ventured upon such an assertion. Any one who is acquainted with China knows that the use of Pidgin English is almost entirely confined to the ports open to foreign trade, and the population of all these ports put together does not exceed five millions, of which number only a comparatively small portion know anything at all about the jargon. What Mr. Simpson means by the "written Mandarin character, which can be read and understood all over China," we cannot pretend to say, though we had once some acquaintance with what is known as the Mandarin dialect; and we were under the impression that the Chinese characters were the same for all dialects. To turn to Mr. Simpson's specimens of Pidgin English—with regard to "piecey," if he had only known something of Chinese grammar, this word would not have been such a thorn in his side. Clearly he knows nothing of the mysteries of distinctive numeral particles, significant numeratives, classifiers, and the like. To give an example, a Chinaman does not say, "a pencil," but "one branch pencil," and it is owing to this peculiarity of the Chinese idiom, we believe, that the word "piecey" has come into use in Pidgin English. Again, has Mr. Simpson ever heard a Chinaman pronounce the word "Emperor"? We venture to assert that not one Chinaman in ten thousand (to be within the mark) can do so.

Passing over some minor inaccuracies as to Pidgin English, we are fain to confess that we are puzzled to understand how Mr. Simpson knew that his servant told some country people that *Chow-chow* was English for *food*. Obviously his servant could not have been talking Pidgin English, for Mr. Simpson does not tell us that the jargon has at present penetrated into the interior; and if it had, the information would have been superfluous. All things considered, surely it is premature to look upon Pidgin English as the language of the future in the Celestial empire.

In his speculations—which often make us smile—Mr. Simpson has overlooked one most important fact, viz. that the study of the Chinese colloquial speech is spreading

rapidly, as people begin to find out that its difficulties have been much exaggerated. No one on the numerous staffs of the Chinese Maritime Customs and the British Consular Service can nowadays hope for advancement unless he has a fair knowledge of the Mandarin dialect; and many men also in mercantile houses are now keenly alive to the necessity of acquiring at least a smattering of the language of the people amongst whom their lot is temporarily cast.

We are almost tempted to think that Mr. Simpson propounded his theory in order to have an excuse for introducing the ridiculous parody of "Excelsior," of which some unkind friend inconsiderately made him a present during his brief sojourn in China; and in quitting this subject we would earnestly recommend special correspondents who may hereafter have occasion to visit the Far East to bear in mind the old adage, *Ne sutor ultra crepidam*.

On his return to Shanghai from the North, Mr. Simpson made a trip up the Yang-tze kiang as far as Hankow in one of the magnificent American river steamers which ply regularly between the two ports. We must mention that he is mistaken as to the meaning of "Yang-tze;" the characters, as they are usually written, do not mean "Son of the Ocean," and the Chinese living on its banks rarely speak of it by any other term than *kiang* or *ta kiang*; or rather, to be strictly accurate, they say *chiang*. Mr. Simpson is also in error when he says that the word *kiang* "has no other signification beyond its connexion with this stream;" evidently he has never heard of the Choo kiang at Canton, the Han kiang at Swatow, and the Min kiang at Foochow, nor can any one have explained to him the meaning of "Kiu-kiang," the name of the Treaty port at which he stopped, about one hundred and forty miles before reaching Hankow. Our author was much impressed with the appearance of the British settlement at Hankow, which we may mention was laid out in more prosperous days than the present; had he gone there ten years sooner, he would have seen no "magnificent band," and not a single "palatial residence." On his way down the river, Mr. Simpson stopped at Nanking, and saw the Arsenal, which, if we remember rightly, was established, under foreign superintendence, by the famous Li Hung-chang. Then, taking the steamer to Chinkiang, he returned to Shanghai by the Grand Canal, in what is called a "house-boat"—a very comfortable way of travelling. This Canal, he says, is a grand work, but he makes a mistake about its Chinese name; the natives call it *Yün-liang ho* (i.e. transport grain river), or simply *Yün ho*. We take this opportunity of remarking that Mr. Simpson would have done well if he had got the proof-sheets of that part of his work which relates to China revised by some one who had a slight acquaintance with the Chinese language, &c., as he would thereby have avoided several curious mistakes, of which we have only pointed out a few of the more important.

After finally quitting Shanghai, our author spent a month in Japan, and he speaks highly of the rapid progress which is being made in that country, and which was all the

more striking to him, as he had recently heard so much of the obstructiveness of the Chinese, amongst whom, he says, "everything seems to have been frozen up for thousands of years." Of the changes now taking place in Japan, one of the most strange must be the adoption, or partial adoption, by the natives of "the European articles of costume," and we can quite believe that they "present in many cases rather a hybrid appearance." Mr. Simpson made a walking tour into the interior of the country, which seems to have afforded him much pleasure; and he tells us of an important discovery which has been recently made respecting the tomb of Will Adams, an English pilot, who lived in Japan in the time of Elizabeth and James the First. We must protest against the Japanese being spoken of as the "Japs;" such an expression is all very well over a glass of sherry in the Yokohama Club, but it is decidedly out of place in a book of travel.

From Japan Mr. Simpson crossed over to San Francisco in one of the large steamers of the Pacific Mail line. The voyage occupied twenty-six days, and in fine weather it is a pleasant trip, but in case of storms or accidents to machinery the position of the ships would be very dangerous, from their having very few sails and no port of refuge, for "islands on the way are doubtful."

Being in the "Golden City" when the news of the Modoc troubles arrived, Mr. Simpson "determined to make for the locality;" but the letters which he wrote from it will be so fresh in the recollection of the reader that they need no further allusion here. He next paid brief visits to the Yosemite Valley and Salt Lake City, where he was much struck with the willingness of the Mormons to answer questions or render a service. On his way to New York, Mr. Simpson stopped to see the Mammoth Caves of Kentucky, which were first discovered in 1809, and are no doubt well worth a visit.

In taking leave of this volume, we must not omit to mention that it contains, as stated on the title-page, "numerous heliotype and other illustrations" (reproduced from the *Illustrated London News*), which, so far as we are acquainted with the scenes represented, appear to be very good.

EDW. DUFFIELD JONES.

The French Humourists from the Twelfth to the Nineteenth Century. By Walter Besant, M.A. (London: Bentley & Son, 1873.)

CRITICISM may occupy itself with bringing familiar works into new relations, and under new lights; or it may discover and display forgotten treasures; or it may become something very like gossip, and prattle literary anecdote. Mr. Besant attempts all these three things, and only with very partial success. In writing of French humourists, he begins with such *chansons* as Bartsch has published in his *Alt-Französische Romanzen und Pastourelles*. To write well on these would really be to cut and reset some exquisite gems of a unique formation, songs composed when the *Volks-lied* was just becoming artistic. They have the sweetness of the ballad, with more of conscious style, and deal delicately with the themes of old folksong. Mr. Besant has tried to translate two

of these, but he has not preserved the simple structure of the verse, and in "*La Belle Doette*" he has omitted the last stanza, which tells how the lady built an abbey to receive all the wounded men and maidens who fell out of the ranks, in the great mediæval tourney of Love:

"Toz cels et celes voudra dedanz atraire
Qui por amor sevent peine et mal traire."

This lyric is as far as possible from being humorous, and Mr. Besant might have found among the *chansons* of the thirteenth century many such gay *pastourelles* about *bergères moqueuses*, as M. de Puymaigre collected from recitation in the neighbourhood of Metz. These would have well displayed the native *malice* of the Frenchman. Coming from poems little known, to matters familiar to all students of French, it is impossible to say that Mr. Besant does anything to increase knowledge, or clear up difficulties. There is all the usual vagueness in what he says about *trouvères* and *jongleurs*, a subject which needs to be treated with patience and detail, if it is to be treated profitably at all. And it is useless to write in a popular way about the "*Romance of the Rose*." The book is full of information on mediæval learning and ways of life and thought; and, especially in the second part, is remarkable for the statement of social views like those which Amaury de Bene and David de Dinant held, and which were not unknown among the Franciscans. These views, we are happy to be able to inform Mr. Besant, were both "the speculations of a dreamer, and the tenets of a school," a school with a metaphysical basis of its own invention. The interest of the "*Romance of the Rose*" is historical; considered as a Garden of Delight, or a Paradise of Wit, its gates have long been closed, and of all its inmates *Ennui* alone remains guarding the portals. Mr. Besant complains that Mr. Wright is dreary on these subjects, and he tries his best to be gay, but the task is too much, and he is tedious. Indeed, it is impossible to see the use of criticisms on such themes as Eustache Deschamps, Rabelais, and Montagne, which can teach nothing to anyone who knows these writers, and which are not written with such detail as to make them instructive to minds still lying in darkness. It would be a work of immense labour to describe the kinds of society, with all their changes and varying fashions, which existed in France between the twelfth and sixteenth centuries. In Mr. Besant's book there is a great break, for he has written of Villon, of Marot, and of Pathelin in another work. As we read we find humourist after humourist surrounded by and satirising a crowd of priests and women; but how the foibles and ways of priests and women changed through these ages, we hardly learn at all. Thus the work is unsatisfying while it attempts to deal with subjects at all remote, and it only improves as it draws nearer the region of literary gossip. Mr. Besant attempts very successfully to popularise the life of St. Amant, of Boileau, and of Molière, and gossips about Voiture and Benserade; and this he does with complete success, this part of his book being thoroughly readable by the class of readers to whom it seems to be addressed.

The people whom he offers to "lead through ways perhaps untrodden, among fields yet unvisited by you;" the people who "picture Rabelais to themselves as a jovial priest, who mumbles a mass and bawls a drinking song," will find themselves, by Molière's date, among names they have heard before, and in scenes not quite unfamiliar. So no fault can be found with Mr. Besant for not writing a criticism of Molière's genius, which would not interest his readers. It is only to be regretted that he should have wasted his space and thrown away the ease of his style in the hopeless attempt to extract amusement from the "*Romance of the Rose*," and to galvanise into life gossip about Rutebeuf.

Once fairly launched in the *salons*, he can offer his public what he, like Goethe, says they like, "the easy wanderings of a mind of their own level." It may be said that his wanderings are not only easy, but sometimes a little free, as when he speaks of that "immeasurably worthless scamp Henri III.," and of his own "very dear and especial friends, François Villon and Clement Marot." Villon would probably be not a little surprised at so intimate an acquaintance classing him with Herrick, Gay, and Moore, among "gaudy and brilliant-winged creatures." The lover of *La grosse Margot*, like the chrysalis in the sermon, "never, in his wildest moments, dreamed of being a butterfly." This tone of familiarity is undoubtedly that which the public expects, in a book which is not to be dry and learned. It seems almost impossible in England to write such literary essays as find readers in France. But it is a pity that Mr. Besant should not have tried to educate his public a little, instead of sinking to the level of the daily papers. That he has both the learning and the ability to do this is not doubtful. He has preferred to add, as Mr. Arnold might say, another bubble to the vague Mississippi of general information, and to gossip, lightly and amusingly, of the wits of later times. He can, when he chooses, write sentences as lucid, as happy as this about the want felt in Béranger, the want which alienated Sainte-Beuve:—

"Where the crowd is thickest, there is Béranger: where the tide is flowing, thither drifts his barque with all the rest; amid the crowd we find their prophet; we look for the voice of a man, and we hear the voice of the multitude."

He detects the keynote of French poetry, "the intense love of life;" and it is true that in England "we have agreed not to harp upon the great human sorrow, or at least to strike the chord indirectly 'in thinking of the days that are no more.'" It is this chord, however, that is the ground-tone of the *Earthly Paradise*. One would like to quote the description of satire in mediæval life, present everywhere, like Death in the *Danse Macabre*.

Of the translations, which are numerous, often facile, often too free, that in which the philosophy of Gilles Durant is sung, seems the best:

"We live from day to day, my friend,
And not from year to year."

Mr. Besant has carefully written this book down, down to what he believes to be the level of the general reader. It is to be hoped that some day he will use his knowledge more seriously, on subjects which can never

be popular, but it would be a loss to the reader aforesaid, if he gave up gossiping now and then on themes that lend themselves to gossip.

A. LANG.

History of Two Queens. By W. Hepworth Dixon. In Four Volumes. (London: Hurst & Blackett, 1874.)

MR. DIXON has now completed the history of "two crowned and starless women," of which the first two volumes appeared last spring. In writing the lives of Catharine of Arragon and Anne Boleyn, he has enjoyed an immense advantage over all previous historians, not merely because he has been able to use their labours as the foundation for his own structure, but because many more sources of information are now open to the student of history. The researches of Mr. Bergenroth and Mr. Brown, at Simancas and Venice, during the last few years, have laid open to us a new store of contemporary evidence for the period of which Mr. Dixon treats. We fear, however, that the author's appetite for novelty has led him to place too much reliance on the reports of the Imperial and Venetian ambassadors, forgetting that the former were too ardent partisans of the Spanish and Papal power to be impartial; and also that the insular dislike of foreigners, and the great difference in manners and language between England and Continental nations tended to prevent foreigners from really understanding the character and proceedings of our forefathers.

Commencing with the birth of Catharine in Spain, Mr. Dixon describes with his usual graphic power the reign of Ferdinand and Isabella, their unscrupulous endeavours to unite the kingdoms of Spain under one crown, and their holy war against the Moors of Granada. After Catharine's marriage the scene is laid principally in England, and the reader is led step by step through the vicissitudes of her life—the brief honeymoon after her first wedding; her dreary widowhood, when she seemed to have no support or sympathy except from her own servants, and when her father considered her merely as a means of gaining his own ends; and her shortlived revival of happiness with her second husband, so soon followed by a period of unhappiness, worse perhaps than what she had before experienced. The life of Anne Boleyn is so closely linked with the latter portion of that of Catharine, that the two run, as it were, parallel, till the scene is closed by the death of one at Kimbolton, and of the other at the Tower. As the history of the period is doubtless familiar to our readers, it is unnecessary to give a detailed account of the substance of the book here, and more to the purpose to discuss one or two special points.

Of the first two volumes it is needless to say much, as they have been for some time before the public. Mr. Dixon is determined to take advantage of every opportunity of supporting a paradox, however untenable it may seem to the less imaginative student of history. The first volume, for instance, contains a very interesting account of the adventures of Perkin Warbeck, whose claims are cleverly advocated, chiefly in consequence of the

discrepancy between the accounts of his parentage which were current at the time. That such a discrepancy should have existed was only natural; but the confession which was printed by order of Henry VII. contains a minute account of his whole life, and of facts which must have been well known to English merchants, and easily disproved if untrue. There is no proof, either, that any one who had any personal knowledge of the family of Edward IV. ever put any faith in his pretensions.

Another paradox is the assertion that Anne Boleyn was older than her sister Mary, but as this was discussed in a recent number, there is no need to enter into the question again here. Before proceeding further, however, it will be as well to mention the position which Mr. Dixon takes in regard to the most controverted points of the history. As to Catharine's divorce, he believes that her marriage with Henry had always been considered by a large party in England as unlawful; and as to Anne Boleyn, he does his best to prove her innocent of the crimes laid to her charge.

The following passage gives, not only a key to Mr. Dixon's version of the "King's great cause," but also his explanation how the acceptance by Anne Boleyn of such a questionable position as successor to a wife who was still alive, was compatible with her moral excellence. As early as the year 1514

"Anne Boleyn could not help but hear the people in her circle talk about these matters in connexion with the Queen, whom they regarded as a concubine and not as a wife. It was a singular thing for such a child to hear. In all the army of her kinsfolk there was hardly one, except her peevish aunt, Elizabeth Stafford, who professed to be a friend of Spain, an advocate of the Papal bull, or an indulgent critic of the Queen. People were talking freely of the time when Henry would put away that concubine and take to himself a lawful wife. Already they were seeking for a lady who might occupy her vacant place. . . . At thirteen years of age the innocent child from Hever, who had spent her days with flowers and books, her fancies bounded by a moat and garden, had to hear those questions argued in the heat of a great party house. An image was impressed on her that never left her mind in after years. Catharine was presented to her young imagination as a worldly woman, who for worldly gain was sacrificing her repute, relying on a bull which no one out of Spain believed a pope had any power to grant. How could this child have any other feeling than commiseration for a queen who, of her own free choice and for a worldly purpose, was persisting in a mortal sin?"

No attempt is made to reconcile the statement that no one out of Spain believed in the Papal power, with the wholesale bribery and intimidation which the King was obliged to use in order to obtain opinions in his favour from the English Universities. Catharine was by no means the only person in England who thought the accusation of worldliness and mortal sin more applicable to Anne than to herself. Anne, however, appears as the heroine of the story. Though Mr. Dixon does not give her credit for "more physical beauty than may lodge in a pair of brilliant eyes," he endows her with "all the feminine learning of the day, an ear for wit and song, a taste for art and music, a regard for learning, and a love of

intellectual gifts." As an example of her accomplishments, a translation is inserted of a letter written by her to her father in French. Mr. Dixon places this in 1514, when, according to his chronology, she was fourteen years of age; but, if his translation is correct, the date must be at least two years earlier. She writes: "If this note is badly written, please excuse me. It is all my own—the spelling out of my own head, while all the other notes were written by mamma." Lady Boleyn died in 1512. However, on looking at the letter as printed in Mr. Brewer's *Calendar of State Papers*, we find that the last sentence runs thus: "Les autres ne sont faiz que escript de maman;" which clearly means: "The others are not composed, only written, *by my hand*." The reader will understand that Anne Boleyn's spelling is of the very worst description, and hardly bears out Mr. Dixon's account of her accomplishments. The sense is often not nearly so clear as in this passage.

The fourth volume is principally occupied with the fruitless attempts of Henry VIII. to procure a sentence from Rome annulling his marriage with Catharine. The Spanish papers, of which Mr. Dixon has made so much use, throw fresh light on the Imperial influence which prevented the Pope from acceding to the king's wishes; but his account of the final passing of the sentence by Archbishop Cranmer requires a few words of comment:—

"Four bishops (writes Mr. Dixon) rode with Cranmer to the priory of Dunstable, in the chapel of which priory he held his court. Catharine was at Amptill, four miles off, and Bryan rode across to serve her with a notice to attend. She paid no heed to his citation. Bryan proved the service, and as no one answered for 'Lady Catharine,' she was declared contumacious and the court was closed. Eleven days later Cranmer pronounced a final judgment of the English Church."

This is perfectly correct as far as it goes. Catharine was summoned and refused to appear, but Cranmer himself, in a letter which is still extant, written during the above-mentioned "eleven days," begs Cromwell to keep the matter secret, because if Catharine hears that sentence is to be given, and is persuaded to appear before him, he would be greatly hindered in the process, and the Council would be uncertain what course to pursue. In fact, the sentence was pronounced against her on the ground of her contumacy, without giving her a chance of being present at the court; and though she had refused to appear before an English court, and thus countenance a jurisdiction against which she had protested as partial, Cranmer's letter shows that there was a probability of her appearing, if she had known that the case would be determined. Whether Mr. Dixon saw this letter of course we cannot say, but the volume in which it at present exists appears several times among his authorities. We may mention in passing, among the defects of the book, that despatches are too often quoted in the list of references without any indication either of the collection to which they belong, or of the books in which they are printed. Too much reliance also is, we think, placed on such books as Wyatt's *Life of Anne Boleyn*, Foxe's *Acts and Monuments*, and Leti's *Life*

of *Elizabeth*, which were written at a time when men's minds had been so influenced by the struggle between the old and the new faiths, that even the past was coloured by their prejudices.

A tone of scrupulous accuracy is given to the book by the author's habit of using the native names of foreigners, even when they are better known in English history under another form. Thus, Catharine is usually called "Catalina," and Ferdinand of Arragon "Fernando." Love of accuracy, however, can hardly account for another eccentricity of nomenclature; or perhaps the author thinks that an impression of intimate acquaintance with the actors of his story is conveyed by calling the Dean of Wells "Tom Winter," the Duke of Suffolk "the joustier," Sir Francis Bryan "Frank," and even the Emperor himself plain "Max." But his want of familiarity with the period of which he writes is betrayed by little indications like the following:—Parliament is said to have passed Acts "against escheators, perjurers, informers, and receivers," as if an escheator was a criminal instead of being an officer appointed by the Crown. The Act in question is really directed against escheators giving false returns. The most ardent supporter of Papal authority in England would have been surprised to hear that Henry VII. "put his kingdom under Cardinal della Rovere's feet" when he appointed him Protector of England. The appointment merely gave the Cardinal power to transact ecclesiastical business in the Court of Rome which did not require the intervention of an ambassador. In fact, the Cardinal Protector was merely the solicitor for England in the Roman Court. However, to those who read history for amusement, these faults will not in any way affect the interest of the book, which is sustained throughout by the graphic narration of events and spirited descriptions of persons and places, for which the name of the author is a sufficient guarantee.

C. TRICE MARTIN.

NEW NOVELS.

Judith Gwynne. By Lisle Carr. (London: H. S. King & Co., 1874.)

Young Mr. Nightingale. By Dutton Cooke. (London: Sampson Low & Co., 1874.)

Once and for Ever. By the Author of "No Appeal." (London: Tinsley Brothers, 1874.)

The Mystery of Ashleigh Manor. By Eliza Rhyl Davies. (London: Bentley & Son, 1874.)

ALFRED DE MUSSET, if we remember rightly, once took it into his head to maintain that the often disputed difference between the classic and romantic schools consisted in the more or less liberal employment of adjectives. If this position (which De Musset supported by mischievous amplifications of passages from *Paul et Virginie*, &c., in his proposed romantic style) be correct, the author of *Judith Gwynne* must be a distinguished proficient in romantic art. Here is a specimen of his sentences:—"There were odd times and seasons when her great passionate heart throbbled with most unchristian-like pulsa-

tion, and when maddened by disappointment, wasted love, and universal discontent, she felt as if she must recall the man whom she had driven away all too hastily—yes, recall him, be the awful consequences what they might!" It would not take long, we think, to reverse De Musset's proceeding, and reduce this sentence to its simplest terms. Or again:—"The promenades, picture galleries, morning concerts, flower shows, and other carefully organized and admirably got up hypocrisies with which good society veils its Mocanna-like visage of hideous despair." Here the grandiosity of the image—Society veiling its face with a carefully organized picture gallery—sets ordinary criticism at defiance. We feel it more within our sphere to object to a young lady who, writing to a rejected but regretted admirer who has been reported to have taken to evil courses, asks him "if there is any worthiness in being the bellicose Bayard of riots in the streets, or the Crichton of the card table?" This compound of Dr. Johnson and Mrs. Chapone is none other than Judith Gwynne, the heroine, a divine and lovely governess with a "glint" in her eyes and a "keckle" in her voice. First she glints and keckles at a wicked Colonel Wilmot, then at a virtuous country lawyer, Tom Framleigh. How the latter saves her life in a fire—how he proposes, is rejected, and retires in despair to London—how the wicked Colonel introduces him (unsuccessfully) to the before-mentioned evil courses, and to a too fascinating actress, Lina St. Clair—how Judith comes into a great fortune, and finally, despite the Colonel's machinations, marries Framleigh—may be read by anyone who chooses; but we cannot conscientiously recommend the reading. Mr. Lisle Carr has either very little idea of character, or is quite unable to express it: his dialogue is tedious and unnatural; plot he, perhaps luckily, hardly attempts. Nevertheless there are here and there glimmerings in him; and if he will ration himself strictly in the matter of adjectives, eschew *tanquam scopulum* set speeches and elaborate sarcasms, and pay a good deal more attention to the keeping of his characters, he may one day write a tolerable novel. Meanwhile, we fear that the announcement "first edition" on the title-page of *Judith Gwynne* is rash, for, as Mr. Carr himself tells us (vol. ii. p. 252), "a first presupposes a second."

Young Mr. Nightingale does not require any repetition of the simple cautions which we have ventured to address to Mr. Carr. Its author is quite aware of most of the minor elementary rules of his business. Indeed, the first volume is very definitely and positively good—so good that, had the book ended here as a fragment, all readers would have been justly disappointed and expectant. The hero is an only son, living with his mother and uncle (his father being dead, or at any rate missing) at a remote Wiltshire farm. His youth and education (the latter isolating him still more, as being superior to that of his neighbours) are thoroughly well described, as are also the farm-servants and general surroundings. A mysterious and debauched lord, a beautiful rope-dancer, and a strolling actor, make occasional appearance with due effect.

When the first volume closes with the hero's arrival in London to start in life, one shuts it in comfortable satisfaction with book and author. Unluckily the second and third volumes by no means carry out the promise of the first. The subordination of the hero is in the first volume quite right and proper, afterwards it becomes a bore. He does nothing particular, and this nothing particular is done in a very uninteresting way. Nothing at all can fairly be said to happen. Young Mr. Nightingale certainly discovers old Mr.—or, as he is now, Sir George—Nightingale, and so brings to a *dénouement* what little plot there is. He also marries a young lady at the end of the book, but there is no interest whatever in the course of their loves, and indeed there is very little said about it. Of Rosetta, the dancer, the most promising figure in the whole book, nothing is made. Mauleverer, or Mole, the actor, has evidently had most trouble taken with him, and the result is not bad, but it can hardly be said to be good. Like every one else, he sits remarkably loose to the general purport of the book. Now it need scarcely be said that one of the most marked differences between a good and a bad novelist is this, that the former makes all his characters conduce in some way to the setting forth of his story, whereas the latter introduces and drops them without any sufficient reason at all. Another serious drawback remains to be noticed, and that is the reminiscences of Dickens which crowd the book, and especially the second volume. The hero is a colourless cross between David Copperfield and Pip; his friend Tony Wray is equally indebted to Traddles and Herbert Pocket; Rachel Monck and her invisible father are Mr. Wingfield and Agnes, while careful analysis would trace the same origin in many of the minor characters and incidents. This is the more to be regretted, in that Mr. Dutton Cook is too good for an imitator. He has avoided his model's two great defects of caricature and sham pathos, and we cannot but think him strong enough to add to his good gifts of description and expression, something better than a second-hand set of characters for these gifts to work upon.

We have very seldom read any book constructed on principles so extraordinary as those which seem to have guided the author of *Once and for Ever*. The chronology of the book is perfectly bewildering. For instance, the hero receives a letter from a friend, alluding to glorious news from the Crimea. This fixes the date at the end of 1854. Some time afterwards the hero marries, a daughter is born, and married in her turn at twenty years of age, her children are born and comfort their grandfather; he dies at last, and this book is written from his posthumous papers; so that, as far as we can make out, we must be writing this present review in the year 1890 or thereabouts. No further specimen need be given, we think, of the extraordinary carelessnesses and incongruities which may be found in *Once and for Ever*. The whole story is managed without the least regard to the fitness of things. The first two volumes drag their slow length with hardly an incident of importance.

Suddenly, in the third, the author begins to "feel his stretcher," and the hero in a couple of hundred pages marries, mysteriously loses his wife, finds her, witnesses her death, marries again, loses his second wife by drowning with complications, sees his children's children, and finally dies—somewhat exhausted we should think. In the course of his life he writes for magazines, and we are treated to one of his articles at length. It is a stupid piece of facetiousness, called *Our Cousins in the Zoo*, and refutes Mr. Darwin, who is called Hoskins. But the funny man of the book is the hero's friend Mr. Gresley, who divides his time, apparently, between writing Latin verses and jocular letters, both of which are given in full. The letters are better than the verses. At the outset of the novel the author—at least, the author's autobiographic curate—says that the reader "must give him credit for doing his best to amuse and interest, even if he sometimes fail." This is, of course, the reader's business, and not ours. If he is amused or interested, he must be in the same happy condition as the friends of Mr. Peter Magnus.

In *The Mystery of Ashleigh Manor* we have a book of a very different kind. It is the autobiography of a governess; indeed, it would almost seem that a Wellerian sufficient reason might be discovered for the existence of governesses: for what would novelists do without them? Kate Malcolmson, the governess in question, goes to live at Ashleigh Manor. Her employer, Mrs. Merton, is a singularly diabolical female, and makes herself almost equally obnoxious to her servants, her child, and her husband. The latter is a cynical and sententious person, who indulges in much talk of a symbolical nature. After a more than usually scandalous outbreak of temper on Mrs. Merton's part, vented impartially on the governess, the master of the house, and an unfortunate *soubrette*, Jane Wakefield, the household are horrified by discovering their mistress murdered in her bed next morning. It should be mentioned that the governess has, overnight, informed Mr. Merton of a very questionable interview which she has accidentally witnessed, between Mrs. Merton and a certain Captain Fowler, and that Mr. Merton and his wife do not usually occupy the same room. After investigation, the murder is laid to the account of Jane Wakefield, the maid, who has mysteriously disappeared. Otherwise things go on as before, except that a portion of the house, which is large and rambling and has its due ghost-story, is shut up. The child Laura dies not long after her mother; the widower, after a spirited chase of him by a certain Lady Callender for the benefit of her daughter, marries Kate Malcolmson. But the melancholy which has been upon him since his first wife's death only deepens. Finally he commits suicide, leaving a paper which explains the mystery of Ashleigh. It will be seen that the argument has something of the raw-head-and-bloody-bones in it. And it cannot be denied that unpleasant similarities to *Jane Eyre* occur oftener than could be wished. Moreover there is need of more diversity in the story and the characters; we are kept within the four walls of Ashleigh Manor, and to the

society of the governess and Mr. Merton, till we begin to gasp a little. But these defects can by no means blind us to the merits of the book. The characters, few as they are, are firmly drawn and well filled up; the dialogue, or monologue rather, if excessive, is of a high order, and the book is written throughout with care and finish. It is never safe to speak positively of a first book, because comparison only will show a writer's real merit. But if this be a first book, as we suppose it is, we can fairly pronounce it to be one of the most promising we have seen for many a day, and we hope that Miss Davies will—not too soon—give us another still better.

GEORGE SAINTSBURY.

CURRENT THEOLOGY.*

MR. CAPES' *To Rome and Back* is something between a religious novel, a "History of my Religious Opinions," and a treatise on the grounds of religious belief. The second element is that for the sake of which the book was composed, and is the only one that excites more interest than disappointment. The narrative sections are unequal. The best part (the Oxford scenes) would have been good if developed into a real novel, but now presents us with discussions that lead to nothing, except the knowledge that the questions discussed were open; and the clerical meeting in chapter X. is no better than an extravaganza. But when the really autobiographical part is once reached, the story is told lucidly enough; and the history of an intelligent mind is well worth telling, even when, like that here portrayed, it is far from being a representative one, for the author-hero is always at heart out of sympathy with the tendency whose result he appropriates. While an Anglican, he does not seem to have felt, though he sympathised with, the intense sense of sin which, more austere than that of the contemporary Evangelicals, refused to accept the heart's own assurance of forgiveness; and he never saw the fitness of the sacramental system in the enlarged sense in which Dr. Newman explains it, since he can trace no connexion between the poetical and the theological elements in Keble. He became a Romanist, indeed, on nearly the ordinary grounds—the demand for an infallible guide as a necessary corollary to a revelation, and the belief on historical grounds that the Roman Church represents the Nicene more nearly than the Anglican; while these arguments were brought up to the point of personal conviction, by experience of the extreme divergencies of theological opinion among the English clergy, and by the attraction of the Roman ideal of worship, which finds scope for the aesthetic and sentimental part of man as well as for the pure intellect and the rational affections. But, even when a Romanist, he seems to have held as self-evident the Protestant canon that every doctrine of the Christian faith must be a "conclusion drawn from the words of the New Testament," and therefore felt that none "could possibly be more certain than the" historical, not mathematically demon-

strative, "proof on which the New Testament itself rested." Holding this, it is not wonderful that he came ultimately to the conclusion that, though the Roman Church represents the Nicene better than the English, the English Church represents the New Testament better than the Nicene; but his secession from Rome (which preceded by a long interval his return to Anglicanism) was based mainly on the purely logical ground that he could not see how a conclusion could be more certain than its premises. Surely premises can be verified by finding the conclusion which implies them to be a fact. Protestants as well as Romanists usually assume, and that without any logical inconsistency, that when the truth of a creed is believed (on historical or other grounds) to be morally certain, to live in the spirit of that creed supplies a verifying test which, if the creed be really true, will make the certainty absolute. Little, in fact, is contributed to the intellectual side of the questions between the Churches of England and Rome, or between either and the rationalist spirit of the age. Anglicans may learn something from the account of the recent internal history of the Anglo-Roman body, and members of both Churches from the singularly candid statement of their respective moral advantages: but, after all, Mr. Capes does not teach us anything better worth knowing than Mr. Capes himself.

Mr. Bickersteth has brought out a third and (in spite of a few inadvertences of writer or printer) a stereotyped edition of *Yesterday, To-day, and for Ever*, with a "very grateful sense of the acceptance which this work has found in England and America." Lowell was, therefore, wrong when he said that "nobody likes inspiration and water." Many people like it well enough to read more than 10,000 lines of blank verse, describing a sort of Protestant Gerontius passing through death and judgment (the world's as well as his own), who, when dying, had too good taste to let his children read anything to him but the Bible, but when dead let his guardian angel paraphrase to him the whole Bible narrative, except the last few chapters of the Revelation, whose fulfilment he dies in time to see, and describes himself. It is superfluous to say that in this part he is less picturesque than St. John, and a great deal more voluminous: it is only fair to say that, in describing the Creation and the Fall, the angel reminds one of the more prosaic parts of Milton; and that the work contains one sublime if not original moral conception—that eternity of pain, instead of implying eternity of sin, is an extreme but effectual remedy for it—and one really poetical passage, the beginning of the Fourth Book, on the sacredness of tears.

If English theology of the last generation suffered in value from want of comprehension of the critical spirit, it does not follow that it is unmixed gain that the present generation is widely conscious that a critical spirit is abroad. A clergyman, like Dr. Perowne, of more learning, and perhaps more liberality than ordinary, who finds his well-considered convictions in harmony with the traditional system of his Church, is tempted to assume an amphibious character, and present himself as a critic among divines, and a divine among critics. We really learn nothing from the fact that a good Hebrew scholar feels the obvious moral difficulties in the story of Abraham's sacrifice, and meets them in the obvious way; and not much from the fact that his adherence to the common Christian interpretation of the prophesy in Isaiah viii. and ix. is not shaken by his competence to form an opinion on the doubtful details of the translation; and this is the whole result of the two essays or lectures at the end of the volume.

Of the Sermons, properly so called, nearly half, including all the Lampeter College ones, are sermons like any others, but better than most—earnest, high-minded, the product of a well-informed mind, but meant avowedly to minister to edification, not to impart information. Some of

these are, indeed, anything but commonplace; the fifth is particularly mainly in its denunciation of the pseudo-charity that is afraid to be angry, and the sixth, in its plain-spoken application to the conventional insincerities of life. But of the other sermons, some must be judged by another test than their moral tone, and a test which they will not stand. The university sermon on "Prayer and Natural Law" is nothing if not a contribution to the philosophy of religion, and it is not that. The preacher cannot understand his opponents' point of view, or he would know that the most consistent of them hold the laws of thought and emotion to be as fixed as those of health and weather, so that prayer for spiritual blessings would be as vain as for temporal. And what is worse, he does not understand his own; for surely by the note on p. 261, he does not mean to concede that the only answers to prayer are the subjective effects of the act of worship on the mind of the worshipper; if he does, he of course concedes the whole question. And it may be doubted whether anti-Roman controversy is a useful subject to preach on before a Protestant congregation, though no doubt it is more legitimate in a cathedral than anywhere else. But it seems as if Dr. Perowne, in his anxiety to condemn the Vatican Council, attributed to the first council of Jerusalem too much of the modern liberality and tolerance in which the other was wanting. "Purity of life we hold to be the first thing; questions of ritual we hold to be of no importance whatever" is hardly "the spirit of the decree" which couples as "necessary" the abstinence "from things strangled, and from fornication." And, elsewhere, it is scarcely just to call the distinction between *latría* and *dulia* "hypocritical," while to call it "casuistical" shows simple ignorance of what the word means. In fact, on this subject the preacher's vehemence leads him to quote "language which God himself condemns, like the language of Job's friends, as if it were the voice of inspiration" (compare p. 86 with p. 241).

The title of Canon W. Cooke's little book well describes its object; its method is the not very attractive one of a *catena* of Anglican authorities. He easily proves the point of historical theology, that the English church recognises the ministerial declaration (public or individual) as a means for the penitent receiving the grace of pardon; he says little on the question that really excites the popular mind, whether the faithful are to be counselled to disclose the secrets of their souls to the clergy. He only quotes some remarks of the late Dr. Neale to the effect that the theological question and the common-sense one are different; and his citations (especially that from Evelyn on his daughter's death) seem to prove that English prejudice on the latter was not as strong in the seventeenth century as in the nineteenth. The book was officially commended by the late Bishop of Salisbury: the present edition is enlarged but not materially altered.

Mr. O. Shipley is probably wise in publishing *Studies in Modern Problems* in the form of a series of tracts instead of a volume of essays. Of the three already out, Mr. Ward's, on Sacramental Confession, deals with the side of the subject which Mr. Cooke disregards; he writes like a gentleman, and will seem sensible to those who agree with him. Mr. Pocock is spiteful towards the Swiss Reformers, and attributes to the English too much consistency in what he regards as error. Mr. J. W. Lea should have known that J. M., who wrote the *Doctrine and Discipline of Divorce*, in 1645, was no other than John Milton: doubtless most Englishmen will agree with him in regarding the views of that work as detestable. But there is a proverb against washing your own dirty linen in public: the same objection applies to ducking your enemies in public, when their linen is dirty—or non-existent. WILLIAM HENRY SIMCOX.

The Gospels from a Rabbinical Point of View, showing the perfect Harmony between the Four Evangelists on the Subject of the Lord's Last

* *To Rome and Back*. By the Rev. J. M. CAPES. (Smith, Elder & Co.)

Yesterday, To-day, and For Ever. By the Rev. E. H. BICKERSTETH. Third edition. (Rivingtons.)

Sermons. By J. J. STEWART PEROWNE, D.D. (W. Isbister & Co.)

The Power of the Priesthood in Absolution, and a few Remarks on Confession. By WILLIAM COOKE, M.A., F.S.A., Hon. Canon of Chester. Second edition. (Parker & Co.)

Studies in Modern Problems. Edited by the Rev. ORBY SHIPLEY, M.A. (Henry S. King & Co.) No. 1, "Sacramental Confession." By A. H. WARD, B.A. No. 2, "Abolition of the Thirty-nine Articles." Part I. By NICHOLAS POCOCK, M.A. No. 3, "The Sanctity of Marriage." By J. W. LEA, B.A., F.G.S.

Supper. By the Rev. G. Willdon Pieritz, M.A. (London: Parker & Co., 1873.) The writer, who is a converted Jew, maintains that the Crucifixion synchronised with the slaying of the Paschal Lamb, and that the word "Passover" in certain verses of the synoptists has a mystical sense. On "the principle of our Lord's action" we read that "He came to establish the New Covenant, complete in itself, not to patch up the old, which was passing away. . . . Matt. iii. 15 has reference to no Jewish ordinance, but to Christian Baptism. . . . The Lord, far from going out of his way to imitate a Jewish Passover, would, on the contrary, rather have gone out of his way to avoid all similarity to such an ordinance." The writer has the merit of stating his opinions clearly, but some of them will not pass unchallenged. When he writes that "the Jews now follow an order according to which the first day of a great festival shall never fall on a Saturday at all. . . . in defiance of all astronomy, as well as in disregard of their own Law" (p. 81, 2), he is seemingly at variance with p. 179 of De Sola's *Forms of Prayer according to the custom of the Spanish and Portuguese Jews* (ed. 2, Lond., 1852), from which it appears that the Passover commenced, or should have commenced, on Saturday in each of the years 1853, 1860, 1863, 1866, 1867, 1869, 1870, 1873.

MR. E. H. PALMER'S *History of the Jewish Nation* (Christian Knowledge Society) is likely to be popular among the "Christian families and schools" for whom it is intended. Readers of a more critical turn will perhaps be disappointed, for though the author professes to "treat the history of the Jews entirely from a secular point of view," he has evidently a conscientious objection to criticise the Bible "like any other book." What he has done, and done well, is to show the continuity of the national life of the Jews, and occasionally to enliven the narrative with geographical and archaeological illustrations. The larger half of the book is taken up with a readable account of the post-Biblical and modern history of the Jews, the former of which terms, however, is stretched so as to include the periods of Ezra and Nehemiah, and of the Maccabees.

SIGNOR CASTELLI'S little work, *Il Messia secondo gli Ebrei* (Firenze: Le Monnier) is an historical sketch of the Messianic idea among the Jews. We turned with some curiosity to the Talmudic portion, but regret to say that the absence of dates renders it valueless for critical purposes. It may still, however, be useful as a well-arranged index of passages.

Histoire des Idées Religieuses en Allemagne depuis le Milieu du XVIII^e Siècle jusqu'à nos Jours. Par F. Lichtenberger. 3 tomes. (Paris: Sandoz et Fischbacher.) This is, in fact, a biographical history of German religious literature from the middle of the eighteenth century, the work of an ex-professor of the Academy of Strassburg, who has cast in his lot with France, but professes unabated admiration for the "Germany of yesterday." An Alsatian by birth, the writer cannot pretend to the inimitable grace of a Renan or a Réville, but what he misses in elegance he probably gains in accuracy. He writes, too, for a public which regards religious problems from the practical, unprofessional point of view, which is that of nine out of ten educated Englishmen. Hence his treatment of German philosophy is what a philosophical student would call meagre and unsatisfactory. Indeed, he carries his deference for his public so far as to ignore altogether the Hegelian element in Strauss's first *Leben Jesu*. It is true that orthodox writers are prone to exaggerate the importance of that element, and to think that the collapse of Hegelianism is the condemnation of the myth-theory: all the more reason why M. Lichtenberger should not rush to the opposite extreme of disparagement. The account of Schleiermacher, on the other hand, is written with knowledge and sympathy, and is,

perhaps, the best available introduction to the most fertile and most prominently influential of all the modern theologians.

The features which specially recommend the *Histoire des Idées Religieuses en Allemagne* to general readers, are the stress which it lays on the connexion of theology with culture, and the biographical mode of treatment, while students will equally appreciate the careful and impartial analysis of important books. The chapters on the classical literature in the first, and on German lyric poetry in the second volume, exhibit the chief points in which the leaders of culture come into contact with contemporary theology. As the writer truly remarks, "He who wishes to estimate the transformation effected in Germany in the domain of religion, ought not to limit himself to the study of the works of professed theologians: he ought also to interrogate those in which the inner thoughts and the very soul of the nation are expressed in the most direct and spontaneous manner." From Klopstock to Goethe, from Richter to Heine, the great writers of German literature are one by one led before us, and their chief utterances on religion tenderly but truthfully examined. There is also a chapter on German Catholic theology, from Sailer to Döllinger, which might, however, as well have been omitted, as Catholic theology seems as yet to have contributed no elements of importance to the national culture.

EDITOR.

NOTES AND NEWS.

A WELSH version of the story of the Holy Grail (*Y Saint Gread*), from the unique MS. of the fifteenth century preserved at Peniarth, with an English translation and notes by the Rev. Canon Williams, is now in the press, and the first half-volume is expected to be ready in a few weeks.

A GERMAN poetess resident in Holland, M^{me}. Lina Schneider, has recommended that the Netherlands Government should make overtures for the purchase of the warehouse in Cologne in which Vondel, the greatest of all Dutch poets, is supposed to have been born. The Prussian property thus to be annexed by Holland would be made the repository of a complete Vondelian literature.

SIGNOR EUGENIO MORPURGO has lately published at Venice a short monograph upon paper making, in which he furnishes some curious statistics relative to this important industry. It appears that the United States, with their enormous amount of periodicals and other literary productions, consume more paper than England and France united. They have 3,000 machines, producing annually 200,000 tons of paper, which in a population of 28 millions averages 17 lbs. of paper a head, while a Russian consumes only 1 lb.; a Spaniard, 1½ lb.; an Austrian or Italian, 3½ lbs.; a Frenchman, 7 lbs.; a German, 8 lbs.; and an Englishman, 11½ lbs. There are in the world 3,960 paper manufactories, employing 90,000 men and 180,000 women, besides 100,000 occupied in the rag trade. Of the 1,800 millions of lbs. of paper produced one-half is used in printing, a sixth in writing, and the remaining third in packing.

A LINE or two to recommend an enterprise which deserves the support of historical and theological students. Dr. Bickell, of Münster, is bringing out an *editio princeps* of the works of the eminent theologian and hymn-writer, Isaac of Antioch (4th century), which promise to be full of valuable illustrations of the morals, religion, and history of his times. The Syriac text is accompanied by a Latin translation. Subscribers' names may be sent to Messrs. Williams & Norgate.

It appears from the last Report of the South Australian Institute, at Adelaide, that during the year 1872-73 the large number of 50,000 volumes were circulated among its members. The number of volumes in the library at the annual examination in May was 17,360.

IN the later years of his life, Théophile Gautier's social circle was curiously narrow. All Paris knew him, but it was in street, in café, in exhibition. His intimates were few. Two or three Parnassians, Louis Bouilhet, the poet, Auguste Châtillon, Flaubert, and Ernest Feydeau, were the only habitual frequenters of his villa at Neuilly. M. Feydeau's posthumous work, *Théophile Gautier, Souvenirs Intimes* (Paris: E. Plon et Cie.) is therefore an authoritative production, and should paint the inimitable *conteur*, the *poète impeccable* in his veritable home colours. But the author of *Fanny* did not possess many of the qualities of a faithful biographer. The egregious puerile vanity manifested so obtrusively in all his recent works, renders his *Souvenirs Intimes* a very one-sided and imperfect contribution to literary history. Théophile Gautier is painted by a fanatic. M. Feydeau proclaims himself the sole appreciator of his friend, the chief defender, the sworn apologist and panegyrist. The book is written in a weary, cynical style, seemingly born of a conviction that Gautier was misjudged by all save the one inheritor and representative of French taste, Ernest Feydeau. And apart from this tone of lamentation, the book is a sorrowful one—a history of scepticism grown old and near to death. The last of the collection of anecdotes is painful in the extreme. A few weeks before his death Gautier said suddenly, "Feydeau, have you ever understood what work we came to perform down here?" "I? never a bit. We shall know it perhaps when the knowledge will be useless. I mean when we shall be plucking the flowers by the roots. In that case, whoever is the first to engage in the cheerful operation should inform the other of his experience." "Eh bien, c'est entendu," answered Gautier. Both speakers were then suffering from a mortal malady.

THE efforts of the Khedive to extend to Egypt some of the most prominent results of European culture have already been the means of calling into existence numerous institutions of great importance to the present and future destiny of the people. But these benefits are not limited to the Egyptians, for by the establishment of the Museum of Antiquities at Bulak, material aid has been afforded to the cultivators of Egyptology, while the encouragement and support given to Dr. G. Rohlfs in the prosecution of his expedition into the Libyan desert promise to yield important results in the domains of geographical enquiry. No innovation in the traditional routine of Egyptian home affairs is, however, more significant and more radically subversive of national prejudices than the establishment of the public library, which is at the present moment being organised in the buildings appropriated to the Ministry of Instruction at Cairo. Here are being rapidly collected all the more important works of modern European literature, especially such as have any bearing on Egypt and its history, together with all the more ancient copies of the Koran and other Arabic MSS. of interest that can be secured for the purpose. Amongst the thirty transcripts of the Koran already collected is the celebrated copy, by the learned Gaafar "the truthful," which is referred to the year 720 A.D., and is written in black, red, and gold Coptic characters on gazelle-skins. These MSS. have, for the most part, been abstracted from the mosques and other religious buildings, in defiance of much angry remonstrance from the members of the Ulema; but the Khedive, with stoical indifference to the storm of opposition threatened by the orthodox party in the State, has carried out his purpose, and has, moreover, secured the future efficiency of his measures by placing the newly-established library under the direction of the German *savant*, Dr. Stern, who had accompanied Professor Ebers, of Leipzig, on his last scientific expedition to Egypt.

DR. BEARD'S paper upon "Youth and Age," (read before the Medico-Legal Society of New York) supports a view which would be likely to commend itself to the approval of a young nation. He considers that not only is the period of mental

vigour, generally speaking, commensurate with that of bodily strength, but that the limits of growth, maturity, decline, decay, and senility, admit of being accurately defined in the following way. The brazen decade is from 20 to 30; the golden, from 30 to 40; the silver, from 40 to 50; the iron, from 50 to 60; the tin, from 60 to 70; the wooden, from 70 to 80. Dr. Beard maintains that this scheme holds good both in the case of men of action and men of thought, and that in the golden decade, as a rule, have been produced the masterpieces of philosophy, statesmanship, art, literature, oratory, and all else that evinces mental capacity. Great and original works are the fruit of enthusiasm, and youth and enthusiasm are indissolubly united. Even if Dr. Beard's rule be correct, the exceptions to it are so numerous that the middle-aged and old need not despond, and, with the instances of Bacon, Milton, Cromwell, Brougham and Palmerston, *cum multis aliis*, before our eyes, we are inclined to think that Transatlantic precocity of intellect may often result in premature decay.

It would add an additional horror to an attack of *angina pectoris* to hear it spoken of as *angina*. Yet a correspondent of the *Nation* supports that pronunciation, and states that the only authority in the classical period for the quantity of the second syllable is an extremely rough hexameter of Lucilius:—

"Inspirato abiit quem una angina sustulit hora."

In the third century, A.D., we read in the medical poem of Serenus Sammonicus:—

"Angina uero sibi mixtum sale poscit acetum."

We learn from *Triibner's American and Oriental Literary Record*, that the Library of the Carnavelet Museum of Paris, among its almost unique treasures relating to that city, contains a complete collection of those rare little volumes, twelve in number, published in 1560-88, of Gilles Corrozet's *Antiquitez, Chroniquez et Singularitez de Paris*, etc., of which the National Library itself possesses only seven. Du Boulay's *Historia Universitatis Parisiensis*, 6 vols. folio, published at Paris, 1665-73, a book of extreme rarity, is also to be found on its shelves. It now contains almost every book that has any reference to Paris, none of which, from the most important to the most trifling, can be out of place in such a municipal collection.

MR. W. McMULLEN has printed a second edition of his short *Letter to a Friend* on modern corruptions of Shakespeare's text, showing how many passages have been altered without notice in *Cassell's Illustrated Shakespeare*. Of the instances he quotes, here are three:—

Two Gentlemen of Verona, act i., scene 1.

Sp. If the ground be overcharged, you were best sticke her.—Ed. 1623, p. 21.

Speed. If the ground be overcharged, you were best tetter her.—Cassell's Ed., p. 48.

Ditto, act ii., scene 2.

Launce. . . . This left shoe is my mother . . . it hath the worser sole; this shoe with the hole in it, is my mother; and this my father: a vengeance on 't, &c.—Ed. 1623, p. 25.

Launce. . . . This left shoe is my mother . . . it hath the worser sole. This shoe is my mother, and this my father; a vengeance on 't.—Cassell's Ed., p. 58.

Merry Wives of Windsor, act v., scene 5.

Fal. I thinke the diuell will not haue me damnd. Least the oyle that's in me should set hell on fire; He would neare else crosse me thus.—Ed. 1623, p. 51.

Fal. I think the devil will not have me, lest the oil that's in me should, set his place on fire; he would never else crosse me thus.—Cassell's Ed., p. 129.

Mr. McMullen pertinently asks "If we begin to rewrite Shakespeare, where is the operation to end? In the course of another century the alterations necessary to adapt these plays to prudish tastes will perhaps be twice as numerous; other and bolder editors will arise, and will make still wider havoc; and so on until Shakespeare's text be gradually improved off the face of the earth."

ANENT the abuse of Shakspeare by Greene, in the latter's *Groatsworth of Wit*, Mr. Richard Simpson writes that the following things should be noticed:—

"That Greene, in calling Shakspeare an upstart crow 'beautified with our feathers,' probably did not mean to accuse Shakspeare of stealing, but simply to call him an actor, who had gained applause by spouting the lines of Greene, Marlowe, and Peele."

"The same or a similar phrase is elsewhere used simply with this meaning. In Greene's *Never too Late*, 1590, there is a digression about actors, in which Greene introduces Cicero, saying to Roscius:—

"Why art thou proud with Aesop's crow, being pranked with the glory of others' feathers?"

"In Nash's preface to Greene's *Menaphon* (1589), written evidently under Greene's own superintendence, and partly at his dictation, he talks of play-writers and actors as follows:—

"Sundry other sweet gentlemen I do know [besides Greene and Peele] that have vaunted their pens in private devices, and tricked up a company of taffata fools with their feathers, whose beauty, if our poets had not pecked [decked?] with the supply of their periwigs, they might have anticked it until this time up and down the country with the *King of Fairies*, and dined every day at the pease-porridge ordinary with *Delfragus*."

"Notice, by the way, that these are the two plays mentioned by the actor to Roberto in the *Groatsworth*. Just in this way, when the degree of LL.D. was offered to the young son of the Duke of Suffolk at Cambridge, in Edward VI.'s reign, he said, 'who was he to appear among the doctors, and to plume himself, like Aesop's crow, in alien feathers?'

"Greene then probably did not mean to accuse Shakspeare of theft, but merely to reproach him, a mere actor, an uneducated peasant, with intruding among the authors, who ought to be educated men."

"Perhaps this was not what contemporary readers of Greene's words understood. Chettie, in bearing witness to Shakspeare's honesty, evidently implies that he had been taxed with dishonesty; and R.B., the author of *Greene's Funerals*, says:—

"the men who so eclipsed his fame
Purloined his plumes. Can they deny the same?"

—which looks like a mere paraphrase of Greene's own words. But the object is now only to arrive at Greene's own intention in writing the words; and the quotations given seem to make it more probable that he only intended to tax Shakspeare with being a mere actor, beautified in the assumed plumes of a play-maker.

"And if this was Greene's meaning, what becomes of the whole edifice built on this passage, viz., that up to this time Shakspeare had been a mere adapter of other men's productions; and, notably, that he had stolen Greene's, or Peele's, or Marlowe's *Henry VI.*, and altered it, and called it his own? The quotation of the line—

"A tiger's heart wrapped in a [player's] hide,"

proves absolutely nothing, except that the *Whole Contention* was then existing, and that it was probably Shakspeare's own; otherwise the point of quoting it would not be evident."

THE annual meeting of the Cambrian Archaeological Association will be held this year at Wrexham, North Wales, under the presidency of Sir W. W. Wynn, Bart., M.P. The week has not yet been fixed.

MESSRS. Scribner and Armstrong, of New York, announce that Mr. William Cullen Bryant, assisted by Mr. Sydney Howard Gay, has in preparation a *Popular History of the United States*. The work is to begin with the earliest authentic history of the Western Continent—though not ignoring the earlier mythical period—and to come down to the close of the first century of American Independence. It will require not less than three volumes, and is to be profusely and largely illustrated from original designs.

We have the pleasure of laying before the readers of the ACADEMY a document relating to William Caxton, the first English printer, which, in the

scantiness of our information about him, will, we think, be regarded with interest. Mr. Blades, in his elaborate treatise on the life and works of Caxton, was obliged to regret that his domestic history was almost an entire blank to us, inasmuch that it was a great question even whether he died a bachelor, or had married and brought up children. He left a will which is not now to be found, and we know that he bequeathed fifteen copies of his *Golden Legend* to his own parish church of St. Margaret, Westminster; but whether he was a family man or not, no evidence has yet appeared to show. This question, however, is set at rest by the document which we here subjoin, from which it will be seen that he had a daughter, Elizabeth, married to Gerard Crophe, of Westminster, tailor, and that, in 1496, about five years after her father's death, she and her husband were separated by ecclesiastical authority. It also appears that Caxton had bequeathed to his son-in-law "twenty printed *Legends* at 13s. 4d. a *Legend*," which bequest was confirmed by the judges. The legatee apparently had to pay for his copies, and the price fixed must have been higher than would have been warranted by the laws of supply and demand, unless they were better copies than those bequeathed to the parish church of St. Margaret, which the churchwardens afterwards sold, some at 6s. 8d., and some as low as 5s. 4d., as Mr. Blades informs us.

The document is on paper, and has no seals attached. It is, therefore, not an original, but a copy, which must have been produced in Court in connexion with some law-suit. It was found among the miscellaneous records of the Exchequer, formerly preserved at the Chapter House of Westminster.

"To tharchedeacon of Westminster that nowe is and for the tyme shalbe. We, Richard FitzJames, almoner and counsaillor unto our souverain lord the King, and Richard Hattton, chaplayne and counsaillor unto our said souverain lord, greting in our Lord God everlasting. And where we, the said Richard and Richard, were appoynted, lymytted and assigned by our said souverain lord and the lordes of his most noble counsaill to examine, determine and pacifie a certain variaunce depending betwene Gerard Crophe of Westminster, taillour, of the oone partie, and Elizabeth, the daughter of William Caxton, wif to the said Gerard, of the othre partie; We, the vijth daie of May, the xjth yere of our said souverain lord, had the said parties before us in the Kinges Chapell within his palois of Westminster at this appoyntement and conclusion by theire both assentes and aggrementes:—That noon of them, ne any othre for them, shall fromhensforth vexe, sue or trouble othre for any maner matier or cause them concernyng for matrimony betwix them before had; and every of them to lyve sole from othre, except that the said Gerard shall mowe fynde the meanes to have the love and favour of the said Elizabeth. For thaccomplishment of which aggrement eithre of them of their owne voluntarie willes bound them self unto us by their faithes and trouthes, and never to varie from their said promyses. And therupon the said Gerard to have of the bequest of William Caxton, the fadre of the said Elizabeth, xxth prynted legendes at xijij. iiijd. a legend. And the said Gerard to delyver a generall acquitaunce unto thexecutours of William Caxton, her said fadre, for their discharge in that behalf. And besides thies premisses both the said parties were agreed before us to be bound, othe to othre, in c.li. by their dedes obligatorie with the condicions above wreten to performe alle the premisses. In wittenesse wherof I, the said Richard FitzJames, have to thies presentes sette the seale of myn office, And I, the said Richard Hattton, have setto my seal, and eithre of us subscribed our names with oure owne handes, the xxth daie of May the xjth yere of the reigne of our said Souverain Lord."

Those who are familiar with the history of the Petition of Right will remember the clause reserving the King's sovereign power, which was sent down from the House of Lords and rejected by the Commons. This clause has usually been attributed to Bishop Williams on the authority of Hacket, who says (ii. 78) that—

"The Bishop of Lincoln likewise promoted the petition, but he was a great stickler for an addition that it might come to the King's hands with a mannerly clause, that as they desired to preserve their own liberties, so they had regard to leave entire that power wherewith his Majesty was entrusted for the protection of his people."

That writers of a high reputation should have accepted this statement of Hackett's without further enquiry is a curious instance of the way in which an assertion made by an old writer is taken as unquestionable: for anyone who will take the trouble to read on will find that Hackett introduces a long argument, which he says was delivered by Williams, directed against that very sovereign-power clause which he has just represented him as supporting. And there can be no doubt which of the two assertions is correct, for we have a totally different clause inserted in the *Lords' Journals* as proposed but not carried, in which no mention is made of sovereign power; and we learn, from a paper in the *Harleian MSS.* (6,800, fol. 274), that this was drawn up by Williams. The sovereign-power clause, according to *Elsing's Notes of the Debates* in the House of Lords during this session, was claimed as his own by Weston, though the first draft of it probably proceeded from Arundel.

THE mythological character of the story of William Tell has recently again become the subject of animated discussion in Germany, and Dr. W. Bacher, of Breslau, has written to the *Allgemeine Zeitung* to remind its readers that he had discussed the question as early as 1871, when, in a special paper, published in the *German Magazine for Foreign Literature*, he related the story of the shooting of the apple, as given by the Persian poet, Farid-Uddin-Attâr. An earlier notice, by M. Garcin de Tassy, of this Eastern writer, who flourished at the time of the Crusades, and is believed to have died at the close of the twelfth century, and nearly about the same year as Richard Cœur de Lion, appeared in *Persian* (Paris, 1857), under the title of *Mantic Uttair, ou le Langage des Oiseaux*. In 1863 M. de Tassy brought out a French translation of these curious poetic tales, which were also included in the work, entitled *La Poésie Philosophique et Religieuse chez les Persans d'après le Mantic Uttair* (Paris, 1864). The undoubted authenticity of M. de Tassy's version of the Persian tale, of a father shooting an apple off his son's head at the command of a cruel tyrant, may certainly be regarded as affording a presumption in favour of the mythical character of the Tell exploit, since it may be readily assumed that the story was diffused over Europe by crusaders returning from the East, and might in Switzerland have been readily transmuted into a form harmonising with local conditions and existing historical relations. But if the Tell-myth may be thus disposed of, we have still another historically attested incident of a similar character to consider, which crops up in Scandinavian history at an earlier period, and must be referred to a more ancient source than the tales of the poet Farid-Uddin-Attâr, even if we assume that it had a Persian origin. Saxo Grammaticus, the Danish monk-historian, who died at a great age in 1202, and who, many years before, had compiled a Latin history of Denmark, relates in the tenth book an incident of the shooting of an apple, which in his time was, and had long been, generally accepted as a fact of national history, well known and traditionally preserved among the Danish people. In this tale the scene is laid at the Court, and in the closing years of the reign of King Harald Blaatand, grandfather of our Canute the Great, who ruled over Denmark between the years 935 and 985. The heathen warrior-chieftain Palnatoke, who had incurred the Christian king's anger by encouraging the rebellious schemes of his son Svend (destined long afterwards to conquer and die in England), is the hero of the Danish tale, and like Tell he is made, in expiation of his daring opposition to a tyrannical ruler, to prove his

boasted skill in archery by shooting an apple off the head of his only son. Although the times, scenes, and persons are so different in these stories, the leading facts are identical in the two; for when the king has discovered the arrow remaining in the quiver after the successful shot has been achieved, and asks for what purpose it is there, he receives the same answer that Tell gave to Gessler; and when he orders the arrest of the daring archer, sympathising friends are able to aid his escape, while, moreover, the exasperated father lives long enough to prove the most dangerous of all the tyrant's foes, and ultimately to compass his ruin and inflict upon him his death-blow. The identity of these incidents in the Palnatoke and Tell myths undoubtedly points to one common source of folklore for both, and it would be an interesting problem to try and trace them back to their origin, and see whether they may not be followed to some fountain-head open to all the peoples of Aryan descent before their separation and migration from their Eastern homes.

MR. THOMS, who has done so much to dispel our dreams as to the longevity of mankind, has not, we believe, directed his attention to a wonderful case of the kind mentioned in Nichols' *History of Leicestershire*, vol. iii. p. 473. It is in the pedigree of the Digby family, and we are there gravely told that Everard Digby, of Drystoke, father of the gunpowder conspirator, Sir Everard Digby, married Mary, daughter of Francis Nele, of Reythorpe, born 1513, living 1634. It may be only a misprint, but it is high time, if it be so, that it should be set right, or we shall have Mary Digby appearing in a hundred popular books as the old lady who lived to upwards of 121 years of age, with a multitude of authentic anecdotes concerning her that will rival in interest those which everybody except Mr. Thoms and his sceptical following believes about the old Countess of Desmond.

NOTES OF TRAVEL.

WE know not whether our readers may not feel more regret than satisfaction on learning that the charming region of the Bernese Oberland is to be levelled and tunnelled in every direction to make way for a network of railways, which, thanks to the success of the Rigi line, are now to penetrate to the ledge of every waterfall, ice grotto, and glacier. At Grindelwald a central station is to be brought within the precincts of the Schwarzer Adler, close enough to the glacier, we hear, for the smoke and steam to blacken and melt its icy waves. The guides to Lauterbrunnen and the Wengern-Alp will soon be an extinct race. Tourists will no longer have to hire horses and mules to convey them along paths, where, as they soon learned by experience, their own feet generally had to carry them the greater part of the way. All that is past. A railway will soon enable the flying tourist to pass through the Ober-Bernland in a day, and to look down from a first-class carriage on the panorama seen from the Scheidegg, which is to be the culminating point of the lines.

OFFICIAL accounts from Rhodes tell us that the diving apparatus used for the sponge fishery, the principal branch of industry there, are exclusively imported from Great Britain and France. In 1870 those of English manufacture were unjustly taxed, the cost of a licence to fish with them being 15*l.* in excess of what was charged for the use of the French apparatus. Redress of this grievance was obtained through our Embassy at Constantinople. Though there is no difference in construction between English and French machines, with regard to the depth they can attain, or the length of time a diver can remain under water, still English produce generally proves stronger. The air-tubes are heavier than the French, and thus impede the free movements of the diver, by the tubes being caught on rocks; the floating tubes, however, which are coming into use, will get rid of that difficulty. The yearly average crop of sponges

may be estimated at 120,000*l.*, of which about 50,000*l.* are sent to England. The value of them is rapidly diminishing, owing to the more abundant crops which the introduction of these apparatus enables the divers to gather. This fact, together with the increasing taxes imposed on these fisheries, will, it is anticipated, gradually restrict this industry, and cause the divers to seek a more remunerative and less dangerous work.

HALF-A-MILLION Circassians have, within the last few years, left Russian soil, and it is stated that a great number more are preparing to emigrate into Turkey in the coming spring. The chief causes of this new exodus are two:—the dissatisfaction of the Circassians with the size of their holdings, the property of former emigrants having been distributed among the Russian officers; and the influence of the priests, who are bitterly hostile to Russia. The Turkish Government intends to give these emigrants certain parts of the plains of Thessaly—to the horror of the Greeks, who fear a revival of marauding and brigandage, and pertinently ask whether the Circassians will work when they can steal? It is said that Tartar families would make infinitely better colonists.

FOR the third year in succession, the peasants of Persia are able to rejoice in a plenteous downfall of rain. The moisture-bearing clouds, which have passed unhappy Bengal, seem to have discharged their burden upon Iran. As late as last week, a time when spring has generally begun, the whole country was under eighteen inches of snow. Nature is compensating herself for the seven years of more or less complete drought which preceded the famine.

THE latest official account of the Straits Settlements situate at the head of those Straits of Malacca, of which we have all heard so much lately, should have special interest just now. It was drawn up last year for the Colonial Office by Lieut.-Governor George W. R. Campbell, but has only recently been laid before Parliament. The settlements consist of the island of Penang, fourteen miles long by eight miles broad, which lies three miles off the mainland of the Malay peninsula, and of a long strip of that peninsula itself, lying opposite the island, and called Province Wellesley. The climate is hot, but very healthy, and the scenery is beautiful—not unlike that of the western Highlands of Scotland, though with softer features. Some idea of the relative importance of the Settlement may be given by saying that it has a greater area than most of the West Indian colonies; a much greater population than any of them, except Jamaica; a far denser population than any of them, except Barbadoes; and that its imports and exports for 1872 were nearly equal to those of all the West Indian colonies put together. Sugar, rice and cocoa-nuts are produced there in abundance, and a great variety of delicious fruits. Its chief importance, however, arises from the fact that the capital of the island, "George Town," or "Penang," is a great emporium for the manufactures of Britain, and for the products of the Malay peninsula on the one hand, and of Sumatra on the other. This capital has about 60,000 inhabitants, of whom a very large proportion are Chinese—many of them merchants and shopkeepers. It is situated on a low plain stretching out in a point into the sea, on the side of the island next to the mainland, and its harbour, which is simply the almost land-locked strait between the island and the mainland, is of great extent and of unrivalled calmness. It has always a large fleet of vessels of every rig, from the finest British steamer to the Chinese junk. The population of the Settlement is rapidly increasing, and may amount now to 160,000 persons of well-advanced civilisation. In 1870, when the population was certainly 20 per cent. less than it is now, it numbered 433 Europeans and Americans, 70,464 Malays, 36,561 Chinese, 9,166 Hindoos, and 6,823 Klings. This last peculiar, but thoroughly adopted, name is

given to all persons who have come, or whose ancestors have come, from the eastern (or Coromandel) coast of India; the language of that country is Telugu, Telingu, or Telinga, and its people are hence called Telingas, corrupted by the Malays into Klingas, or Klings. The remaining population were Eurasians, Bengalees, Javanese, and native half-breeds, with a few Siamese, Arabs, Singhalese, Armenians, and Jews. The chief sources of the revenue are the rents of the opium, spirit, bhang, toddy, arrack and pawnbroking farms; the rent and price of land; judicial, commercial and post-office stamps; judicial fines and fees; port and harbour dues and municipal taxes. Of the farms, that for the sale of opium is considerably the largest, thanks to the Chinese population.

"To these people," writes Governor Campbell, "the drug is an inestimable luxury, and, in my opinion, by no means a pernicious one. Cases of extreme indulgence must be rare, for I have never seen them. To the energetic, hard-working, muscular Chinaman, his modicum of opium is but a pleasant sedative, no more to him than is his pipe of strong tobacco to an English peasant. Not for one moment can the evils of the use of opium here be compared with the evils of the use of strong drink in Europe."

A fear seems to have arisen in India a few years back that the Coolies were ill-treated here—the men physically and the women morally—and the tide of Coolies, which for a long time had flowed regularly from the Coromandel coast, was suddenly checked. Some inquiry having shown, however, that the fancied ill-usage did not exist, the restrictions were removed pending legislation on the subject, and the settlement received 3,256 Indian Coolies during the year 1872.

These settlements are blessed with a very unpleasant neighbour in the shape of the kingdom of Perak, a short distance south of them, which has been in a state of anarchy for two years past. The rich tins there, which form the main revenue of the Chief of Laroot, the northern district of this kingdom, who is called the Toonku Muntri, are worked entirely by Chinamen, of whom there are between thirty and forty thousand. Some two years ago these Chinamen had a quarrel and a fight, which grew from bad to worse, until at length the majority of them formed themselves into two great factions, which have gone on fighting ever since, and have repeatedly made the neighbourhood of the mines a scene of horrible carnage. Sometimes one faction gains the upper hand, and drives the other out of the country, taking possession of their valuable mines and works. The faction driven out gets reinforcements of men and arms, renews the struggle, and in its turn becomes victorious; and so the game goes on, without, so far, any appearance of coming to an end.

We hear from Persia by telegraph, that the Shah has abandoned his projected trip to Meshed, proposing instead a journey to Isfahair and Bushire in the autumn. This resolve may possibly be connected with the refusal of his Persian Majesty to co-operate with Russia in an expedition against the Turkomans of Merv, at which, as the *Morning Post* tells us, St. Petersburg journals are so indignant.

THE *Further Papers relating to the Ashantee Invasion*, which have just been issued officially, contain little that has not already found its way into the newspapers, and only needs notice here from containing a valuable "Map of Gold Coast and Ashanti," enlarged from Arrow-smith's latest published edition of *Routes and Mountains*, &c., by Lieut.-Col. de Ruignés, from his own observations on the coast. In a note attached to this map, Colonel de Ruignés writes: "These fertile countries are shut to all explorers by the King of Ashanti. They are reported to have very rich gold fields, and the people to have large flocks and herds of cattle, also camels."

THE *Waimar Gazette* states on authority that

the Grand Duke is in receipt of a letter from Dr. Rohlf, dated February 5, in which the learned traveller announces that he has been able to secure a large number of admirably finished photographs of the magnificent rocky scenery of the Oasis of Dachel, in the Libyan desert, and that he has, moreover, made an interesting discovery of several ancient tombs. In one of these, seven dead bodies were found covered over with a single mat. Dr. Rohlf has removed one of the mummies, together with a mat, a wooden image, and some urns, with the view of bringing them to Germany, if the consent of the Khedive can be obtained; and in the meanwhile they have been deposited, with other objects of interest, in a house at Gasr, the chief station of Dachel. The native servants assert that the recent rains must have destroyed the entire settlement, and as the houses at Gasr are built of clay, hardened in the sun, it is not improbable that long continued wet may have had a destructive effect upon them.

FROM private advices received by last mail from Zanzibar, we learn that, as might have been expected, the long delay, occasioned at home by the successive prorogations of Parliament, in taking any decisive or more extended measures for the enforcement of the Anti-Slavery Treaty lately signed by the Sultan, has encouraged a partial renewal of the slave trade, which, it cannot be too often repeated, has only been scotched, and not killed. It appears that the Arabs are now transporting slaves by the land route along the coast, and again fitting out caravans for the purpose of slave hunting in the interior, hoping, without doubt, that they may find means and opportunity for shipping them from one or other of the ports along the coast. A missionary who had met caravans of slaves on the mainland, and had stopped to question one of the slaves, had been shot in the head by the Arab slave dealer, and his life was in danger. Captain Elton, who had been despatched by Dr. Kirk, previously to the latter's departure from Zanzibar, on an overland journey of inspection from Dar-es-Salaam to Kilwa, had been menaced on two or three occasions by leaders of slave caravans, and had himself counted no less than 4,000 slaves proceeding in one month on their way northwards. And, lastly, a dhow had been captured with 100 slaves on board, but she did not surrender before she had fired upon the men-of-war's boats attacking her, and had lost one or more of her own crew.

These incidents are very significant, for it is not difficult to discover the reasons of this renewed vitality in the trade, and of this active and daring hostility on the part of the Arabs. Immediately after the signing of the treaty, the measures taken by Dr. Kirk, coupled with the extraordinary activity and watchfulness of our small squadron on the coast, were so effectual that the Arab slave dealers were fairly frightened into believing that the game was really at an end, and that these initiative measures could but be the forerunners of other and still more severe repressive proceedings. Last year there were but 1,000 slaves exported northwards, against 20,000 the preceding year, and of these 1,000 no fewer than 217 were captured by the Sultan, who has done, and is still doing, his duty most loyally. But the Arabs have begun to notice that we have in no way followed up our first vigorous policy: the constant boat service on the coast, than which nothing is more trying, has greatly exhausted the energies of the crews, who did such good service last year, and slaving Arabs have again plucked up courage, and commenced to run slaves. It may be anticipated that the subject will receive immediate attention at the hands of the new Parliament, and that steps will be taken to carry out the recommendations of Sir Bartle Frere. If this is not done, all our work will have to be commenced *de novo*, and the 105,000Z. already spent by the late Government in preparing ships for this service become money lost. It should never be forgotten that the treaty is valueless unless we ourselves see that its provisions

are carried out. It must still take years before the slave trade can be entirely abolished, and reckoned absolutely among the abuses of the past. In the meantime the trade of Zanzibar is rapidly increasing, and new sources of revenue being discovered. A concession in favour of a German mercantile house to work the guano on three islands south of Zanzibar has been signed, and this is only one of the first effects of the new stimulus given to trade.

CONSUL MUNRO's latest report to the Foreign Office from Uruguay, which has just been made public, says that the most notable increase in the consumption there of British productions is in the hardware and manufactured iron trade, to which a very great extension has been given in the last seven years in the rapid enlargement of the city and its suburbs, and the planting, progress, and completion of railways, tramways, gas-works, docks, and water-works, the last-named conveying the supply of water for the capital a distance of over forty miles in iron pipes, with corresponding reservoirs, and huge machinery. All this iron-work, machinery, rolling stock of railways, tramways, gas-works, and water-works are English, as well as the iron-work in the construction of houses and stores, as also of two commodious iron-built market-places. From the geographical position of this country, however, between two other powerful states, its liability to become a theatre of war is almost as strongly opposed to the development of its resources and the improvement of its trade, as is the latter encouraged and invited by its superior ports and fluvial advantages.

THE Commandant of the French establishment in Oceania has addressed a report to the Minister of Marine, dated Papeete, November 6 last. In the island of Anna, where the native houses and streets are chiefly of coral, stone buildings, magazines, schools, wharves and jetties have been provided. This island is, after Tahiti, the most civilised, productive, and commercial of the Protectorate. Roads are being formed which will open up the eastern part of Tahiti, hitherto somewhat inaccessible. The French rule is popular; the cultivation of cotton and cattle-breeding are being developed, the houses of the natives are improving, and land is increasing in value. The trade of Papeete is considerable, but is chiefly in the hands of foreigners.

ALTHOUGH one knows how imperfect all statistics are when they pass certain lines of generalisation, there is always a charm in them which it is difficult to resist. We take the following statement from Siegwart's *Alter des Menschengeschlechts*: The earth is inhabited by 1,381,000,000 human beings. These are divided, according to race, as follows:—

Caucasian race.	380,000,000
Mongolian race.	580,000,000
Ethiopian race.	200,000,000
Malay race.	220,000,000
Redskins.	1,000,000
	1,381,000,000

The rate of mortality is 33,333,333 every year; 91,954 every day; 3,730 every hour; 60 every minute; 1 every second.

The average duration of life is 33 years. One fourth part of the population dies before the 7th year; one-half before the 17th. Only 1 in 10,000 reaches the 100th; only 1 in 500 the 65th year.

Married people live longer than unmarried ones, tall persons longer than short ones.

Only 65 persons in 1,000 contract marriage.

Only the eighth part of the male population is fit to bear arms.

One hundred years ago France was the most populous empire in Europe. At that time

Russia had 17 millions of inhabitants

Austria " 18 " "

Germany " 15 " "

France " 24 " "

Now the population of Russia is 74 millions; of

Germany, 41 millions; of Austria and Hungary, 36 millions; of France, 36 millions; and of Great Britain and Ireland, 32 millions.

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CORRESPONDENCE.

THE SITE OF HOMER'S TROY.

6 Pelham Place, S.W.: March 27, 1874.

The discoveries of Dr. Schliemann at Hissarlik have excited so much discussion, that in addition to what has already been said on the subject, it may be well to bring forward the following *mathematical* disproof of his assertion that he has been working upon the site of Homeric Ilium.

Hissarlik has long been identified with the site of Novum Ilium, the village-city whose inhabitants claimed that it stood on the site of the ancient Ilium of Homer, and which was embellished and raised to the rank of city by Alexander the Great after his victory at the Granikos.

These pretensions were refuted, long ago, by Demetrius of Skepsis, quoted by Strabo as an authority "who was acquainted with these places, for he was a native," the main and insuperable objection to them being the distance of Novum Ilium from the shore of the Hellespont. This distance is now 2½ miles, but Strabo mentions that the alluvium or silt brought down and deposited by the Skamander had extended over a distance

of six stadia ($\frac{3}{4}$ of a mile) during the interval between the Trojan war and his time. Deducting from this fact the rate of the increase of the alluvium, we shall find the increase from the date of the war to the present day to have been 1½ mile. It follows, therefore, that what is now the lower part of the Trojan Plain was at the time of the war a Bay.

If, then, from the modern coast-line we measure inland a distance of 1½ mile, we shall reach what was then the head of this Bay, the ancient beach upon which the invaders ranged their galleys and formed their camp. Now to the distance thus measured we must add the depth of the camp itself; this, Aristarchos tells us, was five stadia ($\frac{3}{4}$ of a mile). Thus the whole distance from the modern coast-line to where the line of rampart in front of the camp was erected, is 2½ miles.

But we have already seen that 2½ miles is also the distance of the site of Novum Ilium (Hissarlik) from the present shore, so that if Homer's Ilium stood here, the Greek rampart must have been immediately beneath its walls, which we well know it was not. Therefore Novum Ilium did not stand on the site of Homer's Ilium.

We know, on the contrary, that there was a wide-spread Plain between the camp and the besieged city, the battle-field in which were fought the four pitched battles described in the Iliad, battles replete with complicated manoeuvres, both in chariots and on foot, and with alternate advances and retreats.

Further, we know that the Skamander flowed between the city and the camp; for Hektor wounded in the third battle is carried back to the ford of the river midway between the camp and the city; Priam crosses the river at the same ford when on his way from the city to the tent of Achilles; at the end of the second battle the victorious Trojans encamped in the Plain between the Grecian camp and the river.

These facts would seem to be amply sufficient to render the identification of Novum Ilium with the Ilium of Homer quite impossible; but many other arguments could be adduced, among them the fact that nowhere near the site of Novum Ilium are there to be found two springs or fountains anything like those which issued from the earth close to the wall of the Homeric city, and of which there is such a striking description in the twenty-second Iliad.

Where then was the Homeric city? If the Iliad be studied with careful reference to the topography of the Trojan Plain and the various movements of the contending armies, its precise site becomes an absolute certainty. The excavations and researches of Le Chevalier, Mauduit, Hahn and Nicolides have conclusively proved that site to be the high ground behind the village of Bounarbashi at the head of the Plain. Here were discovered and laid bare Pelasgic walls, identical in style with those of Tiryns and Mykenae, and other examples of the polygonal architecture of the heroic ages; here are two remarkable springs very like the "Fountains of Skamander;" here is illustrated every epithet of Ilium to be found in the Iliad.

It only needs a study of the works above-mentioned, and of the passages of the Iliad elucidated by them, to convince us that not all the "treasures of Priam" could bribe us to forsake the firm ground upon which we stand when we assert that Homeric Ilium was situate upon the "wind-swept" heights of Bounarbashi.

WENTWORTH HUTSHE.

A PASSAGE IN AESCHYLUS.

St. Leonard's: March 30, 1874.

I think M. François Lenormant has mistaken the meaning of a passage in the *Suppliques* of Aeschylus, and founded an argument on it which cannot be sustained. When the poet says, "A Cyprian likeness has been stamped on female forms by male artists," he does not refer to *costume* at all, but to the physical features of the daughters

of Danaus. The use of *χαρκτηρ* for the impression on coins is well known. The passage is of especial interest, because it is the earliest which gives positive evidence of the striking of coins by a hammer and a die. In an ethnological point of view, it also goes far to establish an important fact, that nearly five centuries B.C. the women of Cyprus were hardly distinguishable in feature and appearance from the women of Libya, and those of the Nile valley.

F. A. PALEY.

PUTTENHAM'S PARTHENIADS.

March 30, 1874.

Speaking of these, a paragraph in the *ACADEMY* of March 21 states that they "have been supposed to be lost," and querying the copy in Cotton MS. Vespas. E. viii. with "How then has Mr. Morfill identified this work with Puttenham's poem?"—replies: "By finding that its sixteenth set of verses contain the line[s] quoted by Puttenham in the following extract, &c." But not only were these poems reprinted by Mr. Haslewood, as stated in the paragraph, but their manuscript source was given, and they were identified by him as part of Puttenham's Partheniads by no fewer than thirteen quotations, including one not stated by Puttenham to be from a Partheniad, but curiously enough omitting a fourteenth, or almost the whole of the twelfth Partheniad, where, to avoid the chance of errors, the MS. copy requires to be compared with Puttenham's text. In Arber's reprint also of *The Arte of English Poesie*, p. 11 of the Introduction, the oneness of the Cotton MS. poems with "the Partheniades of our author," is distinctly stated, and their imperfect number and malpositions noticed.

Hence while it be a boon that they should be again reprinted, it cannot be said since 1811 that they have been supposed to be lost, and Mr. Morfill, whose name is mentioned, will be among the first to give credit to a former worker such as was Mr. Haslewood.

B. NICHOLSON.

THE DEMOLITION OF CITY CHURCHES.

II.

March 30, 1874.

Over the grave of the great Sir Christopher is the epitaph "Si queris monumentum circumspicere," and I think there can be little doubt that this refers not only to the great cathedral in which he reposes, but to the city which surrounds that noble church. Who, looking at this mighty city from any of the bridges which span its river, can fail to be struck with the fact that it is not mere accident which produced that marvellous group of towers and spires, all concentrating in the superb dome of St. Paul's; for, in order to give superior dignity to that masterpiece, it will be noticed that the churches which stand nearest to it are provided with thin and delicate spires which, by their attenuated outline, impart an appearance of grandeur and immensity more than it would otherwise command; so that the "Si queris monumentum, circumspicere," not only asks you to look at the cathedral, but to notice its matchless combination with the surrounding churches and buildings; and although the numerous lofty warehouses and railway stations have done much to mar the effect which Wren desired to produce, enough still remains to indicate the nobleness of the design.

I am glad to hear that two plans have been suggested for the partial preservation of the threatened churches, and one of these plans would still retain the general impression intended by Wren. It is to preserve the towers of the churches, but to destroy the other portions of them. I believe this plan was first suggested by Mr. Penrose, the architect to the Dean and Chapter of St. Paul's Cathedral. Of course it must be understood that this plan is only suggested by Mr. Penrose as a last resource.

Another proposition which has been suggested is to the effect that these churches should be pulled down and removed *piecemeal*, and rebuilt

in their present form in the various suburban districts which require them. Now it seems to me that there are two great objections to this plan. In the first place, my experience is that when an old building once gets pulled down, a thousand reasons for not rebuilding it are easily forthcoming. Your readers will recollect the fate of the beautiful church of Trinity College, Edinburgh, which was pulled down by the railway company on the strict understanding that it should be rebuilt; but, alas, what has become of this promise? Another objection to the plan of removing these churches is the fact that they were all built to suit certain sites, and would very probably lose their character if removed to other places. They are too essentially city churches, and would look out of place in Bayswater or Brompton; not that they would ever look as much out of place as some of the Gothic churches which we now build in those regions, and which are only suited to a Northamptonshire village.

Either of these proposals would be far preferable to the destruction of these buildings; but I cannot approve of either, or in fact of anything short of the retention of all the churches in their present sites. I am glad to see that the clergy of several of the threatened churches have set hard to work, and are restoring them so that there may be no excuse that they are in a state of decay; unfortunately, however, some of the restorations and embellishments are not in the best taste; and I must really protest against the attempts that are being made in some places to convert the interiors of these churches into what is called "freely treated Romanesque" or "round arched Gothic." These churches are all fine examples of English Renaissance style, and if an architect or a clergyman has to restore or decorate them, he should keep to that style, which is a far purer and more perfect one than the so-called "Romanesque" or "round arched Gothic" of the nineteenth century. I should also suggest that Italian organs do not look more Gothic by having their cornices knocked off and their pipes painted blue and red and powdered with gold stars and sprigs; and that when large Renaissance windows are filled with stained glass, the glass should not be in a style six centuries earlier than the windows themselves; and yet I am sorry to say the interiors of many of the finest Renaissance churches in London have been ruined by these attempts to convert them into a kind of bastard Romanesque.

In many of the City Churches, the western choirs and organs have been removed to the chancel, and where the church has sufficient length for this to be conveniently done it is advisable; but in some of the nearly square churches in the City, where this operation has been carried out, the effect is simply abominable.

Now let us glance at some of the more important of these doomed churches.

St. Benet, Paul's Wharf, in Great Thames Street, is one of Sir Christopher's earlier works, and is a very interesting little church. Its erection was commenced directly after the great fire. It consists of a single nave, and a tower of moderate height crowned with a dome, out of which rises a small lantern crowned with a spire. The whole church is built of brick with stone dressings; it has a singular Dutch look about it, and although plain, is a singularly picturesque and pretty little building, and shows what genius can do with very simple means and at small cost. Inigo Jones is buried in this church.

St. James, Garlick Hill, and St. Michel Royal, are chiefly interesting for the great beauty of their towers. In each case the tower is crowned by an open lantern of stone surrounded by a colonnade, but in one case the lantern is square, in the other octagonal. These lanterns are again crowned by others of smaller dimensions, which terminate in little domes. Both are charming pieces of design, and have a remarkably picturesque appearance from the river. St. James's

contains an organ by the celebrated F. Smith, dated 1697, and St. Michel's contains a well-carved altarpiece and a marble font; both are handsome churches, and are constructed of finely-squared Portland stone. St. Michel's was originally built or rebuilt by Whittington, and he was buried here; but his monument, together with the church, was entirely destroyed by the great fire. Both of these churches were erected from designs by Wren. The former of them was not completed till the year 1689, and both may be looked upon as good examples of Wren's more mature style.

St. Mary Abchurch is another very interesting church, also by Wren. Its general appearance greatly resembles that of St. Benet, Paul's Wharf, and like that building it is constructed of brick, with stone dressings; its tower is an example of Wren's happy combination of dome and spire, and like St. Benet's this may be looked upon as one of Sir Christopher's picturesque buildings. The interior of this church is decorated with fine carvings in wood by Grinling Gibbons, and the ceiling is painted by Thornhill; the font, pulpit, and one or two monuments, are worthy of notice.

St. Nicholas Cole-Abbey and St. Michel's Queenhythe are good examples of Wren's work, but have no very striking features; both have metal spires of good outline.

St. Edmund the King, Lombard Street, possesses one of the most highly ornamented fronts of any of the City churches. It was erected in the year 1690; and although it is said to be a work of Sir Christopher Wren, it is wilder and less chaste and simple than his works generally are. It is, however, a handsome church, and is interesting from the fact of its being so very unlike any other church in the City, or even in England; in fact, there is rather a German look about it.

Allhallows the Great, Thames Street, is in every respect the reverse of the former church; it is plain to severity, and could never have had an existence out of England. It was erected from a design by Wren in the year 1686. Unlike the other churches which we have described, this one consists of a nave and aisles, and it may be doubted whether Wren did not follow the outlines of the old Gothic church when rebuilding it after the fire. As the general arrangement of the building is far more Gothic than Renaissance, like a Gothic church, also, it possesses a square tower, with a simple parapet, and no kind of dome or spire. Internally this church contains some finely carved woodwork, especially a screen, the only one of the kind existing in any of the City churches.

St. Mary-at-Hill is the only one of the churches upon the list which is not the work of Wren. I am unable to discover the name of the architect. The exterior of this building is very ugly and uninteresting, and it has a square embattled tower of brick which is quite repulsive. The interior, however, is the cleverest treatment of a square church I have ever seen. From each wall project large square pilasters and detached Ionic columns, which bear up eight wide arches supporting the pendentives of a domical vault. The effect of the whole is singularly happy and well worthy of study.

St. Mary Aldermanbury, St. George Botolph Lane, and Allhallows Lombard Street, are all works by Wren, or were carried out under his direction. They are good substantial churches, plain and simple, but dignified in proportion, and thoroughly pleasing as to their general outline; and it cannot fail to strike every one who studies the subject that one of Wren's greatest gifts was the power of giving dignity to small buildings. Many of these churches which I have attempted to describe are only 60 feet long and about 40 feet wide, and not one of them is more than 90 feet long; and when it is taken into consideration that these churches are surrounded by high houses and lofty warehouses, it is remarkable how well they retain their position, and how large and dignified they look. This is probably owing to the extreme simplicity of their plans. Where a

modern architect would build a nave, aisles, chancel, and side porches, Wren built simply one large nave; and instead of dividing his building horizontally with aisles, roofs, and a receding clerestory, he carried up his walls to the greatest possible height and pierced them by a single row of large windows; with little ornament and less sculpture he obtained a look of richness by keeping the walls very flat, so that every object projecting from them did double duty—firstly by its own intrinsic elegance, and secondly by the sharply defined and cleanly cut shadow which it cast upon the wall. But no ornament was used without a reason; not a line, or a quoin, or a moulding, or a garland was wasted. Every single detail did its duty in improving the general effect of the whole building. In conclusion, I cannot help adding that, although Wren's churches are erected in the Renaissance style, they to my mind display far more of the real principles of Gothic architecture, far more of that love of truthful construction and appropriateness of ornament which actuated mediaeval builders, than is to be seen in most of the buildings erected since the so-called "Revival of Gothic Architecture." H. W. BREWEB.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 4,	3 p.m.	Crystal Palace Concert: <i>Hymn of Praise.</i>
	8 p.m.	<i>Messiah</i> at the Royal Albert Hall.
	"	First night of Mr. Albery's <i>Wig and Gown</i> at the Globe.
	"	First night of Mr. Reece's <i>May</i> at the Strand.
	"	<i>The School for Scandal</i> at the Prince of Wales's.
MONDAY, April 6,	2 p.m.	Royal Institution: Monthly General Meeting.
	3 p.m.	Opening of International Exhibition: Grand Vocal and Military Concert.
	8 p.m.	<i>The Clandestine Marriage</i> at the Gaiety.
TUESDAY, April 7,	8 p.m.	London Anthropological Society.
WEDNESDAY, April 8,	7 p.m.	London Institution: Professor H. Morley on "English Poets of the Nineteenth Century."
	8 p.m.	British Orchestral Society.
THURSDAY, April 9,	1 p.m.	Sale of the late Mr. E. W. Radcliffe's Pictures by Messrs. Christie, Manson & Woods.
FRIDAY, April 10,	7.30 p.m.	Sacred Harmonic Society, Exeter Hall: <i>Judas Maccabaeus.</i>

SCIENCE.

Etruscan Researches. By Isaac Taylor. (London: Macmillan & Co., 1874.)

First Notice.

ALL attempts at explaining the Etruscan Inscriptions have hitherto failed. In spite of great learning and ingenuity expended on the subject, both by Aryan and Semitic scholars, the Etruscan Sphinx still keeps her secret. A new attempt to solve her riddle has lately been made by Mr. Isaac Taylor, in his *Etruscan Researches*. As both the Semitic and Aryan keys have failed, he has tried a Turanian key. He has certainly turned his key once or twice, but the lock is not opened, and the reason why the key turned round at all was simply because it is very smooth and small, and has very few wards. Mr. Taylor speaks of about one hundred Turanian dialects, and thinks we may have recourse to any one of them in explaining Etruscan words. With such latitude, any short inscription, whether Latin or Phoenician, might be proved to be Turanian. Turanian has become a most mischievous element in the Science of Language, and as I am myself to a great ex-

tent responsible for that term, I feel it my duty to protest thus publicly against the use that has been made of it. When I wrote my *Letter to Bunsen on the Turanian Languages*, in 1853, my object was to protest against a then generally prevalent and, as I thought, mischievous dogma, which denied the possibility of any kind of relationship of languages, except that close genealogical relationship which holds the Aryan and Semitic families together. I endeavoured to show that languages might have had a common origin during their radical stage, and have attained to a far wider divergence in their agglutinative and amalgamative development than that which separates Sanskrit from English, Hebrew from Arabic. It is one thing to have shown that the Tunic, Mongolic, Turkic, Samoyedic, and Finnic languages form one real family of North-Turanian speech, to have pointed out that the deepest roots of that family may reach as far as Chinese, and to have indicated the possibility of a connexion between Chinese and some of the South Turanian languages, such as Siamese, Tibetan, Burmese, the Malay, and Dravidian tongues; it is quite another thing to throw all these languages together, to add to them the Caucasian dialects, the Bask and even Egyptian, and then to look in this chaos of words for similarities with one given language, viz., Etruscan. My essay was written in pre-Darwinian days, when scholars had eyes for specific differences only, and when any attempt to point out the possibility of development, even as a theory, even as a mere protest against linguistic dogmatism, was branded as unscientific. All this is now changed. The danger now comes from the opposite quarter; and however I may rejoice at the spreading of larger, more philosophical, or, if you like, more Darwinian views in the Science of Language up to a certain point, I should be false to my allegiance to Bopp and Pott and Grimm, were I not to protest against what is a dangerous though popular dogma now, as I protested against what was a dangerous though popular dogma then. There is ample room for development theories in the growth of language; in fact, there is no field in the whole of nature, not excepting the *Kalk-schwämme*, where a richer harvest waits for Darwinian reapers; but there are limits beyond which these theories must not go. In what sense a comparison of Aryan, Semitic, and Turanian roots is allowable, in what sense we may speak theoretically of a common origin of roots, I have endeavoured to show in my *Lectures on Darwin's Philosophy of Language*. Within the limits there traced, I adhere as firmly as ever to the principles laid down in my *Letter to Bunsen*. But these principles refer to prehistoric, not to historic periods of human speech; they refer to what is "*becoming*" not to what has "*become*;" they are intended, in fact, to explain the process by which languages became specialised, not to slur over the special characteristics of languages, after they have once been developed and fixed. Thus, to return to our subject, when the Achaemenian Cuneiform Inscriptions had to be deciphered, no scholar would have ventured to treat them as Aryan in general, or to explain one word as Sanskrit, another as Greek, another

as Latin, German or Celtic: they had to be explained as written in *one* language, specialised phonetically, grammatically, historically—viz., in Persian—and every word occurring in them had to appear in its proper Persian garb, or leave the room. Where we find in Sanskrit an *s*, these inscriptions must give an *h*; wherever we find in Sanskrit an *h*, these inscriptions must give a *d*, and so on. Thus, and thus only, could the decipherment of these inscriptions lay claim to a scientific character. Compared with Turanian, however, the Aryan family of languages is like a small lake by the side of an ocean; and it is easy to imagine what the result must be, if any ancient inscription is said to have been deciphered as *pan-turanian*. There is still one loophole that must be stopped. It might be said that the Etruscan language was very ancient, and that it represented the one undivided Turanian type of speech, before it was broken up into dialects. First of all, that division would have taken place many thousands of years before there was any idea of writing; secondly, Etruscan, during the interval, would have become specialised by exactly the same influence as the other Turanian dialects; thirdly, the whole conception of a primitive and perfect type, broken up into species, is, in this crude form, both philosophically and historically, untenable.

Not to be unjust, however, to Mr. Taylor, it ought to be stated that, in his interpretation of Etruscan words, he confines himself generally to two Turanian clusters of dialects, and that he gives his reasons for doing so. He thinks that there was in Etruria, as in all Europe, an aboriginal stratum of Finns; that these were followed by Aryan settlers; and that lastly the Etruscans, or the Rasenna, came from Central Asia—a race of Turkmans, whose language is said to be most accurately represented at present by the dialects of the Kot-Yenisei, and the Yenisei-Ostiakes, tribes which till fifty years ago claimed for themselves the designation of *Assan* or *Assena*, identified by Mr. Taylor with *Rasenna*. These two dialects are, according to the classification adopted in my *Letter on the Turanian Languages*, which is in the main followed by Mr. Taylor, Samoyedic, so that what Mr. Taylor really undertakes to do, is to interpret the Etruscan inscriptions by means of the languages of the Finns and Samoyedes.

This is, no doubt, a bold undertaking, and we are justified in asking, was Mr. Taylor well prepared for it? Had he, before attempting the most difficult task that a scholar can attempt—the deciphering of old inscriptions—made himself a thorough Finn and Samoyede scholar; or had he, at least, examined so far into the nature and history of these two languages as to be clear on two points:

1. Whether these languages contain any Aryan elements;

2. Whether, by taking a quantity of words at random, there may not be a number of fortuitous coincidences between Finnish, Aryan, and Semitic words.

The first point has been fully examined by scholars such as Ihre, Rask, Dietrich, Grimm, Munch, Lindström, Ahlqvist, Europæus, and Thomsen, and quite lately again by Donner; and it is a well-

established fact, that Finnish is full of Aryan words, some of them borrowed in comparatively modern times, others at a very early period. The early date of this second class has to be admitted for two reasons:—

1. Because many of these words, of Teutonic origin, exhibit a form more primitive than Norse and Gothic.

2. Because some of them found time to spread beyond Finnish and Lappish into other Altaic languages.

As to the second point, I had shown in my *Letter* that there are fortuitous coincidences between Turanian, Aryan, and Semitic words; and a very easy experiment would have served as a warning against trusting to ten or twelve even startling coincidences between Etruscan and Finnish words as evidence of a common origin of these two languages.

I have already expressed my opinion on the conclusions which Mr. Taylor has attempted to draw from the Etruscan numerals (*ACADEMY*, Jan. 3). If Mr. Taylor had read the warning words of Pott on this subject, he would probably have felt that the verdict of such a judge could not be easily set aside. That Nestor among comparative philologists, who is certainly not deficient in boldness, and who had made a profound study of the numerical systems in the Aryan, Semitic, and Turanian languages, declared, against both Stickel and Lorenz, his conviction that the so-called Etruscan numerals were neither Aryan nor Semitic, nor anything else but "the last echo of a world totally sunk into ruins." The coincidences pointed out by Mr. Taylor between Etruscan and Turanian numerals, even granting all his premisses, carry no conviction whatever to any one acquainted with the subject. Even granting that *Ki* in Etruscan meant two, and not five—which in the present state of the interpretation of the Alethnas inscription is very problematical—that would not prove that the Etruscan numerals are Turanian. There are much stronger coincidences between Turanian and Aryan numerals than any pointed out by Mr. Taylor in Etruscan; and yet these coincidences have been fully accounted for. Hundred in Finnish is *sata*, Lappish *chuötte*, Mordvinian *sada*, Tcherimissian *shydö*, Sirianian *so*, Votiakian *su*, Ostiakian *söt*, Vogulian *sat*, Hungarian *száz*. Is not this the same as the Sanskrit *sata*, Latin *centum*, Greek *ἑκατόν* (the *κ* being palatalised, not labialised), and, therefore, Old-Slav. *süto*, Lithuanian *szimta-s*, Gothic *hund*, Engl. *hundred*? Again, thousand in Hungarian is *ezer*, Vogulian *sater*, Ostiakian *táras*, Votiakian and Sirianian *šurs*, Turkish *hezâr*, Avarian *azargo*, Uidian *hazar*, Tchetch *ezir*, while in Sanskrit it is *sahasra*, in Zend *hazañra*, Persian *hazâr*, Afghan *zir*. In Finnish, thousand is *tuhát*, Lapp. *duhat*, Mordvin. *tózhän*, Tcherem. *tishem*, while in Lithuanian it is *tukstantis*, in Old-Slav. *tysashta*.

These and many other coincidences have been explained, partly as the result of early borrowing, partly as the result of independent growth; and although Dr. Donner, in his excellent work, *Vergleichendes Wörterbuch der Finnisch-Ugrischen Sprachen*, transfers several words, which had been placed in the first class, into the second, yet neither he nor

his predecessors would look upon any of them as evidence of a common origin of Aryan and Turanian speech. That origin, if it can ever be reached by any scientific method, lies far beyond the horizon of such ready-made words, it lies even beyond the stage that is represented by such fully developed roots as are contained in the Finnish *kuulen*, I hear, Lapp. *gulum*, Mordvinian *kulán*, Tcheremissian *kolam*, Sirianian *kyla*, Ostiakian *kudlem*, Vogulian *kulem*, Hungarian *hall*, as compared with the Aryan *KRU KLU* (again with palatalised, not with a labialised guttural), which we find in Sanskrit *śru*, Greek *κλύω*, Lat. *cluo*, Lith. *klausau*, Ir. *clú*, Old-Slav. *slova*, Goth. *hliu-ma*, Eng. *loud*.

Before we leave the Etruscan numerals, we may repeat a question that has been asked before, "Where is the certainty that these words are numerals?" *Prima facie* evidence in favour of such a view there is; but sufficient to erect upon it a lasting edifice—No.

MAX MÜLLER.

Manual of Mythology. Greek and Roman, Norse and Old German, Hindoo and Egyptian Mythology. By Alexander S. Murray. Second Edition. (London: Asher & Co., 1874.)

THE success of the first edition of this *Manual* having shown Mr. Murray that he had supplied a real want, he has exerted himself to make his work as complete and satisfactory as its limits allow. The difficulty of composing a good elementary book—great in every subject—is heightened in the present case by the peculiar condition of the science. It would be easy but unprofitable to give a mere digest of the mythological part of Smith's Dictionaries. On the other hand, the scientific treatment of mythology is in its infancy. Much has been written, but the line which a "Manual" must recognise as separating accepted truth from more or less probable conjecture has hardly yet been drawn by any competent authority. Mr. Murray is entitled to high praise for the judgment with which he has drawn this line. He has satisfied, in a high degree, the conflicting requirements of his task—an agreeable narrative, brevity, and scientific interest.

The first object which should be before the mind of the writer of an elementary work should be to save his readers from the wearisome process of unlearning, which takes so much of the beginner's time in most historical and philological subjects. An introduction to Mythology should contain, above all, an accurate picture of the mythological notions of the ancients as they were at one or more definite periods—not, as too often has been the method, an abstract of all the notions of the centuries roughly included in the term "antiquity." The periods chosen must be those which have the best claim to the title classical—those of the most brilliant development of art and literature. The student of mythology has an interest in collecting and analysing the bewildering maze of narrative which comes from local legend, or is due to the ingenuity of compilers; the beginner, or the general reader, desires to know the conceptions which entered into the belief of Homer, or of the Attic poets, or of the Augustan age; and to know each of these, if

not profoundly, at least accurately, as they were, in and for their own time. Further, the study of Mythology should be connected, much more than has hitherto been the case, with the study of ancient Art. The religious conceptions of the Greeks were dependent, to an extent which it is difficult for us fully to appreciate, on the visible forms which Painting and Sculpture brought before them; and the most brilliant period of Greece was distinguished by an intimate harmony between the pure human ideal, which governed their conception of deity, and the technical perfection with which that ideal was represented by their great artists. Hence the illustration of mythology from the remains of ancient art is not a mere matter of ornament, but goes to the heart of the whole subject. Mr. Murray has led the way in this direction by enriching his *Manual* with forty-five well-chosen and well-executed plates, and by their help he has given his work a completeness which the study of mythology cannot attain so long as it is confined to the field of literature.

If the first duty of the student of mythology is to discover and reproduce the past from the literature and the works of art which it has left behind, there is another part of the subject too important to be omitted in the most elementary treatise—that, namely, which treats mythological beliefs as the matter of science, and enquires into their origin and the laws of their growth. Mr. Murray approaches this side of his task with evident hesitation. He had to steer his way between the alternatives, on the one hand, of plunging into a new and wide subject; on the other, of ignoring discoveries of undoubted importance. The writers whom he chiefly follows—Welcker and Preller—made many valuable suggestions towards accounting for the growth of mythology; but we look in them in vain for a consistent scientific theory. Even when they look in the right direction—that of deriving mythological conceptions from the great phenomena of nature—they leave us with a sense of incompleteness. We feel that a little ingenuity would suffice to construct several equally good explanations of the same *data*. Now it is the merit of the famous but (we fear), as yet, little understood theory of Kuhn and Max Müller, to put an end to this uncertainty, by introducing a new element into the problem. Myths are derived from the phenomena of nature, they say, not directly, not merely by the sort of unconscious allegory which earlier theories supposed, but through the influence of words. The power and scientific precision of this method consists in the order of facts with which it deals—the facts of language. The likeness of narratives to each other, and their analogies with natural phenomena, must always be full of uncertainty; but the comparison of words has proved to be a solid basis for science. Hence Comparative Mythology, so long as it is an offshoot of the Science of Language, is capable of the same *ἀκρίβεια*; when it deserts language and seeks only for resemblance in the myths of different countries, or goes directly to the "story of day and night" as the universal key, it is no longer the new science, but falls back into the slippery ground of the old guesses.

The etymological explanation is applicable not only to the names and original conception of the deities, but also in many instances to their local connection, their distinctive emblems, and the like. Mr. Murray might perhaps have brought this out more distinctly. Thus Apollo Lycius, he rightly notices, meant simply "Apollo of light," and he might have shown how this explains the notion of Apollo, *λυκοκτόνος*, "the wolf-slayer," from the accidental likeness of *λύκος* and *λύκη*. Mr. Murray is met by another instance of this kind in the connexion of Poseidon with the horse, and gives different and (as it seems to us) conflicting explanations. "The swift springing movement" of the horse "compares finely with the advance of a foaming wave of the sea" (p. 50); and again, "a district well supplied with water was favourable to pasture and the rearing of horses, and in this way the horse came to be doubly his symbol, as god of the water of the sea and on the land" (p. 52). Both these explanations can hardly be true, and in them we seem to perceive the note of indefiniteness and inconclusiveness which contrasts so markedly with truly scientific results. What is wanted is not a mere analogy, such as might furnish a conceit to a later poet, but a word which would leave a mark in popular belief.

While the character and history of each god is ultimately derived (as we hold) from the facts of nature as expressed in language, it should not be forgotten that religious conceptions are modified by civilisation and reflection, so that the later systems may stand in a much less perceptible relation to the primitive germs of a mythology. Mr. Murray has not always given sufficient importance to this point of view. For example, in enumerating the attributes of Apollo, derived from his original nature as the sun-god, he describes him "as god of oracles, which reveal the secrets of the future, as the light of heaven dispels all darkness and destests nocturnal gloom." It is very doubtful whether the notion of Apollo as the sun was sufficiently prominent in the thought of the people at the time when oracles of Apollo sprang up and multiplied in Greece. In Homer, as we noticed, there are only slight traces of the solar character of the god; and on the other hand, the oracles are of still later growth. Moreover, the oldest oracles—that of Zeus at Dodona, that of Earth at Delphi—do not belong to the worship of Apollo. It seems rather that the oracles date from a time when that worship became the vehicle of new moral and religious ideas of deep significance; when Apollo was regarded as the deliverer, the purifier, the interpreter of the will of Zeus to men, the lawgiver and orderer of cities. The Apollo of Homer is none of these things; he is not even an especially Greek deity, but has his chief seats in the Troad, and in other parts of Asia Minor. It may be true, therefore, that the sun-god became in Greece the chief giver of oracles; but we must beware of the sort of flying leap which seeks to connect the two characters by a common notion—that of light—and neglects the intervening stages of a long religious history.

The growth of myths out of words may still be traced in Greek poetry, especially in

the ancient forms of speech which are embedded in the verses of Homer. When we read of the rain of Zeus, the thunder-delighting Zeus, the cloud-gathering or the dark-clouded Zeus, we have only to put the word "sky" or "heaven" in place of Zeus to restore life and meaning to all these phrases. But Zeus has another side which this key will not fit. He is also Zeus the counsellor, Zeus of the hearth, Zeus of guests, Zeus of good faith; he is the god that answers prayer, and takes a part in human affairs. In other words, Zeus as the name of the sky has passed into, and yet is not wholly identified with, Zeus as a person. There is the same double use of the name Ares. Sometimes it must be rendered battle, or the spirit of battle; men are slain by Ares when no personal interference of the god is thought of; or Ares enters their hearts, or gives force to their weapons. In other places Ares is a god who appears himself in the fray, or leaves it again and returns to Olympus. Hephaestus is not less distinctly a personal agent in the *Iliad*; but when men roast flesh it is said that they hold it "over Hephaestus," that is, over the fire. Of these two sides of the Homeric deities it is easy to see which is the older. Language comes in here to show that Zeus originally meant "sky;" that therefore the phrases about the rain or the thunder of Zeus are the germs of the longer and more human myths. With this half-transparent mythology of Zeus may be compared the belief in the Sun and the Moon (*Ἥλιος* and *Σελήνη*) as divine beings—a belief which is common to all periods of Greece, but which gave rise to little of the nature of mythical narrative. The reason is plain: the decay or disease of language, which is the essence of mythology, did not take place: *Helios* was the sun, and all that was said of him remained clear and sound to the last. Again, we find deities whose names have lost their primitive meaning, who have therefore become purely personal agents. Apollo may be reckoned in this number; the epithets that came originally from the notion of the Sun, such as bright (*φειβο*), far-shooting, are a mere trace of the original form of the belief; while in the classical periods Apollo and *Helios* are quite distinct. Athene has lost altogether her character as a part or phenomenon of nature, and has become spiritualised as the giver of wisdom. In these and all like cases the task of comparative Mythology is to get back from the Attic or Homeric forms of the myths to simple forms of speech like "the course of *Helios*" or "the rain of Zeus;" and to do so—to repeat once more the cardinal point of the science—not by asking what natural object is like the story or the attributes of the god, but by asking what natural object is meant by the name or epithet given to the god by the tradition of his worshippers.

The difficulty just noticed in the interpretation of the functions of Apollo is but one case of a problem which meets the student throughout the subject of mythology. Admitting that the beings with whom he has to deal are the names of natural objects turned into persons, and that the actions ascribed to them are only the expression in a forgotten language of the great facts of nature, the changes of day and night, sum-

mer and winter—admitting this, we must still recognise in the form of mythology the influence of human society and morals. When the victory of the Sun over the darkness is translated into the victory of Apollo or Indra over a monster, the materials of the story—the notions of "conqueror" and "monster"—are furnished from human observation. The mythological decay of language does not create facts of human society; it only combines these facts in the form which is suggested originally by the appearances of nature. Hence, when it is asserted that the strange or revolting character of certain Greek myths follows from a "mythological necessity," and does not depend on the character or the habitual ideas of the people, the defence can only be accepted within narrow limits. It is impossible to suppose that natural phenomena could suggest quite unknown horrors, nor is it likely that they would be expressed in language which from the first suggested repulsive ideas. It is much more likely that the stories were not horrible when first told. It does not follow that they represented an early stage of custom, but only that the childish imagination of primitive men was not shocked by combinations which were shocking to a more reflective age. It is not surprising that these stories, once established, should have survived to a time which could not possibly have given them birth. Morality and reflection, like the Prayers in the ninth book of the *Iliad*, follow halting and blind to repair the mischiefs which mythology has wrought among men. As the forms of the gods were purified by the artistic sentiment of the Greeks, and freed from the fantastic or monstrous elements which are conspicuous in some Asiatic religions, so the absurdities or atrocities of their history were gradually superseded or kept out of sight. The reconciliation, however, was far less complete than in the domain of art; the "old quarrel" of mythology and philosophy subsisted in one form or another as long as the civilisation which was based upon them.

In a future edition—of which Mr. Murray deserves to have many—he should give the interesting story told by Herodotus of the introduction of the worship of Pan at Athens. It is always well to take a good opportunity of presenting mythology, like other parts of the life of nations, as a moving and growing element, and of warning beginners against regarding it as complete or fixed at one place or time. A careful examination of Mr. Murray's book would perhaps discover other opportunities of avoiding this tendency, which may be said to be the besetting sin of all systematic treatment of historical matter.

D. B. MONRO.

Electricity and Magnetism. By Fleeming Jenkin, F.R.S.S., L. & E., Professor of Engineering in the University of Edinburgh. 8vo., 379 pp. Illustrated. (London: Longmans, Green & Co., 1873.)

THE science of Electricity has of late years undergone the most profound changes at the hands of Sir William Thomson and Professor Clerk Maxwell; we may therefore reasonably expect that a text-book on the subject will

present but few points of resemblance to the text-books of even twenty years ago. The change has been produced by an extended mathematical treatment of the science, mainly by the eminent mathematicians to whom we have just alluded. The electrical measurements commenced by Coulomb have been multiplied and rendered more accurate by the invention of new instruments; and exact ideas have been obtained regarding capacities, potentials, and quantities. A science does not often receive mathematical development from the fact of its being applied to some useful purpose, yet this has been the case with electricity. The gigantic system of electric telegraphy has to a great extent given rise to the prosecution of those researches which have given us precise notions regarding many electrical phenomena which had previously been ill-understood, or altogether uncomprehended.

Professor Jenkin's work differs altogether in style and arrangement from the usual run of text-books; compared with Lardner, or Ganot, or Deschanel, or De la Rive, we see at once, although the facts may remain the same, their grouping is altogether different. The first chapter, on "Electric Quantity," describes the more obvious phenomena of attraction and repulsion, and refers them to induction; the modes of producing electricity by heat, friction, chemical action, &c., are discussed, and the important word *potential* is defined. This term, which is perpetually used nowadays by electricians, cannot, unfortunately, be defined very tersely. It means "electrical condition,"

"That which determines the direction of the transfer" (of electricity from one conductor to another) "is the relative *potential* of the two conductors."

Thus electricity must always flow from a conductor at a higher potential to one at a lower potential. The potential of the earth is zero, hence the potential of any body is the difference of its potential from that of the earth, somewhat as we might speak of the temperature of a body compared with the absolute zero of temperature. The second chapter is entirely devoted to the consideration of Potential; and previously to an extended definition we are reminded that when electricity flows from a higher to a lower potential it does work, or requires work to be done; hence the following extended definition:—

"Difference of potentials is a difference of electrical condition in virtue of which work is done by positive electricity in moving from the point at a higher potential to react at a lower potential, and it is measured by the amount of work done by the unit quantity of positive electricity when thus transferred."

For these measurements we have definite units, such as grains and feet, just as we measure ordinary mechanical work produced by gravity or otherwise by foot-pounds. Many illustrations are given of the causes which produce difference of potential, and the modes of measuring the differences. The third chapter treats of "Current Electricity." The definition is rather cumbersome, and not quite as intelligible as it ought to be, but it is made clearer by the examples which are given to illustrate it. On p. 62 we find various rules for remembering the direction

in which a given pole of a magnet is deflected by an electric current. We consider the usual example of the man swimming in and with the current, as far preferable to the others. What, for instance, can possibly be more confusing than the following attempt to fix the idea in one's mind?—

"Or, let a current be flowing through a copper cork-screw, and let the magnet take up its natural position inside the coils of wire; then if the cork-screw be turned the way of the current it will screw from south to north through the compass needle considered as a cork."

This is without exception the most ingeniously complex "ready remembrancer" we have ever seen applied to the phenomena in question. The subject of electro-dynamic induction is discussed in this chapter. The fourth chapter treats of *Resistance*, and describes Ohm's Law, without, however, formulating it very fully. Then we have an important account of electrostatic measurements; then several chapters on magnetism and magnetic measurements. The terms used to designate the various units of measurement appear unnecessarily fanciful. We do not know whether such terms are in general use among practical electricians, but we have not before seen them in a text book. We refer to such terms as *megavolt*, *megafarad*, and *megohm*. A table on p. 162 gives the value of these units in relation to Resistance, Current, Quantity, Electromotive Force, and Capacity. Interesting chapters are devoted to an account of Electrometers and Galvanometers, including those devised by Sir William Thomson. A good deal of the latter part of the book is devoted to an account of Electric Telegraphy, upon which subject Professor Jenkin is a considerable authority.

The work will be found of great use to practical electricians, and to those who have made some progress in the study of electricity, and who are working in a physical laboratory. It is, we think, too complex for a school book, and can only be used in conjunction with a more elementary work. The series of works to which this belongs was issued by Messrs. Longmans, with a view to its "general use in schools, and for the self-instruction of working men." Perhaps in countries in which education is more widely diffused and of a higher standard than in England, such a book as this could be read by working men and used in schools; but in this country we may safely assert that the book could not be used as a text book even in the highest forms in schools, and we question whether our best educated artisans could follow much of it. It is true that there is not much trigonometry in it, but portions of the subject receive very detailed mathematical treatment. The work may be useful for advanced special science classes in large schools and universities, and for students in institutions like the School of Mines. It contains a good deal of original method and arrangement, but we do not think this has always conducted to greater clearness and intelligibility. It is no doubt, however, more logical and philosophical than the majority of elementary treatises, and for the soundness of the work Professor Jenkin's name is sufficient. G. F. RODWELL.

A History of British Quadrupeds, including the Cetacea. By Thomas Bell. Second Edition. Revised by the Author, R. F. Toms, and Edward Alston. London: Van Voorst, 1874.—It is not our usual habit to notice the second editions of well-known works; but in the present instance we may be held excused, first, on the ground that thirty-seven years have passed since the first edition appeared; and, secondly, because the work has been very materially altered, and, it may be added, improved. The descriptions of the domestic animals, as those of the dog, goat, sheep, horse, ass, hog, and guinea-pig, have been omitted in the present edition, partly because these species cannot be properly regarded as belonging to our fauna; and, secondly, because the space at command was too limited to give any satisfactory account of their history and varieties. We are rather of opinion, however, that a short account should have been given of typical specimens of each of these animals. Omitting these, sixty-seven species of British mammals were treated of in the first edition; of these seven have been rejected as inaccurate, whilst, on the other hand, thirteen new species have been introduced, of which one (*Sorex pygmaeus*) is a land animal, two are seals, and the rest are all cetaceans. The accounts given seem to us well written and fairly abreast of recent works. We notice, however, some omissions. Thus the subject of the chewing of the cud by the hare, discussed some time ago by Professor Owen, is not alluded to. Again, the hair of the mole is said to lie in either direction because it is inserted perpendicularly into the skin; but Quekett long ago showed that the real reason is that each hair is composed of two parts like a flail, the outermost half adapting itself to the direction in which the animal is moving.

The work as a whole contains a fund of interesting information with which every English gentleman, whether living in town or country, should be familiar.

We need scarcely add that the drawings, as in all Mr. Van Voorst's publications, are exquisitely done, and add greatly to the value of the work.

La Fécula y las Plantas Farináceas del Nuevo Mundo. Por A. Ernst. Tomado del Almanaque para Todos para el año de 1874. Puerto-Cabello, 1873. 8vo, pp. 18.—Dr. Ernst is a hardworking German savant who has settled in Venezuela, and in this little tract has given a proof of thoroughness and industry. "Starch," he truly remarks, "merits without doubt the first place amongst the numberless useful and precious substances yielded by the vegetable kingdom for the service of man, as one of the most indispensable foods for the human body." After a concise explanation of the composition of starch and its alimentary uses, we have what the author modestly terms a brief *résumé* of the principal native and cultivated vegetables of the New World, which contain a sufficient quantity to serve as food for its inhabitants. This list contains the names of a hundred plants, many of them annotated. Large as is this list, Dr. Ernst is of opinion that many farinaceous plants have still escaped, but its extent is "a conclusive proof of the innate sagacity of man in discovering in the most heterogeneous and sometimes noxious plants the precious food that constitutes 'our daily bread,' and of which the great Florentine poet says:—

"Dà oggi a noi cotidiana manna,
Senza la qual per questo aspro deserto
A retro va, chi più di gir s'affanna."

In the New World even more than in the Old science may be of immense service to mankind by pointing out the uses and capabilities of the gifts which Nature has bestowed with so liberal a hand."

The Treasury of Languages: A Rudimentary Dictionary of Universal Philology. (Hall & Co., 1874.) The title of this book is extremely unfortunate, as it gives but a faint idea of the real nature of its contents. The work is really an alphabetic list of all the known languages and

dialects of the world, past and present, each language being classified in accordance with the conclusions of the latest researches. In all important cases the chief characteristics of the language are noted, and the best authorities upon it given. Terms like *Agglutinative* and *Inflectional* are explained, though we fail to see the propriety of introducing the *Nibelungen Lied* into such a dictionary. A short preface has been compiled from Dr. Latham on the geographical distribution of speech. The work, we have no doubt, will be useful to the linguistic student, as well as to the largely-increasing public which takes an interest in the results of scientific philology. The names of the contributors guarantee the accuracy of the book, and it is rare to find mistakes like the meaning assigned to the "root-word" of *Amharic*, which the Dean of Canterbury has unfortunately not thought himself at liberty to correct. *Amhara*, "the leaders," really comes from *mareha*, "to guide." The completeness of the Dictionary leaves nothing to be desired; indeed on this head our only complaint can be that it is unfair to insert so doubtful a term as *Palæo-Georgian*, and yet omit *Elamite* and *Susianian*.

In a letter to Professor Corazzini, originally published at Verona in the *Rivista filologico-letteraria*, and now reprinted under the title, *Di alcuni Luoghi difficili della Divina Commedia*, Signor Salomone-Marino, of Palermo, has endeavoured to show that traces of the Sicilian dialect are to be found in that poem. The argument is that Dante, as he himself tells us, laid all the dialects of Italy under contribution for his vocabulary, and thus there is an antecedent probability that he should have used the Sicilian dialect, which only requires corroboration from the poem to make it a certainty. The first passage that he adduces is that in *Inf.* v. 66, about Achilles, of whom it is said—

"Che con Amore al fine combatteo."

Here *con Amore* is usually explained as equivalent to *per Amore*, and some of the less trustworthy MSS. of the poem have introduced *per* into the text. But Signor Salomone-Marino points out that in modern Sicilian the verb *cummuttiri* (= Ital. *combattere*), signifies "to be engaged upon, occupied with, devoted to," and this meaning suits the passage better, and may also serve to explain the use of the word in *Par.* v. 84, where it is said of a lamb, that

"semplice e lascivo
Seco medesimo a suo piacer combatte."

He traces this meaning in some classical writers in the Sicilian dialect; but, though he makes out a strong case, it would certainly be stronger if he could show that it is found nearer to Dante's age, for it has somewhat the look of a late derivative meaning. Among other passages, which he discusses, is the *acqua tinta* of *Inferno*, vi. 10, where he argues (somewhat hypercritically, as it appears to us) that *tinta* cannot mean "dark," on the ground that the darkness would not be traceable in Hell, and says that it bears the Sicilian meaning of "putrid, corrupt." Similarly he points out that *dispetto*, which Dante uses for *dispetto*, and *compagna* for *compagnia*, are Sicilian forms. These discussions are valuable and interesting, and much may yet be done towards the elucidation of Dante by a careful study of the local dialects of Italy; but when Signor Salomone-Marino deduces from this an argument to corroborate those brought together by Signor L. Vigo in his *Dante e la Sicilia*, to prove that the great poet visited that island, he is standing on less safe ground. The Italian students of Dante on the Riviera, between Nice and Genoa, find various expressions used by Dante, which have become obsolete elsewhere, still existing in their local dialect; yet, though the poet was acquainted with this part of Italy, for he speaks of the Corniche route of that time—*tra Lerici e Turbia* (*Purg.* iii. 49)—it is not attempted to show that he borrowed words from the language then spoken in this district; for the more probable explanation is, that words or usages, which then

had a wider range, in the course of time, according to the analogy of what we find in other languages, became restricted to a more limited area. What is here remarked with regard to the Riviera, may also be applied to Sicily.

A Dictionary and Glossary of the Kor-ân. By John Penrice, B.A. (London: Henry S. King & Co., 1873). It is a pity that a glossary such as this, which appears to have many of the qualities which combine to form a handy help to beginners, should be marred by a suspicion of plagiarism. In the preface, the author refers to the dictionaries of Freytag and Johnson—the former teeming with egregious blunders, the latter a mere vocabulary—without mentioning his obligations to Lane's *Arabic Lexicon*, the greatest contribution to the knowledge of the Semitic East which the learned world has yet received. We would not insult Major Penrice's reason by even suggesting the possibility of his having omitted to refer to Lane's work; such an omission would have been the act of a maniac. That the publication of this great lexicon is not yet completed furnishes no excuse; for, as an eminent French savant has said, every article in Lane's *Thesaurus* (as it may well be called), is a distinct monograph, complete and precious in itself. The present incompleteness of the *Lexicon*, therefore, ought only to cause Major Penrice considerable regret at the contrast which would necessarily be presented between the first half of his *Glossary* and the second. It is difficult to discover a third course besides mania and plagiarism; but we are unwilling to push the conclusion; let us hope such a third course may be found. It must be added that some singular coincidences in quotations from the Kor-ân seem to indicate that Major Penrice may not have been altogether unacquainted with Lane's *Lexicon*. This drawback necessarily detracts from the value of the work as a trustworthy guide; yet the book is likely to answer its purpose in smoothing a beginner's road in reading the Kor-ân. EDITOR.

NOTES AND NEWS.

M. HÉBERT, the well-known Professor of Geology at the Sorbonne, and editor of the *Annales des Sciences Géologiques*, is now conducting a geological excursion to Havre, Fécamp, Etretat, and Rouen. The party started from the St. Lazare station at half-past six, on the morning of March 30, and was to return to Paris on April 4.

THE annual soirée of the Royal Society, which will be held in their new apartments at Burlington House, is fixed for Wednesday, April 22. Heretofore the invariable practice of the Society has been to hold their soirées on a Saturday.

THE Wisconsin Academy of Science, Arts, and Letters was established in 1870, and the first volume of the *Transactions*, which has lately arrived in England, contains a Report by the President on the work done in Wisconsin in different departments of science previous to the establishment of the Academy. The *Transactions* contain four papers on the Social and Political Sciences, ten on the Natural Sciences, and three on the Arts, in which last department is a paper on the Rural Population of England as classified in Domesday Book.

THE last day for receiving certificates of candidates for election into the Royal Society was Thursday the 5th ult., and the complete list now consists of fifty-two names. The day fixed for the election of the fifteen to be selected by the Council is June 4.

THE Royal Academy of Turin, which holds in Italy the same position which the French Institute holds in France, has offered a prize for the best essay on the Philosophy of Antonio Rosmini. The essays may be written in Italian, Latin, or French, and must be sent not later than December 31, 1875, to the Secretary of the Academy, Gaspare Gorresio. The successful essay will be

printed in the *Transactions* of the Academy, and the writer will receive a gold medal of the value of 2,000 lire.

WE recently mentioned (ACADEMY, No. 91, p. 125) some of the singular facts connected with the rapid spread of the parasitic fungus *Puccinia Malvacearum*. M. Durien de Maisonneuve has presented to the Linnean Society of Bordeaux a detailed account of its wanderings from its native country of Chili. It was first observed in the neighbourhood of Bordeaux in April, 1873, on *Malva sylvestris*; in August it appeared for the first time on the same plant in the botanic gardens of that town, and spread with wonderful rapidity through the whole district, extending to other plants of the same natural order, as *Althaea rosea*, *Malva nicaensis*, *arborea* and *rotundifolia*, and *Lavatera Olbia* and *mauritanica*; but singularly enough was not found on *Althaea officinalis*, the species on which Bertero discovered it in Chili. The species of the nearly related families *Sida* and *Hibiscus* remained quite exempt from the pest. In England it was detected in the summer of 1873 nearly simultaneously in many widely dispersed localities, as Exeter, Salisbury, Chichester, Shere in Surrey, Eastbourne, Pevensy, Sandown in the Isle of Wight, and Lynn. In Germany it was first discovered in October at Rastatt, but confined to *Malva sylvestris*, plants of *M. neglecta* growing close by remaining untouched, but it subsequently attacked this species as well as *Althaea rosea*.

AMONG the latest translations of English authors and publications into Dutch, we notice Bain's *Mind and Body*, by a Rotterdam physician, Tyndall's *Forms of Water*, and Darwin's *Descent of Man*. All these form the first part of a new "Scientific Library," the undertaking of a young publishing firm.

ACCORDING to the report by Dr. W. Mees, of Gröningen, on the chemical properties of the ethereal oil of the leaves of the *Eucalyptus globulus*, this Australian representative of the Myrtaceae is being extensively cultivated in the countries of Southern Europe. The Italian Government have begun to plant the tree systematically in the long-neglected and unhealthy districts surrounding the walls of Rome. The introduction of the *Eucalyptus* into Europe is the more important from the valuable properties inherent in it, which promise to render it a perfect substitute for quinine in its action on febrile conditions.

THE *Eucalyptus* has also been introduced, according to the *Nation*, into California, where, near the town of Hayward, the Surveyor-General of the state is said to have raised a plantation of 130,000 trees, some of which measure 50 feet in height and a foot in diameter. It is stated that the tree will not grow where the thermometer falls as low as 37° Fahr.

It was announced at a recent meeting of the Académie des Sciences, that the methods adopted in the department of the Hérault for flooding the vineyards with water strongly infiltrated with guano, has proved perfectly successful in destroying the Phylloxera, and arresting all traces of disease produced by its presence. It is reported that by the use of these guano floodings the most severely attacked plants have been restored to a healthy condition in a very short period, and have exhibited their normal vigour and productiveness. Various experiments are at present being tried in the department to ascertain the simplest and most efficacious method of employing the guano; and also to test the practicability of the schemes that have been proposed for destroying the insect by the abstraction of the oxygen from the surrounding medium; but this process, although it may be feasible in theory, is beset with almost insurmountable practical difficulties when it has to be applied to widely extended areas.

MR. W. J. HENWOOD's *Observations on the Detrital Tin-ore of Cornwall*, lately printed pri-

vately at Truro, contains some curious statistics of the enormous increase in the export of China stone and China clay which has taken place within the last twenty or thirty years. The manufacturers of porcelain, both on the Continent and in the United Kingdom, procure most of their material, which consists of a slightly coherent talcose granite, from Cornwall. In 1800 over eleven hundred tons of China stone, and over 1,700 tons of China clay, were exported; in 1838 these amounts had risen to over seven thousand tons of the former, and over twenty thousand tons of the latter. In 1870, 32,500 tons of China stone, and 110,520 tons of China clay were exported.

MR. F. W. H. HUGHES, C.E., contributes a valuable paper on "Coal in India" to the Records of the Geological Survey of India, in which he states that "even that land of monstrosities and natural wonders, the United States of America, can exhibit nothing to compare with the gigantic seams of the Hengir and Damudá coalfields." A table is added of areas in square miles over which coal rocks may be presumed to extend, from which it appears that in India there are 35,000, in the United States 500,000, in China 400,000, in Australia 240,000, in Russia 150,000, and in British America 18,000 square miles against the 12,000 square miles of Great Britain.

THE *Nation* states that a resolution has been passed by the House of Representatives, providing for the printing and binding of a report, by Professor Leo Lesquereux, on the Cretaceous Flora of the West. This is one of the final series of reports, made by Professor Hayden, of his geological and other explorations in the West during the past eight years; and, like the others, promises to be a very important contribution to American science. Of the same series a volume on the Extinct Vertebrata of the West, by Professor Leidy, was published some months ago, forming a well-printed quarto of about 360 pages, with 37 plates representing many species of mammals, reptiles, and fishes. Another volume is that upon the Acrididae, or destructive locusts of America, by Professor Cyrus Thomas. A volume, by Professor Cope, covering somewhat the same ground as that of Professor Leidy, is in an advanced state of preparation.

WE hear from Paris of an invention by Dr. Ozanam for photographing the beats of the heart. The apparatus by which this process is effected consists of a thin bag of india-rubber, connected with a short glass tube, into which sufficient mercury must be injected to fill the bag entirely, and to rise along part of the tube. When the bag is laid over the heart, each cardiac pulsation will be indicated by a corresponding movement of the mercury in the tube, and by the aid of a suitable photographic apparatus, provided with moveable slips of sensitive paper, the number, regularity, and force of the pulsations may be registered with perfect accuracy.

IN *Iron* we read that the encouragement given to ingenuity in the United States by the issue of cheap patents is so great, that invention proceeds at the rate of 20,000 new combinations *per annum*. A happy time may arrive when all the mechanical permutations have been used up, and invention, like history, will have to repeat itself or cease to exist.

SIR WILLIAM THOMSON stated recently to the Royal Society of Edinburgh that the needles of mariner's compasses, as at present employed, are much too large. To obviate the deviation in iron-clad ships, a cylinder of iron placed on either side of the compass, and parallel to the needle, has been proposed. Sir William suggests a needle of one-fourteenth of the length of that in the Admiralty compass now in use.

Iron gives the following account of the smallest engine in the world, which is now in the possession of Mr. John Penn, of Greenwich. It will stand on a threepenny-piece, as its base-plate

measures only three-eighths of an inch by three-tenths. Some of the parts are so small that it requires a magnifying glass to see their form; the whole weight of the model is less than a three-penny-piece. It works admirably up to twenty or thirty thousand revolutions per minute.

In spite of the panegyrics that have been bestowed on our alphabet, our twenty-five letters fail altogether when they have to be employed to express the sounds of so-called barbarous languages. Even when used for writing English, French, or German, they can do no more, and are not intended to do more, than indicate the real sound. If we want to photograph living language, we must have recourse to such contrivances as Mr. Bell's *Visible Speech*, and even that fails when we have to deal with the infinitesimal varieties of local, family, and individual pronunciation. But there is another curious fact, viz., that our signs for vowels and consonants are perfectly useless for writing the words of such primitive languages as Chinese or Egyptian, because in those languages the mere representation of the sound of words is insufficient. In them hieroglyphic or ideographic writing is not an accident, but a necessity. Between ideographic and purely phonetic writing, syllabic alphabets occupy a middle position, alphabets that do not employ separate sounds for vowels and consonants, but use signs which express vowels and consonants together. They have signs for ba, bi, bu, not for b, a, i, and u. These alphabets, too, find their justification in the nature of the so-called agglutinative languages, and it is very strange that not only an African tribe, speaking the Vei language at Great Cape Mount, Western Africa, having been taught the Arabic letters, but American tribes also, after becoming acquainted with our letters, deliberately discarded them, and invented a syllabic alphabet, as more expeditious; in fact, as more adequate to the wants of their language. The Bishop of Rupert's Land, in his evidence before the House of Commons' Committee on the Hudson's Bay Company (1857, p. 236), when speaking of the Crees, said: "They are chiefly taught on this system. . . what we call the syllabic character. On this plan they can learn sufficient to go away and read their little books for the winter." The whole Bible has been printed in this character in the Cree language by the British and Foreign Bible Society. There is a *Dictionary of the Cree Language*, by the Rev. E. A. Watkins.

It is now urged by some Missionaries, who have long worked among the Ojibwas, and who have prepared a revised translation of the New Testament in the Ojibwa language, that their translation, in order to make it more generally useful, should likewise be printed in a syllabic alphabet. Certainly the spelling of Ojibwa words with our letters is most perplexing. The name of the Supreme Being is spelled *Keche Munedoo, Gitche Manitou, and Kijimanito*; the Spirit is *Ojehog and Ojijag*; a ruler, *Haukimah, Oyamu, and Ogemacu*. If these perplexities can be avoided by the use of syllabic character, and, still more, if the Ojibwas can really learn the few syllabic signs that are wanted for writing their dialect more quickly than our alphabet, the Missionary Societies will no doubt attend to these arguments, and have the new revised translation of the New Testament, the work of the Rev. A. F. O'Meara, D.D., of Port Hope, Canada, printed in that form in which it will prove most extensively useful.

M. E. DESJARDINS has an interesting article, in the *Revue des Deux Mondes* for March 15, on the discoveries of French Egyptology, as represented in the labours of M. Mariette. The earlier part of the career of this distinguished savant was a long and arduous struggle against difficulties which would have crushed the energies of most other men. Born at Boulogne in 1821, he devoted the spare time that he could snatch from the employments of a schoolmaster to the study of the hieroglyphic inscriptions. In 1850 he was sent

to Egypt to procure certain MSS., supposed to be possessed by the Coptic convents there; but the sight of two or three strange sphinxes in the pleasure-gardens of Count Zizania at Alexandria, and some French friends at Cairo, induced him to turn aside from the object of his mission, and use the money at his disposal in excavating the sandy wastes of Sakkarah, from which the sphinxes had been brought. Sakkarah stands on the left bank of the Nile, and formed part of the great necropolis of ancient Memphis. A happy intuition told M. Mariette that here must lie buried the Serapeum, the sepulchre of the sacred bulls, and the key of Egyptian chronology. He at once set to work and unearthed sphinx after sphinx in a never-ending avenue which once led up to the vast building where rested the bones of Apis, from the days of Ramses the Great down to the age of the Ptolemies. After numberless disappointments and anxieties, ophthalmia and robbery, secret and open opposition, want of money, and forcible suspension of his labours, the great work was accomplished, the Serapeum was opened, and its treasures sent to Paris, while a grant from the French Government and a new Viceroy changed the explorer from a barely-tolerated foreigner into a guest of the Khedive's court. The exploration of the Serapeum has been followed by that of other sites, the results of which have created a revolution in Egyptian archaeology. The two most important discoveries, perhaps, have been that of a pre-historic temple at the foot of the great sphinx, old even in the time of the pyramids, and mounting back beyond the foundation of the monarchy, and that of Tanis or Avaris, the capital of the shepherd kings, and almost the sole existing monument of their domination. M. Desjardins concludes his article with a sketch of the religious system of the ancient Egyptians, as M. Mariette's discoveries have revealed it to us. It is founded on a pantheism of nature. The various gods were either local deities or personifications of natural things. The universe itself was the Supreme Being, which might be regarded either in its totality or in its multifarious manifestations. Everything is born to die and dies to live, and in this pantheism, as M. Desjardins observes, consisted the monotheism of the early population of the Nile valley. It is to be wished that the somewhat vain-glorious patriotism of the article had been rather less obtrusive, although its subject may perhaps be pleaded in justification.

On March 26 died at Filehne, at the age of 84, Dr. Lazarus, father of the distinguished Professor Lazarus, and himself a man of great learning, and known as one of the best Talmudists and Hebraists of his time.

MEETINGS OF SOCIETIES.

ROYAL INSTITUTION (Thursday, March 26th).

ONE of the most important objects of the *Challenger* expedition being an exact determination of the temperature of the different strata of water filling the great ocean, and this determination having now been completed as regards the North and South Atlantic Oceans, Dr. Carpenter gave a general statement of its results.

The series of investigations carried on by Dr. Carpenter in 1868, and three following years, had led him to the following conclusions, in opposition to the theory of a uniform deep-sea temperature of 39° F.

1. That there is a *general interchange* of water between the polar and equatorial areas, wherever permitted by the disposition of the land; the whole of the deeper stratum moving slowly from each pole towards the equator, and the superficial stratum moving slowly from the equator towards either pole. This double movement is sustained by the constant excess in weight of the polar column above that of the equatorial column.

2. That the temperature of the deeper parts of the North Atlantic basin progressively falls from 40°

at about 900 fathoms, to 35½° to 36½° Fahr. at the bottom; so that the whole of the lower stratum, often exceeding 2,000 fathoms in thickness, consists of water which has either itself come from the Arctic basin, or has been cooled down by a large admixture of Arctic water.

3. That the temperature of the deeper stratum of the South Atlantic would be lower than that of the corresponding stratum in the North Atlantic, on account of its much freer communication with the (South) polar basin; and that the influence of the Antarctic flow might probably extend to the north of the equator.

4. That in consequence of the meeting of the two polar underflows in the equatorial area, and the continual draughting off of the warm upper stratum towards either pole, the cold stratum would rise nearer the surface in the equatorial than in the temperate parts of either ocean.

Dr. Carpenter had further maintained that the amelioration of the climate of the western side of the British Isles, of the Orkney, Shetland, and Faroe Islands; of Iceland, Norway, and Spitzbergen, is due to this slow polar indraught, acting on a stratum of water which, even as far north as the Faroe Islands, has a thickness of several hundred fathoms, and that this could not be rightly attributed to the influence of the Gulf Stream (restricting that term to the proper Florida current), which dies out after passing the banks of Newfoundland, where it meets the arctic current. All these views had been confirmed by the *Challenger* investigations.

ANTIQUARIES (Thursday, March 26th).

MR. FRESHFIELD read a paper on the history of the parishes of St. Christopher le Stocks, St. Margaret Lothbury, and St. Bartholomew the Little, the materials for which were derived from the vestry minute books, churchwardens' accounts, and registers. These books, which were laid on the table for the inspection of the fellows, mostly range from the year 1558 to the middle of the eighteenth century. Many of them were in very ruinous condition, but have been skilfully repaired. Mr. Freshfield illustrated his remarks by many extracts from these records, of which the following facts are specimens. The lists of vestments in the church of St. Christopher (the site of the Bank of England) include a full suit for the use of the boy bishop; and copes, tunics, and other "popish" garments evidently remained in use till the fourth year of Queen Elizabeth, when they were discarded merely from the fact of their being worn out. In 1488 twelve tables were hung up in the same church, having written on them the ten commandments, and prayers to the Virgin, St. Christopher, and other saints. At the Reformation the tables containing these prayers were taken down, but the ten commandments remained. In 1521 and 1523 daily mass was said at 7 a.m. in winter, and 6 a.m. in summer; but two masses were not allowed to be said at the same time. In St. Bartholomew's it seems that daily prayer was said at a still earlier hour, at 5 a.m., as late as 1582. In fact, in some churches the bells are rung to this day at that hour, though there has been no early service for two centuries. The Free Church Association will not be pleased to hear that pew rents were exacted as long ago as 1543 at St. Christopher's, under penalty of open admonition in the vestry, and a lawsuit in case of repeated refusals to pay.

In one parish with a population of 600, ninety-two persons died during the great plague, but notwithstanding the danger of infection, and the royal injunctions to the contrary, persons dying of that disease were continually buried, not only in the churchyard, but even in the church itself, probably for the sake of obtaining the burial fees. The churchwardens' accounts of St. Bartholomew's contain a curious story of two poor Turks who received charity from the clergyman on the plea of their conversion to Christianity; but subsequently it was discovered that they were Greeks

and consequently had always been Christians, and so the churchwardens disallowed the clergyman's expenditure on them. The minute books of St. Margaret's give the details of repeated disputes between the clergy and the parishioners, who complain of the parson's absence, while the parson demands higher pay. Great credit is due to the churchwardens and others who have interested themselves in the preservation of these records, and it is much to be lamented that such conduct is not more common.

The Rev. W. H. Egerton presented to the Society a plaster cast of the skull of John Talbot, Earl of Shrewsbury, who was killed in the attempt to relieve Chatillon in 1453, and whose grave at Whitechurch has recently been opened. Canon Robertson presented to the Society photographs of the two sides of a charter of Eadred, granting Reculver to the priory of Christ Church, Canterbury. This charter professes to be written by Dunstan "propris digitorum articulis," and was itself exhibited at the last meeting of the Society.

FINE ART.

The Archaeology of Rome. (Vol. I., Parts I. and II.) By John Henry Parker, C.B. (Oxford: J. Parker & Co.; London: J. Murray.)

THE first instalment of the long-promised work by Mr. J. H. Parker on the *Archaeology of Rome*—one volume in two parts, the second consisting of photographic plates with explanatory text—must be hailed with the highest satisfaction as, from the strictly archaeological point of view, the most important contribution hitherto supplied by any one writer to that immense body of literature illustrative of the same ever-attractive subject. We have here the result of study and research energetically and conscientiously pursued during many years, and not unfrequently associated with works of excavation *in situ*, of which the learned writer was himself both superintendent and originator. In these pages we find also gratifying proof of the new advantages secured for the future student of classic monuments, thanks to the liberal principles and vigorous action of the new Government, in that city rescued from sacerdotal despotism, and raised to due rank as capital of the United Italian kingdom. Through better organisation and more consistent ordering of the *scavi* set on foot by that Government than in the case of such works as were carried out by pontifical employés, Roman antiquity has been brought into such light, and its accessible wealth so augmented within the last three years, that the inquirer may now grasp and apprehend to a degree impossible in the days when Graevius and Gronovius, or when (in much later times), Canina, Gell, Nibby, Platner, and Bunsen were compiling volumes on the same inexhaustible theme. Mr. Parker, who was a principal founder of the British Archaeological Society at Rome before the late political changes, and has directed all works undertaken by that society for antiquarian research since its origin, will beyond doubt be henceforth cited among authorities as one who has created a new epoch for the activities directed to the estimation and illustration of monumental Rome. Unlike others (of the old school) who have preceded him in this oft-resumed task, he has not contented himself with laying

down theories respecting the character and origin of classic ruins in the retirement of his study, but has arrived at his conclusions through careful observation, critical comparison, and sifting of evidence from analogies; those conclusions in many instances differing from what his predecessors adopted, and sometimes overthrowing (more or less absolutely) the fabric of traditions long admitted by *savants* and copied into guide-books. Throughout these volumes he insists, and with just emphasis, on the importance of the evidence afforded by construction, which enables the experienced to determine from ruinous stonework or crumbling masonry the approximate date of an ancient building, as the geologist may determine from scientific observation the periods to which the stratifications of our habitable globe are severally referable. In this line of argument Mr. Parker has, I believe, accomplished more than any other writer for elucidating the sphere of antiquities contemplated in his volumes. Adopting the method of his predecessors, Rickman and Willis, he acknowledges his obligations to them with candour, observing that:—

"The chronological succession of the construction of walls, and the architectural details connected with them, form the foundations of the modern science of archaeology, the system of Rickman (who was the first to reduce chaos into order) as perfected by Professor Willis."

He also supplies a complete catena of other evidences, the testimony of eye-witnesses to the condition of Rome's monuments in successive ages, from Varro and Livy to the mediaeval chroniclers and Italian *cinquecentisti*; and the many vicissitudes through which the "Eternal City" has passed, so far as events have affected its classic monuments, are here presented to us in an interesting and highly instructive abstract. Space would fail me for the attempt to follow out all the investigations reported, or to gauge the value of all the arguments advanced in this double volume of a work destined for much larger development; the contents of Part I. being divided into three chapters, each in several sections and with ample appendices:—"The Primitive Fortifications," "The Walls and Gates," "The Modes of Construction employed in ancient Roman Buildings," &c. Especial importance and an interest likely to attract all readers distinguish the section relating to the Mamertine Prisons, and describing the manner in which the writer himself accomplished the discovery of five additional chambers (all subterranean), unquestionably belonging to the same antique prisons as the two consecrated dungeons below the church of *S. Giuseppe* on the Forum, where legend states that St. Peter and St. Paul were confined during the last period of their lives. Below a massive elevation in lithoid tufa, crossed at intervals by wide constructive arches, at the eastern slope of the Capitoline hill—ruins which Canina and others after him set down as the Forum of Julius Caesar—Mr. Parker entered and explored those mysterious chambers, in great part filled with soil and débris, not, indeed, all unexplored previously, but by some identified, as (quite convincingly) by him in their connection with the long known and

devoutly visited "Prison of S. Peter."* The stone masonry in which those other prisons are built is similar, though the vaulted roofs are of brick, referable to the Imperial period, each chamber being forty feet in length and fourteen in width. A long, low, narrow passage, turned into a drain by the blocking up of an old drain under it, built in stonework of Etruscan character, and with a semi-hexagonal vaulting, leads from these dismal and long-forgotten prison-rooms to the lower of the dungeons under *S. Giuseppe*, where it ends at an iron door, never (perhaps for ages) turned on its rusty hinges till Mr. Parker effected his object after vain endeavours in 1865 and the year following, thus completing the discovery which he felt assured would ultimately reward him. It is probable that the passage was used for dragging out the bodies of those put to death in the prisons, and thence to be thrown into the Tiber. Thus is explained away (thanks to Mr. Parker's researches) the difficulty of admitting a literal sense in the line of Juvenal—

"Viderunt uno contentam carcere Roman."

Another interesting discovery, made also by Mr. Parker in 1866, is here reported: while exploring along the steep right bank of the Tiber, at a point within the Transiberine quarter of the city, he suddenly came upon three immense stone corbels, carved into gigantic lions' heads, each about three feet square, the two outer ones pierced with wide cavities, the central one indented on each side, but not bored through; the rude style of sculpture (as to which I can corroborate from memory Mr. Parker's statement) being antique Etruscan. These corbels probably served for fastening the chains thrown across the entrance to the Tiber Port at the northern boundary of the city; and we may suppose that poles were extended between them for other chains, to which barges were fastened by cables when at anchor in the often rapidly flowing stream.

Not less interesting in a different sphere is the other treasure-trove due also to this energetic explorer—a Madonna picture, which he refers to some Greek painter of the sixth century, over one of the arches of an arcade-gallery, carried along the inner side of the walls of Aurelian for the use of the sentry or soldiers engaged in defending those fortifications. Mr. Parker supposes this picture, which is not far from the Appian Gate, to have adorned an oratory here fitted up for the soldiers of Belisarius during the Gothic war and sieges. If so ancient, it must (I should say) have been entirely retouched a few centuries later. Countenance and sentiment are pleasing, but not beautiful.

Among other notices of antiquity brought to light at comparatively recent date, I may mention the section drawn up with accuracy and critical discernment, descriptive of the

* Long before the explorations successfully undertaken by Mr. Parker, I had descended into the outermost of these dark chambers and observed the antique character of the building, without being able to penetrate further. That chamber was then used as a safe for butcher's meat.

numerous buildings of different character, walls and towers, in the fortifications ascribable to the kings, constructions of Julius Caesar, and others referable to periods under the Empire, discovered, in a strangely confused aggregate, under the church of S. Anastasius near the north-western angle of the Palatine hill. All these antiquities are now subterranean and for the most part wrapt in profound darkness.

The fully worked up history of the Roman fortifications, commenced in a long "Introduction," and completed in the section "Walls and Gates," exemplifies Mr. Parker's power of exhaustive treatment, and thorough mastery of his subject. He clearly establishes, as I believe no other writer had done before him, the fact that the ancient city had not only those walls of the kings which became useless long before the Augustan age, but another system of defences, *moenia*, consisting more of earthworks than masonry, of which Aurelian availed himself for a much wider cincture, restored (perhaps amplified) by Honorius, and which (commonly called the "Honorian walls") formed the defences of Rome throughout the Middle Ages, as under the later emperors, and till the present day. A difficult and disputed passage in Vopiscus (*in Aureliano*, c. xxxix.), usually read: "He so enlarged the walls of the city of Rome that their circumference contained nearly fifty miles (*quingenta prope millia murorum*"), may be strictly reconciled with realities by reading after "*murorum*" *pedum*, i.e. "50,000 feet." Mr. Parker shows that the measurement of Aurelian's walls, including those now totally destroyed along the eastern bank of the Tiber, is exactly 50,300 feet. He also proves—and we must be grateful to him for the satisfactory solution of a problem in this instance—the correctness of Pliny's statement (*H. N.* l. iii. c. 9) respecting the sum of distances from the "*milliarium aureum*" on the Forum to the several gates opening in the cincture of Rome's walls as extant in the first century of our era. Pliny makes the amount 30,765 *passus* (the pace of 4 feet 10½ inches English); and this approximately corresponds to the aggregate of distances from the same centre to the actual gates in the walls still erect, as Mr. Parker has taken pains precisely to ascertain—i.e. 30,140 *passus*.

One may demur to admitting this writer's theory that the beautiful ruins, partly hidden (till a recent improvement was carried out) by the front of a small church, and known as the Portico of Octavia, are in fact no portico, but the triumphal gate through which victorious leaders entered the city for the celebration of public triumphs—according to Mr. Parker, no other than "the Porta Triumphalis, now the portico of the church of S. Angelo in Pescheria." I may point out disapprovingly the novel interpretation of the term *pomoerium* (from *post-murum*, according to classic authorities), as derived from *pomarium*, an "orchard," and consequently meaning, when applied to the sacred space that could not be built over, along the line of the urban walls, "trenches," from earliest time (Mr. Parker assumes) "so called probably because they were chiefly orchards." One may regret that a writer with such claims to our consideration and

reliance should utterly ignore the conclusions of Niebuhr, and indeed of many earlier writers, Vico among the Italians, who have shown the fallacy of the old traditions about Romulus and Numa, &c. Why should Mr. Parker, so well qualified to judge and decide within his special sphere, go out of his way in the attempt to establish that the internal proofs of high antiquity in Rome's classical ruins should also be admitted as proofs of an historic element in the tissue of her popular legends, which, as embodying patriotic feelings and idealising half-imaginary personages, may still be listened to with pleasure, but certainly no more accepted, after all that thought and research have achieved for the elucidating of the past and evolving of truth out of fiction, as veracious history?

The extraordinary differences of level in the soil on which stand the ancient and the modern buildings of Rome, form one of the problems that have long occupied, indeed baffled, archaeologists. Mr. Parker advances the broad and general theory, which has at least the merit of being original, that the antique edifices, whose ruins now rise before us as if standing at the bottom of pits, or partly buried in earth more or less cleared away around them, were built in the deep hollows, moats or fosses, originally formed for defence either of the Romulean city, or others of pre-historic origin, occupying heights now comprised among the classic Seven Hills. In certain instances we may suppose this to have been the case, but the application of such a theory to the extent which Mr. Parker seems to assert for it, is (I cannot but believe) utterly inadmissible, deficient in historic proof, and inconsistent with realities before us at the present day. It cannot apply to the aggregate of ruins on the Forum Romanum, nor to those (almost lost, save one great exception) on the Forum of Trajan, or to the now entirely invisible and buried remnants of the theatre, temple, portico, and curia founded by Pompeius.

Those who have known and studied the scenes and objects described in these pages will find genuine pleasure in accompanying Mr. Parker, in thought and memory, over the enchanted ground on which light is thrown by the erudition and widely-comprehensive knowledge of the Past which flow from his well-stored mind. To myself the enjoyment in the work before me is so great, that it is but little diminished by the circumstance of inability to agree with certain of his conclusions. I cannot, for instance, believe that the subterranean chambers built in ancient brickwork, and through which flows a clear spring, near the northern declivities of the Palatine, reopened a few years ago (also for the first time critically described by Mr. Parker), can indeed be, as he assumes, either the cavern of the Lupercal metamorphosed by structures of the Imperial period, or the site where, as he supposes, the underground altar to Consus was erected from earliest time. The depth under the level, not only of the declivities, but even the basement of the Palatine, on the slope of which hill that cavern is said to have opened, and the absence of all characteristics likely to distinguish a scene appropriated to sacred festivities in those

dark and narrow (though lofty) chambers, seem to me irreconcilable with such notions respecting their origin. Nor can I believe that the ruined mansion with several halls and corridors, and a marble-paved hypæthral court, on which open three chambers adorned with exquisite wall-paintings (the finest hitherto discovered among relics of such antique art at Rome)—these ruins being situated on the north-western terrace-height of the Palatine—can be (as Mr. Parker argues) the palace of Augustus. We know that the residence (formerly that of Hortensius) in which that emperor spent the earlier period of his reign, and where he is said to have slept in the same chamber during forty years, was simple and modest, suited to the habits of a private citizen. But that mansion, as rebuilt after a fire by the Senate and people, as its halls expanded around the Imperial master in his later years, became a very different, and was necessarily a spacious residence, seeing that, in his capacity of Pontifex Maximus, he had to receive under its roofs on stated days the full sacerdotal colleges. On the same premises the master of the Roman world founded the Palatine library, a temple of Vesta, and the superb fane of the Palatine Apollo, containing a veritable museum of Greek sculpture, and surrounded by the pillared portico of a sacred enclosure or peribolus. Find the ruins of the Augustan Palace, and we may reasonably look for those adjacent to it—if they exist, assuredly never extensive or conspicuous—of the library, the Vesta temple, and, above all, the glorious fane dedicated to the Sun-god.

Undertaking to criticise, I am sorry to have to point out palpable errors which may, however, be corrected in future editions of Mr. Parker's work. I allude to an occasional carelessness and looseness in quoting classic writers, and an arbitrary wresting of their meaning into apparent accordance with the writer's views. We have to thank him for an erudite and exhaustive account of the history, character, uses, and extant remains of an imposing edifice, one of the oldest and most noteworthy, but hitherto least known or explored, among Roman antiquities: the Tabularium on the Capitol, now open to the public, and in part appropriated as a museum for fragmentary remains of classic architecture. This is fully described in the text, and admirably illustrated in the photographic plates before me. Mr. Parker assumes that, besides the uses of a Record Office and Treasury (*aerarium*), it also served as a Curia or Senate House; that in one of its largest halls on an upper storey the Conscript Fathers met for their discussions. The exact site of the Curia Hostilia, which was burnt down at the tumultuous funeral of Clodius, b.c. 51, is unknown, though supposed to have been on the Forum, where certainly stood the later Curia, commenced by Julius Caesar and finished by Augustus, who dedicated it to the "Divus Julius" himself. Its interior was adorned with paintings by Greek masters; its vestibule was consecrated to Minerva, being, indeed, a "templum," where stood the altar and image of Victory, to which every senator offered incense before passing into the august assembly.

Ruins of this, in the finest brickwork, with constructive arches, and of considerable extent, are recognised by other archaeologists (opposed to Mr. Parker) below the south-eastern angle of the Palatine, and in the rear of the graceful columns pertaining to the Dioscuri temple. That later curia is said to have been restored by Diocletian after a destructive fire occurring in the reign of Carinus, A.D. 283.

"That the senaculum, or senate-house" (Mr. Parker states, quoting from classic authority) "was in part of this great public building (the Tabularium), is evident from the following passage in *Livy*, in the year 578 of Rome, B.C. 175: 'The censors paved the Clivus of the Capitol (from the Forum) and the arcade (*porticus*) from the temple of Saturn, and the senate-house in the Capitol, and the court above it.'"

Let us turn to the original of this passage in the historian (l. xli. c. 26), after citing which I need not add one word of comment, either on Mr. Parker's version or on the deduction thence drawn by him:—"Censores—clivum Capitolinum silice sternendum curaverunt, et porticum ab aede Saturni in Capitolium ad coenaculum, ac super id curiam—lapide straverunt."

Again, referring to the origin of that structure, still majestic in decay, on the Capitoline Hill, Mr. Parker states:—

"This (the Tabularium) is the identical building mentioned by Terentius Varro as considered in his time to be one of the three buildings that remained of the original city or *arx* of the Sabines, before the union with the Romans; "

also to the same reference, elsewhere (v. descriptive text to plate VII., "Capitolium"):—

"this (the Temple of Concord), with the Temple of Saturn, as it then stood, and the Tabularium, form the three buildings which Terentius Varro states were in his time considered to have belonged to the city of the Sabines, which show that they were of very early and rude construction."

Let us consult the original passage in Varro (*De Lingua Latina*, l. v.), obscure and confused as it certainly is, on which Mr. Parker founds the theory he seems to consider inassailable:—

"Hunc antea montem Saturniam appellatum est ab eo late Saturniam terram, ut etiam Ennius appellat: antiquum oppidum in hac fuisse Saturnia scribitur. Ejus vestigia etiam nunc manent tria, quod Saturni fanum in faucibus, quod Saturnia porta quam Junius scribit ibi, quam nunc vocant Pandanam, quod post aedem Saturni in aedificiorum legibus privatis parietes Postici Muri sunt scripti."

One may alike object to the manner in which that same building, the Tabularium, is throughout assumed to be the "Capitolium" in ancient use, and so styled in ancient parlance. The term is, in fact, most vaguely employed by Latin writers, sometimes as implying the Tarpeian ark, sometimes the entire Capitoline hill, but more frequently, and I believe definitively, as designating the great temple of Jupiter on that height. Thus in the very passage Mr. Parker gives from Tacitus, descriptive of the attack on the Tabularium, the struggle between the troops of Vitellius and Vespasian, the effects of the fire then kindled, either by the besieged or the assailants, are dwelt on with eloquent regret by the historian, seeing that they led to the total ruin of Rome's most sacred, famous, and

revered sanctuary—the "Capitolium:" i.e. the temple of the supreme Jove.

Still more objectionable is the sense here put on a passage from Dion Cassius, in the argument Mr. Parker sustains for supporting his theory as to the house of Augustus and the above-mentioned ruins on the Palatine, where he believes that it should be located. The translation here given is the following:—

"The people planted laurels before his house on the Palatine; they called his house a palace, and decreed that the Caesar should always live on the Palatine, and that he dwell in the Praetorium (that is the *arx*, citadel, or keep), which he chose out of all the hills because Romulus lived there. He accepted some splendour, because it was right that the Emperor should inhabit such a house as would deserve the name of a palace."

Besides the arbitrary rendering in a parenthesis, not distinguishable from the translated text, of Praetorium as "*arx*, citadel," &c. (the original being *στρατήγιον*, and Praetorium, according to lexicographers, signifying the house of a governor—a general's tent—any princely mansion—in the Latin Vulgate the judgment-hall of Pontius Pilate), there are so many defects in this version that one must refer to the original Greek for correcting all, and for ascertaining, as seems to me apparent, that not one of the points insisted on by Mr. Parker, as bearing on his subject and supporting his argument, is contained in Dion's words. I crave, therefore, the insertion of the passage beginning, as above, "they called his house," &c., in that original, leaving the reader to judge for himself:—

Καλεῖται δὲ τὰ βασιλῆα πύλατιον, οὐχ ὅτι καὶ ἔδοξε ποτε οὕτως αὐτὰ ὀνομάζεσθαι, ἀλλ' ὅτι ἐν τῇ παλατίῳ ὁ Καῖσαρ ῥέει, καὶ ἐκτὶ τὸ στρατήγιον εἶχε, καὶ τινα καὶ πρὸς τὴν τοῦ Ῥωμύλου προνοίκεισιν φήμην ἢ οἰκία αὐτοῦ ἀπὸ τοῦ παντὸς ὄρους ἔλαβεν. καὶ διὰ τοῦτο κῆν ἀλλοθὶ πονὸς αὐτοκράτωρ καταλύει, τὴν τοῦ πύλατιον ἐπέκλησιν ἢ καταγωγὴν αὐτοῦ ἴσχει (l. i. iii. 16).

The above is rendered into the following somewhat quaint English by Manning ("*History of Dion Cassius*, abridged by Xiphilin"):—

"Now the Emperor's house is called the palace, not that it had the name by virtue of any decree, but because Caesar established his residence at the palace, or place where the courts of justice were held. For the house of Romulus was called palace, because the place where it was built was called so before; but since, though the Emperor removes his dwelling, wherever he lives his house is called the Palace." (*)

I discharge a painful duty in pointing out errors that detract from the value of an otherwise most valuable work. They are fortunately remediable, and, though blemishes, do not neutralise the charm which must be felt by earnest students in this production of an earnest mind—stamped, as I may say it is on every page, with the impress of a vigorous intellect and manly enthusiasm, devoting large capacities and means with unwearied ardour to an intellectual interest, an elevated, indeed elevating pursuit.

A word more as to the plates accompanying the present, and to accompany the

* I need not point out the imperfections of this version, but is it not more faithful than that given above, notwithstanding the curious confounding of "Palatine," the name of the hill, with the conventional term for an imperial residence?

forthcoming volumes: they promise, in the complete series, to supply the fullest, most accurate and trustworthy pictorial presentment of Roman antiquities yet compiled or made public. As to literary style and colouring, &c., they are in every respect suitable to the themes here treated—terse and lucid, spontaneous and unaffected. Without studying the picturesque, or ever allowing to himself the emotional, Mr. Parker writes like one who, absorbed in his subject, forgets himself whilst rising superior to the littleness of straining after effect, and therefore taking the stronger hold on his reader's attention. C. I. HEMANS.

PICTURES OF THE CONTINENTAL SCHOOLS AT THE FRENCH GALLERY.

THIS is the twenty-first return of the eclectic little show which, among Englishmen unacquainted with the main currents of Continental art, has always enjoyed a reputation somewhat above its deserts, but which nevertheless always contains some elements of interest. One or two Meissonniers in places of honour, one or two Gérômes, one or two Frères—these have consistently been the staple attractions of the Spring exhibitions in Pall Mall; and, subordinate to these, we have been accustomed to find specimens of the pastoral school of Breton, interspersed among specimens of the boudoir school of Stevens and of the half-domestic, half-academic, wholly false school of Merle and Bouguereau, and among landscapes representing generally the second-rate rather than the first-rate contemporary hands of France. Then, after the Frenchmen (among whom, as more Parisian than the Parisians, I count Stevens), we have been made familiar with some of the most prominent living names of Belgium and Holland—with Gallait in history, Israëls in peasant subjects, Bisschop and others in portrait, Clays and Mesdag in landscape; with *genre* painters either rising or risen of Germany, Spain, and Italy; and occasionally with an example from the outlying schools of Scandinavia, Russia, or Hungary.

This year it is much the same tale as usual. Among the Frenchmen Frère is wanting, and there are not so many examples as usual of others who work his vein,—M. Ch. Moreau, not one of the most refined of these exponents of humble life and cottage sentiment, standing indeed in comparative isolation with his *Granny's Pet* (7). But the exhibition does not want its Meissonniers; of which one, *The Guard Room* (63), differs little from other animated and costumed soldier-scenes by the same master in the same vein; but the other, *The Sign-Painter* (60), is more noteworthy. The sign is Bacchus astride of his vat; the painter working at it in the inn-yard is a jovial itinerant, wearing the breeches, gaiters, and three-cornered hat of the last century, and for the rest stripped to his shirt-sleeves; he turns to laugh over his own workmanship with a guest of the house, who swaggers and plays the critic with a half-drunk supercilious gravity. The piece is somewhat above the usual dimensions of a Meissonnier; but into the most sparkling of his miniature work he never put more minute expressiveness of design and humorous gesture. The weakened eyes and flushed faces of the dissipated pair are carried as far as realism can carry them; but everything else is carried so far too, and there is so much character in the attitudes and in every crease of the clothes, and so pleasant a harmony in the colouring, that nothing obtrudes itself or displeases. Indeed, I do not know any colouring of this artist happier than that of the woodwork, tiles and shutters, the odd casks and hoops of the inn-yard—warm browns and russets rising to a climax in the bacchic roses of the painted god, and of the countenances of his painter

and critic. The indispensable Gérôme is represented by one of his most careful Oriental pieces, the small picture of *Botzaris* (44). The warrior is seated on an inlaid throne before a recess panelled with Persian tiles; the head is powerful enough in design and expression; but the point of the piece lies in the stuffs and accessories, the background of blue and white tiles, the crimson drapery of the figure and the rugs at his feet. What is the peculiar quality of austerity, of joylessness, in M. Gérôme's art, which makes it disagreeable to look at, even when it represents the most brilliant objects, and represents them, as here, with a commanding justice and an undeniable subtlety of colour and tone? The contradiction, the cold effect, cannot be merely due to thinness and hardness of surface; it is something which I have always found as hard to explain as to escape. Passing to the pastoral school, we find M. Jules Breton in his new manner, which, in the endeavour to be something better than the old, seems to me to be something not so good. The style, the pathos, which gave distinction to his figures of labouring women and children in pictures of the class of the well-known *Gleaners*, the gentle harmony that subsisted between the colour of his figures and of his landscape, these are gone in work he has lately done on a larger scale and on principles of firmer realisation. The *Breton Peasant Woman* of last year's Salon (No. 139 in the exhibition under notice) shows a careful study of an interesting model, with much character delicately expressed in the eyes and mouth; but in the treatment of her dress with its cold browns, and the filling in of the background with its cold greens, there is nothing to make the picture agreeable. M. Billet, a disciple of the former manner of M. Jules Breton, recalls his master very pleasantly in the large picture of *Grass Cutters* (111). For the school of boudoir interiors and sofa coquetry, which used to fill too large a place in this gallery in the persons of M. Toulmouche, M. Goupil, and other talents not of the first order—we are glad to see that this year it looks less prominent upon the walls. And M. A. Stevens, the real master of all those who cultivate this field both in France and Belgium, is represented by an exceedingly subtle piece of decorative interior colour (*An Idle Hour*, No. 12): the greens of a sofa-cover and of a tall plant brought into quite original relations with the blues of the wall-hangings, the grey of the lady's gown, and a strip of red drugget underneath. The *Jewel Cabinet* (155) of M. Verhas may be selected as a carefully studied example in a similar vein. And here perhaps is the place to notice another order of *genre* painting, of which M. Vibert is the most distinguished representative. M. Vibert is accustomed to paint groups of small figures, generally in foreign or historical costume, with an expressive draughtsmanship which some of his admirers compare to that of Meissonnier, and at the same time with a severity of feeling and method by which others think that he rivals Gérôme. Certainly he is a precise draughtsman and a severe worker on the miniature scale, with a keen sense of character, and a keen if somewhat coarse sense of colour. Of his three contributions in this place, the *Theological Difficulty* will be the most popular with the English public: it represents with plenty of humour the repletion and the petulance of two robed ecclesiastics, who have dined, debated, and quarrelled, and who now sulk with their arm-chairs turned back to back, and an opened tome flung face downwards on the floor between them. Not very far removed from this is the manner of M. Berne-Bellecour, who a year or two ago came much into notice with studies of war episodes. His large picture of *Rent Day* (50)—a Frenchman's treatment of the well-known subject of Wilkie—is full of bright and clever workmanship; but the little studies of soldiers have more true quality, and still more the humorous study of a Roman livery-servant (38), tired out with a trudge across the Campagna, and

sitting hot and disconsolate by the wayside in his shirt-sleeves and without his wig. With M. Bouguereau, M. Merle, and M. James Bertaud, each represented by an equally characteristic example of rapid accomplishment and artificial grace, we need not concern ourselves; but an academic hand of somewhat higher powers, M. Hébert, will attract notice with his *Madonna and Child*. M. Hébert, in the fine naked figure standing among irises, lately exhibited by the MM. Goupil at Paris, has shown that he is in no decline of power; but this religious piece, of which the low tones and somewhat luscious outlines disagree signally with the archaic expedient of the aureoles laid on in bright gold, must be acknowledged a somewhat unfortunate experiment. With this we take leave of the figure painters of France. French landscape is represented by several small but unusually good examples. The solemn and harmonious coast scene of Troyon (135) is perhaps the most remarkable; and after this, a Daubigny of quite exceptional tranquillity and refinement (52), and the brilliant little sunset of Diaz (87).

Among the Belgian and Flemish groups, the public that loves pretentious vigour and melodramatic history will miss the handiwork of Gallait. The *Fisherman's Family* of M. Israels (159) is too much in his regular vein to call for special observation. The schools of Germany are not in any numerical force; though Bavarian art sends us a refined example in the *Who Comes?* of F. A. Kaulbach—a damsel and dog on a hillside, in the attitude of expectancy not unalarmed but very firm, a slight contraction of the eyebrows being visible both in the girl and her brute companion. Knaus is a distinguished name to which the portrait group of two children—somewhat hot in colour, and broken and *chiffonné* in arrangement—does not do justice. Several Italian names—those of MM. Boldini, Capobianchi, Palmaroli, and others—appear attached to works of a more or less sparkling talent in the vein of French *genre*. The Spanish names of Fortuny and Madrazo, generally in such favour at this exhibition, do not appear. Whether M. Ribera is a Spaniard or an Italian I do not know; but one of the cleverest things on the walls is his picture (No. 33) of *Italian Acrobats*—a troupe in stage silks, and paint through which their faces show blue, tramping ill-wrapped on an inclement day through the snowy streets. Of works that represent the remote and Northern schools, by far the most remarkable is the *Port of Warholm*, by A. Wahlberg (148). This is a vigorous scenic disposition, coarse enough in handling but subtle as well as striking in the result, of effects with which an Englishman is unfamiliar: it is an imperfect northern night, and the moonlight breaks through clouds of a strange smoky purple, and pours a flood of strange smoky yellow light upon the harbour, with its dark ships and boats and houses; while the colours of daylight, both blue sky and red clouds, hold their own along the horizon in spite of night and moon. SIDNEY COLVIN.

MR. NEWTON'S THIRD LECTURE ON MR. WOOD'S DISCOVERIES AT EPHESUS.

ROYAL INSTITUTION (March 28).

MR. NEWTON'S third and concluding lecture on Ephesus gave a summary of Mr. Wood's operations there since 1863, when he began his search for the Temple of Diana, depending almost entirely on his private resources. Between 1863 and 1867 Mr. Wood excavated the Odeum, where he found four interesting letters from the Emperor Antoninus Pius to the people of Ephesus, by which Mr. Waddington has been enabled to fix the chronology of his memoir on the rhetor Aristides. He also explored the Great Theatre, where he found seven blocks of marble, on which were a number of decrees of the people of Ephesus of the fourth century B.C., and of historical interest. These stones were recognised as having belonged to the cella of the Temple of Diana, burnt by

Herostratus, because in several of them it is ordered that the decree be inscribed "in the temple of Artemis." In the theatre was also found the long inscription containing the dedication by Salutaris, referred to in the previous lectures. The line of procession from the Temple of Diana to the theatre, as marked out in this inscription, first suggested to Mr. Wood the possibility of finding the temple by tracing out the ancient roads which issued out of the city from two of its gates, presumed to be respectively the Magnesian and Koresian Gates named in the inscription. Outside the Magnesian Gate Mr. Wood found the remains of the portico built by Damianus, in the second century A.D., to protect the processions in bad weather. An ancient way, flanked by Roman tombs, was traced for some distance by the side of this portico. The road leading out of the Koresian Gate was similarly traced, in the hope that the two roads might be found to converge towards the temple. After a time all trace of the two roads was lost, but sinking holes in the plain between the city and the mosque, Mr. Wood had the good fortune to stumble on the angle of the peribolos wall which surrounded the temenos of the temple, and doubtless determined the limits of the asylum. This was proved by an inscription in duplicate inserted in the wall, which stated that the Emperor Augustus, out of the revenues of the goddess, had surrounded the temple of Artemis with a wall. After this discovery, the search for the site of the temple was, of course, concentrated within the area defined by the direction of the two sides of the peribolos as far as they could be traced. This search was continued through the season of 1870. In February, 1871, the site of the temple was finally established by the discovery of the base of a column in position, and a large area of marble pavement, at a depth varying from eighteen to twenty-one feet.

From this time onwards the excavations have been vigorously carried on, and were brought to a close in February of this year, after the whole site of the temple had been laid bare. The lecturer then gave a short summary of the statements of the ancients about the temple, with the view of showing how far they were corroborated by Mr. Wood's discoveries. The building of the first temple probably began about B.C. 580. Chersiphron and his son Metagenes were its first architects; it was finished by Demetrios and Paeonios, about B.C. 460. By the advice of Theodoros of Samos the foundations were laid on fleeces of wool, under which was strewn a layer of charcoal. This was done to prevent the damp rising. After the first temple had been burnt by Herostratus, a second was built, which was in course of construction when Alexander the Great invaded Asia. We know from Vitruvius that this temple was of the Ionic order, and that it was dipteral and octastyle. Pliny states that the extreme length of the temple (*universum templum*) was 425 ft. by 225 ft. breadth, and that it had 127 columns, of which 36 were sculptured in relief. The lecturer then explained the process by which Mr. Wood had, by the study of the remains *in situ*, reconstructed the plan of the temple, obtaining a total length of 418 ft. by 230 ft., measured on the lowest step of the platform on which the temple stood. He makes the intercolumniation 17 ft. 1 in. The diameter of the columns at their bases being six feet, Mr. Wood finds that Pliny's height, 60 ft., for the columns, gives rather too slender a proportion. Of the several members which compose the order, such as cornice, frieze, architrave, columns with their bases and capitals, sufficient remains were found to determine the relative proportions of these members, except in the case of the frieze, no portion of which has been recognised in the ruins. Several drums of columns sculptured with figures in relief were found, showing what Pliny meant by the *caelatae columnae*; and it is curious that these sculptures in relief are rudely indicated in the representation of the temple on a coin of Ephesus of the Imperial period.

The architecture was coloured, and gold appears to have been inlaid in some of the mouldings. In the pavement were found the mortices in which were inserted the standards of a metallic grating which separated the pronaos from the peristyle. In the foundations were found a number of fragments of sculpture very similar in style to those discovered by Mr. Newton on the Sacred Way at Branchidae; these are doubtless remains of the first temple. Lastly, on taking up the foundations of the pavement, the original layer of charcoal laid down about a.c. 580 was discovered in several places. The lecturer then briefly enumerated the celebrated paintings and other works of art formerly dedicated in the temple, and drew attention to the statues of wounded Amazons, of which several replicas exist in museums, and which have been thought with probability to be replicas of the celebrated statues in bronze by Phidias and some of his distinguished contemporaries which were dedicated in the first temple. The lecturer concluded by drawing attention to the great merits of Mr. Wood, who by extraordinary sagacity and perseverance, and in spite of very great difficulties, had brought this remarkable enterprise to a successful result.

ART SALES.

AN important sale of pictures of the English School took place, as already announced, at the Hôtel Drouot on the 20th ult. The following prices were realised: Constable, *View beyond Richmond*, 27,000 fr.; Cotman, *The Market-boat*, 3,600 fr.; *Dutch Boats in a Calm*, 3,000 fr.; J. Crome, *The Old Oak*, 9,000 fr.; *Environs of Norwich*, 3,750 fr.; J. B. Crome, *Moonlight*, 11,700 fr.; *Village on the Yare*, 5,750 fr.; *Banks of the Yare*, 3,700 fr.; Fraser, *The Fisherman's Rest*, 4,250 fr.; Frith, *Goodnight, Baby!* 3,400 fr.; Inskip, *Landscape*, 1,850 fr.; Ladbrooke, *Heaths of Mousehold*, 19,000 fr.; Nasmyth, *Landscape in Surrey*, 15,000 fr.; *The Cottage*, 3,020 fr.; Romney, *Portrait of Alexander Cruden* (sketch), 500 fr.; Stark, *Pont de l'Évêque*, 3,350 fr.; *Norfolk Coast near Yarmouth*, 6,200 fr.; Turner, *View in Scotland*, 6,600 fr.; Vincent, *Landscape and Animals*, 1,120 fr.; *Landscape*, 2,080 fr.; *Plains near Norfolk*, 2,620 fr.; *Banks of the Yare*, 1,000 fr.; Wilson, *Solitude*, 2,000 fr.; Turner, *Rescue of Shipwrecked Mariners* (water colour), 3,000 fr. The whole collection fetched 149,615 francs net.

THE interesting collection of china, consisting principally of examples of the old English manufactures, formed by Lady Frances Russell, was sold by Messrs. Sotheby, Wilkinson, and Hodge, in Wellington-street, on Monday and Tuesday week. There were numerous groups and figures of Chelsea and Bow. Among the latter were four figures representing the *Seasons*, which sold for 46l.; a pair of Chelsea vases, 45l.; a pair of figures representing a sailor and his sweetheart, 46l.; a group of the *Musical Party*, 52l.; four Derby figures of the *Seasons*, 52l.; and a figure representing *Sir John Falstaff*, from the same factory, 35l. Among the examples of old Worcester, a teapot sold for 20l., and a pair of oblong baskets 27l. 10s. An old Dresden cabaret, 30l., and a pair of old Dresden vases, 98l. A small Sèvres cup and saucer, with panels painted with subjects after Fraudenburg, 78l.

THE valuable and extensive collection of porcelain, &c., of the late Hon. Francis Forbes, was sold on Wednesday, Thursday, and Friday in last week, by Messrs. Christie, Manson, and Woods. The collection was rich in specimens of fine old Dresden, Vienna, and Marcolini services; Berlin, Fürstenburg, Frankenthal, Oriental, and other porcelain; snuffboxes of gold, agate, and enamel; watches, old German clocks, silver figures, carved and gilt decorative furniture, ormolu work, &c. Of the miniatures, one of Princess Maria Clementina Sobieski, wife of Prince James Stuart, son of James II., oval enamel, set in gold clasp, sold for

79l. Another, of a lady in a green dress, signed "I. H. 1620," in enamelled locket frame, 56l.; another, of Prince James Stuart, signed "S. P.," 10 guineas. An old repeater watch, by Whiteaves, in double gold case, in a red leather case, inscribed "Horologium Taddei Kosciuszko viri immortalis Pignus amicitiae Georgii Washington, MDCCCLXXXIII," 17 guineas. A pair of groups of Dresden figures, "Asia and Africa," sold for 108l.; and a magnificent old centre piece, formed as a basket on four legs, pierced and encrusted with figures, birds, and flowers, on oval shaped plinth, painted with plants and mounted with metal gilt, with four Chinese figures riding on birds, *en suite*; a group of swans, four groups of figures, and a group of hen and chickens, all *en suite*, 913l. An early Dresden tankard, with Chinese figures in gold, and flowers in relief in colours, mounted with chased silver gilt, with an eagle on lid, 41l. A pair of teapots, formed as birds, 29l. The total of the three days' sale was 2,666l.

THE sale of the Evrard collection which has just taken place at Brussels, fetched, says the *Moniteur Belge*, 450,000 francs the first day. An *Hungarian Equipage in a Marsh*, by Schreyer, sold for 15,500 fr.; *A Bull*, by Troyon, 13,000 fr.; *The Smoker*, Roybet, 10,000 fr.; *Gulliver at Liliput*, 20,000 fr.; *View of the Environs of Paris*, Rousseau, 10,000 fr.; *Peace and War*, Gallait, 21,000 fr.; *Sunset on the Beach at Villerville*, Daubigny, 15,500 fr.

THE following were the highest prices realised at the sale of the late Mr. Crayen's collection by Messrs. Christie, Manson & Woods, the three day's sale of which ended yesterday:—*Landscape and Sheep*, by T. Creswick, R.A., and T. S. Cooper, R.A., 420l.; *Storm on the Coast*, by E. Gill, 158l. 11s.; *Out of the Sun*, by T. S. Cooper, R.A., 211l. 1s.; *A Lane in Surrey*, by F. W. Hulme, 190l. 10s.; *Sunset*, by R. W. Leader, 168l.; *Woodcutters*, by J. Linnell, 106l.; *Fête Champêtre*, by F. Goodall, 194l. 5s.; *Welsh Birchwood*, by R. W. Leader, 262l. 10s.; *Amy Robart and Leicester*, by E. M. Ward, R.A., 189l.; *Over the Hill*, by J. Linnell, sen., 871l. 10s.; *The Coming Storm*, by T. S. Cooper, R.A., 420l.; *Rembrandt's Studio*, by Sir J. Gilbert, A.R.A., 525l.; *The Naturalist*, by Madrazo, 194l. 5s.; *Virtues*, by L. Perrault, 231l.; *Going to Market*, by Verboekhoven, 190l. 10s.; *Maiden's Prayer*, by L. Perrault, 267l. 15s.; *Improvisatore*, by Phillippeau, 189l.; *Forgiveness*, by L. Perrault, 241l.; *Bo-peep*, by L. Perrault, 215l.; *The Fruit Fair*, by J. B. Burgess, 273l.; *A Welsh River*, by R. W. Leader, 257l. 5s.; *The Boudoir*, by L. Perrault, 215l. 5s.; *Watching the Crab*, by H. Merle, 201l. 12s.; *The Mendicant*, by H. Merle, 577l. 10s.; *Shipwreck*, by C. Weber, 181l. 5s.; *Coming out of Church*, by Madrazo, 157l. 10s.; *The Widow's Hope*, by Perrault, 116l. 10s.; *The Baby Brother*, by L. Perrault, 315l.; *A Pompeian Interior*, 178l. 10s. The sale consisted of 368 lots, and the total amount realised was 19,969l.

NOTES AND NEWS.

IN a letter addressed to the Athenian journal *Nea Hellas*, Dr. Schliemann informs the Athenians that he is going to leave them. He had offered to build a museum at Athens at his own expense, to deposit there all the antiquities which he had discovered, on condition that Government would allow him to excavate at Mycenae and Olympia, the proceeds of the excavations to become equally the property of the nation, and to be deposited in the Schliemann Museum. Parliament accepted his offer, but the Government has declined to sanction it, and Dr. Schliemann now announces that he will leave Greece for ever.

WE are glad to hear that *Spring*, a picture lately completed by Mr. Frank Dicey, is about to be engraved. The lightly draped figure of Spring moves buoyantly in the centre of an English meadow landscape, lit by a brilliant gleam

of April sunshine. The sentiment of the design is graceful and poetic, the river-grass and bordering willows of the background are rendered with delightful freshness and delicacy, and the tone is in perfect keeping throughout. Mr. Dicey seems to be making substantial progress. In another picture, also recently finished, a conversation portrait of three children engaged in building a house of cards, he shows good feeling for grouping his subjects and a genuine sense of the value of refined harmonies of colour. But these are qualities which Mr. Dicey's work (which generally seems somewhat wanting in strength and solid acquirement) never lacks, and in a third picture we find them redeeming the eternal commonplaces of an incipient love affair. The young gentleman who has gone out shooting, in drab and knickerbockers, finds the topmost bar of a stile in his path occupied by the young lady. The gun is laid aside, and a sentimental conversation has commenced, which appears likely to take a more serious turn. The foliage background is bright and pretty, Mr. Dicey has handled his subject with taste and tact, and has imparted to the actors an air of good breeding and elegance.

MR. H. S. MARKS, A.R.A., will send three pictures to the Royal Academy—all of them humorous, of course, but with humour and other more distinctly artistic qualities mixed in very different proportions. The largest work, and the one most likely, we suppose, to succeed with the great public at Burlington House, is called *Labour and Capital*. It is a Middle Age setting of a story common enough in our own day: a deputation waits upon an employer and solicits an increase of pay. Here the employer is a noble who is building his castle; the architect stands by with the plans, and the spokesman of the deputation pleads earnestly in words and eloquently by gesture. The pleading is in his face; the determination, apparently, in the faces of those who have put forward, to urge their cause, the most civil of their number. And the cause will clearly be gained. One sees that, in all these resolute attitudes, and also in the patience and *bonhomie* of the noble. He is a man who can afford to lose, and he knows it, and is at his ease. The workman-type does not seem to have altered much, though here and there is an old-world face, the likeness to which has faded out of our actual generation. Of course each man is a character, and has been a separate subject of well-considered study. But the subject is after all too grim in its associations—however pleasantly and picturesquely it may be treated here—for the work to be wholly satisfactory and delightful to us. We shall remember with the most unmingled pleasure that green undulating landscape at the back of the builders; a glimpse of quiet unspoiled English country, dotted here and there with gabled roof of homestead. The same quality of landscape art is indicated in a smaller picture, called *A Page of Rabelais*. Here is a green country lane, with pleasant ways, green trees, and irregular palings, and a young ecclesiastic walks along, and his thought is deep in the printed page. He is very quietly amused, and the seclusion, with the freshness and the brightness of the scene, fit his pleasure well. But perhaps the most characteristic picture—in our eyes the most complete and successful—is the last, which represents a mercer's shop of the time of Edward IV. There are present two persons, shopkeeper and customer, and the customer (a young woman not quite insensible to the charm of dress), is undecided which of two head-dresses she shall choose and take away. A flowered fabric also lies on the counter for choice, and cloths of Ypres—exquisite blues that are well nigh greens; greens that are well nigh blues—lie upon a shelf, and all are tempting; and on a panel behind the persuasive mercer, who will sell at last the dearest of his wares, is a painting of a man and a woman, an apple and a tree; and that, of course, is the Temptation, which is ever renewed.

It has recently been discovered that an artist may create quite as much interest in his picture by sending it in to the Academy on the morning of the eventful day on which his studio is to be infested with a mixed multitude of admiring friends and covert critics, as by subjecting it to the usual routine of exhibition on the easel. At least, such is the conclusion to which an incident occurring in the preparations for this year's exhibition would naturally lead one. Amongst the objects which are to confound the indiscriminating public in the rooms of the Royal Academy is a picture by an artist of known ability, who, wintering abroad, left directions for the customary opening of his studio and viewing of his year's work. The individual, however, on whom devolved the high privilege of conveying the production to its fated—and sometimes fatal—nails on the coveted walls of Burlington House, insisted, perhaps with a view to the economising of labour, upon effecting the transport on the very morning of the day on which the jury were to inspect the body previously to returning verdict. When the visitors arrived, the picture was—gone. But *quand nous n'avons pas ce que nous aimons, il faut aimer ce que nous avons*. The portfolios and the earlier pictures were inspected, with the result of the complete mystification of the less artistic part of the viewers, who could not make up their minds whether they had, or had not, seen the picture for which they came; whilst those who did understand the real state of the case declared their resolution that their first look on entering the Academy rooms should be given to the missing picture—a not unimportant condition in the case of those who make a point of persistently gazing at every picture in succession, so that their appreciative and critical powers, such as they are, become somewhat weakened by the time they arrive at the end.

As supplementary to the International Exhibition, it is proposed to form a loan Ethnological Collection, to be placed in the top gallery of the Albert Hall. A committee has been formed for that purpose consisting of Mr. H. Cole, Sir Vincent Eyre, Sir Bartle Frere, Mr. Ferguson, Mr. Vaux, Mr. Forbes Watson and others; and the Church Missionary Society, the India Office, the Asiatic Society, and the United Service Museum have offered contributions from their rich collections.

THE South Kensington Museum have just placed in their Ceramic Gallery a collection of above one hundred Staffordshire figures, purchased of Mrs. Halliburton for the sum of 320*l*. Desirable as they may be in a ceramic museum where the manufacture is represented in all its gradations, we can hardly think them well placed in a Fine Art collection. There is neither beauty nor teaching in their figures, with some exceptions modelled by inferior artists, and executed by still more inferior potters; and their proper place, we should say, is the cottage chimney pieces from which they were taken, and for the adornment of which they were originally designed.

THE *Lombardia* of the 2nd inst. announces the discovery, in a wall of the municipal school-room in the Via di Sant'Orsola, of a valuable painting, the presumed work of a pupil of Bernadino Luini. Steps have been taken by the city for the preservation of this work of art. The school building was formerly a Franciscan convent, founded in 1404 and suppressed in 1782. The chapel annexed has lately been demolished, and converted into an oven for the use of the soldiers.

THE new French school which has been planted in Rome as a sort of shoot from the school at Athens, and which at first sight looked like a growth of the national hostility to Prussia and a challenge to the Prussian Institute on the Capitol, stands on excellent terms with the latter, as we learn from a private source. The head of the new school is M. A. Dumont, one of the ablest of the rising French archaeologists, and the students selected up to now are: one for palaeography, one

for classical, and one for Christian archaeology, one for history, and one for the art of the middle ages and Renaissance. With a Minister of Public Instruction on Fine Arts a similar experiment might be made by this country. It could not be tried without such an official, and, as matters are now managed here, otherwise than by setting in motion a vast system of machinery which, after all, might not be justified by the result. It will be interesting to watch the French scheme developing itself.

M. REYSSON suggests in the *Revue des Deux Mondes* that a collection of plaster casts of all the master-pieces of antiquity scattered throughout Europe should be added to the Museum of Sculptures at the Louvre. It is remarked hereupon that the great difficulty would be to free these master-pieces from the noses, hands, feet, and heads which the "restorers" have fastened upon them. The Museum of Berlin possesses, according to *Figaro*, incomparable atrocities in this kind.

In the Report of the Director of the National Gallery which was laid before Parliament last week, it was stated that, owing to the great number of applicants for permission to copy Landseer's works, it has been found necessary to pass a resolution that no more than two students should be allowed to copy or study from any one of his pictures in the Gallery at the same time. The number of visitors last year at Trafalgar Square amounted to 836,194, and at South Kensington to 859,037, making a total of 1,695,231. The daily average at Trafalgar Square was 4,410.

THE question asked most frequently in Paris society last week was, according to the *Figaro*, "Have you been to the rue Chaptal to see the pictures destined for the Exhibition?" Hébert's famous *Virgin and Child*, before mentioned in the ACADEMY, was the chief subject of interest; but four paintings by Gérôme, one representing Frederick the Great at Potsdam on his return from hunting, a charming Meissonnier, a great sensational war subject by Detaille, and several other works by the best artists of France, were pronounced well worth the trouble of an early acquaintance before their public exhibition.

THE exhibition at Rheims, organised by the Society of the "Amis des Arts," is now open, and is criticised by M. G. Lafenestre in the *Chronique*. Parodying the words of a fine lady of the Court of Louis XIV., who remarked, on seeing the Loire for the first time, "C'est un fort beau fleuve pour un fleuve de province;" he tells us that the Rheims exhibition is "very good for a provincial exhibition."

Rouen comes next: its exhibition will open on May 14. We may remind English artists that foreigners are invited to contribute.

THE STAGE.

REHEARSALS.

THERE are probably several points of present stage practice in which we should improve by faithful reference to the better ways of an earlier generation than our own; but in the matter of rehearsals—respecting which, one may offer a few remarks—there is more to be learnt by reference to the ways of the French stage than by any revival of the traditions of what are called the "palmy days" of the English drama. And for this there are at least a couple of reasons. First, it is probable that at no time in England was there bestowed upon rehearsals quite the amount of care that is now given to them in France; secondly, whatever may have been the care bestowed in the days of Garrick or Mrs. Siddons, our knowledge of the same comes only through our knowledge of the greater actors,—that is, of actors of genius. Now, actors of genius are precisely those who need to give the least care, and who give in truth the most—one of the proofs of genius being the capa-

city for taking pains. Whether or no the rank and file of the stage took trouble at rehearsals, we may be sure the leaders did; and it is their trouble that we can know about. But that which it is more important to know, is, how far care in rehearsals is practised by the ordinary men and women of the day in France, and how far the care has been justified, nay, rewarded, by success.

Speaking roughly, English actors do their rehearsing in public: French actors, in private. Practically, here in London, a first-night audience is privileged to attend a rehearsal, and not a performance. Of course there have been repetitions beforehand: no one would be so simple as to suppose that there had not: but the insufficiency of those repetitions is constantly made evident. Now there is heard the voice of the prompter: not loud enough or often enough to indicate that the actor has not learnt most of his part, but if heard at all, *this* at least is indicated—that the actor has not learnt his part till he is master of it, (fancy dropped notes or wrong notes in a recital by Hallé!) and that having failed to do this, his attention is now and again distracted; so that it is impossible for him to live in the character: in a word, he is not so much representing his part as feeling his way towards the representation of it. Then there are minor mishaps, which interfere with the success of the evening, though they may not altogether spoil it. Of these, are long waits while the carpenters bungle with scenery; and the non-appearance of some *dramatis persona* who, according to the dialogue, has long been in sight. Loquacious Launcelot Gobbo is suddenly dumb, save for an awkward interlude of coughing, while old Gobbo, who, sand-blind, should be slowly groping on the stage, is running at break-neck pace down the dressing-room staircase: the patience of the call-boy being exhausted before that of the audience. But the first imperfection—that of the actor who requires occasional prompting—is the most serious one we have named already; and it is not seldom present. And when it is absent, there is present something that is generally as fatal to artistic excellence—a want of *ensemble*: a want of the appearance of habit and of naturalness.

And here it is that we strike the point of comparison between English practice and the practice of the French. Granting that our actors know their words, their exits and their entrances, they are without the ease which comes of continual repetition, continual familiarity; and their rehearsals have not been presided over by one who in endeavouring to get *ensemble* (as every stage manager does) has not forgotten that *ensemble* is, after all, made up of nothing but harmonious details. The presence on the stage during the period of rehearsal, of a thoroughly trained and cultivated artist, who gives a word here and a word there—what have we as a substitute for that? Twenty years ago, we had this very thing, to some extent, at the Princess's, if all the stories that one hears of Mr. Charles Kean be true; and we are very far from saying that there are not now attached to at least two or three of the theatres of London, stage-managers who can do something more than manage the mere mechanical come-and-go of the performers: men, indeed, whose taste and judgment have done much for the completeness of our pleasure. But probably there is no one in England—not even Mr. Calvert, in the North, or Mr. Tom Taylor—who can bring, or has been able to bring, that union of the greatest practical experience with the keenest and most delicate artistic discrimination which is wanted to make a perfect rehearsal, and therefore a perfect performance. For now the manager who is manager only, is at a loss, and now the author who is chiefly author is at a loss. It would be unreasonable to expect that many actors should have the modesty of Mohun, who, when Nat Lee was reading to him one of his tragedies, exclaimed in despair, "Unless I could play the character as beautifully as you read it, it were vain to try it at all." The common feeling is that actors and actresses are unwilling to take the

suggestions of authors. There is some truth in this, no doubt; but not very much. The best test of the real quality of an actor is his readiness to take such counsel as is worth having. But then it must be remembered in fairness that an inexperienced author will probably give much counsel that is *not* worth having; and it is probably in part owing to this, and in part owing to the fact that only rarely does a manager concern himself minutely with the artistic details of a representation, that a London theatre is something of a republic in these matters—an orchestra in which each musician plays at his own sweet will.

Perhaps it would be hardly just to compare the method of rehearsal adopted at the Théâtre Français with that of our London theatres; because, until State aid shall smooth the path to the attainment of artistic excellence, the conditions will remain unequal. At the Théâtre Français, the most competent of managers directs the most competent and complete body of actors, in the performance of literary works which are the production of the most artistic writers of an artistic people. At the London theatres—but we will not insist upon the comparison. But there is no reason why whatever completeness is attained in Paris at the Gymnase should not be steadily sought for and eventually attained in London. For there is no subsidy at the Gymnase, and no hurry in London. When a piece runs a couple of hundred nights, there is surely time enough in which to prepare another. And if we had Monsieur Montigny's equal, we should probably have actors willing to listen to him. But at present I do not think his method of conducting a rehearsal is practised in London. His method is almost universal in Paris, but the care which he gives to it is his own. I was present once at a rehearsal in his theatre. He was instructing one of the first of French *comédiennes* in her part. And one of the first of French *comédiennes*—it was Mdlle. Blanche Pierson—did not flout; nay, did not even raise her eyebrows in sign of polite surprise, at that which unartistic persons would have called his fidgetiness. She listened to him with absorbed attention, and followed him with all possible exactness; though it was not a pleasant thing, in the hearing of a score of people, for one distinguished person to repeat a phrase more than a dozen times at the bidding of another. And the point of my reminiscence—which many a London manager and London actress will be able to confirm and to surpass, but which I nevertheless commend to them—is this, that it was no general conception of the character that was then under discussion, and not even the behaviour of that character at a critical moment of the play, but a mere question of intonation, the inflection of the voice in a single phrase of a passage not specially notable; and when I say this, the reader who is playgoer only, and not actor or critic at all, will have some idea of the pains bestowed upon rehearsals by a leading Paris manager and a leading French actress. To this it may be objected that there is something of servility in this conduct of an actress who is supposed to be clever—that it savours of Thackeray's Arabella Fotheringay and of the old man of genius who gave her everything but her beauty. But this is not so, for malleability is among the best qualities of an actress (at all events authors with ideas of their own are accustomed to think so), and it has added greatly to the success, artistic and personal and commercial, of more than one English lady who has within the last few years made the stage her profession. And of course it is well understood that when a player listens to an author, an author may listen to a player too. Dryden took counsel of Betterton. And we may be sure that, in the main, Mdlle. Pierson was not the less individual because she listened to Montigny.

Under the actual conditions of the provincial theatre, it is impossible to bestow upon rehearsals that amount of attention which is not at all impossible in London. The constant change in the bill of the play forbids it, and the acting must be rough

in consequence. What is one to do with six new parts in a single week? Yet that has actually been known. A star performer, desiring to appear in half-a-dozen characters in a week's engagement, has before now made it necessary for the members of the regular company to learn a new part every day, and the same day to rehearse it, and the same day to act it. What with "study" in the small hours of the morning, and one long rehearsal from twelve till four of the clock, and last, a performance in the evening from seven to eleven, the actors were worn out. But London actors are more fortunate than they, for they know no such insuperable gulf as is fixed between the overworked provincial player and the attainment of excellence.

FREDERICK WEDMORE.

MISS LEIGHTON, a pupil of Mr. Ryder's, made her first appearance on any stage at the Queen's Theatre, last Saturday, as Julia in *The Hunchback*. We were in another place that evening, but we hear of several bouquets having been thrown at the lady, and we read in the *Times* that the *début* was a successful one. The *Observer*, on the other hand, does not seem quite so sure of this. It states, oracularly, that Miss Leighton "may make an actress some day." So may the reader.

The Prayer in the Storm, an old Adelphi melodrama of one forgets how many years ago, and derived originally from a theatre of the Boulevard, was revived at the Adelphi a few nights since. Those who demand probability at the theatre will go away dissatisfied, from seeing it; but those who want the excitement of adventure will stay, and go, contented. The sort of thing which Desdemona must have heard at the feet of Othello (but which Shakspeare did not report), is now to be matched in breathlessness of interest by the adventures enacted at the Adelphi. And there is some scope for acting. Miss Geneviève Ward, in a part made famous by Madame Celeste, has made a first appearance which has been confessedly successful. She has some breadth of style, some freedom of manner and movement; in a word, she is competent to the performance of a part which, while it is important, is none the easier for not being quite natural. Mr. J. Fernandez, Mr. Brittain Wright, Miss Cicely Nott, and others, make up a cast which is not unfitted for the interpretation of a piece which bids fair once more to be popular. The scenic arrangements are good.

ON Monday evening they produced at the Globe a little piece, in one act, called *Our Bitterest Foe*. It is a piece of serious interest, and is written gracefully, by Mr. Herbert. It deals with the loves of a Frenchman and a Prussian for one woman, in the time of the war. The Prussian owes much to the French girl, and pays it by allowing her at last to go free with the lover of her choice. An idea that is not new has been pleasantly treated, nor does the piece lose anything by the acting, which is in the hands of only three persons—Mr. Emery, Mr. Montague, and Miss Carlotta Addison.

THE story of M. Octave Feuillet's *Sphinx*, now acted at the Théâtre Français, deserves to be told upon its own account, though public attention in Paris is concentrated upon the question of Mdlle. Croizette's death-scene at the end, and everybody is discussing whether that belongs by right to the art of the theatre or the science of the hospital. The title of the piece—*Le Sphinx*—is itself enigmatical. It does not refer to any sphinx-like personage, as one would of course suppose, but only to a sphinx-headed finger-ring, which contains such poison as Mr. Browning writes of in his *Laboratory*. The piece opens in Touraine, where Blanche de Chelles, a young married woman, whose husband is at sea, is living under the guardianship of her husband's father, but surrounded in truth by admirers who would fain be lovers too. Why does she hold this court of hers in a country house, when Paris would seem to be the proper place? Because, coquette though she

is, she is capable of serious attachments, and she counts much on an old friendship with one Berthe de Savigny: one who is more than friend—an adopted sister—whom she has succeeded in marrying to the aide-de-camp of her father, the Admiral. De Savigny is a grave man, and is not too well satisfied to see a friendship between his wife and one of the light manners of Madame de Chelles. He seeks an interview with the coquette, so that there may be an explanation of his views; and, getting it, he learns more than he bargained for—the coquetry of Mdlle. de Chelles is bestowed on the rest; the love is reserved for himself. She gives him letters to read—letters that she has written, but would not send, and at last it is hardly plain to her whether he disbelieves her love for him, or only affects to do so. More strictly perhaps in accordance with the dramatist's purpose than in accordance with nature, Berthe de Savigny becomes suddenly jealous. Her husband reassures her; he kneels at her feet; and a very French impulse, half good, half bad, prompts Blanche to run away, like Edith Dombey, with a man she does not care for, but, in this case, more out of love than hate for those who will be left behind. By this means Berthe will be reassured, and Berthe's husband—loved of both—put at rest. But one would have thought the same purpose might have been attained by running away with nobody: neither Lord Astley, whom she detests, nor De Savigny whom she loves—by a prosaic fidelity to her own husband, in fine. But she and M. Octave Feuillet have thought differently, and Blanche is about to depart with Lord Astley. Berthe insists upon her husband stopping her, but at what cost can he stop her? At the cost, only, of avowing his own love. Well, then, Blanche will not go after all; but Berthe has seen the embrace by which was purchased, so to speak, the fugitive's determination to remain. Presently, Berthe having held her peace, the two women meet, and from neither is anything hidden. Berthe submits an *ultimatum* to her rival—either the rival must go away for ever, or she will show to the Admiral (who is the guardian of the husband's honour) the letters in which a fatal avowal is made; and the Admiral, who had not been forgiving to his own first wife who had been false to him, will certainly not be forgiving to the woman who is false to his son. But "No," she says, drawing back after all. And courage and strength fail her. She faints. "Water!" Here is the glass; and here in Blanche's ring the poison which will end all. It is dropped into the water, and Blanche hesitates. She ends by drinking it herself. The most striking thing in the drama is the character of Blanche, and its performance by Mdlle. Croizette. The pleasant and redeeming thing is the character of Berthe, and its performance by Mdlle. Sarah Bernhardt.

MUSIC.

ROYAL ITALIAN OPERA—MDLLE. HEILBRON.

MR. GYE's operatic season at Covent Garden was inaugurated on Tuesday last. During the recess the house has been entirely redecorated, and its appearance is now not only brilliant but extremely tasteful. It is the usual custom to commence an operatic season with some well-known, if not well-worn work, nor was this custom departed from on the present occasion—the piece selected for the opening night being Verdi's *Traviata*. It is not necessary to speak in detail of an opera so well known and so popular as the present. Founded, as our readers will remember, on Dumas' *La Dame aux Camélias*, it is a favourite alike with *débutantes* and with the opera-going public—with the former as affording good opportunities of vocal and histrionic display, and with the latter as full of pretty and ear-catching melodies. When the tunes of an opera have become the common property of street-organs its claims to popularity can hardly be disputed.

The performance on Tuesday introduced to us a new Violetta—a Mdlle. Heilbron, from the Théâtre Italien in Paris, whose name had not been announced in Mr. Gye's prospectus. It was therefore chiefly on her that the interest of the performance centred, and it was evident at an early period of the evening that her success was secured. Of prepossessing personal appearance, the lady possesses a light soprano voice, enabling her to reach the high C and D flat without apparent difficulty, and of considerable flexibility. Her intonation was not absolutely perfect in some of the more florid parts of her music; but for this, as well as for a certain tendency to force her voice in forte passages, every allowance should be made for a first appearance upon a stage with which she was unfamiliar. Her *mezza voce* singing is admirable. But it is as an actress that we are inclined, so far as could be judged from a single performance, to form even a higher estimate of her than as a vocalist. She is quite at home with "stage business," and her by-play and command of facial expression are excellent without being overdone. Nothing could be more satisfactory than her delivery of the great scena which closes the first act. The pathos of the slow movement, "Ah forse è lui" was well realised, and the assumption of an evidently forced gaiety at the "Sempre libera" could hardly have been better expressed. Mdlle. Heilbron was called forward at the fall of the curtain. The favourable impression produced by the first act was strengthened rather than impaired by the later portions of the opera. In the duet with Germont, in the finale to the second act, and in the somewhat repulsive death-scene with which the opera closes, the new comer showed herself alike equal to the situation. Mr. Gye may be congratulated on a very useful addition to the ranks of his *prime donne*.

The remainder of the cast calls for no special notice, as it presented no feature of novelty. Alfredo was well played and carefully sung by Signor Nicolini, and the part of Germont (the "heavy father") was in the hands of that excellent artist Signor Cotogni, the subsidiary characters being played by Madame Anese, Mdlle. Corsi, Signori Tagliafico, Manfredi, Fallar, Raguer, and Rossi. Both band and chorus, under the direction of Signor Vianesi, were excellent, and the *mise-en-scène*, though the opera presents less opportunity than many others for spectacular display, was characterised by the completeness and artistic taste to which for so many years we have been accustomed at Covent Garden. The *Traviata* is announced for repetition this evening, when Mdlle. Heilbron will make her second appearance.

At the last Crystal Palace Concert Beethoven's "Septett," played by all the strings, took the place of the usual symphony. On the occasion of the recent performance of Schubert's Octett in the same manner, we expressed our views as to this kind of transformation of chamber into orchestral music, and gave reasons for maintaining that under no circumstances could the alteration be regarded as an improvement. It is needless to go into the subject again; but it is no more than just to say that Beethoven's work, being more intrinsically orchestral in character than Schubert's, suffered less from the strengthening of the string parts. Still, even here, there were many passages which certainly did not sound as the composer intended them; and therefore, while fully acknowledging the splendid performance by Mr. Manns's orchestra, we see no reason to modify our previously expressed opinion that such performances are, from an art point of view, an entire mistake. As usual at these concerts, some novelties were produced. On this occasion there were two. Reinecke's overture, "An Adventure of Handel's," which concluded the concert, is chiefly interesting from its clever orchestration, and the ingenious use made in it of the well-known melody commonly called the "Harmonious Blacksmith," often (though wrongly)

attributed to Handel. The other novelty was a more important work—Litolff's "Concerto-Symphonie" No. 3 (on Dutch national airs) for piano and orchestra. The work is very showy and brilliant, but of little real musical value. The subjects, excepting those of the scherzo, are commonplace, occasionally almost tawdry, though credit must be given to the composer for ingenious treatment and clever and effective instrumentation. The pianoforte part, which is in places of considerable difficulty, was admirably played by Mr. Oscar Beringer, who has been more than once previously heard at these concerts. To a finished technique Mr. Beringer unites a powerful yet singing quality of tone, and a mastery of the *bravura* style, which entitle him to a high position as a pianist. The vocalists were Madame Noriny and Mr. Santley. The lady, who appeared for the first time here, possesses a very powerful voice and considerable taste, but is far too much addicted to the singer's most pernicious failing—a constant *tremolo*. One can hardly, however, pronounce a decided opinion on anyone from a first appearance. Beethoven's overture to *Coriolan*, which opened the concert, was, it is hardly necessary to say, superbly played by the band. To-day a concert will be given, consisting for the most part of sacred music.

THE present series of the Monday Popular Concerts was brought to a brilliant and successful close last Monday evening. As usual at the Director's benefit, a larger number of works was brought forward than is generally the case, and most of Mr. Chappell's "staff" who are at present in London were pressed into the service. A brief enumeration of the works performed is all for which space can be spared. Mozart's popular string quintett in G minor was the opening piece, played by Messrs. Joachim, Ries, Straus, Zerbini, and Piatti. The last-named gentleman gave two movements from a sonata by Veracini; Mr. Charles Hallé and Madame Norman-Néruda played the variations in D minor from Mozart's sonata for piano and violin in F; and Mr. Hallé contributed as his solo Schubert's well-known Impromptu in B flat. The second part commenced with an interesting novelty, in the shape of Brahms's four-handed Variations in E flat on a theme by Schumann, to which full justice was done by Miss Agnes Zimmermann and Mr. Franklin Taylor. Herr Joachim performed three of Brahms's "Hungarian Dances," in his own arrangement for piano and violin, and in reply to a unanimous encore gave another of the same series. The concert concluded with Bach's Concerto in D minor, for two violins (Madame Norman-Néruda and Herr Joachim) with double-quartett accompaniment. Mr. Santley sang Handel's "Nasce al bosco," and the rest of the vocal music consisted of part-songs by the "Swedish Ladies' Vocal Quartett" (Mdlles. Hilda Wideberg, Amy Berg, Madame Maria Petterssohn, and Mdlle. Wilhelmina Soderlund), who gave some Swedish songs with exquisite finish of *ensemble*—this being, it should be mentioned, their first appearance in London. The hall was crowded by a more than usually demonstrative audience.

Mr. Chappell deserves the warmest thanks of the musical public for the spirit and enterprise he has shown during the past season. No fewer than twenty-two works have been produced (either at the Monday or the Saturday concerts) for the first time. Of these there have been three by Schumann, two each by Bach, Veracini, Rubinstein, and Brahms, and one each by Chopin, Bennett, Saint-Saëns, Schubert, Molique, Onslow, Rheinberger, Raff, Beethoven, Haydn, and Tartini. May the success of the present season encourage Mr. Chappell to further researches in similar directions next winter. There still remains a whole mine of wealth in the field of chamber compositions, which has been but very partially explored.

EBENEZER PROUT.

IN consequence of Good Friday falling in the present week, and the necessity, therefore, of our going to press much earlier than usual, it is impossible for us to notice in detail, as was our intention, Mr. Barnby's excellent series of concerts held during the week in the Albert Hall, as mentioned in our Notes of last week. Three consecutive performances of Bach's sublime *Passion according to Matthew* have been given; and the fact that such an experiment should have even been thought of redounds greatly to the credit of Mr. Barnby; for it must not be forgotten that the appreciation now accorded to this work, and the public favour in which it is held, are chiefly, if not entirely, due to the perseverance with which, year after year, he has brought it forward, and thus enabled concert-goers to become familiar with its beauties.

BACH's *Passion* has also been given during the week both in St. Paul's Cathedral and Westminster Abbey; in the former on Tuesday evening, and in the latter on Wednesday afternoon.

AT the Crystal Palace concert this afternoon, Brahms's "Song of Destiny," which was produced a fortnight since, as noticed in the ACADEMY, is to be repeated by special desire. A second opportunity of hearing this remarkable work will be most welcome.

THE posthumous works of the recently deceased composer, Henry Hugh Pierson, will probably be published by the firm of Schuberth and Co., in Leipzig.

WAGNER has issued invitations to the distinguished artists who are to take part in the grand performances at Bayreuth next year, to meet in that town during the summer in order to study their parts in the "Nibelungen-Trilogy." Herren Niemann and Betz—who, we understand, are respectively to take the parts of Siegmund and Wotan—intend to go for this purpose from Berlin.

A MONUMENT is to be erected to Robert Schumann at Leipzig.

ACCORDING to the Vienna papers, a tenor singer has recently presented himself to the physicians of that city who, by means of some abnormal formation of the vocal organs, is able to sing two notes at once!

LAST week the German Opera Company at Rotterdam produced, for the first time in Holland, a "grand opera in five acts," entitled *Diana von Solange*. It is a public secret on the continent that the music to this opera was composed by "E.H.z.S."—to wit, the reigning Duke of Saxe-Coburg-Gotha. The august composer was expected to be present at the first performance of his work, which has been highly spoken of in continental artistic circles.

THE production of several new operas is reported from the Continent. Among these are Kretzschmer's *Die Folkunger* at Dresden, *Agnes von Hohenstaufen* (by Fr. Marburg), at Freiburg in Baden, and Ponchielli's *I Lituani* at La Scala in Milan, all of which are said to have been successful.

A MUSICAL Conservatoire has been founded in the city of Mexico, and was opened on February 28 last.

WAGNER's *Rienzi* was produced for the first time at Venice on the 15th ult.

POSTSCRIPT.

MESSRS. LONGMANS have in the press *Roman Imperial Photographs*, being a selection of forty enlarged photographs from Roman medallions and coins, arranged by J. E. Lee, F.S.A., F.G.S. Also *Roman Imperial Profiles*, being a series of 140 lithographic profiles of Roman emperors, empresses, and Caesars, enlarged from Roman coins and medallions, by the same author. The same publishers announce *The French Revolution and First Empire*, an historical sketch by W. O'Connor Morris, as nearly ready.

SATURDAY, APRIL 11, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Rolls of the Court of Attachments of the Royal Forest of Waltham, in the County of Essex. Printed by order of the Epping Forest Commissioners.

THE Epping Forest Commissioners, in the course of their inquiry, have found it necessary to publish the Rolls of the Court of Attachments, or Verderers' Court, a Court whose duty it was to hear all offences relating to vert and venison, that is, damage to the soil and food, and damage to the beasts of the forests. These rolls are, we believe, almost a unique publication; we are not aware of any other Forest Court Rolls having been published, and hence these have a peculiar value of their own, for they show what was the actual practical working of those Forest Laws, of which we hear so much and know so little. With the exception of the Charter of the Forest, and the other statutes on Forestal matters, Manwood's *Forest Laws*, and that small part of the 44th Institute that treats of Forest Courts, we have very little information of what those laws were of which we find so many and so frequent complaints in our history. These rolls furnish the justification of the complaints, and from them we learn that the Forest Laws were quite as bad as they are usually represented.

Unfortunately, these rolls only go back to 1713; the older records of the Court appear to have been lost, and therefore we have only the Forest Courts in their decay; but when we see how the law was administered under the House of Hanover, we can imagine the administration under the House of Plantagenet. It would seem that the forest now known as Epping, was originally called Waltham Forest. It was for forest purposes divided into eleven walks, over each of which there was a master and under keeper. In addition to these local officers, there were also rangers to look after the venison throughout the forest, and woodwards to look after the vert. At the Forest Courts all the officers' names were called over, and those not present were fined. Those who appeared stated anything that had happened to the deer or to the wood since the previous Court; and the verderers, who acted as judges, decided what should be done in each case. As an example, we give some of the presentments as to venison at the first Court:—

"Epping Walk.—One Buck found shott, by whome knows not.
New Lodge. . . One Sorell killed by Hounds, and one Prickett shott, by whome knows not.
Chingford. . . One Hind killed by a shott, but whome knows not.
One Doe killed by a Hound; one Hind-calf killed by a Dog, but whome knows not.

Woodford. . . . Noe presentments.
Sub-rangers. . . One Haggard killed by Lady Petre's Hounds."

The following will illustrate the presentments as to vert:—

"The Under-Woodwards present James Reynolds for lopping a horn-beam in East Heynault Walk to the value of 3d.

Nythaël Waking of Coly Row, for haeving some wood on his cart to the value of 12d.

John Miller, a slid of greenwood to the value of 4d.

John Tephay, for a load of oven wood to the value of 2s. 6d.

Eliza Clifford, found with some greenwood."

Thus it will be seen that the rule was that every deer that was either killed or found dead, every load of wood, or even of sticks that an old woman might take was brought under the notice of the verderers, and the offender fined or reprimanded at their discretion.

No person was entitled to have a gun in the Forest without a licence from the Chief Justice in Eyre entitling him to shoot upon the Forest; and these licences had to be enrolled at the Verderers' Court before they had any validity. Numerous examples of these licences are found on the rolls. One to Colonel Churchill will show what they were like:—

"A Lysence signed by L^d Abingdon directed to ye officers & ministers of his Maj^{ty} Forests for Col Charles Churchill at seasonable times wth comp^{ts} & serv^{ts} to hunt hawk shoot kill and carry away all manner of Beasts & Fowle of florest Chase Park & Warren within ye limitts of ye s^d florest without lett or molestation (Red and fallow deer only excepted) for his desport & recreation only. He always first acquainting ye Keeper of ye Walk when he intends to hunt hawk & shoot therewith. Provided he use ye Lysence hereby given wth y^t moderation as is fitting dureing my L^d's will & pleasure Given und^r ye hand & seal of ye Chief Justice & Justice in Eyre ye 11th of March in ye 12th yeare of Queen Anne 1712. ABINGDOM."

For enrolling these licences the verderers charged a fee of three dozen of wine. In 1723 we find the following order passed:—

"Ordered y^t every person y^t has the permission of a Lysence to shoot hunt &c in ye florest of Waltham before he be permitted to enter ye same shall pay to ye officers at ye Court when the same shall be entred 3 dozⁿ of wine."

In order to keep the keepers up to their duty, the Court generally gave them any gun they took from persons poaching, "for their care and paines in the due execution of their office."

"The information of Henry Thompson Under Keeper of New Lodge Walk taken upon oath the 20th day of March 1720 saith that ab^t New Yeares day last past he mett Thomas Pearse in a feild adjoining to the Forest within ye s^d florest with greyhounds and spaniels and a gun with him which gun was taken away at that time by the said Henry Thompson and further saith that on fryday the 17th day of March instant he mett one Thomas Millett in Sewardstown grounds wth Mr. Pan's greyhounds and spaniels courseing or looking for a hare and Mr. Pan was not wth him.

Jurat Anno et die
supradict coram
Tho Webster.

It is ordered by the verderers of this Court present that Henry Thompson haveing done his duty in takeing away Thomas Pearse's gun have the said gun for his care and paines in takeing away ye s^d gun according to the duty of a keeper."

It also appears that the King's share of the penalty paid by persons for stealing deer was frequently given to the keepers to excite them to greater diligence.

Not only were unqualified persons not allowed to have guns, but also they were not allowed to keep dogs unless they had been properly expeditated, and we find that at fixed times the keepers were sent round the Forest to see that all dogs were duly mutilated; thus, in 1725, we find this entry:—

"It is ordered by the verderers y^t all the keepers goe round the severall walks to law all dogs according to ye florest laws y^t are kept by vnqualified persons and y^t ye Beadle doe attend them to see the same put in execution."

Occasionally the keepers seem to have made a raid upon some public house or place where they suspected dogs or guns were illegally kept; thus, we find them

"Seizing in ye dwelling-house and stable of John Pullham an alehouse keeper in Ilford within ye Liberty of the said florest 2 gunns 2 greyhounds and severall Beagles and spaniels he being a person noe way qualified or lycensed to keep the same but on ye contrary harbours and encourages divers persons who in a poaching manner shoot and destroy the game of ye said florest."

If any nets or snares were taken by the keepers, these were considered too destructive engines for the keepers to have possession of, and were ordered to be destroyed at once; thus we find in 1718 an order that "ye Toyle brought to this Court by Samuel Heybourne be burnt or cutt in pieces during the sitting thereof." But the duties of the keepers did not only extend to searching for guns and dogs, they also searched houses and premises to see if they could find any wood cut down and carried away from the Forest. In 1717 there seems to have been a grand search, and we find the following results:—

"John Barington found in his yard and House round Wood to ye value of 0. 6s. 0."

Ed Hand & Fra Richetts y^t on ye 9^o May found in ther yards one Load of Livery Wood took out of ye Forest value 0. 10. 0."

Peter Sheering of Chigwell Row 9^o May found in his yard a load of spray Wood which he took before ye day value 0. 5s. 0."

Another duty of the keepers was to prevent uncommon animals being turned out on the Forest. The uncommon animals seem to have been any that would annoy the deer; among them seem to have been geese, for we find it ordered that—

"Ye Beadle of the Forest give notice to ye poor people adjoining to ye forest to keep their geese near to their Houses and not to let them ramble upon the Forest otherwise to shoot them."

To assist the keepers in looking after the Forest, in every parish officers known as Reeves were appointed, whose duties will be seen from the oath that the Verderers' Court administered to them upon their appointment:—

"You shall swear that you will well and truly execute ye office of a Reeve in ye parish of — in ye forest of Waltham you shall drive and assist ye florest^r in driveing ye florest as often as ye Laws direct or you are thereunto required You your selfe shall not Surcharge nor see or suffer any pson to Surcharge or putt any Vncomonable cattle Vpon ye said florest But you shall be of good behaviour your selfe towards her Maj^{ty} Wild Beasts and ye vert of ye same florest

you shall not conceal ye offence of any pson whatsoever either in vert or Venison that shall be done within your charge But shall present ye same at ye next Court of Attachments or Swainemote which shall first happen to be holden for ye same florest And you shall to ye Vttermost of your power maintain and keep ye assize of ye florest and in all things ye Queens right defend concerning ye same soe long as you shall be Reeve there so help you God."

The reeves marked all the cattle turned out upon the forest; each reeve had a mark for his parish, and marked the beasts belonging to it. He was entitled to a fee for all beasts he marked; any cattle not marked found upon the forest were impounded by the reeves. This seizure of cattle gave rise to frequent disputes. Thus in 1718 we find the beadle of the Forest presenting Edward Jones, of Heatford, for assaulting him and pulling him off from his horse, and taking "his, y^e said Jones', horse out of y^e pound." There were fixed days upon which all the cattle were to be marked—May 1 and 2, July 10 and 11, September 2 and 3, November 7 and 8.

At the time the deer were breeding it was necessary that all the cattle should be removed from the Forest; and for a month in the summer, that is, a fortnight before and a fortnight after Old Midsummer Day all the cattle were removed from the Forest. This was called the "fence month." On the day fixed for it to begin, the officers of the Forest assembled and drove the Forest, that is, caused all the cattle to be turned off.

In 1721 we find an order, signed by Sir Robert Walpole, ordering certain repairs to be done in Greenwich Park, the expense of which was to be defrayed by the sale of underling and dead-topped trees from Epping Forest. Among these repairs were the planting of two hundred elms, three hundred and fifty chestnuts, and thirty-four Scotch firs. Most likely some of the fine old Scotch firs still standing in Greenwich Park belong to those then planted.

At times the stock of game and deer in the Forest got lower than it ought, and when this was the case the Chief Justice in Eyre issued his warrant forbidding any from being killed until the stock had increased. The following restraint, signed by Lord Tankerville, was issued in 1721:—

"Whereas it has been represented to me that the stock of Red and fallow deer within His Maj^y Forest of Waltham is soe very low and scarce that if the said Forest be not spared they shall never be able to run again. Therefor to prevent a totall ruin and destruction of the said Deer & Game & as the best & most expedient way for the increase & preservation of those few deer & Game that are still within the s^d Forest I have thought fitt and doe hereby order and appoint that a generall restraint of His Maj^y Deer & Game shall be & continue for 3 years next ensuing the date hereof."

Another subject of jurisdiction of the verderer was the number of ale-houses in the Forest; no Forest officer without the verderer's leave could keep an ale-house, and this leave they seem to have been very chary in giving. Indeed, their authority seems in the matters in which they had jurisdiction to have been very nearly absolute. The Swainmote Court to which appeals lay from them seems to have never been held, and the only controlling authority was the

Chief Justice in Eyre, who could do as he liked within the Forest; the ordinary rules of law do not seem to have applied; they were governed by their own courts, not by the ordinary courts of the land; and the Forest officers seem only to have been responsible to the Forest courts. Property was held subservient to the Forest rights. The forestal rights of the Crown were to be maintained at all price, regardless of the injury that their maintenance might inflict upon individuals or their property. From what we see of their operation in these volumes during the eighteenth century, we can easily believe any amount of oppression having been done under their authority in the thirteenth century. The remark of Mr. Allen was equally true one hundred years ago as it was eight—that a forest was an oasis of despotism in the midst of the Common Law.

J. W. WILLIS BUND.

Mary and Charles Lamb: Poems, Letters, and Remains. Now first Collected, with Reminiscences and Notes. By W. Carew Hazlitt. (Chatto & Windus, 1874.)

It cannot be said that this volume disappoints any reasonable expectations raised by the title-page: it contains a collection of poems, letters, and remains, which has not been made before, if that be a sufficient reason why this particular collection should be made and published now. It is true that more than one collection of the like character might be made; indeed there is no limit to the number of volumes in which the lovers of Lamb might be compelled to search for information about him if every editor of an essential portion of his correspondence were to select at random from familiar or inaccessible sources a different set of parallel passages, illustrative notes, and companion fragments. But such outbursts of literary enterprise are not an unmixed evil while the publication of a final, exact and complete edition of the letters of both brother and sister is still delayed, and Mr. Hazlitt might even have established a claim upon our gratitude if he had brought together, as a supplement to the very interesting letters of Mary Lamb to Miss Stoddart (afterwards wife of William Hazlitt, the essayist), all such letters or *notelets* of Charles Lamb as are not to be found in either of Talfourd's series, nor in the one volume of the *Complete Correspondence and Works of Charles Lamb, &c.*, published by Moxon in 1868, under the editorship of Mr. G. A. Sala. So far as he has done this, the work is at least provisionally useful, and if occasionally an old friend, like the letter to Mr. Patmore about Dash, makes its appearance without any reason in particular, one is not seriously disposed to complain of the editorial inadvertence that reminds us of the expression of Lamb's humane anxiety for the welfare of the dog's adopted family: "Goes he muzzled or *aperto ore*? Are his intellects sound, or does he wander a little in his conversation? . . . Try him with hot water. If he won't lick it up, it is a sign he doesn't like it. Does his tail wag horizontally or perpendicularly? That has decided the fate of many dogs in Enfield. Is his general deportment cheerful? I mean when he is

pleased—for otherwise there is no judging. You can't be too careful. Has he bit any of the children yet? If he has, have them shot and keep him for curiosity, to see if it was the hydrophobia," &c. The letter is given at length by Talfourd, though Mr. Hazlitt refers to P. G. Patmore's *My Friends and Acquaintances* as the authority for it.

There is not much to be said in favour of the original part of the volume. Mr. Hazlitt complains that former biographers, especially Talfourd and Barry Cornwall, were wanting in cordial sympathy for their subject, and dishonestly glossed over real traits which they stupidly supposed to be discreditable; and his indignation against them seems to overflow into a curious disposition to put the most unfavourable construction possible on whatever is ambiguous or uncertain in Lamb's life and character. On most points he is clearly wrong; on some inexcusably so; for instance, he places the one attack of insanity from which Charles Lamb is known to have suffered "in the winter of 1796-7," and connects it with the tragic event that determined the course of his life. It is, however, in a letter to Coleridge, in the spring of 1796, that the passage occurs to which all biographers refer:—"The six weeks that finished last year and began this, your very humble servant spent very agreeably in a madhouse at Hoxton." A few months later he recurs to the subject, and tells Coleridge not to dream of having tasted all the grandeur and wildness of fancy till he has gone mad; but to the same correspondent, in giving an account of the calamity (Miss Lamb, in a fit of insanity, stabbed her invalid mother), he observes that his own mind remained strangely calm and collected. "I felt," he adds, "that I had something else to do than to regret;" it is scarcely possible to avoid agreeing with Talfourd that the entire preservation of so delicately balanced an intellect may have been due to the constant presence of an intense sense of moral responsibility for the care and happiness of his sister. In spite of Mr. Procter's direct denial of the truth of the report, Mr. Hazlitt is inclined to believe, on the strength of Mr. S. C. Hall's *Recollections of Literary Persons*, that Lamb was placed under restraint shortly before his death. A reference to his published correspondence would have sufficed to prove both that Mr. Hall was mistaken, and how his mistake may very naturally have arisen.

In 1829 Lamb and his sister "cast off the cares of housekeeping" in the "gambogish" cottage at Chase-side, Enfield, where they had settled some two years before, to escape from the incessant interruptions of visitors in Islington ("a plaguy suburban midspace, fitted to catch idlers from town or country"), and began life anew as "confiding ravens," at board and lodging with Dame W(estwood) and her husband, the latter (old T—W—) known to fame as the haberdasher who retired from business upon the competency of 40l. a year and one anecdote. In the spring of 1833 Lamb removed finally from Enfield to Edmonton, where he died, before all his less intimate acquaintances had become familiarised with the change, for one of the last letters he wrote, to a Mr. Childs, is dated "Monday,

a common link. A, B and C make a party. A dies, B not only loses A, but all A's part in C. C loses A's part in B, and so the alphabet sickens by subtraction of interchangeables."

Of course, Lamb's biographers were not a necessary part of his later life in the sense in which these friendships, strengthened by common memories even more than by similar tastes, were a part of his earlier manhood; but it is clear that he liked them both quite well enough to feel sure that they were not stupid so far as he was concerned, writing to them always as the mood of the moment prompted, and only leaving it open to conjecture that perhaps he might not have cared enough about them to write on any other terms. The best proof of the "entire cordiality" between Elia and his juvenile admirers is to be found in the frank *brusquerie* of some of his phrases; for instance, in a letter to Procter, beginning "Dear Lad," after acknowledging, in delicately appreciative terms, the present of a miniature of Pope, he ends, "Why did you give it me? I do not like you enough to give you anything so good." The genius of amiability is wanted to give such a confession the flattering effect that we cannot doubt its having duly produced on the recipient.

The part or aspect of Lamb's life which Mr. Hazlitt accuses preceding biographers of having glossed over or distorted is that side which he (in this agreeing with them) is inclined to call *ungentle*. It is true that the descent and habits of the Lambs were more akin to those of the lower section of the middle class than was usual amongst men of letters at the beginning of this century. Elia was born in 1775, and one great attraction of his early reminiscences is that they take us back to a date when the gulf between the kitchen and the parlour was narrower than at present; but their interest is by no means merely archaeological; the materials out of which he built the life that his fancy could rest upon with content had perhaps a quaintness, a pleasing primitive simplicity that has since been lost; but we can scarcely imagine a set of social conditions so empty and uncongenial as to yield no elements of beauty under his whimsically affectionate handling. Dwelling on the homeliness of the surroundings he not only tolerated but enjoyed, serves to heighten our impression of the range of his susceptibilities; no doubt the flow of Coleridge's eloquence was most entrancing on the wooden benches of the Salutation and Cat; and the fact that in after years Lamb entertained his guests with "gin and mutton," rather than more aristocratic fare, did not prevent Talfourd from comparing his "Wednesdays" with the dinners at Holland House, as the only other social circle that could rival his in brilliancy. Another point in which Mr. Hazlitt is over hasty to disparage his hero is in accusing him of fickleness, and especially of neglecting Coleridge in his later years; their intercourse was less constant as both grew older, and Lamb's private troubles heavier, but it never changed its character; as indeed appears from one of a series of letters or notes to Allsop, now first reprinted from an American magazine. A postscript to a note about 1829 runs: "How

you frightened me! Never write again, 'Coleridge is dead,' at the end of a line, and lamely come in with 'to his friend's' at the beginning of another. Love is quicker, and fear from love, than the transition ocular from line to line." It is a more venial misrepresentation to make Lamb (when his sonnet "The Gipsy's Malison" was declined by an editor) do anything so prosaic as propose to write for *posterity*; according to his own account he exclaimed, "Hang the age, I will write for *antiquity*!" a characteristic example of the effect to be got by confusing two trains of thought, or rather neatly substituting one for the other midway in a brief sentence.

Gilray's caricature of Coleridge, Southey, Lamb and Lloyd is referred to more than once as reprinted in this volume, where, however, we seek it in vain. Lamb was represented as a frog, Lloyd as a toad, but it is generally reported as an instance of Godwin's want of tact and courtesy, that he asked Lamb in their first interview which of the two he was; but as those who were best able to know give different accounts of the way the question was put, all that seems certain is, that Godwin made some reference to the caricature, which was natural enough at the time, but is not of much interest or importance now. We do not gather that Lamb was in any way disturbed by the attack, but there can be little doubt that it suggested a passage in one of the stories which he contributed to his sister's book, *Mrs. Leicester's School*, published ten years later (in 1808), a curious instance of the permanence of all his impressions, including the slightest. In "The Witch Aunt," the little girl who tells the story is made to say in self-criticism, "Doubtless a frog or a toad is not uglier in itself than a squirrel or a pretty green lizard; but we want understanding to see it." A sentiment which the sage governess approves, with slightly humorous reservation. Besides the letters already alluded to, the volume contains Mary Lamb's poems for children, the sturdy quaintness of which should save them from oblivion; vignettes of different houses inhabited or frequented by Lamb; fac-simile title-page of his early works (a peculiarly useless kind of illustration), and a fac-simile of the first pages of the essay on Roast Pig. Better editing would perhaps have produced a volume too small to be saleable.

EDITH SIMCOX.

Essays in Modern Military Biography. By Colonel Charles Cornwallis Chesney, Royal Engineers. (London: Longmans, Green & Co., 1874.)

We learn from the first page of the volume whose title is given above, that its contents are chiefly reprinted from the *Edinburgh Review*.

To review a series of papers which are themselves more or less criticisms on other works is not a very easy task at any time, and the author has made it still more difficult by giving, in the form of a preface, a concise summary of the lessons which he has tried to inculcate by his essays, which is itself a perfect though brief review of his work.

The British army may be deficient in many respects, as it undoubtedly is in numbers, to its continental rivals, but it can boast in Colonel Chesney a military critic who has certainly no superior, perhaps no equal, in Europe since the death of the late Colonel Charras. To weigh in a just balance the causes which lead to success or defeat in warfare is possibly more difficult than in the kindred game of politics, especially where the writer's own fatherland is concerned. The natural leanings of patriotism are easier to overcome in recounting the results of an exchange of protocols than of cannon-shots. It is difficult for an ordinary mind to imagine a temperament so perfectly imbued with the critical spirit as to be able to take an absolutely impartial view of his country's battles. To exalt the prowess of a beaten enemy is but another form of self-gratulation. To award a fair share of glory to the ally by whose aid the battle was won is not so easy. No higher praise can be given to Colonel Chesney's history of the three days' campaign of 1815 than to chronicle the fact that, though it did not in any way detract from the prowess of the British soldier, it extorted universal approval from foreign military writers, Prussian as well as French.

In these slighter sketches we find the same freedom from prepossession, and the same effort after truth, combined with sound judgment, and clear simple language, which have made the lectures on Waterloo a textbook to the military student both on the Continent and in the author's own country.

The first two essays, which occupy about a fourth of the volume, are perhaps the most interesting to the general as to the military reader. Both are reviews of memoirs of personal experiences during the later wars of the first Napoleon, by men who took an active part in them. One, a Frenchman and an aristocrat, later on the Duc de Fezensac, after spending eight months in the ranks of an infantry regiment, rose rapidly through the commissioned grades, partly by courage and ability shown on constant service in the field, but more by powerful protection, till he surrendered his sword at Dresden in 1814, a general of brigade, after ten years passed in campaigning all over Europe. The other, General von Brandt, though he afterwards rose to distinction in the Prussian service, quitted the French army as a simple captain. His story is a curious exemplification of the motley crowd of nationalities that followed the eagles of Napoleon. A scion of a noble Prussian family which had emigrated to the territory acquired by the Hohenzollerns at the partition of Poland, Von Brandt first saw life under the colours as an ensign in a provisional battalion raised in East Prussia after Jena. But before he had an opportunity of active service, the province to which his father had emigrated ceased to be Prussian, and with hundreds of thousands of other pure Germans he found himself, as an inhabitant of the new Grand Duchy of Warsaw, a subject of France in all but the name. Disappointed in an attempt to obtain re-employment in the Prussian army, he was unexpectedly nominated to a commission in the newly raised Legion of the Vistula, which afterwards earned a reputation second to none among

the legions of France. In its ranks he saw much active service in Spain under Suchet, the only successful lieutenant of Napoleon in that country. We then find him one of the fortunate survivors of the fatal retreat from Moscow; and the next year a wounded prisoner in the hands of the Russians at Leipzig, after which he was permitted to return to the service of his own country. Beside the light which is thrown upon the military history of the time by these memoirs, Colonel Chesney, in words which we cannot help quoting, draws attention to the reasons which Von Brandt gives for the easy acquiescence of the Poles in their transfer from Prussia to France, reasons which might profitably be taken to heart by the present masters of Alsace-Lorraine, and the persecutors of recalcitrant Polish bishops, as well as by those nearer home at whom Colonel Chesney seems to hint:—

“Focus of Napoleonic intrigue, debateable land between the aggressive Frank and unyielding Muscovite, Poland had had for years to bear much of the pressure of war without its excitement or its glories; and now, as forming the base from which the grand army was to move to its greatest enterprise, the burden lay doubly heavy upon her. Yet no one complained of the government, or threw the odium of crushed trade and exhausted means on French domination. No one expressed a wish to have the Prussian rule restored in Posen. . . . The grand-ducal government was national and popular, because it was felt to sympathise with its subjects. This is strange testimony to gather from a Prussian pen; but it is more striking still, and may bring a lesson to other rulers than the counsellors of the Hohenzollern, to find from such unbiassed authority that the reasons of this strange and complete acquiescence of the Poles in the revolution which had overthrown their late masters, lay in the intense dislike entertained towards the Prussian officials, with their cold, rigid measurement of Polish inferiority, their zeal for forcing improvements, and education of a strictly North German type upon a country unprepared to receive them; in short, what Brandt, seeking for a single word, calls *Borussomania*, which had led his countrymen, during their years of possession, to strive to bring the whole of the institutions of their conquest into the exact mould of their own. It was not what Prussia had desired to do for Poland, but the manner of her doing it, which had made her Government so obnoxious, that, amid the standing exactions caused by protracted preparations for war, none regretted the change of rulers.”

From the records of the personal experiences of the two writers whose memoirs he has abridged, different as they were in thought, country and education, Colonel Chesney deduces the same conclusion, that the overthrow of Napoleon's power was as much due to internal as to external causes. In a word, want of sound discipline was then, as in 1870, the cankerworm which sapped the vitality of the French army. Moreover, Colonel Chesney considers it proved

“that the present habit of depreciating the French military character, and ascribing German successes to innate superiority, though carried to extravagance, is more reasonable than the belief in French invincibility which was as commonly entertained in the earlier days of the first Empire.”

An admirable essay on Lord Cornwallis and the Indian services, showing how he successfully combated corruption, the hydra which threatened to destroy our Oriental

empire while yet in its cradle; a curious and interesting memoir of a Carolina loyalist in the revolutionary war; a brief biography of Gordon, of Gordon's Battery, the Bayard of the British army, if ever man deserved the title; and an account of the Taiping rebellion, and its extinction by the “ever-victorious army” under “Chinese” Gordon, occupy the middle of Colonel Chesney's book. But we must pass them without remark to fill the rest of the brief space allotted us with a short notice of the four concluding essays, which, under the titles of “Memoirs of Generals Grant and Lee,” “The Story of a Northern Raider,” and “The Navy of the Union,” give in a couple of hundred pages a history of the War of Secession which leaves little to be desired. It was, we believe, General von Moltke who said, or is reported to have said, in reply to a query as to the military lesson to be gained from the struggle of North and South, that “nothing could be learned from the mutual slaughter of undisciplined mobs under civilian generals,” or words to that effect. From this taunt Colonel Chesney vindicates at least the generals on both sides, and shows, moreover, that while want of discipline was to the last a grave fault in the army of the South, that of the North had in the last two campaigns attained a solidity which, though never reaching the European standard, contributed much to its final triumph. He takes, however, the opportunity of pointing out, from the experience of the battle of Bull's Run, and from that of the Army of the Loire ten years later, how little dependence is to be placed on untrained troops, especially after their first attack has proved unsuccessful. Let us not deceive ourselves:

“What is true of Frenchmen, Swiss, and our own kith and kin in America, would hardly be falsified if misfortune fell on ourselves.”

To General Grant's discovery early in the war that, after an indecisive action between half-trained troops, the commander who first attacks is sure to win, are attributed many of his early successes, and to his persistence in similar tactics against the hardy veterans of Lee, much of the appalling slaughter suffered by the Northern army in the closing campaigns of the war. His final success was due to his abandonment of this bull-dog fashion of fighting, and also to the unfortunate political reasons which prevented his opponent from quitting Richmond until too late. Altogether Colonel Chesney places Grant among modern generals in a much higher rank than any but Northern writers are disposed to allow, while for the pre-eminence of his antagonist, General Lee, both as a man and a commander, he endorses all that can be said by his warmest admirers.

The essay on “The Navy of the Union” shows that sufficient credit is never given to that branch of the service in bringing about the successful result of the war. Nevertheless, marvellous as were the energy and resources brought to bear by the North in the creation of a navy, it cost years of preparation and millions of expenditure before they could effectually blockade the Southern ports and sweep the flag of rebellion from the seas, thoroughly as it was eventually done. The Americans then boasted that no European fleet equalled their own in fighting power.

Nine years have not elapsed since the close of the war, yet we now find them acknowledging officially, that not only are most of their ports at the mercy of a powerful navy like our own, but that even despised Spain, had she chosen to fight, and been able to find an admiral, might last year have laid New York in ruins, and inflicted on the United States a humiliation not to be wiped out by the possession of twenty Cubas. Is it necessary to draw a moral from this?

O. ST. JOHN.

A Summer in Spain. By Mrs. Ramsay, Author of *A Translation of Dante's Divine Commedia*. (London: Tinsley Brothers, 1874.)

SPAIN has for very many years been a favourite field for excursionists and book-makers from other parts of Europe. Enumeration of the volumes of European travel published from time to time during the past century might well result in amazement at the number dedicated to this country of lofty associations. One cause is manifest. The spirit of chivalry and romance pervades all Spanish history, and throws light on even its darkest periods; and though intrigue is the main staple of her most popular plays and fictions, yet it is of such a cosmopolitan and comprehensive kind as to become a real boon to literary aspirants in quest of stirring plots and dramatic incidents. Some may reasonably argue that the Dons and Duennas, the Alkalds and Alguazils, have had their day, at least on the stage. But may it not be truthfully returned that our Thalia is not the very Muse of our ancestors; nor does our approved modern *répertoire* afford proof that her taste is unimpeachable. Besides, we have in London witnessed a very recent revival of Beaumarchais; and Mr. Irving is delighting his audiences at this hour with a Spanish portrait.

But Spain, in the abstract, has not lost her attractions to the outer world. Even in the present days of anarchy and revolution, the British traveller takes advantage of her railways and coaches to visit and explore the scenes of ancient *prestige* and interest. Madrid, Seville, Cordova, Granada, Toledo, and other and equally well-known cities, are described anew and anew; and the same old palaces, monuments, and pictures are reproduced and rediscussed, in 1874, with a *verve* and freshness quite surprising. More than fifty years ago Mr. Robert Semple had published his *Second Journey in Spain*, going over much the same ground as the lady whose book heads this notice. And about the same time appeared the translation, in five volumes, of *A View of Spain*, by M. de Laborde, member of a Paris banking-house which had, as we are informed in the *Annual Register* (1809), published his *Voyage Pittoresque de l'Espagne*, much in the hard practical fashion of our own age, “as a commercial speculation.” So on from year to year, the subject has been found inexhaustible.

Mrs. Ramsay's *Summer in Spain* is the narrative of a six months' tour in both autumn and summer of 1872. Leaving Biarritz, and crossing the Bidassoa in May, she proceeded through Zumarraga to Burgos, thence by Valladolid and Avila to

Madrid. From the capital two excursions were made in the month of June—one southwards to Toledo, and one by *diligence* as well as rail to Segovia. The next move was on July 1 to Granada, and in this city, Cordova, and Seville, the summer was fairly expended. Seville was left for Cadiz on September 30; and thence Algesiras and Gibraltar were inspected, and a visit was paid to Tangiers on the opposite coast. Malaga, Valencia, Tortosa, Tarragona, Barcelona, and a few more places, complete the record of a peregrination accomplished chiefly by rail and steamer, but to some small extent in a *diligence*.

The landing at Tangiers is a good specimen of the author's style, and Mrs. Ramsay is doubtless not the only lady, or gentleman either, on whom a realization of the Emperor of Morocco would produce a startling effect, as of something quite unexpected, if at all susceptible of credit. She is describing a pull on shore in an Arab boat:—

"We soon got under the lee of the long low point that does duty for a breakwater; and now, as it grew shallow, wild-looking Arabs rushed into the water, seized us, and carried us to shore. We felt as if we were being carried off by pirates; but they were very careful, and put us down safely on the slippery stones. A splendid, white-turbaned Moor, strongly resembling Solymán the Magnificent, stepped forward, and in perfectly good English announced himself as Muhammed, the interpreter of the Victoria Hotel. But first we must go to the Custom House. 'What Custom House?' said I, bewildered, not expecting that disagreeable feature of civilisation in the land of Ham. 'The Emperor of Morocco's,' was the overwhelming reply. Now, the Emperor of Morocco had always appeared to me a semi-fabulous potentate. I knew he existed; yet, ever since childhood, he had occupied the same place in my imagination as Jack the Giant-killer, the Great Mogul, ogres in general, and such like. So now it was startling to find he had a custom-house, like ordinary mortal sovereigns."

Mrs. Ramsay is enthusiastic on the Alhambra, describing it as "the one thing on earth in which disappointment is impossible—the Great Wonder of the World." Its size and perfect preservation seemed to her especially remarkable:—

"We had expected to see an exquisite little ruin; instead of which, here was a very large palace in excellent repair. In a week it could be made habitable, and perfectly comfortable; and as to size, besides the great Hall of Ambassadors, there is the Court of Myrtles, a hundred and fifty feet long; and the Court of Lions, more than a hundred; and yet they look small compared with the whole. The restorations are now most skilfully made; the greatest attention being paid to correctness in the Arabic inscriptions. This was not formerly the case."

Upon the whole, this is a pleasantly-written book, chatty, and well-suited to good-humoured and not over critical tourists, who might not unreasonably prefer it for occasional reference, to Murray as a settled study. For some people the Guide-Book is of too stereotyped a character, and independent personal narrative has greater attraction. Irrespectively of the Alhambra, to which many pages are devoted, there are several objects which arouse the writer's admiration; among them the palace of Abdar-Rahman, or Azzahra (p. 240). Without presuming to dispute the theory that the name of this

magnificent structure (orange-blossom) indicates that there were oranges in Spain in the days of the Khalifs, we apprehend that the original Arabic word has rather a generic than particular signification; and Freytag, commencing his analysis of "Zahrat" with "Planta ejusque flos," concludes with "Inde pulchritudo, nitor, splendor mundi." Hence, moreover, the Oriental name of Venus.

F. J. GOLDSMID.

Calendar of State Papers and Manuscripts relating to English Affairs existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy. Vol. IV. 1527–1533. Edited by Rawdon Brown. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (London: Longmans & Co. and Trübner & Co., Paternoster Row, 1871.)

MR. RAWDON BROWN's fifth volume of Venetian Documents has already made its appearance, and we shall take an early opportunity of noticing it. Meanwhile we shall offer a few remarks upon the fourth, which has been published more than two years, and has not attracted as much attention as it deserves. These volumes of Venetian Despatches are second in interest to none in the series of publications issued by the Master of the Rolls—unless, indeed, an exception be made in favour of the enormous collection of Letters and Papers derived from so many different sources which has now for ten or twelve years past been progressing under the editorship of Mr. Brewer. Comparisons are proverbially invidious; but if Mr. Rawdon Brown's volumes do not come up in interest to Mr. Brewer's, it has to be remembered that the editor of the Venetian Papers is working single-handed upon a distinct portion of a mine, nearly the whole of which is open to Mr. Brewer's investigations, and that this latter editor has a large staff of assistants, and lives in the midst of books of reference. In one respect, however, the Venetian Despatches possess an advantage which is wholly wanting in other State Papers written by the principal agents in the transactions described. In diplomatic letters of this kind, the reader has to judge for himself how far he may believe the writer; but in descriptions of English affairs by a Venetian ambassador at the English court, it may generally be taken for granted that there is no intention to deceive. The interests of the ambassador and the Court from which he comes are nearly identical. He will not be endeavouring to mislead his employers; and his descriptions will have all the value which naturally attaches to the narrative of an unprejudiced witness, excepting, of course, so far as the transactions carried on are between the Court from which he comes and that to which he is accredited.

Now, as regards the period to which this volume refers, Venice plays only a subordinate part in the great event which was fraught with such momentous consequences to England; and yet the additional information given us as to the details of the case for the divorce of Catharine of Aragon and the marriage with Anne Boleyn is of the most interesting kind. And it is

the more interesting as it confirms much that has come to light of late years, both from papers in our own Record Office and from the Vatican. The *Records of the Reformation* supply us with the former. M. Theiner, in his *Monumenta Vaticana*, gives us a specimen—and we regret to say, a specimen only—of the countless treasures which he might have produced from the Papal library.

There is another value which such collections of foreign documents possess. They sometimes supply gaps in the series of English State Papers which have arisen from various causes. Our own Public Record Office is seriously deficient in papers of the reign of Henry VIII., owing to the fact that so large a number of letters has found its way, whether by fair or foul means, into the Cottonian Library. It is fortunate that most of these have been preserved, though many are badly mutilated; but where both these collections are at fault, the deficiencies are occasionally supplied from foreign sources.

There is one document in the volume which we are now reviewing which serves to illustrate this remark, though it is not exactly a case in point. Mr. Rawdon Brown has given an English re-translation of an Italian version of the Proclamation of July 5, 1533, for the recognition of Anne Boleyn as Queen. The editor was perhaps not aware that there is a copy of this Proclamation in existence, belonging to the Corporation of Norwich. How it found its way there it is impossible to say; but, being there, it deprives the Venetian translation of the value which it would otherwise have had. It is very remarkable that so important a document should not be either in the Record Office or in Sir Robert Cotton's collection; and, unless it had been found at Norwich, we should have been indebted to a Venetian collection for a knowledge of its contents. And, indeed, we are actually indebted to Mr. Rawdon Brown's volume for the date, as the printed Proclamation at Norwich is without date. It was first printed in the *Archæologia*, and has subsequently been inserted in the *Records of the Reformation* with a conjectural date of the preceding month.

As we have already implied, the "Divorce" is the principal point of interest in the volume. But there is one remarkable document which deserves special attention for the correct estimate that is found in it of the leading characters of Henry's court, and the change of character that came over the king himself after the loss of his guide and counsellor the illustrious Cardinal of York. It occurs in the analysis of the speech of Lodovico Falier to the Senate, Nov. 10, 1531, on his return from his embassy in England, where he had resided three years. It was the custom for Venetian ambassadors to make a formal speech, detailing what they had seen and heard in the country which they had just left, and several of these valuable documents have been preserved. We pass over the description of the country, geographical and political: the important part is the delineation of character which it contains. One curious feature in it is the omission of all notice of Cromwell, whose influence had already begun to tell upon the king. Falier seems to suppose that the whole management of affairs was with the

Duke of Norfolk, whom he describes in the following words:—

"His Excellency the Duke of Norfolk is of very noble English descent. His Majesty makes use of him in all negotiations more than any other person. Since the death of Cardinal Wolsey, his authority and supremacy have increased, and every employment devolves to him. He is prudent, liberal, affable, and astute; associates with everybody, has very great experience in political government, discusses the affairs of the world admirably, aspires to greater elevation, and bears ill-will to foreigners, especially to our Venetian nation. He is 58 years old, small and spare in person, and his hair black. He has two sons."—P. 295.

The conclusion of Falier's report shows how true an estimate he had formed of the position of affairs in 1531, whilst it also contains the earliest piece of information that exists as to the mode in which the suggestion of the divorce originated. He speaks as if there could be no doubt, of what the sagacity of Lingard had conjectured without having seen this document, viz. that the Cardinal had suggested to the French ambassador to insinuate a doubt as to the legitimacy of the Princess Mary, and the validity of the marriage of Henry with her mother. He then goes on briefly to detail the method in which Wolsey had endeavoured to manage the affair with the Pope; and how, finding he could not manage the matter his own way, and fearing that Anne Boleyn's father and uncle would oust him from the government, he had deceived the king with fair words till the arrival of the letters from Rome which suspended the cause, so that everything now was at sixes and sevens. There is no contemporary estimate of the situation of affairs that will bear comparison with the Venetian ambassador's, on the score of accurate measurement of motives and intentions.

In the early notices of the divorce, there is a remarkable unanimity amongst the ambassadors at the different courts of Europe, as to the fixed determination of Henry to repudiate Catharine, though for many months afterwards the king persisted in asserting that all he desired was the satisfaction of his conscience, whatever way the matter should be decided by the Pope.

Our limits do not permit even the briefest history of the abortive mission of Campeggio, or the diplomatic transactions which immediately preceded it. But we may observe that the trial in the Legatine Court in June and July 1529 is minutely and graphically described by Falier, who was himself an eye-witness of the whole transaction. And the papers which appear in this volume, being of course arranged in chronological order, give us a very interesting view of the proceedings which were simultaneously going on as to the trial in England and the Pope's advocacy of the cause to Rome.

At this stage of the proceedings these Venetian Papers give us a clear view of the unanimity of opinion prevailing throughout foreign courts, that the king had already determined, if the Pope would not grant the divorce, to take his own course, and get rid of his wife for the sake of placing "the favourite," as she is called, on the throne.

There is also a great deal of light thrown upon the transactions instituted to secure

the votes of foreign divines and universities in favour of the divorce. Much that was formerly unknown has recently been brought to light upon this subject; and the unwillingness of the authorities of Venice to connect themselves with the matter, or allow anybody under their jurisdiction to give his opinion on it, is copiously illustrated in this volume.

Perhaps it is hardly necessary to caution students of history against placing too implicit confidence in assertions made in letters from people living at a distance as to what was going on in England. Of course reports are not trustworthy unless they are made by eye-witnesses; but they may have their own value nevertheless, as showing indirectly what was the general opinion of the day.

We gather from several incidental notices that the general opinion in England was distinctly adverse to the divorce, a point which has been denied and kept in the background by Protestant historians. That it was so may be inferred from many other considerations, and especially from the following grossly exaggerated description, written November 24, 1530, by the French ambassador at Venice:—

"More than seven weeks ago a mob of from seven to eight thousand women of London went out of the town to seize Boleyn's daughter, the sweetheart of the King of England, who was supping at a villa on a river, the king not being with her; and, having received notice of this, she escaped by crossing the river in a boat. The women had intended to kill her, and amongst the mob were many men disguised as women, nor has any great demonstration been made about this because it was a thing done by women."—P. 304.

As to the point of Anne Boleyn's chastity there were various reports, some of them stating that she was pregnant, but nearly all agreeing in the probability that she might any day become pregnant. Her creation as Marchioness of Pembroke, September 1, 1532, is duly narrated, and we gather from the different accounts given that the object of the subsequent visit to France was to enlist the sympathies of the French king in favour of the marriage, and that Henry could not prevail upon Francis openly to sanction the proceeding. Whether the marriage took place, as Sanders says, November 14, 1532, on their arrival at Dover, or whether it was deferred, as Cranmer supposed, to January 25, 1533, still remains uncertain.

In conclusion, we may say that Mr. Rawdon Brown has somewhat disparaged the value of his work when he says that it does not add much to our stock of information as regards the history of the Divorce. On the contrary, we are of opinion that it has added much to what was known before the publication of Theiner's *Monumenta* and the *Records of the Reformation*, and that its chief interest lies in its fitting in so well with these more recent publications, and throwing light upon much that even in them had been left somewhat doubtful.

NICHOLAS POCKOCK.

M. LEGOUVÉ has had a great success in the literary circles of Amsterdam, Rotterdam, and Leyden, with his *conférences* on Scribe and Henri Quatre.

Ribblesdale, or Lancashire Sixty Years Ago. By Sir James Kay-Shuttleworth, Bart. In Three Volumes. (London: Smith, Elder & Co., 1874.)

SIR JAMES KAY-SHUTTLEWORTH, who, during a public life of fifty years, has been distinguished for his laborious attention to the cause of education, is not the man from whom one would expect a love-story in three volumes. When the novel of *Scarsdale* appeared, its bold and vigorous pictures of the bygone condition of Lancashire and Yorkshire excited much interest, and it was generally attributed to Sir James Kay-Shuttleworth; but the authorship was not publicly acknowledged until the appearance of its companion and successor, *Ribblesdale*. The two works have many points in common. They both deal with the same class of human material, but in *Ribblesdale* we miss those portraits of real individuals which, in the former, were easily recognised under a very thin veil of fiction. We are sorry not to have been favoured with some more of those lyrics in the East Lancashire Doric which gave an additional charm to *Scarsdale*.

The plot in *Ribblesdale* turns upon the antagonism between the ancient gentry and the families enriched by commerce. This horror of a *mésalliance* is embodied in the person of the Dowager Countess de la Legh, a lady of Corsican birth, who is not withheld by any vulgar notions of morality from doing whatever she deems necessary to preserve from all plebeian taint the blue blood of her husband's house. In her efforts to avert this threatened evil she weaves a tangled web of deceit and machination, and in the end is taken in her own toils, sees all that she has laboured and sinned for brought to nothing, and dies in a dignified aristocratic manner by the aid of a poisoned ring.

The plot is too complicated to be given in a few lines, and it is less necessary to do so as the value and interest of the book depend not so much upon the fable, which is indeed sensational, but upon its pictures of the social life of Lancashire and its character sketches.

The Dowager Countess de la Legh is a novel creation. She lavishes much affection upon her children and dependants, and yet ruthlessly wrecks their happiness to maintain the honour of the house, the grim idol, worshipped with pagan devotion, to which she offers up in sacrifice even those whom she most loves.

In the heroine, Alice Hindle, strong religious feeling acting upon a highly cultivated mind has made a charming Lancashire Witch, "who moves amongst her father's workpeople like a pitying angel, striving to mitigate the bitterness of their lot in those times, alike inevitable and unforeseen, when Want and Famine stalked grimly in their midst." Exceedingly life-like is the picture of the Relief Committee, presided over by Alice, and composed of leaders of the various dissenting sects, to whom are afterwards added two publicans, and "Volney Pate, t' Radical, an' Tom Paine Helm as is nother saint nor sinner, but they'r'n t' Wavers Union secretaries."

The opposition to her marriage with Rufus Noel, who at one time is looked upon as the heir of the De la Legh peerage, gives rise to the chief incidents of the book. Has this feeling against the union of blood with money ever attained to the intensity which our author represents? Speaking of "noblemen of the highest rank and greatest social power" who had married out of their own rank, he says—

"But if they had not paid the whole penalty of the transgression, they had suffered embarrassment. Their countess or marchioness—whatever her beauty, grace and accomplishments—how spotless soever her honour—could not bring from the city, or from the fame of the greatest genius in art, enough to compensate for rank."

At the time to which this passage refers there were several actresses who had been "raised to the peerage," and the history of most ancient English families, however noble and exclusive, will show a frequent infusion of new blood from plebeian sources. Hogarth's *Marriage à la Mode* would have lost all its satirical force if the ranks of the aristocracy had not been susceptible to the influence of money-bags.

John Spencer, the poor Lancashire weaver-boy, whose native force leads him to a course of self-education, in which he overcomes many and great difficulties, is a character which has had many parallels. The narrative of his search after mental food is very interesting, and to those who know how common are such cases of the pursuit of knowledge under difficulties, it loses none of its interest from the transformation scene which converts John Spencer into Lord de la Legh.

Amongst the minor characters, that of Maskelyne is one of the best. He is a *dilettante* who flutters about a great many subjects of study, who sketches and writes verses, and hunts butterflies, and who thought "everything gained a new claim to admiration from his praise." "Nature itself," we are told, "was but an unacknowledged rural beauty, until he made her the fashion by his patronage."

Margaret Forrester, who has been one of the victims of the Countess de la Legh, and harbours wild thoughts of revenge, acquires from her eccentric habits the nickname of the Witch of Pendle. A rumour spreads first amongst the Roman Catholic population, which in this district is relatively large,

"that there were *feorin* (fairies) on Pendle. Soon the story ran that a witch lived with some owls, in a cleft in a rock hid by a cascade, in a dark wood on the side of Pendle. Then that the witch had come to 'spite' some folk that had done her wrong. They would know whom she wished to spite, for they would have murrain in their 'shippons,' 'rot' among their sheep. The *tean-la* could not break her spell. She had the evil eye. If any maiden pined, it was the Pendle witch. If any lad lost his way in a snow-storm on Pendle, he had been bewildered by the witch."

The popular feeling is nursed and stimulated by Margaret's enemies, who at length prefer vague charges against her, in which it is embodied. At the examination before the magistrates, one of the witnesses thus expresses the current notions about witchcraft:—

"'Nay, dunnot go may (make) a pretence o' not knowing witches' tricks. They gathern fernseed boi moonleet (moonlight), an' they know weel t' rings weer (where) t' feorin (fairies) deaunce, and tey (they) pull'n up gress (gather the grass) at eaut side o' t' ring, an tey seyn feau words (they say foul, strange words), as bewitchen mon or becast as ates (eats) what teyn (they have) gathered.'"

The pictures of Lancashire character and scenery are, as might be expected from the author, at once graphic and correct. They give vivid glimpses of the social life, customs, dialect, and general character of the hardy race who inhabited East Lancashire sixty years ago. The scene of action is not, however, confined to Lancashire. There are some brilliant pictures of London fashionable life, in which the sparkling Lady Treherne, with her chronicle of scandal and suggestions of social flaws, is admirably contrasted with Lady Arden, who seeks consolation for a mind diseased in aiding the political labours of her father. The poison which Lady Treherne is instilling into the mind of Alice Hindle is rendered nugatory by the truer views of Lady Arden, who strives to reassure her shrinking timidity in words which point the moral of the book:—

"Will you prefer obscurity, or will you not learn that duty and service may be done in any sphere?"

There are also some scenes laid in Australia, including an account of a clever capture of an escaped convict.

There is, it will be seen, a kaleidoscopic interest about the book. Now we see a beautiful Lancashire clough, now an Italian lake, now an Australian shepherd's hut, now again a brilliant London *salon*. But the interest of the book centres in Ribblesdale. The author has a keen appreciation of character, and we are always glad to see his sketches of the people and places of his native county.

WILLIAM E. A. AXON.

MINOR LITERATURE.

New Routes for Commerce.—The Mishmee Hills. By T. T. Cooper, F.R.G.S. (Henry S. King & Co.) There are always two sides to every question, and from the Chinese point of view we cannot help thinking that "New Routes for Smuggling" would be a more appropriate title for this attractively got up little volume. It appears from Mr. Cooper's introductory chapter, that the Chinese Government, indifferent to the eternal truths of free trade, and preferring indirect to direct taxation, chooses to supply its Thibetan subjects with brick tea from its own distant provinces, instead of allowing them to buy that delicacy, to them a necessary of life, from their neighbours, the Assam tea-planters, thus depriving the latter of their most accessible market. A previous attempt of Mr. Cooper to remedy this absurd misdirection of power, and to open a trade route from the Chinese side, met with a singular want of appreciation from the authorities, who stopped the traveller and kept him in durance vile till liberated by a friendly tribe. Without any wish to question the right of the producer to find a market how and where he can, we cannot help reflecting that efforts of this nature are not always met even by the most enlightened governments in the spirit they may perhaps deserve. For instance, should an enterprising Chinaman attempt to lay the foundation of free trade in salt with the population of rural Bengal, or to supply our French neighbours with decent tobacco, instead of the home-grown abomination they are compelled to consume, we fear that his

reception by the officials would be somewhat like that of Mr. Cooper in Thibet, except that the neighbouring tribes, though they would doubtless be most friendly, would lack the power to effect his release.

Foiled in his first attempt to evade the vigilance, or, as he terms it, the "espionage" of the Chinese mandarins, Mr. Cooper made a second attempt from the Assam side, the chronicle of which lies before us. Whatever opinion we may have of the object of his journey, the heroic courage with which he made his way against moral and physical difficulties commands our sincere admiration. Enfeebled by repeated attacks of fever, and lamed by an abscess in the foot, he struggled on, in a deadly climate, with insufficient food, among hostile natives, through tangled forests and over precipitous mountains, till almost within sight of Roemah, where he hoped to establish friendly relations with the Thibetans. Alas! the espionage of the Chinamen had been too much for him, and he had to retrace his steps on learning that a force had been posted at Roemah to prevent his entry. His only consolation was that of persuading the chiefs of the Meju Mishmis, hitherto at enmity with the English, to make overtures of peace to the authorities at Sudiya. His account of these wild frontier clans and the hardly less barbarous Khamtis, under whose protection he travelled, is not without interest; and the numerous episodes of sport and adventure scattered through the book make it one of the most amusing books of travel we have lately read.

True Stories of Arctic Adventure and Discovery: a Book for the Young. By Mrs. Chisholm. (Cassell, Petter & Galpin.) The only objection we have to this work is that the story is conducted in conversations between Mrs. Chisholm and her children, and the remembrance of the sufferings which we were caused by this inhuman device in the breezy days of boyhood at the hands of Mrs. Markham and other "goody" writers has made us loathe the system ever since. The work, however, contains an excellent, faithful, and really interesting account of all the notable Arctic expeditions from the time of Edward VI. down to the year 1859. There is no species of enterprise that requires such true pluck and self-denial, accompanied by so much self-reliance, as Arctic exploration. It is the school in which our best naval officers have been trained, and in which we hope they may long learn the highest capabilities of their profession.

Ena, or the Ancient Maori. By George H. Wilson. (Smith, Elder & Co.) The Britain of the South receives from the Englishmen who have taken possession of it very different treatment from that which was accorded to our own island by its Roman, or even its so-called Anglo-Saxon colonists; and perhaps it is a necessary outcome of modern ideas that even so superior a race of barbarians as the Maories must be gradually civilised out of existence. But before they disappear altogether it is very desirable that their institutions should be fairly described and their traditions put on record, albeit with as much heaping up of fable and meretricious adornment as occurs in our Arthurian legends. A praiseworthy effort in that direction was made two years ago by Mr. Alfred Domett in his *Ranolf and Amohia*, and a much less notable, yet useful, effort of the same sort appears in Mr. Wilson's *Ena*. This is not an epic poem, but a prose fiction, in which the fiction is very thin and the prose is rather heavy. As a work of art it cannot be commended. As an honest attempt to portray the manners and opinions of the native New Zealanders, however, it deserves kindly mention. Many persons, nowadays, are willing to take in a great deal of instruction, bad or good, through the medium of a tale, while they would strongly object to receive it in more matter-of-fact form. For such persons Mr. Wilson's book seems to have been written, and to them it ought to be acceptable.

Mr. Wilson says that it is a "not altogether

fictitious story," but if there is much basis of fact in his plot, it is probably only such fact as might be common to the history of half a hundred Maori heroes and heroines. Ena is the brave and beautiful daughter of a chieftain, described as reigning in the Paramatta district, some sixty years ago. Her tribe being attacked by powerful enemies, she is stolen by them and taken far inland, while the tribe is all but exterminated. At length, being rescued, after many hardships, by her brother and her lover, she is brought home to kill herself after witnessing the death of both brother and lover, as well as of the residue of her kindred and clan. The brother is supplied with an object of worship in an American maiden who has been washed ashore from a ship wrecked off the coast, and who, until she dies of consumption, is half worshipped, on account of her own virtues and the novelty and mystery of her appearance, by all the other Maories with whom she comes in contact. But in the threads of love stories running through the book there is little to unravel and nothing worth unravelling. Its sole value is in its sketches of New Zealand scenery, which are often very graphic, though sometimes overwrought, and, yet more, in its illustrations of New Zealand customs, and of what appear to have been the main characteristics of Maori life and temperament before the era of English colonisation. We are shown how "beneath the rough exterior and unsophisticated manners of the natives there lay the germs of true nobility, gentleness, honour, and fidelity, united with and inseparable from fierce passions hammered into steed impulses that became brighter, harder and colder as misfortune drove them through the bloody furnace of adversity." Their feasts and funerals, their huts and houses, their war-councils and their fighting ways, especially the latter, are described carefully and often vividly, and we are helped to appreciate the fine qualities that were in them, notwithstanding their luckless tendency to destroy one another before English colonists undertook to hasten on the work of destruction by help of rum and gunpowder. Whether this painful result of English colonisation was necessary, whether different treatment might not have produced very different and much happier effects, Mr. Wilson does not set himself to say.

Maoria: a Sketch of the Manners and Customs of the Aboriginal Inhabitants of New Zealand. By Captain J. C. Johnstone, Bengal Army. (London: Chapman & Hall, 1874.) During the last five and twenty years a notable change has taken place in the interest with which the reading public regards the sayings and doings of the noble savage. In the days of our youth, not only Fenimore Cooper, but a host of imitators, were able to awake feelings of sincere sympathy for the helpless red man and his rapid improvement off the face of the boundless prairie. Perhaps we have found out that the Last of the Mohicans and his like are nothing more than the ordinary heroes of romance, clad in paint and feathers instead of doublet and hose; perhaps we are too depraved to care to read of simple virtues and unsophisticated crimes, or of anything but breaches of the ten commandments by sinners in good society. Anyhow, we fear that Captain Johnstone's book will hardly meet with the success it deserves as the picture of the life of a race which, a few generations hence, will have left not many more traces than its own "Moa." The author has evidently made a careful study of the remarkable people who are called by us New Zealanders, and by themselves "Maori," and has issued the fruit of his labours in the form of a romance, chronicling the rise of a feud between two powerful tribes a couple of hundred years ago, the effects of which have lasted till our own day. He has succeeded in giving graphically-written descriptions of their mode of fighting and fishing, love-making and house-building, the superstitious rites they practised, and the scenery in which they lived; but the thread of plot on which he has strung these scattered pearls together is of the slenderest, and the unmerciful use of native words, enforcing con-

stant reference to the page where the mysterious term first occurs, is a grievous obstacle to fluent perusal of the story. We hope that Captain Johnstone will use his undoubted powers of description and careful study of Maori character to give us the record of his experiences as he obtained them. For such a book we venture to predict a more favourable reception than is likely to be accorded to the present attempt to weave them into a romance.

A Key to the Queen's Regulations as Revised in 1873, has been published contemporaneously with the appearance of the volume itself, by Captain Malton, already known as the epitomiser of several of the drill evolutions. The Regulations have been materially recast in form and arrangement; the recent extensive alterations in military organisation and departmental nomenclature have necessitated the introduction of much new and important matter: so considerable, indeed, are the changes, that a search in the revised edition for paragraphs analogous to those of the old offers in many cases the traditional difficulty of discovering a needle in a bundle of hay. Captain Malton's *Key* gives a comparative table of the obsolete and revised editions, and notices in detail all material additions and alterations. It will, therefore, supply a most valuable aid in the study of a book with which every officer is required to be thoroughly acquainted.

At School with an Old Dragoon. By Stephen J. Mackenna. (H. S. King & Co.) A collection of military tales of the last forty years, intended no doubt for schoolboys at home for the Christmas holidays. The stories are graphically written, and the historical and technical details more accurate than usual in such works.

The African Cruiser: a Midshipman's Adventures on the West Coast. By S. Whitechurch Sadler, R.N. (H. S. King & Co.) Like the last, a boy's book,—this time of naval prowess in the suppression of the Slave-trade; pleasantly told, apparently from personal experience.

Notable Shipwrecks; being Tales of Disaster and Heroism at Sea. Re-told by Uncle Hardy. (London and New York: Cassell, Petter & Galpin.) We have read this book with a great deal of pleasure, for there is something irresistibly, though sadly, attractive in the tales of shipwreck and disaster at sea. Uncle Hardy has done his work well; he has rightly judged that the materials with which he has to deal are of sufficiently absorbing interest in themselves to require no embellishment from his pen; and the narratives of disasters and human suffering are consequently told in a simple, straightforward, graphic, and, we believe, singularly truthful manner. It is a book that will do all young people good. Few boys can read unmoved of the scene of matchless heroism that accompanied the wreck of the *Birkenhead* or the sinking of the *Northfleet*. The sad history of shipwreck is brought down to the latest date practicable, that of the *Atlantic* being the last.

Philip's Handy General Atlas of the World, by John Bartholomew, F.R.G.S. (Philip and Son), is a highly-creditable representative of its class. The maps of which it consists have evidently been compiled with care. They are well engraved and well printed. The paper and binding are good, and the colouring is effective—what is more to the purpose, it is technically accurate. There is, in addition, a copious and judiciously-prepared index of reference. It is among its good features, that a more than ordinary share of attention is bestowed upon the various portions of the British dominions throughout the world. Upon the whole, the *Handy General Atlas* will maintain the credit which Mr. Bartholomew has already acquired in connexion with works of such a class. It is just to add that one or two of the prefixed physical maps, as well as one illustrative of the natural productions of different lands, are, unless we greatly err, but slightly altered from sheets

that have already done duty in other works issued by the same publishers. They will perhaps be none the less welcome on that account to the purchasers of the present volume. But it would have been more ingenious to have treated this as an admitted fact. The substitutions of new titles and borders, with erasure of prior names, are, however, we suppose, among the "fantastic tricks" played by the art of the lithographic printer in such matters.

EDITOR.

NOTES AND NEWS.

MADAME GERVINUS, the widow of the great German commentator on Shakspeare, has consented to become one of the Vice-Presidents of the New Shakspeare Society.

THE late Mr. Sumner has bequeathed all his papers and MSS. to his old and distinguished friend, the poet Henry Longfellow, together with the half of his collections of coins and bronzes, the remainder of which has been left by him to Dr. Samuel Howe, of Boston. After making various dispositions of his property in favour of relatives and friends, Mr. Sumner leaves 50,000 dollars to the library of Harvard College, the interest of which is to be annually spent in the purchase of books; this legacy being, as he says, a tribute of gratitude for the benefit which he himself has derived from libraries, both private and public, and so far merely a just repayment of that which he had himself received in such rich abundance.

GEORGE ELIOT's new volume of poetry, which Messrs. Blackwood will publish about the end of the month, will include the poems contributed to English magazines, and a poem contributed only to an American serial, together, we believe, with more recent poetical work, which will now for the first time see the light.

MR. MUTU COOMARA SWAMY, the Hindu Member of the Legislative Council of Ceylon, and the translator of *Arichandra, or the Martyr of Truth*, has in the press translations of three most important Oriental works. The first is the *Dāhānāse*, the History of the Tooth-relic of Buddha, a poetical work in Pali, of which the text will be published together with the translation. The second is the *Suttanipāṭa*, the Discourses and Sermons of Buddha, a work of great antiquity, of which the translation alone will appear at present, the publication of the text being reserved for a later period. This work is held in very high estimation by the Buddhists, who rank it as high as, if not higher than, the *Dhammapada*, of which a translation was published some years ago. The third work which Mr. Mutu Coomara Swamy has in hand is a translation of the Tamil poems of Tāyumanavar, a philosopher of Southern India. It treats of the two Indian schools of Vedantism and Siddhantism, the latter of which is but little known to Europeans. It is said that some of the later thoughts of European metaphysicians have in it been anticipated.

BARON FRANZ WILHELM VON DILFURTH has just completed an interesting collection of hitherto unprinted German ballads, belonging to the sixteenth, seventeenth, and eighteenth centuries. This collection, which numbers fifty-two songs, chiefly obtained in Franconia, either in a manuscript form or taken down from the lips of Franconian peasants and others, is published at Stuttgart by Messrs. G. and J. Göschen. The greater number possess the undoubted character of national popular songs, but some exhibit a more artificial construction, and are probably the production of students, or itinerant teachers.

MESSRS. PATERSON, of Edinburgh, will publish during the present year, in their series of *Dramatists of the Restoration*, the Works of Sir Asten Cokain, one volume; the Fifth and Last volume of Sir William Davenant; the Works of John Lacy in one volume; the Third and Fourth volumes of Crowne; the Works of John Tatham, in one volume; and the First Volume of Thomas

Killigrew, author of *The Parson's Wedding*. Messrs. James Maidment and W. H. Logan are the editors.

THE Rev. J. M. Hudson, of Boston, United States, has been for some time engaged on a new edition of Shakspeare, and hopes to complete it next year.

MESSRS. BICKERS & SON have in the press new editions of Pepys's and Evelyn's Diaries, and of Ben Jonson's works, the last to be in nine volumes.

THE first part of the *Transactions of the New Shakspeare Society* is nearly all in type, and will be issued in a fortnight or three weeks. Besides the papers read before the Society, and reports of the discussions on them, the part will contain a letter from Mr. James Spedding on the pause-test as applicable to Shakspeare's plays, and reprints of (1) Mr. Spedding's article on *Henry VIII.*, in which, so long ago as 1850, he pointed out the respective shares of Shakspeare and Fletcher in that play; (2) the late Mr. J. Hickson's article of 1848 on *The Two Noble Kinsmen*, in which he showed that Shakspeare wrote nearly half that play, introduced every character in it, and distinguished Shakspeare's part from Fletcher's. Confirmatives of the results of Mr. Spedding and Mr. Hickson, by means of metrical tests, will also be given by Mr. Fleay and Mr. Furnivall.

MR. FLEAY has now arranged with Mr. Daniel, that his revised edition of the first quarto of *Romeo and Juliet*, for the new Shakspeare Society, shall be printed in parallel pages with Mr. Daniel's revised edition of the second quarto, and thus the two revised texts be kept opposite to one another, as the two reprints of these quartos are.

MR. TOM TAYLOR will take the chair at the next meeting of the New Shakspeare Society, when Mr. Fleay's paper on the authorship of the *Taming of the Shrew* will be read, contending that only the scenes in which Katharine and Petruchio appear were written by Shakspeare, the other scenes being due to the recaster of the old *Taming of a Shrew*.

THE following extract from a diary kept at York early in the present century, and purchased by the Trustees of the British Museum on the death of the writer about ten years ago, will have great interest for the admirers of *Tristram Shandy* :—

"April 12th, 1808. I had last night the pleasure of giving a sixpence to an old servant of Laurence Sterne, Richard Greenwood, aged 79, who now lives at Sutton on the Forest—lived three years as servant resident in the house when Sterne lived at the rectorial mansion, since rebuilt. He left his service at Martin—or Michaelmas—1745, having had a few words with his master a short time before in consequence of his refusing to engage as drummer to Kingston's Light Horse, a regiment of cavalry raised in Yorkshire during the rebellion. He used to accompany his master whenever Sterne came to York, and when there he rarely spent a night without a girl or two which Richard used to procure for him. He promised Richard to reward him for keeping these private amours of his secret, particularly from Mrs. Sterne. Richard says he was as good as his promise, and that for his part he never mentioned these things concerning his master. Sterne too was continually after his female servants, and these things, and sometimes his affairs at York, would come to the ears of Mrs. Sterne, and, as might be expected, great quarrels ensued. During all the time he lived with them they were upon very ill terms. She brought him several children; only one grew up, a very fine girl called Lydia. Richard has heard that she married in France. Most of the rest died in very early infancy—one boy lived three weeks. Sterne was inconsolable after his death, took to his chamber, and would not leave it of (*sic*) a week. Richard remembers a sister of Sterne's visiting them, one of the finest women ever seen, and thinks he has heard that his mother was in great distress at York, and that his master would have relieved her, but was prevented by his wife.

"When anything produced a difference between him and his wife, he would order Richard to bring out his

horse, and they would go together to York, where he soon lost all his cares in the arms of some more blooming beauty. He would frequently be absent many days together on these occasions, and should Sunday intervene, did not return to perform the duties of the day. He did not attend well to the duties of his situation, but when he preached, the audience were quite delighted with him, and he never preached at Sutton but half the congregation were in tears. The Minister was crowded whenever it was known that he was to preach; he used often to preach nearly extempore. He had engaged to preach at Farlington, a few miles from Sutton, and when there, found he had forgot his sermon. He only asked for a Bible, and composed a most excellent sermon, which he delivered from a scrap of paper no bigger than his hand.

"He was for many years at variance with the Harlands, the squires of his parish. It originated in his determination to give a settlement to a man who, exercising a trade which required apprentices, Mr. Harland thought that thereby an expense might be brought on the parish. Sterne was determined to carry the point, and let the man a farm of 10*l.* a year, which gave him a settlement, and he never spoke to the Harlands after. Sterne was a justice of the peace, and would often espouse a cause which he was sure of bringing through at the Quarter Sessions; he could talk down the lawyers so; this he delighted in. He was a man of prodigious wit, and the entertainment of every company; he never drank to excess; he usually after dinner took one glass of wine, of which he drank half and filled his glass with water for the rest. In person tall and thin; when composing would often pull down his wig over one eye, and remove it from side to side.

"He died and was buried in London. Richard has heard, and it was generally believed in the village, that his corpse became a subject for the surgeon's knife—a gentleman viewing the skeletons or subjects in some of the London Hospitals challenged one for Sterne by the number of teeth in each jaw. Alas, poor Yorick!"

MESSRS. HENRY HOLT & Co., of New York, announce a *History of American Currency*, which will contain a good deal of valuable collateral matter, by Professor W. G. Sumner, Professor of Political and Social Science in Yale College.

WE can only refer our readers to the *Nation* of March 26 for an article entitled, "One of the American Pet Marjories." A volume of poems, written in 1871, by a young maiden of from nine to ten years of age, has just been privately printed by the authoress's indulgent parents. It contains above sixty short pieces, beside three dramatic performances: *A Rolling Stone Gathers no Moss*, a tragedy; *No Use Crying for Spilled Milk*, a tragedy; and *Victor, the King of Fairyland*. This outdoes Chatterton and Pope, and we shall look for an epic from the poetess before she attains her fifteenth birthday.

THE *Nation*, after stating that Mr. Launt Thompson's interesting ideal statue of the Rev. Abraham Pierson, first President of Yale, is to be unveiled at the College on Commencement Day, remarks that a Catechism composed by the President's father, the Rev. Abraham Pierson, pastor of the church at Branford, Conn., in the language of the Quiripi Indians, and published at Cambridge, Mass., in 1658, has recently been in a sense rediscovered. It bears the title, *Some Helps for the Indians, showing them how to Improve their Natural Reason, to Know the True God and the Christian Religion*.

"Of this tract but two copies are known to be in existence: one in the British Museum, and the other, with a different title-page, in the library of Mr. James Lenox, of New York. A reprint of it, with the competent editing of Mr. J. Hammond Trumbull, has just been published in a limited edition of one hundred copies. Mr. Trumbull says in his Introduction that this Catechism is the only book printed in any Indian dialect of the south-west parts of New England, and is probably the first work of an author belonging either to the Connecticut or New Haven colony which was printed in this country. It supplies linguistic material of some value to philologists; and the interlineation

of the original English with the Quiripi version illustrates a method of religious instruction which many good men of Mr. Pierson's day agreed with Dr. Reynolds in regarding as 'a very proper and necessary course for those to take who would convert and persuade pagans to believe the truth.' Mr. Trumbull indicates a few of the many piquant passages in which this method shines by its absolute want of fitness; as when the question: 'How do you prove that there is but one true God?' is answered thus: 'Because singular things of the same kind when they are multiplied are differenced among themselves by their singular properties; but there cannot be found another God differenced from this, by any such like properties.' The Quiripi Indians, it may be added, lived near Long Island Sound, from Guilford westward, to and beyond the west bounds of Connecticut. Their name signifies *long water*."

As Mr. Fleay was discussing the authorship of the play of *Troilus and Cressida* in a recent number, the following notice of an earlier play on the same subject may be found interesting, although the information it gives is but scanty.

There are preserved in the Public Record Office certain books containing the accounts of Richard Gibson, who was Master of the Revels during several years of the reign of Henry VIII. In his account of the expenses incurred for the celebration of Christmas in 1515, at the Manor of Eltham, he describes a castle of timber which was prepared as the scene of a sham fight, and continues thus:—

"Allso in the sayd tyme of Crystmes for solas by Master Kornych and other, and by the chylldryn of the chappell was playd the Story of Troylous and Pandor, rychely inparelled, all so Kallkas and Kryssyd inparylled lyke a wedow of onour in blake sarsenet and other abelements for seeche mater; Dyomed and the Grekes inparylled lyke men of ware akordyng to the intent or porpoos."

This "komedy" was followed by a tournament, after which the queen and ladies of the castle recited speeches composed by Mr. Cornish, who was master of the boys in the Chapel Royal, and the minstrels on the walls and towers played a melodious song. Nothing is said by Gibson of the performance of the comedy, but the following particulars as to the costumes occur in the account. "Eulyxes" was played by one of the chapel children in a doublet of white and green satin of Bruges. Troilus wore a double cloak of red and yellow sarsenet, a satin doublet, velvet shoes, and a feather. Calchas was played by Cornish, in a mantle and bishop's surcoat of yellow sarsenet, a black sarsenet gown and bonnet, a coped cape stiffened with pasteboard, and a yellow satin girdle. Cressida wore a surcoat and mantle of black sarsenet, and a widow's hood and wimple of Florence cotton.

Diomed and his fellows wore Greek robes and girdles of red and yellow sarsenet, with Holland shirts the sleeves of which were very wide, hanging out at the hand and other places. Of Pandarus, it is only stated that he had a red and yellow satin doublet, with points of copper gold ribbon and silk ribbon. Spanish girdles and points were supplied to all the actors, and a barber was paid 4*d.* for trimming their hair and washing all their heads. How far this show deserved to be called a "komedy" it is impossible to say. Hall does not mention it in his *Chronicles*, and we are not aware that any other writer speaks of it. It may have been only a sort of pageant, or *tableau vivant* founded on Chaucer's poem, but the probability is that there was some dialogue. Perhaps some of our readers who are well acquainted with the early history of the stage may be able to give more information on the subject.

MR. JUSTIN WINBOR, superintendent of the Boston Public Library, writes to the *Boston Daily Advertiser* on a question of great literary importance. The account of the Barton collection, printed fifteen years ago, mentions that Sir Walter Scott was at one time engaged on an edition of Shakspeare, and the statement is fully confirmed by the *Life of Archibald Constable*, recently published. Constable first suggested to Scott, in

February 1822, that he should undertake an edition in twelve or fourteen volumes, with notes, &c.; and Scott, though at first reluctant, while admitting the want of a "sensible" Shakespeare, finally became more inclined to it, "with my son Lockhart's assistance for the tag." Scott's labour was to be chiefly confined to the introductory volume. On September 20, 1825, "Shakspeare is getting on;" and the editor of the *Life* adds that "three volumes of the edition were completed before the sad crisis in 1826, but then laid aside; and ultimately, I have been told, *the sheets were sold in London as waste paper*. It is even doubted whether one copy be now in existence."

"These statements," continues Mr. Winsor, "give a peculiar interest to the volumes which are now in this library, and which are perhaps the only ones of the edition now in existence. They were printed in Edinburgh by James Ballantyne & Co., and constitute volumes second, third, and fourth of an octavo edition. They have no title-pages, no general introduction, and but brief ones of a page or two to each play—the second containing *Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labour Lost*, and *Merchant of Venice*; the third, *Midsummer Night's Dream*, *Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*; the fourth, *Merry Wives of Windsor*, *Measure for Measure*, *All's Well that Ends Well*, and *Twelfth Night*. The notes at the foot of the page seem to be derived from the ordinary sources. *Love's Labour Lost* has at the end 'Notes concerning the character of Holofernes.'

"On a fly-leaf of volume two is a memorandum signed by T. Rodd, the well-known London bookseller, with whom Mr. Barton had constant dealings, in which it is stated that he (Rodd) bought the volumes at a sale in Edinburgh, in the catalogue of which they were entered as Shakespeare's works, edited by Sir Walter Scott and Lockhart, volumes two, three, and four, all printed *unique*. The memorandum continues: 'That Scott entertained the design of editing Shakespeare, I know from A. Constable, who mentioned it to me more than once; and I sent him a little book of memoranda for Scott's use; but, as he, Constable, informed me, it never reached him. The bankruptcies of Scott and Constable prevented the completion of the work. The book has marks of Scott's usual inaccuracies, as I find on casually opening these volumes. . . . Scott is perhaps the most faulty and careless of writers, unless it be T. F. Dibdin. It is hardly saying too much of either of them to assert that a gross mistake might be found in every page issued by either of them.'

"There is also contained in the volumes a memorandum by a friend of Mr. Barton's, showing that at the time it is supposed Scott was engaged upon this editing work, he was also giving other indications of his interest in Shakespeare, in writing in his *History of Scotland* a detailed historical account of Macbeth's story, with a reference to the incorrect tale of the dramatist; and in his *Saint Ronan's Well*, a full sketch of an amateur representation of *Midsummer Night's Dream*."

Mr. Winsor will be glad to learn whether any other copy of this edition—which is not mentioned in Bohn, Allibone, or Thimm, or in the catalogue of the Shakspeare Memorial Library at Birmingham—has escaped destruction; and, if so, whether it corresponds in all particulars with that in the Boston Library.

In the present number of the *Fortnightly Review* the editor commences what promises to be a very suggestive, stimulating, and incredible treatise on the subject of "Compromise." The introductory chapter is taken up with an ingenious lamentation on the decline of moral earnestness, which has been repeatedly predicted as the inevitable consequence of the spread of "positive" ways of thinking beyond the narrow limits of that section of the speculative class who embrace "extreme" opinions while they are unpopular. What hinders Mr. Morley from recognising an obvious connection which disinterested thinkers like De Tocqueville saw forty years ago, is that he proceeds on the baseless assumption that moral principles are generalisations from experience instead of the translation in the empirical sphere of

those wishes which in the metempirical sphere are translated into mythologies and theologies, and in both are more or less than rational. No doubt practical principles of this kind are capable of being modified by experience, and are being increasingly modified now. English politics in particular have pretty nearly passed into the "positive" stage, while French and, still more, German politics continue to be "metaphysical." And it is precisely of the increasing control of experience which Mr. Morley really complains. The second chapter, "Of the possible Utility of Error," is chiefly important as a reply to M. Renan's audacious proposal that the few and the many should permanently agree to differ in belief. No doubt, as Mr. Morley shows, such a "compromise" would team with paradoxes (greater than the old one that the wise in this matter should learn of the unwise), and would prove more costly in practice than M. Renan anticipates; but it has the advantage of leaving room for broad facts, which Mr. Morley ignores. The great majority of mankind have always been lazy, stupid, selfish, sensual; and history, which Mr. Morley rightly calls "a huge *pis-aller*," is a record of the ways in which they have been *exploit*ed by the minority who have been less so, in order to make them fit instruments of a civilisation by which they have profited little. If we interpret individual interest either by the case of unmolested habit, or by the proportion of satisfaction to desire, or by the perfect play of natural faculty, it has never coincided on a large scale, and is not likely to coincide for generations, with the interests of "humanity," except among moderately egoistic members of the progressive sections of the directing classes. That the mass of mankind should come to know what is their interest for this life, and act upon the knowledge, as they are beginning to do in Scandinavia, would be such a shock to civilisation that most intelligent people, except Mr. Morley and Mr. Fitzjames Stephen, shrink increasingly from the risk of shaking the "superstitions," which at any rate keep most men quiet, to be *exploit*ed—for or against "humanity." To imagine that, when the "superstitions" have disappeared, the "religious sentiment" will remain, is contrary to experience, which shows that in most men the religious sentiment has always been artificially maintained by the inculcation of opinions incapable of being "verified" in this life. A man may suit his wishes to his knowledge and the knowledge of his betters; then he will economise his force. He may suit his belief to his wishes and the wishes of his betters; then he may augment his force. Mr. Morley wishes us to have it both ways, and thinks he "does well to be angry" because we see that we can't.

THE essay on "Wordsworth," which Mr. Walter H. Pater contributes to the just issued number of the *Fortnightly Review*, would require perhaps to be retouched ere it could take its place quite worthily, as a work of literary art, beside his other essays. That does not prevent its being, as it now stands, better as literary art than almost any known dissertation on the poet. Its finish of detail gives it a place which neither the graceful contribution of Lord Coleridge nor the weighty contribution of Mr. Hutton aspires to fill. The substance of the criticism is a different question; for our part, we think the criticism itself as penetrating as any already published upon the same theme. Within its own limited range it is surely as sound. And if in finish of handiwork it is scarcely yet the equal of the *Studies in the Renaissance*, it is actually equal to these in finish of thought. The essay has the unbroken, the flowing character of a single movement of a sonata, while, in fact, it includes the full variety of many movements. The reader will not expect to find Mr. Pater departing from the principle of criticism adopted in his book, and laid down, if we remember rightly, as one of two possible ones, by Mr. Symonds in his review of

the book in these columns. What, Mr. Pater asks, is the particular savour of Wordsworth's poetry?—what is the peculiar impression which the poetry of Wordsworth produces upon me? No doubt he will be told, as he was told, with more of truth, of his study of Botticelli, that in his essay at an answer he has succeeded less in showing what Wordsworth really is, than in showing what he believes Wordsworth to be. The writings of Wordsworth, says Mr. Pater—and here nobody will disagree with him—are the central and elementary expression of that keener sense of natural things, that "consciousness which weighs, listens, penetrates, where the earlier mind passed roughly by." Again, "there was in his own character a certain contentment, a sort of religious placidity, seldom found united with a sensibility like his, which was favourable to the quiet, habitual observation of inanimate or imperfectly animate existence." Furthermore, he approached human life through nature, which was alive to him. His religious sentiment, consisting much in the recognition of local sanctities, was in truth natural religion; and his appreciation of passion in the lowly was due in part to his sense that humble life was nearer to Nature than other life, and that there, where he saw it, it was in some way elevated and solemnised. Having thus much to say for those who value the concentrated expression of human passion—found by him, Mr. Pater would remark, in the elementary exhibition of elementary feelings, by the poor—Wordsworth, with his much pondering, with the strange reminiscences and forebodings of his poetry, which carry us behind and before, has also something "for those who feel the fascination of bold speculative ideas." And though the office of poet is not that of moralist, and the first aim of Wordsworth's verse is to give the reader its own peculiar pleasure, one chief lesson he conveys: "the supreme importance of contemplation in the conduct of life." Impassioned contemplation is with him "the perfect end"—his work is to withdraw the thoughts for a space from the mere machinery of life, so that one may witness with "appropriate emotions" the spectacle of the great facts of man's existence.

DR. MAUDSLEY's article on "Sex and Mind in Education," in the same Review, will disappoint the expectations raised by his name. His extensive pathological experience appears to have thrown no light upon the interesting question whether the effects of sex are to be traced in mental processes properly so called; at least, instead of himself speaking with authority on this subject, he relies mainly on the doubtful authority of some American writers to prove that the physical constitution of young girls is unequal to the strain of an ordinary school education, and that therefore, in the interests of the race, their instruction should be carried on with special reference to their presumed destiny as wives and mothers. Of course the advocates of the "co-education" of the sexes, or its equivalent, hold that any stimulation of the mental faculties is excessive which disturbs the balance of the general health. The practical question for doctors and fathers to determine is the quantity of purely mental exercise necessary to *preserve* the balance by a full parallel development of all the organic powers. Whether such mental exercise ought to be, or can be, different in kind according to the sex of the pupil will depend upon the extent to which the structure of the brain is found to be affected by the broader differences of organisation to which Dr. Maudsley refers.

THE contents of the *Contemporary* are more miscellaneous than usual. Mr. Ralston gives some translations of Russian idylls, by Koltoof and Nikitin; one by the former, "The Mower," even in a prose version, has a strangely vivid power of sentimentalising the hero's employment. Mr. Bagehot restates, with an apology for slaying the slain, the metaphysical basis of toleration; but when the ghosts of dead errors walk, they are generally

impervious to argument, and have to be laid by more sentimental agencies. Mr. Haweis' "Memorial of Emanuel Deutsch" will be read with the more interest on account of what we cannot but think its indiscreetly confidential nature.

THE interest and importance of the field of research opened in Mr. Tylor's paper on "The Philology of Slang" (*Macmillan's Magazine*) will surprise most readers, as much as it has done the author, for philologists in general seldom notice more than a few slang words in more or less reputable use in their own day, neglecting the living language of the streets, with its constantly new formations and its perplexing survivals, pointing to forgotten historical intercourse with sections of other nations. Sometimes the same metaphor exists independently in the slang of two countries, as the German *loffen*, to make love, or *spoon*; sometimes a descriptive word continues to be slang in one language (French and Italian *tirants*, *tirantes*), when its equivalent (English *drawers*) has become prosaically respectable; or, again, English *to-do*, French *affaire*. A common source of slang is of course the corruption of foreign words, but few remember that the rage for Italian fashion in the sixteenth century bequeathed *commission* (*camicia*) as a cant name for shirt; and still fewer would guess that the Italian organ-boys have enriched London streets with a new set of numerals, *oney*, *doee*, *tray*, *quarterer*, *chinker*, *say*; then, "having reached the limits of the silver sixpence, they begin afresh; so that, for instance, *say doee saltee* is eightpence." An older bit of derivation is that of *vamp*, from Palsgrave, "*vampey* of a hose, *avant pied*," *vamp* being originally a proper cobbler's term for putting new "uppers" to an old boot. Mr. Tylor notices the vitality of some expressions; "shoplifting," for instance, coming in when "cattle-lifting" was in the way to be forgotten. Amongst slang abridgments (like *rad* and *rit*, for radical and ritualist), he mentions *cure* for curiosity, which we believe was introduced rather by a foolish music-hall song.

In the *Cornhill* Miss Thackeray introduces us to *White Cotton Nightcap Country*; but the legend of *The White Cat*, a pretty little Blanche, whom the Curé of St. Rambert wants to take the veil, is a little less consistently worked out than usual. The local scenery is admirable, and there is naturally a tribute to the poet of "sea-coast nook-full Normandy."

"A SPRING Thought" in *Good Words*, by the author of *Mrs. Jerningham's Journal*, is really pretty.

THE following account, not hitherto published, we believe, of the collection and preservation of the unique series of newspapers and fugitive literature of the Civil War period, now known as the King's Pamphlets, in the British Museum ("huge piles of mouldering wreck, wherein, at the rate of perhaps one pennyweight per ton, lie things memorable," according to Mr. Carlyle) is to be found amongst the state papers of the Restoration period.

"There have been great charges disbursed and pains taken in an exact Collection of Pamphlets that have been published from the beginning of that long and unhappy Parliament which began November 1640 and continued to his Majesty's happy Restoration, consisting of about Thirty thousand several Tracts of all sorts and on all sides. . . . The Collection was so privately carried on that it was not known there was such a design in hand, the Collector intending them only for his Majesty's use that then was. His Majesty having once occasion for one Pamphlet could no where obtain it but from the Collector of these, and having seen it and perused it was so well satisfied therewith, that he commanded a Person of Honour with his own hands to restore it to the owner, and likewise His Majesty's great desire to have it continued, and express a good liking to the undertaking; this was the greatest encouragement the Collector had, otherwise it is probable it had not been prosecuted, the work proving so extraordinary difficult and hazardous, and the

Charges heavy and Burthensome both to himselfe and servants, it continuing for near Twenty years.

"And that the discovery of them might be prevented when the Army was Northward they were packt up in trunks and by one or two in a weeke sent to a trusty friend in Surrey who safely preserved them. When the Army was Westward and fearing their return that way, they were sent back to London, but not to be trusted there were sent into Essex, and when the Army ranged that way, to Triplo heath. They were brought back from thence, and then there was an intention of sending them for Holland for their preservation, no place being safe in England. But this way would not be ventured, and another course was followed, they were placed in a Warehouse in form of Tables round the rooms covered over with Canvas. Continuing still the Collecting, any even when the Usurper had taken him out of his bed and kept him close prisoner at Whitehall for seven weeks, still hoping for that time which Thanks be to God is come to give him reprieve from so unparalleled Labour.

"If the Usurper had found them by any Information, the Collector to secure them had made a formall Contract with the University, and had signed an Acquittance to them for one Thousand pounds acknowledged to be received in part for them that they might claim them who had in all probability a greater power to struggle with him and preserve them, than he could have.

"All these hard shifts and exigents hath he been put into to preserve them for the use of succeeding ages, which will scarce have faith to beleve that such horrid and detestable Villanies were ever committed in any Christian Commonwealth since Christianity had a name."

The collector of these pamphlets is said to have been one George Thomason, of whom the following notice appears in *The Obituary of Richard Smyth*, published by the Camden Society: "April 10, 1660, Geo. Thomason, bookseller, buried out of Station" Hall (a poore man)."

WE are indebted to the courtesy of Mr. Thoms for the following remarks on the case of Lady Mary Digby, mentioned in our last:—"There can be no doubt that the statement in Nichols's *Leicestershire*, vol. iii. p. 473, that Mary, daughter of Francis Nele, and the mother of Sir Everard Digby, of Gunpowder Plot celebrity, was born in 1513, is incorrect; whether it originates in a misprint or in imperfect information. She is stated in Collins's *Peerage* (ed. Brydges, v. 353) to have been born in 1559; and as she gave birth to Sir Everard in 1581, and subsequently to four other children, this is probably the correct date, as it makes her a mother at twenty-two and not at sixty-eight, as she would have been if born in 1513."

M. LE VICE-AMIRAL JURIE DE LA GRAVIERE has an article in the *Revue des Deux Mondes* for April 1, on "Les Origines de la Marine Moderne." The discovery of the New World and the progress of artillery substituted sailing-vessels for galleys propelled by oars, although in France the royal corps of galleys preserved its organisation, funds, and military and finance officers till 1749. The modern navy is scarcely more than two centuries old. Up to the beginning of the seventeenth century, great armaments were occasionally fitted out for the transport of troops, such as those of William the Conqueror and Edward III., and the Spanish Armada; but these were disbanded as soon as they had answered their immediate purpose, and war by sea was carried on by privateers, licensed by the various States which required their services. Sweden and Denmark were the first Powers to form anything like a regular navy, and the Baltic shared for some time with the Mediterranean the honour of being the naval cockpit of Europe; but the supremacy soon passed to the Dutch, and it is to the rivalry between the Dutch and the English, and their many struggles in the Channel, that we must trace the origin of our modern marine. The Dutch established an elaborate organisation, the whole country being divided between five elective councils, each composed of seven deputies nominated for three years, contri-

buted a fixed quota to the maintenance of the fleet, and having its distinct corps of officers, who had earned their commissions by merit, and who were required to raise and support their own crews. The admiral of Rotterdam was commander-in-chief; if he fell, his place was taken in succession by the admiral of Zealand, Amsterdam, North Holland, and Friesland. Holland was for many years the only naval Power that maintained a permanent staff of captains at the cost of the State in time of peace. Of the English navy at this time *Pepys's Diary* gives a vivid picture. When Richelieu came into power he found that France had no marine. In 1626 there were not twenty French ships to 300 leagues of coast; France had no foreign market open to her manufactures, and had to pay whatever price was asked for colonial produce, sugar being nearly four francs a pound, while coin was being perpetually drained out of the country. Richelieu at once devoted one tenth, and afterwards one fifth of the revenues of the State to the creation of a navy. He established dockyards at Marseilles, Brest, Brouage, Havre, and Calais, and provided that the plan of every ship to be built should be submitted to a council of six or seven captains, and that precautions should be taken for the maintenance and administration of the navy, which are practically identical with those observed at the present day. In fact, naval engineering alone is wanting in the ordinance of 1631. No ship might, under any circumstances, be surrendered under pain of death; the same rule was laid down in the ordinance of 1689, and it was only modified, owing to the progress of artillery, in 1765. Richelieu also kept in regular service a number of captains and lieutenants, who were to serve as a nucleus, and to train up the scions of the French nobility and the *élite* of the nation to officer the king's ships. But the parsimony of Mazarin undid the work of his predecessor, the sum expended on the navy was reduced under his régime from 5,000,000 to 300,000 livres, and Colbert had to begin again at the foundations, building, however, on the lines of Richelieu's great ordinance of 1634. "That ordinance," says M. de la Gravière, "still impresses us by its clearness and precision. Everything essential finds its place therein. Many regulations have been added since; they have been more explicit, have entered into more minute details; they have not given a better settlement to the great questions of principle."

THE article on "Livie et la Fille d'Auguste," by M. Blaze de Bury, in the current number of the same Review is well worth reading for its imaginative truth and fullness, though it adds nothing to knowledge, and exaggerates the activity of Livia for the sake of empty declamation about her "crimes." The author succeeds better with Tiberius, whom he only treats incidentally.

NOTES OF TRAVEL.

MR. ARTHUR LAING, an English merchant at Zanzibar, has arrived in London in charge of the diaries and effects of the late Dr. Livingstone. The body will arrive by the Southampton steamer next week. From statements made by those who accompanied Dr. Livingstone, it appears that on leaving Uvanyembe, in August 1872, the party marched south through the country of Fipa, crossing the Rungwa, a stream said to enter Tanganyika Lake. They passed through the land of Wemba, crossing the Cham-bezi, a river of considerable size visited many years ago by the Portuguese. They were soon compelled to return to its north bank at a place not far from where it enters Lake Beniba; making a considerable *détour* to avoid the marshes and canals near the bank of that lake, they succeeded in getting canoes at a village on the northern shore, in which they reached the island Matipa in the middle of the lake. Hence an almost continuous water horizon presented itself, and great difficulty was found in

getting canoes to convey the large party from the island to the southern shore. These being at last secured, Dr. Livingstone and his followers landed in a valley on the southern shore; but the rains having by this time set in, the country was in many parts inundated, and the march had to be continued for hours through water. Here several of the natives of the party seem to have died, and Dr. Livingstone, who had been weak and ailing during the whole of the journey, would seem to have abandoned the idea of going further west; but taking the route northwards from Urabende, made an attempt to reach the high grounds of Katanga, where he hoped to recruit. This, however, he was not able to accomplish, for before leaving the Bisa country, he had to be carried by his followers for three whole days. On reaching the village of Ketamba, chief of Ulala, the party was refused permission to proceed, and they returned three hours' journey in the direction of Kabende, where a native hut was constructed, under the shelter of which Livingstone lingered for a few days, and died, as far as at present can be ascertained, on the 4th of May last.

Having disembowelled the body, which they filled with salt, and placed it in the sun, his servants returned by the north of Lake Bemba, conveying the remains of their late master to Unyanyembe and Zanzibar. On the whole of this journey a diary was carefully kept by Jacob Wainwright, one of the liberated Africans sent by the Nassick school to assist Dr. Livingstone. On arrival at Zanzibar the body was partially examined, and placed in a zinc coffin, and is now on its way to England in the mail steamer expected to arrive in Southampton on Monday next. We further learn, by letters now received from Zanzibar, that Hartley, the missionary, who, as we stated last week, had been shot by the leaders of a slave caravan, has since died of his wounds. Two of the murderers of Lieutenant McCausland, R.N., who was killed while in command of the boats of H.M.S. *Daphne*, have been arrested.

THE *Levant Herald* remarks that the investigations of archaeologists have hitherto been directed to objects of early antiquity rather than to those relics of the Middle Ages of which Crete and Rhodes are the principal repositories, but which are found scattered, in the shape of old fortresses and castles, along both shores of the Mediterranean. It appears, however, that a company is now soliciting from the Turkish Government a firman for dredging the port of Rhodes for the bronze guns and culverins committed to the waters in the times of the heroic struggle between the Knights of St. John and the mighty Solymán.

THE Russian traveller, Prschewalski, has been recently lecturing at St. Petersburg on the result of his travels in the interior of China, which began in 1870, and were continued till the close of last year. After penetrating into the very heart of the Chinese empire, accompanied only by Lieutenant Pylzoff, and attended by two Cossacks, with a train of eight camels and two horses, this distinguished traveller reached Peking in the spring of 1871, and after devoting ten months to the exploration of Southern Mongolia, and following the course of the Hoang-ho to the very boundaries of the province Han-Su, he returned to the Imperial capital, to recruit his strength and renovate his supplies. He started again in May, 1872, his purpose being to push on to Lake Kukulnoor, through the valley of the Hoang-ho, but owing to the little respect paid to the Imperial letters with which he was furnished, and the risk of falling into the hands of some of the numerous gangs of robbers by which the route was infested, he found considerable difficulty in making his way, and it was only by joining the caravans, and providing himself with a strong armed escort, that he succeeded in reaching the object of his explorations by the middle of October, 1872. From the almost unknown and hitherto seldom visited Lake of Kukulnoor, M. Prschewalski pushed forward, in spite of dangers of every kind, and after

crossing the Burchau-Buda mountain boundary of Thibet, he reached the Jangtse-Kiang, where, however he was forced to return upon his steps in consequence of the prostration of the camels and horses, and after a tedious journey by way of Alaschaw and Urgu, he finally arrived at Irkutsch, on October 9, 1873. The explorations of M. Prschewalski have shown that the northern course of the Hoang-ho is laid down incorrectly on our maps. He found the Chinese ill-disposed towards travellers, and constantly on the alert to throw obstacles in his way, whilst the Mongolians were friendly, and ready to give information and help in all cases in which they were applied to. These people still continue to cherish numerous traditions in regard to Tchingis-Khan, whose reappearance among them is regarded as certain, and as the forerunner of the restoration of their ancient national renown and the advent of a long-expected golden age.

THE North China branch of the Royal Asiatic Society is in a flourishing condition and full of activity. At the last meeting at Shanghai, we learn that after the appointment of the officers and council for 1874, and the election of honorary and ordinary members, Mr. Cordier read a brief memoir of the late M. François Garnier, the explorer, who was a member of the Society. The President (Mr. F. B. Forbes) then read an address, in which he glanced at the origin and progress of the Society, reviewed the work it had done, gave a short résumé of the scope and value of its journals, and ended with a number of practical suggestions calculated to further its usefulness and popularity. These suggestions relate chiefly to the formation of a museum and the extension of the library, to which he thought might be added a collection of Chinese literature and a manuscript department.

It will be remembered that an International Congress of the Geographical Sciences took place at Antwerp in 1871. The French Geographical Society has now proposed a second Congress, to meet at Paris in the spring of 1875. The programme arranges the subjects to be treated of in six divisions:—(1) Mathematical, Hydrographical, and Maritime Geography; (2) Physical Geography; (3) Historical Geography and History of Geography; (4) Economic and Statistical Geography; (5) Teaching and Diffusion of Geography; (6) Explorations and Travels. Geography is perhaps the ground on which scholars of all countries can meet with most cordiality, and Admiral de la Roncière Noury, President of the French Geographical Society, has strongly insisted on this point in his circular of invitation. An exhibition of objects relating to the study of Geography will be opened at the same time as the Congress, and it is suggested that a special ethnographical collection should be added. Paris contains ample materials for such an exhibition, and the Museum of Ethnography at the Louvre itself is but a shadow of what might be brought together by an appeal to the owners of such treasures on the part of the promoters of the Congress.

THE report by Consul Cowper from Puerto Rico speaks in strong terms of the "piratical system of fines" adopted by the Spanish authorities there. The fiscal regulations, he writes, are probably the worst in the world, and the most difficult to understand; it would almost appear that they were expressly made so, that the heavy fines imposed for any breach of them could not possibly be escaped. The Arancel, or Customs tariff, consists of 136 pages of closely-printed foolscap, the first 50 of which are devoted to the regulations of the Customs, composed of 16 chapters and 330 articles; these are followed by "regulations for the guidance of captains and supercargoes," which are purely traps to catch fines; then comes the list of merchandise subject to import duties, numbering 3,754 articles, and occupying 84 pages of foolscap closely printed. The rules are executed with unrelenting rigour,

no expostulation is listened to, no defence admitted. A notice is issued weeks after the alleged offence, full of errors in date and name of vessel, simply calling upon the captain to pay a fine of so much the next morning. At the Custom-house explanation is evaded, you are informed you may appeal to Madrid; but "appeals to Madrid founder at sea, at all events they are never heard of again." The Royal Mail Company's ships are of incalculable service to the island; they are nevertheless fined almost every voyage, no less than twenty fines having been inflicted during the last three months of 1873.

THE commercial report from Beyrout, recently issued amongst the Parliamentary papers, tells us that the British merchant is being quite driven out of the field by the great competition and better facilities afforded to the natives. The Syrian merchant's life is wedded to his business, and he thinks of and takes interest in nothing else. He quits his dwelling at early dawn, and betakes himself to his store, where he remains till sunset; he then repairs to the café where traders congregate, where he hears the news of the city, the gossip of the petty traders, and the condition of the markets throughout the country, and thus picks up many useful hints which he applies to his own profit. He has little to lose, and, according to the custom of the country, is always allowed time when difficulties beset his path, while in matters of bankruptcy the law is very lenient. Throughout the whole of Syria and Palestine, Beyrout is the only town which possesses an English mercantile house; those of Damascus, and many of those of Beyrout, have long disappeared, driven away by the natural difficulties of trade, and Mr. Vice-Consul Jago has but little doubt that in a few years British trade will lapse entirely into the power of the native.

SELECTED BOOKS.

General Literature and Art.

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- DEMMIN, A. *Encyclopédie historique, archéologique, biographique, chronologique et monographique des Beaux-Arts plastiques. Architecture et mosaïque, céramique, sculpture, peinture, et gravure*. 3^e partie. Paris: Furne, Jonvet et C^e.
- JAMIESON, T. H. *The Ship of Fools*, translated by Alexander Barclay. Edinburgh: Paterson.
- KOBIETZ, G. *Ueber Personificationen Psychologischer Affecte in der späteren Vasculmalerei*. Berlin: Vahlen. 4 Thl.
- SMALL, J. *The Poetical Works of Gavin Douglas, Bishop of Dunkeld*. With Memoir, Notes, and Glossary. Edinburgh: Paterson.

History.

- BOEHRER, E. *Spanish Reformers of Two Centuries from 1520, their Lives and Writings*. Vol. I. Trübner. 10s. 6d.
- CHESNEY, C. C. *Waterloo Lectures: a Study of the Campaign of 1815*. Third Edition. Longmans. 10s. 6d.
- GAULLEUR, E. *Histoire du Collège de Guyenne, d'après un grand nombre de documents inédits*. Paris: Sandoz et Fischbacher. 18 fr.
- HOLLAND, T. E., and C. L. SHADWELL. *Select Titles from the Digest of Justinian*. Part I. Clarendon Press. 2s. 6d.
- KLUCKHOHN, A. *Die Ehe d. Pfalzgrafen Joh. Casimir mit Elisabeth von Sachsen*. München: Franz. 1 Thl.
- LEGREY, U. *Histoire de Louis XI., d'après les titres originaux, etc.* Paris: Firmin Didot.
- LEMAITRE, A. *Le Louvre: étude historique sur le monument et sur le musée depuis leur origine jusqu'à nos jours*. Paris: Imp. Le Clerc.
- PAILLARD, C. *Considérations sur les Causes générales des troubles des Pays-Bas au xvi^e siècle*. Paris: Sandoz et Fischbacher. 3 fr.

Physical Science, &c.

- GERVAIS, P. *Journal de Zoologie*. T. 2. Année 1873. Paris: Bertrand. 20 fr.
- MAHAFFY, J. P. *Kant's Critical Philosophy, for English Readers*. Vol. I. Part III. Longmans.
- MEYER, A. B. *Anthropologische Mittheilungen über die Papuas von Neu-Guinea*. 1. Aeusserer physischer Habitus. Wien.

Philology.

- ACTA fratrum arvalium quae supersunt. Restituit et illustravit G. Henzen. Berlin: Reimer. 4 Thl.
- DONNER, O. *Vergleichendes Wörterbuch der finnisch-ugrischen Sprachen*. 1. Thl. Leipzig: Brockhaus. 14 Thl.
- LENORMANT, F. *Choix de Textes cunéiformes inédits ou incomplètement publiés jusqu'à ce jour*. 2^e Fasc. Paris: Maisonneuve. 4 fr.
- PAUL, L. *Zur Erklärung der Worte in Platons Gorgias*. p. 447. C. p. 461. B. und C. p. 464. in fine. Kiel: v. Weichmar.
- SÄTTLER, H. *Ueber die sogenannten Cylindrone, und deren Stellung im onkologischen Systeme*. Berlin: Reimer. 44 Thl.

SHAKSPEARE ALLUSION-BOOKS.

I. Greene on Nash. II. Chettle on Shakspeare.

MR. HOWARD STAUNTON, in a recent letter to the *Athenæum*, tries to show that a passage in the Epistle prefixed to Chettle's *Kind Heart's Dream*, 1592, which has been always considered to refer to Shakspeare, does not so refer; and, incidentally, that the three playwrights to whom Greene addressed his epistle, appended to his *Groatsworth of Wit*, are not Marlowe, Lodge, and Peele, but Marlowe, Nash, and Peele. On the former point I differ from Mr. Staunton, on the latter I agree with him. Perhaps it is worth while to discuss the two points, as Chettle's and Greene's two pamphlets are to be among the first publications of the New Shakespeare Society.

I.—First, with regard to the question whether the "Young Juvenal" of Greene's letter was Lodge or Nash—Dr. Farmer first said it was Nash, but Malone denied it on two grounds; that we know that Greene and Lodge wrote a comedy together, *The Looking-glass for London*, but we know of no comedy written by Greene and Nash; and that Nash was pointed at as the real author of Greene's posthumous letter, which would not be natural if he was one of those to whom it was addressed. Therefore, Malone concluded "Young Juvenal" was Lodge and not Nash. And Shaksperian scholars have generally followed Malone's lead, till Mr. Howard Staunton.

But "Young Juvenal" cannot be Lodge. The chief point which Greene dwells upon is the age of the man he addresses. He is "young," and "boy." Now Lodge was three years older than Greene. In 1592 Lodge was 35 and Greene was 32, neither of them "boys." Lodge was born probably in 1557; he was B.A. July 8, 1577. In 1592 he was a weather-beaten sailor. Greene was born in 1560, and became B.A. at an earlier age in 1578.

Again Lodge was absent from England at the date of Greene's letter. He sailed in Cavendish's second expedition; the ships left Plymouth Aug. 26, 1591, reached Brazil Dec. 15, and remained at Santos till Jan. 22, 1592, when they sailed for the Straits of Magellan on Sept. 13, 1592; the South Sea was sighted, but the ships were driven back into the straits. October 2 they fetched the South Sea again, where they were cruelly buffeted, but recovered the straits a third time. February 6, 1593, they were at Placentia. One of the ships, without victuals, sails, and almost without men came to land, at Bearhaven in Ireland, June 11, 1593. It is not to be supposed that the absent Lodge was one of those to whom Greene addressed his letter, as if they were all present in London at the time.

Again, it is generally thought that Lodge had forsworn writing for the theatre in 1589. The last stanza of his *Scillaes Metamorphosis* of that date contains the lines:—

... "And then by oath he [Glaucus] bound me
To write no more of that whence shame doth grow,
Or tie my pen to Pennio-Kuaves delight,
But live with fame, and so for fame to write."

If he kept this vow, it is clear that his two plays must be dated before 1589. And *The Looking-glass for London*, in which Greene was parcel author with him, seems to have been written early in 1589, for Greene in the dedication of his *Mourning Garment* (1589) to the Earl of Cumberland has some allusions to the matter of the play, which was then fresh in his memory. Thus Lodge and Greene had written a comedy together early in 1589. Is this any proof that Lodge must have been the person whom Greene, three and a half years later, addressed as having "lastly with me together writ[ten] a comedy"? Lastly means "quite lately." It would be absurd to torture the meaning of the word to prop up so weak a conclusion as this, that Lodge must have been the man, because a comedy written by Lodge and Greene nearly four years before happens to have survived, whereas in the general shipwreck of Greene's

dramatic works no comedy avowedly written by him with any one else has been preserved.

Again, Lodge could not with propriety be called a Juvenal in 1592. *A Fig for Momus*, his only satirical work, was not published till 1595. And when he there states that the present instalment was only a trial, and that he had in his hands a whole centon more Satires, which should suddenly be published if those passed, he implies that those then printed were the only ones that had seen the light, or had been submitted to men's judgment. But the satirist whom Greene mentions had already "vexed scholars with his sharp and bitter lines," and they had "reproved his too much liberty of speech." "Young Juvenal" had attacked individuals, and Greene advises him to do so no more. Lodge had never done so. Even after 1595 Lodge was never called "Juvenal." His Satires fell flat, and the world never asked him to publish the store which he had in reserve, or to print a new edition of those he had given forth. Two years after *A Fig for Momus*, Hall published the first three books of his Satires, and in his prologue, oblivious of Lodge, claimed to be the first writer of this kind:

"I first adventure, follow me who list,
And be the second English satirist."

In the controversy about priority between Hall and Marston, no one ever thought of pleading Lodge's indubitable first claim. Perhaps the title of Juvenal, except in irony, would have been the last to be conceded by his contemporaries to this sweet pastoral poet, indifferent satirist, and still less commendable playwright.

Young Juvenal then is not Lodge. Is he Nash?

Nash's age and appearance fit well. He was born in November 1567. He was 7 years younger than Greene, and wanted some two months of 25 years when Greene's letter was written. He was a beardless youth, with a shaggy head of hair, if we may credit his portrait in *The Trimming of Thomas Nash*, where however his open mouth and "lips ugly wrested" might, on a too slight inspection, be mistaken for a hungry beard.

Nash also was a "biting satirist," who since 1589 had been sowing his pasquinades broad-cast, and had already "vexed scholars with his sharp and bitter lines." He had begun writing as Greene's coadjutor, with a preface to *Menaphon*, in which whole classes of the writers of the time were treated with much disdain. The attack was followed up the same year in his *Anatomy of Absurdity*. The Puritans, their favourers, and all who wished to give them a fair hearing, were attacked with wit, malice, buffoonery, and venom in *The Return of the Renowned Cavaliero, Pasquil of England*, 1589, *Martin's Month's Mind*, 1589, *Pasquil's Apology*, 1590, *An Almond for a Parrott*, 1590. The personal war with the Harveys was already begun in the *Wonderful Strange Astrological Prognostication*, 1591. *Pierce Penniless*, 1592, is subsequent to Greene's death, for Nash tells us that he had intended to print an epistle 'to the ghost of Robert Greene' in the first edition of it, had not the fear of infection detained him with his Lord (Whitgift) in the country (at Croydon). Here was abundant material for calling Nash "Young Juvenal." He had already christened himself the Pasquil of England; and "Juvenal," if I remember rightly, was the name given him by Meres in 1598.

It remains to show that Nash and Greene had probably written a comedy together shortly before September 1592. That Greene joined Nash, Lily, and perhaps Kempe in writing the Anti-Martinist plays and pamphlets we have this evidence, among much more to the same purpose. Nash, in his *Strange News*, 1592, explains why Greene attacked the Harvey family in his *Quip for an Upstart Courtier*. He says that Richard Harvey, in his *Percival the Peacemaker*, took upon him to play "jack of both sides twixt Martin and us," and snarled at Lily and Nash himself; and afterwards in his *Lamb of God* reviled Nash and Lily, and "mistermed all our other poets and writers about

town 'piperly make-plays and make-bates.'" Then Greene, "being chief agent for the company," canvassed Harvey and his brothers in the work mentioned above. This shows that Greene was one of those who wrote the plays and pasquinades against Martin, and that they were a company, and wrote in common. Hence it is more than probable that Greene and Nash together wrote one or more of those multitudinous comedies, referred to by Lily in *Pap with a Hatchet*, and Nash in his *Martin's Month's Mind*, and *Pasquil's Return*, some of which only were acted, and those so violent that the children of Paul's were inhibited from acting before October, 1589, and a strict censorship set up over all other companies of actors a month later. But the company's business was not over with this inhibition; nor did the controversy with the Puritans altogether forsake the stage. In 1592 we find it still going on. Early in that year, Lord Strange's company brought out a new play, or rather an old one rewritten, *A Knack to know a Knave*, a "moral" similar to Greene and Nash's *Looking-glass*, consisting of an historical over-plot—in which Edgar stands for Queen Elizabeth, and Dunstan for Whitgift, where Dunstan is treated much as Bacon is treated in Greene's *Friar Bacon*,—and a satirical underplot, in which the puritanical clerical knave comes in for the chief lashing. A careful perusal will show many scenes written by a euphuistic poet like Greene, and many others, pervaded with the glibbing spirit of Nash. I should be loth to affirm that this is the comedy actually referred to by Greene in his letter to the playwrights, but it seems to me to be much more likely to be the play "lastly" written by him and "Young Juvenal" together, than the *Looking-glass for London* is; because for other reasons Lodge, the joint-author of the latter play, cannot be the "Young Juvenal" of the letter.

There is only one other point to notice; it is Malone's argument, that because some contemporaries supposed the letter to be Nash's and not Greene's, therefore Nash could not be one of the persons to whom it was addressed. But surely these readers may have been either careless readers who had failed to notice the two short sentences in which Nash is described, or wary readers who thought that Nash, when he wrote in Greene's name, not impolitely addressed the letter to himself, in order to put guessers off the true scent, and to suggest to them the very same false argument which took in so good a critic as Malone.

Mr. Staunton says that he has "evidence" that Nash and not Lodge is the person intended. If he has any new facts bearing on the point, "I take it there is but two ways, either to utter them or to conceal them." For myself, what I have adduced convinces me that Lodge certainly was not, and Nash almost as certainly was, the person addressed by Greene as "Young Juvenal."

II.—The second point is, whether Chettle refers to Shakspeare in the apology for the *Groatsworth of Wit*. In the Epistle to the Gentlemen readers prefixed to *Kind Heart's Dream*, Chettle says,

"About three months since died M. Robert Greene, leaving many papers in sundry booksellers' hands; among other, his *Groatsworth of Wit*, in which a letter written to divers playmakers is offensively by one or two of them taken; and because on the dead they cannot be avenged, they wilfully forge in their conceits a living author; and after tossing it to and fro, no remedy but it must light on me. . . . With neither of them that take offence was I acquainted, and with one of them I care not if I never be: the other whom at that time I did not so much spare as since I wish I had. . . . I am as sorry as if the original fault had been my fault, because myself have seen his demeanour no less civil than he excellent in the quality he professes: besides, divers of worship have reported his uprightness of dealing which argues his honesty, and his facetious grace in writing that approves his art."

Mr. Staunton bows to the general consent which identifies the first of these two with Marlowe, but not to the equal unanimity which identifies

the other with Shakspeare. For, he remarks, Chettle expressly says that Greene's letter was written to divers playmakers and by one or two of them offensively taken. Now the letter was not written to Shakspeare, but against him.

This is true, and if Chettle wrote with unerring accuracy and with classical refinement he would not have confounded the "ad" and "in."

As the epigrammatist says:—

In libris tria verba meis celebrantur; ad, in, de:
De docet; ad dignos laudat; et in lacerat.

Greene wrote *ad*, to Marlowe, "Young Juvenal" and Peele, and *in*, against Shakspeare. Chettle, if he had been writing with the forethought and care with which a lawyer makes a will should have said that Greene's letter was to divers playmakers and against another. But in common and less fastidious speech the first phrase "to divers" would comprehend the second, and would point out all the persons aimed at in the letter. A Frenchman would say that the letter was directed to Shakspeare as much as to the others: "Ce trait malin est allé à son adresse." The argument, therefore, which builds so much on Chettle's use of the word "to" is entirely unsafe. The assumption of such a prudish precision in him is a precarious hypothesis.

The application of Chettle's words to Shakspeare should be rather tested by facts, than by grammatical niceties. First, we may examine it thus. Greene addresses (so to say) four persons, and says something characteristic of all four. Two of them take offence, and Chettle apologises; the apology ought naturally to fit the offensive remarks. We may see for whom the apology is meant, by finding out to whom Greene addressed the insults which it retracts.

The four objects of Greene were: 1. Marlowe; 2. "Young Juvenal" (either Lodge or Nash); 3. Peele; 4. Shakspeare. The first three he extols, but with some mixture of blame. Marlowe, though the famous gracer of tragedians, had said in his heart there is no God; had an excellent wit, but gave no glory to the Giver; studied Machiavelli, and was a disciple of his political liberty.

"Young Juvenal" was a biting satirist, who made enemies by bitter words addressed to persons not to characters, and who "had vexed scholars with bitter lines," and had in turn been reproved for his too much liberty of speech.

Peele was no less deserving than the other two, in some things rarer, in nothing inferior. He had but one fault, he wrote for the common players, and thereby was worthy of the extreme shifts to which he was driven.

All these three in common were also warned against profane oaths, drunkenness, lust, and epicurean flatterers.

Shakspeare is described as an upstart crow "beautified with our feathers" (by which I believe Greene meant simply an actor who had assumed the part of an author, but which Chettle and others understood as implying a charge of dishonest appropriation of other men's compositions) "a tiger's heart wrapped in a player's hide" (a ferocious ruffian)—one who supposed himself as well able to bombast out a blank verse as Marlowe himself; an absolute Johannes factotum; in his own conceit the only Shakescene in a country; and one who, by favour of his fellows the players, those apes, rude grooms, buckram gentlemen, peasants, and despicable painted monsters, had already supplanted Greene in his calling of playwright, and would soon supplant Marlowe, Peele, and "Young Juvenal" also, unless they were beforehand with him, and forsook the trade.

Chettle's apology is made to two of these four persons. To Marlowe he can say no more than this: that he does not desire his acquaintance; that he reverences his learning; that he hopes he will use him no worse than he deserves; and that he did greatly mitigate Greene's charges against him. To the other he apologises by bearing witness to his "civil demeanour," his "excellence in the quality he professes," his "honesty and up-

rightness of dealing," his "facetious grace in writing," and his "art." These are exactly the points which Greene had assailed in Shakspeare, but had not touched in the cases of "Young Juvenal" or Peele. If Chettle, therefore, dealt out his retraction with any view whatever to the imputations he was retracting, he must have meant Shakspeare, and neither of the others.

Again, if this apology was not addressed to Shakspeare, it must have been meant either for Peele, or Lodge, or Nash. No one has ever suggested that Peele took offence; nor indeed had he reason to be offended. It could not have been Lodge, because Chettle within three months of Greene's death, September 3, 1592, had become acquainted with the man, had witnessed his civil demeanour and his excellent carriage in his profession. But at Christmas, 1592, Lodge was in the Straits of Magellan. Mr. Staunton thinks that it was Nash; but there are several reasons against this. First, Chettle says that the two who took offence, because they could not be revenged on a dead man, wilfully forged a living author; and having tossed it to and fro, having thrown suspicion first on one, then another, at last they fixed on Chettle. In reply to this, he ends his apology by protesting that "it was all Greene's, not mine, nor Master Nash's, as some unjustly have affirmed." This clearly means that the two who took offence in tossing the imputed authorship to and fro, had first fixed on Nash, and then on Chettle. Nash, then, cannot have been one of those two.

But though he was not one of these two offended persons, Nash did take offence at Greene's posthumous pamphlet, or rather, perhaps, at the report that it was his. "Other news I am advertised of," he writes in an Epistle prefixed to the second edition of *Pierce Penniless*, "that a scald, trivial, lying pamphlet called *Greene's Groatsworth of Wit* is given out to be of my doing. God never have care of my soul, but utterly renounce me, if the least word or syllable in it proceeded from my pen, or if I were in any way privy to the writing or printing of it." He was evidently sore that Marlowe and the other [Shakspeare] should have attributed the pamphlet to him, and in his vexation he called it "scald, trivial, lying." "Possibly," observes Mr. Collier, "one of the lying portions of it, in the opinion of Nash, was that in which an attack was made upon Shakspeare." Dyce is surprised at this remark, because Nash was in the same fellowship of playwrights, and must have shared Greene's jealousy and fear of Shakspeare. But, he adds, Nash's offence at the pamphlet resulted from his view "of the probable consequences of such a publication to himself: he was vexed and irritated because its disclosures concerning men with whom he was well known to have associated—the dead Greene and the still-living Marlowe—had a strong tendency to injure his own character; and he boldly pronounced it to be a 'lying pamphlet,' in the hope of shaking its credit with the world." Dyce's observation gains much force from the fact, unknown to him, that at this time, in the autumn of 1592, Nash was the guest of Archbishop Whitgift at Croydon, whither the household had retired for fear of the plague, and that as the official antagonist of Martin Marprelate, he had to keep up such a character as would not disgrace his clerical employers.

A second reason why this "other," to whom Chettle apologises, cannot be Nash, is this. The person was evidently an anonymous writer, none of whose compositions had as yet been published; so Chettle, instead of referring to his books as showing his skill, only brings forward the witness of sundry gentlemen who "reported his facetious grace in writing." Now Nash, as I have shown, had already published a whole series of works. Shakspeare had published nothing, and his authorship of his plays was only known within a very narrow circle.

A third reason is, that Chettle had seen this man's "excellence in the quality he professed."

The man professed some calling which obliged him to make a personal exhibition of himself—such as preaching, pleading, or acting. Shakspeare was an actor. I never heard that Nash was either actor, advocate, or preacher.

A fourth is this; Chettle, at the time of the publication of Greene's letter, was not acquainted with either of the two to whom he afterwards apologised. But he seems to have been acquainted with Nash. Greene reproves Nash for vexing scholars with bitter lines. Chettle in his apology protests that he has, all the time of his conversing with printing, hindered the bitter inveighing against scholars; and in 1596 he signs himself, in a letter to Nash, "your old compositor." It seems as if Chettle had set up some of Nash's satirical works, and had induced him to mitigate their gall. The very title page of *Kind Hearts Dream* bears witness to the familiarity between Chettle and Piers Penniless or Nash.

In the fifth place, the gentlemen who reported to Chettle on the honesty and art of the "other," are much more likely to have been the patrons of the stage where Shakspeare acted, or the private friends among whom his Sonnets circulated, than the reverend circle of Archbishop Whitgift's family at Croydon, among whom Nash's patrons were then to be sought.

I do not claim very great weight for these last four arguments taken separately; but their converging conclusions go to reinforce the peremptory conclusion of the first argument, that the "other" (besides Marlowe) to whom Chettle apologised, was not Nash, but Shakspeare.

No doubt Mr. Staunton has started a difficulty which deserved investigation, but investigation dissolves the mist which he has raised; and he has not established the faintest pretence for asking the new Shakspeare Society to refrain from publishing Chettle's *Kind Heart's Dream* as a book containing a manifest and indubitable allusion to Shakspeare.

R. SIMPSON.

CORRESPONDENCE.

MR. BURNELL ON THE COMMENTATORS ON THE RIG VEDA.

Parks End, Oxford: April 6, 1874.

IN answer to my letter of January 26, printed in the ACADEMY of January 31, Mr. Burnell writes to me from Mangalore, March 10, telling me that he has been unable, as yet, to visit the College of Sringeri, of which Sayana, the author of the great commentary on the Rig Veda, was once the Warden, and where the tradition of his teaching is still kept up.

"I hoped," he says, "to be able to show you how highly I valued your kindness by getting some more information from Sringeri, but in this I have unfortunately not succeeded, owing to the prolonged absence of the Guru on a begging tour."

"The passage you quote about Mādhava Bhatta is very interesting. I have no doubt (as Bhatta is used) that this man was perhaps the rival of Sayana, for in South India this title is by no means complimentary. I hope to find some traces of him, but must write to you again on the subject. Mādhava is so common a name in South India that it is impossible to suppose any Vedantist allegory in this case; nor, if Sayana had a real brother called Mādhava, would he have spoken of him in this way."

"Gayatirhabhikshu's gloss is not uncommon; the author was a monk of Ānandatīrtha's (i.e. Mādhva's) sect, and lived S. 1190–1254. He was the fifth in succession to Mādhvākārya or Ānandatīrtha. There are six MSS. of the whole (?) or parts at Tanjore, but I did not mention it, as it seemed to me purely sectarian."

"It is very uncertain how much of the Rig Veda Ānandatīrtha commented on. I have only seen a small tract containing the beginning, and it is always spoken of by the Brahmins of that sect as

a small work. One, however, at Conjeveram some six years ago told me that he had seen a MS. which was as big as two volumes of your edition of *Sāvāna*, but I doubt this much, as he never could produce it.

"For the same reason I doubt the report of the Benares Brahmans to Dr. Muir about an Atharvaveda Commentary. I have so often had tales told me quite as precise which I have ascertained afterwards to be untrue, that I am very little inclined to believe mere assertions.

"The best Pandits all accept my view of the Mādhava *Sāvāna* question. There are no Pandits, I hear, at Sringeri, and very few Brahmans there who know any Sanskrit at all.

"When the Guru returns I shall visit the place, and do my best to get you a transcript of some of the Rig Veda Commentary there, at all events."

I have only one remark to make. When *Sāvāna* speaks of Mādhava, he calls him generally Mādhava, Mādhavārya or Mādhavākārya, not Mādhavabhāta. But if Bhāta or Bhātās (plural) is now in South India a title by no means complimentary, was it so at the time of *Sāvāna*? There are so many names formed like Mādhavabhāta, that one can hardly suppose they were at the time not complimentary. The great Bhāta, Kumārila, is perhaps more correctly called Bhāta Kumārilasvāmīn, but in Anantabhāta, Āryabhāta, and other names, bhāta always stands at the end. In the Boethlingk and Roth Dictionary Bhāta is mentioned as commonly meant for great scholars, and as distinct from bhāta, a mixed caste, chiefly occupied with composing panegyrics. MAX MÜLLER.

THE EARLIEST ETCHING.

Chelsea, April 7: 1874.

My attention has been called to a mistaken statement in Dr. Willshire's excellent *Introduction to Ancient Prints*. Dr. Willshire repeats the statement, first made, I believe, by Passavant in his *Peintre-Graveur*, ii. 136, and copied by many writers since, that the earliest known impression of an etching is a small print bearing the cypher of Winceläus of Olmutz, and the date in large letters, "Januarii 1496." It represents a monstrous creature having a cloven hoof and a griffin's claw instead of feet, and a human female body with an ass's head, standing on the bank of a stream inscribed "Tavere." Above the head are the words "Roma Caput Mundi," and elsewhere is the date as above. This date would of course set aside the claims of all the artists usually advanced as the inventors of this artistic species of engraving. It would also have a curious importance in another way, for Winceläus of Olmutz copied no less than seven of Dürer's finest inventions, and this early date would reverse the position and make Dürer the copyist, as indeed some writers have suggested. The small print exists in the British Museum, where I examined it carefully and found it to be, not an *eau forte*, but an engraving proper; lines cut by the burin being, under the microscope, easily distinguishable from those corroded into the metal. The earliest etching is not of the same historical importance as the first wood-cut, the St. Christopher, or the supposed first print from engraved metal, the Pax celebrated by Vasari, but still it is of great value in the history of art. I stated the result of my examination in the *North British Review*, January 1870, in a notice of Lacroix's *Les Arts de Moyen Age*, &c., but it appears necessary to restate it.

Further, regarding the curious little print. Lomazzo, "Trattato della Pittura" (4to Milan 1585) describes a monster exactly like that pictured, as having been found in the Tiber at the date 1496. The print is therefore in all probability only an attempt at a later time to represent this fabulous creature, which must have made a sensation. It proves nothing either about Winceläus or the art of Etching, but is a hit at Rome after the fermentation of the Reformation had begun. WILLIAM B. SCOTT.

DR. SCHLIEMANN'S EXCAVATIONS.

April 6, 1874.

There are two points in M. Lenormant's letters on this subject to which I am anxious to call attention.

In the first place Dr. Schliemann finds under his supposed Troy a city of a more ancient, yet more civilised people, of which most unfortunately he takes little note, so full was he of his foregone conclusion that he had found the end of his quest. Here he found a better sort of pottery than in his "Trojan" stratum, and one piece of painted terra cotta. If he had excavated thoroughly this lowest stratum he might have found what would have upset his conclusions on Trojan ground, and, in my opinion this, when done, will prove that the supposed Troy is a city of comparatively late date and the work of a barbarous Asiatic invasion of the Troad, after the beginning of its Hellenic or at least Pelasgic civilisation. How can M. Lenormant reconcile the existence of this earlier city with the conclusion that these objects are of the early date to which he refers them?

But there is another argument which he brings in, as a *point d'appui* for this conclusion, which I can but think to be a grave error, i.e. the date of the articles found at Santorin, and especially the quality of construction, which he describes as identical at Ilissarik and Santorin—viz., hewn stone, &c. Now it must be noted that the great antiquity of the remains at Santorin is assumed from the volcanic action—premises by far too uncertain to be allowed to decide so important a question, but which, on the other hand, must be decided by the archaeological conclusions. A volcano settles nothing. M. Lenormant accepts the Trojan war as an historical event, and certainly his grounds seem to me quite broad enough to justify such a conclusion; and places the city of Ilion (Ilium) in the early so-called Pelasgic period, i.e. anterior to the reputed building of the great Pelasgic works in the Argolide. [And here I wish to be understood as speaking, not of a people, or of the mooted question whether the Pelasgi were a distinct race or not, but simply of an epoch of civilisation in which the wall-building and military engineering which we call Pelasgic was done, and in using this term as designating the race or races who built the cities in Italy, Greece, the Archipelago, and along the coast of Asia Minor (including the remains at Bounarbash), which all belong to one school of work.] Now these walls and tombs belong to a stone-working age, and are entirely executed—if my own most careful examination were not entirely blinded—without the use of any edged tool. Any one who wishes to ascertain if this is correct or not can determine by a crucial test, the "Treasury of Atreus," the stone of which, a hard conglomerate, is split into tolerably regular parallelopipeds, and the cap-stone of the door, which measures about 27+16+4 feet, shows plainly on its inner surfaces that all the finish it has had is by trituration, the flinty nodules which protrude from the plain surface shewing the scratches of rubbing on their summits. I examined carefully every accessible piece of work in the Argolide, and found everywhere the same tokens of being finished by attrition, whatever the substance may be, and while the conglomerate is split into shapes with nearly parallel faces, the lime-stones, whose fracture is polygonal, give rise to the familiar polygonal form of Pelasgic work, but in the former case they seem to have been split, and in the latter either found in masses or broken out so, and faced up nearly in their original shapes by confusion, much as stone-cutters do now in rough facing, but in every case the finishing, if any, is the same. I climbed up on the Lion of Mycenae and examined carefully the parts protected from the weather, and found, if I am not entirely mistaken, that this sculpture, the oldest of all art sculpture known to us, is done in a method analogous to that employed in the Etruscan intaglii—round holes drilled to make the principal part of the cutting, with the intervening material rubbed

away. In some of the undercuttings the bottoms of the drill-holes were almost as close to each other as they could be without opening into each other. In the citadel of Argos, which is of the latest style of pure Pelasgic work—i.e., stones cut polygonally, laid in parallel courses—the evidence was the same as to the use of cutting tools.

In my opinion the ruins at Mycenae will better repay careful excavation and study by archaeologists than any other of the familiar sites, as being the crowning work of the Pelasgic epoch, and the most perfect piece of military engineering of the heroic days remaining to us, although, owing to the late period of its conquest, work of all the classic centuries may be found, but I shall be very much disappointed if the earliest deposits do not prove that the builders were stone-workers, and without any knowledge of hardened metals at a time when Egypt could work granite with ease.

M. Lenormant's conclusion, that this early civilisation had no connection with Egypt or Assyria (letter in ACADEMY of March 21) is thus farther confirmed, if my notions are tenable, and we must place the beginnings of Pelasgic (and thence Hellenic) civilisation in the neo-lithic ages, and independent of Egypt. There are some other data given by M. Lenormant which, when placed in relation to each other and certain admitted archaeological conclusions, put the history of the eastern Mediterranean in a clearer light; always, of course, supposing that the reasoning on the data given is just, and these I shall ask your permission to discuss at some future time.

W. J. STILLMAN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 11,	3 p.m. Crystal Palace Concert (Hallé, Norka, Piatti).
	3.45 p.m. Royal Botanic.
	8 p.m. M. Gounod's Concert (last of the season). St. James's Hall.
MONDAY, April 13,	4 p.m. London Institution.
	8 p.m. Society of Arts: Cantor Lecture on "Carbon."
	8.30 p.m. Medical.
TUESDAY, April 14,	1 p.m. Sale of the Marquis of Salamanca's collection at Christie's.
	1 p.m. Sale of Engravings at Sotheby's.
	3 p.m. Royal Institution: Professor Rutherford on "The Nervous System."
	8 p.m. Society of Arts: Mr. Swanzy on "Trade in Western Africa."
	" Royal Medical and Chirurgical. Civil Engineers: Discussion on "Fixed Signals of Railways."
	" Photographic. Anthropological.
WEDNESDAY, April 15,	1 p.m. Horticultural.
	4.15 p.m. Royal Society of Literature.
	7 p.m. London Institution: Prof. H. Morley on "English Poets of the Nineteenth Century." II.
	" Meteorological.
	8 p.m. Society of Arts: Mr. H. Cole, C.B., on "The Proprietion which Investments in the Purchase of Objects of Fine and Industrial Art ought to bear to the National Income and Expenditure."
	" Geological.
	" Grand Opera Concert (Titiens, &c.), St. James's Hall.
THURSDAY, April 16,	1 p.m. Sale of Engravings at Christie's.
	3 p.m. Royal Institution: Mr. W. No. 1 Hartley on "The Atmosphere and its Relations to Life."
	4 p.m. Zoological.
	6 p.m. Royal Society Club.
	7 p.m. Numismatic.
	8 p.m. Linnean. Chemical.
	8.30 p.m. Royal Society: Mr. W. H. Barlow on "The Pneumatic Action which accompanies the Articulation of Sounds by the Human Voice, as exhibited by a Recording Instrument." Mr. J. B. Hennessey on "The Periodicity of Rainfall." Dr. W. Roberts on "Biogenesis."
FRIDAY, April 17,	" Antiquaries.
	8 p.m. Philological: Mr. Sweet on "History of English Sounds." II.
	" Society of Arts: General Sir Arthur Cotton on "The Indian Famine."
	9 p.m. Royal Institution: Mr. W. Spottiswoode on "The Composition of Colours by Polarised Light."

SCIENCE.

Etruscan Researches. By Isaac Taylor. (London: Macmillan & Co., 1874.)

Second Notice.

MR. TAYLOR says himself that he has not thought it necessary to translate any of the longer Etruscan Inscriptions. There is no attempt, therefore, in his book at anything like a minute grammatical analysis. We look in vain for phonetic laws, and even a skeleton of declension or conjugation, the mainstay of every truly scientific decipherment, is wanting. He gives explanations of some of the most prominent words which occur in Etruscan Inscriptions, such as AVIL, RIL, LEINE, LUPU, TEKE, PHLERES, TENINE, TURKE, THUI, SUTHIL, SUTHINA, ALPAN, EKA, KEN, MI, ETERA, KANA, KLAN, LAR, LARTH, PUJA, SEK, ZILACH, and tries to trace them back to some Turanian dialect. But though, in some cases, we understand the feeling of satisfaction with which he propounds his identifications, we feel in most of them an utter absence of what would carry conviction to any one who has read the works of Stickel, Lorenz, Donaldson, Ellis, or Lord Lindsay. Has not Mr. Taylor read the works of his predecessors, and has he not found in them similar identifications which, if taken by themselves, are very startling, but which never lead to anything else? I think that anybody lighting on Mr. Taylor's explanation of *Kulmu*, the god of death, would feel at first the same pleasure which he felt himself, when he saw on the sarcophagus of the Aphuna family the deity labelled *Kulmu*, bearing in one hand the flaming funeral torch, and in the other the emblematic shears, the personification of the spirit of the grave; and when he afterwards found that among the Finns the deity ruling over the tombs and their inhabitants is called *Kalma*. Such a coincidence is quite sufficient to serve as a scent, and to be followed very carefully; but unless it leads to a number of similar coincidences, it is of little value. Now, in the case of *Kulmu*, we find, first of all, that the Finn runes tell us very little about *Kalma* and his family, and that among cognate races not even the name of that deity seems to be known. Secondly, *Kalma* among the Finns is a male deity, whereas the figure on the Etruscan sarcophagus, marked *Kulmu*, is certainly that of a female. In spite of this, the identification of *Kulmu* and *Kalma* is certainly very clever. A dozen more of such coincidences would startle any unprejudiced reader, but as it stands alone, as it is the gem of the whole book, we must leave it as simply curious, and nothing more. The other deities which Mr. Taylor tries to explain from a Finnish source yield hardly any results. If *Vanth* means death, and if, as Mr. Taylor says, *th* and *t* serve to form abstract nouns in Etruscan, then the Aryan root *bhāna*, from which the Norse *bana*, to kill, A.-S. *bana*, murderer, O.H.S. *bano*, death, would answer far better than any real or imaginary Turanian root adduced by Mr. Taylor. As to *hinthial* meaning ghost, or literally, "image of the child of the grave," from *hin*, spirit, *thi*, grave, and *al*, child, such a compound is impossible in Turanian as well as in any other language. The syntactic formula of Turanian compounds is *b.a.*, as in *thi-al*,

grave-child, but never *a.b.*, as in *hin-thial*. If *thial*, grave-child, were a Turanian compound, then the next compound could only be *thial-hin*, gravechild-spirit, and never *hin-thial*. This touches the very vitals of language, yet Mr. Taylor passes it over without any misgiving (see *Letter on Turanian Languages*, p. 230).

I believe that these are some of the most plausible identifications which Mr. Taylor has attempted, and yet how little conviction do they carry even to those who are willing to be convinced. Every word that he professes to explain from Turanian requires a new effort, nothing seems to come natural. Now, if once the right track is found in deciphering an inscription, such is the organic coherence of language, that every new step shows us more plainly that we are on safe ground, every new experiment brings us confirmatory evidence. It might be said that Mr. Taylor's identifications ought one by one to be proved to be wrong before we reject his theory. But this is really asking too much. That there is a certain outward similarity between the Etruscan words and the words which he has selected from Turanian dialects is not denied. All we can say is that, with the same effort—nay, with a much smaller effort—these very same Etruscan words could be traced back to many other languages. Admitting, for instance, *VARI* to mean red in Etruscan, Mr. Taylor traces it to the Suomi *veri* blood, and to the Turkish *verd*, rose. But *verd* in Turkish is a Persian, i.e. an Aryan word, though no one would quote it in explanation of Etruscan *VARI*.

If *KAHATI* means violent, and is to be traced to Tungusic *kata*, fierce, we have *kaṭu* in Sanskrit, which means equally fierce.

If *KIARTHI* means swarthy, and is to be explained by Turkic *kara*, black, we have *kāla*, black, in Sanskrit, from which *kālī*, the black goddess.

If *THAPIRI* means black, and is to be explained as an intensive form of *KIARTHI*, or an abraded form of *kap-kara* (though it is difficult to see how), we have a much nearer explanation in Gr. *τεφρόεις*, ash-coloured, which requires no abrasion.

Thus we might go on for ever in order to show that Mr. Taylor's method is at fault, or proves too much, and that, even if Etruscan were a Turanian language, the proof of it must be of a very different character. I hope it will not be supposed that I consider the Aryan words which I have quoted as really connected with the Etruscan words: all I wish to show is, how easy and how useless this method of interpretation really is.

Nothing I should like better than if the Etruscan could be proved to be a Turanian language. It would solve many difficulties, it would square with many of my own ethnological theories. I do not even now, after reading Mr. Taylor's book, go so far as to say that Etruscan cannot be a Turanian language. All I say is, that Mr. Taylor has not proved it, and that his method is not what it ought to be.

What shall we say to Mr. Taylor spoiling even so good an identification as that of *Kulmu* and *Kalma*, by comparing these names with the Indian goddess *Kālī*, and by adding, "The Lesghic *kol* is a mouth,

and in Coptic *chol* is tooth, *khol* a cavity or cave, *mhaou* the tomb, and *mou* death. We may explain and combine these abraded fragments of the ancient Turanian word, if we remember that *Orcus* is represented as the toothed and gaping mouth of Hades, and that the word *Orcus* may be explained by means of the Basque *ortz*, a tooth." Any scholar, be he Aryan, Semitic, or Turanian, after reading such a sentence, would feel justified in shutting up the book. If *kalma* comes from a root which means death and decay, what can it have to do with Coptic *chol*, tooth, even if the Latin *Orcus* were the toothed mouth of Hades? And how are Coptic *chol*, tooth, and *mou*, death (why not Hebrew *muth*, to die), to come both from the Finnish *kalma*, meaning the grave, or the smell of a corpse?

When Mr. Taylor compares the Etruscan *nusthicei* with Turkish *eshdiha*, dragon, is he quite sure that the Turkish *eshdiha* is not our old friend the Persian *azhdahā*, the Zend *azhi dahāka*, the Greek *Astyages*, the Arabic *Zohhāk*, all of purely Vedic parentage? At what time then are we to suppose that the Etruscans borrowed it from the Turks, who themselves had borrowed it from the Persians?

Such things ought not to be, yet they happen almost on every page. Thus we are told on p. 136—

"that in Samojed *nom* means God, and *men* house. The Ostiak word *noman*, heaven, of which the Permian and Hungarian words are abraded forms, would therefore be the abode of God. The Latin word *numen* seems to be the same as the Ostiak *noman*, and to be derived from the Finnic substratum of Italy."

Now, first of all, Castren tells us that the Samoyed *num* is most likely the regular representation of the Finnish *jum* in *jumala*, God, which means the god of thunder, and is derived from the same source as *jumu*, thunder, *jumans*, rattling. But, even if it were not so, are we to go to Finland to explain *nū-men*, nodding, command, will, power, and last, *deūn numen*, the power of the gods, from *nom-men*, god-house, and not from *nūere*, to nod?

In the same note we are told "that in Yakut *mūna* means broad, and *mūnatanara* the immeasurable heaven, while in North American *Manitou* is heaven-god." But there can be no connexion between *Manitou* and these Yakut words, for *Manitou* has a perfectly well-ascertained etymology in the North-American languages.

On p. 21 we read that *Grisons* may be a corruption of *Rasenna*. Surely the *Graue Bund* of 1425 and the modern *Grau-bünden* offer a nearer explanation.

On p. 24 we read: "Is it too much to conjecture that the Greek *Turhene* may be identically the same as the Persian form *Turan*?" But the Persian plural *Turān* comes from the Sanskrit *tura*, which means quick, and from which we have *turaga*, horse, *turanga*, horseman, *turcāsa*, an ethnic name, &c.

Again, why should the name of the *Mardi*, a Median tribe, be derived "from the Finn gloss *mart* or *murt*," men, when we have the Sanskrit *marta*, man, the Persian *mard*? Why should the name of *Darius*, whether it meant *φρόνιμος* or *ἐκτωρ*, be derived from

Esthonian *tark*, prudent, or Lapponian *tjar-rok*, rigid, when it has a perfectly satisfactory etymology in Persian?

I shall not maintain that the etymology of *Camillus* and *Camilla* is quite certain; but it is quite certain that the old form of the word was *Oasmillus*, and to derive this from Turanian words, such as, for instance, Turkish *hammal*,* a porter, and to suggest that *camel* too, may be of Turanian, not of Semitic origin, and mean the carrier, is to defy at the same time the highest authorities in classical and Semitic scholarship. *Gemel* in Arabic does not mean camel in general, but, according to Wetzstein, is a name given to the *ba'ir*, after it has attained its seventh year. It therefore may have meant originally the strong or perfect animal, but at all events we may feel certain that the Bedouins of antiquity did not call their camel by a foreign name.

What will classical scholars say, when they are told that *genius* is to be explained by the Turkish (?) *jan*, soul, and not by *gigno*, *ingenium*, &c.; that the *penates* are the *Buni*, formerly worshipped by the Tungusians, and have nothing to do with *penus*, *penitus*, *penetrare*, *penetralia*, &c.; that the great *Diana* derives her name from the Turkish *tan*, that *Janus* and *Juno* are of Finnic origin, instead of deriving their names from the root *Div*, to shine, which has given names to so many *divine* powers of the ancient Aryan Pantheon? We can hardly trust our eyes when we read that Etruscan *Ausel*, the dawn, derives its name from a Turanian root *sil*, when we have the Latin *aurora* for *ausosa*, *aurelius* for *auselius*, &c.; that the name of *Ceres* comes from Ostiak *kyra*, and Lapponian *aker*, a field, whereas the Lapponian *aker* is probably a word borrowed from German, while *Ceres* is the Sanskrit *sarad*, harvest. Are we really to believe that Lat. *cliens* is the Etruscan *klan*, which means child, and is the Turkoman *oglan*, when we know it means obedient, *hörig*, from Latin *cluere*? If *capra*, she-goat, was an Etruscan word, as Hesychius says, have we to trace its origin to Lapponian *habra*, goat, when we have Gr. *κάπρος*, Old Norse *hafr*, A.-S. *hāfar*, Old Slav. *vepri*, when, in fact, there can be little doubt that the Lapponian *habra*, the Karelian *kapris*, the Livonian *kabbör* are all derived from an Aryan source? The Latin *toga*, a perfectly regular derivative from *tego*, like *roguis* from *rego*, is to be identified with the Samoyedic *toho*, shirt! *Velum*, a sail, i.e. *veallum*, or *veh-clum*, from *vehere*, is to be *voilock*, the name given by Tatar tribes to the felted sheets of which their tents are constructed. *Arbiter*, the interesting Latin word which, though not derived, is closely connected with *arbitere*, is said to have no Aryan chronology, and is traced back to *arbi*, the Finnish *arpi*, a lot, a divining-rod.

This is but a small list of passages from Mr. Taylor's book which I think no scholar could read without shivering. It might have been made much longer; but, as it is, it will suffice for showing that Mr. Taylor, before attempting a task that has baffled the best scholars, has not even made himself

acquainted with the simplest rules of Comparative Philology.

Mr. Taylor is more successful in his remarks on ethnology and architecture. In what he says about the characteristic features of the Turanian tribes, of their style of building, their laws and customs, there is much that is curious and deserves attention. But here also his statements are often far too general, and we should like to have the authoritative opinion of Mr. Fergusson on such a subject. When Mr. Taylor speaks of the warriors being buried with their spears and arrows, that is surely not exclusively Turanian, nor can it be said that the cultus of the dead is utterly foreign to the thoughts and feelings of Aryan races. There is a purely human element in these customs; and this we find again in India and Germany as well as among Turanian races, though there are other less purely human and intelligible elements which may enable us, though not without great caution, to carry out an ethnological classification of ancient customs and manners. Mr. Taylor has laid down a number of "Ethnographic Notes" as characteristic of Turanian races. A not unfriendly reviewer, however, in the *Times* has pointed out very pertinently how many of the most significant of these are likewise found in Carthage.

"The Carthaginians, he says, were a dominant aristocracy in the midst of subject races. Dr. Arnold notes their isolation. Their genius for conquest and empire was conspicuous. They were given to sorcery. They were highly conservative. And they sustained one of the most obstinate sieges in the world's history. More than that, both Carthage and Etruria were great maritime Powers, who, instead of being rivals, were fast friends, united by numerous treaties, and fighting side by side against their common enemy, the Greek."

Not even Mr. Taylor, however, would claim the Carthaginians as Turanians.

If Mr. Taylor had simply not proved an Etruscan Oedipus, he would have deserved small blame, where so many have failed before him. But the method which he has followed admits of no excuse; and no one who has the true interests of the Science of Language at heart could have spoken of his book with less severity than I have. It is true that it is a standing reproach to that science, that no clue has yet been discovered to the Etruscan inscriptions, and that the Etruscan therefore remains without a place in the genealogical system of languages. There is, however, every reason to suppose that Dr. Corssen has found a clue, and that in his great work, to which he has devoted so many years, he will give us not only a *Corpus Inscriptionum Etruscarum* that can be depended on, not only a translation of the ordinary words, like those mentioned at the beginning of our article, and of all the inscriptions, not excluding the *Cippus Perusinus*, but a grammatical analysis of the language, without which no decipherment can claim a truly scientific character.

MAX MÜLLER.

THE Académie des Sciences has elected M. Bréguet, whose researches on electric telegraphy are well known, to fill the chair of the late M. Antoine Passy.

A System of Logic. By Dr. Sigwart. Vol. I.: *The Theory of Judgment, Conception, and Syllogism.* (Logik, von Dr. Christoph Sigwart, Professor der Philosophie an der Universität Tübingen: Erster Band, die Lehre vom Urtheil, vom Begriff, und vom Schluss. Tübingen, 1873.)

It is evident that the example of Mr. Mill's system of Logic has had some effect upon the form, and partly also upon the contents, of Professor Sigwart's work. A first or elementary part, which sketches the grammar of judgment and reasoning, in greater or less dependence upon the ordinarily accepted doctrines, is followed up by a second or "Posterior Analytic," which discusses the relation of our scientific theories to the perceptions on which they are avowedly based, and examines the nature of what is called experience. The former of these problems can scarcely be touched, without constant reference, implicit or explicit, to the teaching of Aristotle. The latter is as indisputably in the main a modern problem, and is almost as closely associated with the great work of Kant. It is only with the first of these questions that we are concerned in this volume, which therefore takes up the same themes as the first two books of Mr. Mill's *Logic*. But if the general features of the subject-matter are the same, the mode of treatment is very different.

The researches of Prantl, in his *History of Logic in the West*, have rendered an indispensable aid to those who in modern times would reform the traditional theory. By tracing the various and abnormal accretions which in the course of ages substituted themselves for the Organon around which they grew, he has made it possible to separate the genuine logic of Aristotle from the doctrines held under that august name by the pupils of commentators and schoolmen. It is now apparent that many features of logical teaching which had a reason and meaning in the Aristotelian mode of thought lost that meaning when they were ignorantly retained amidst strange environments and an altered estimate of science. The abundance of this historical light is what gives the advantage to the Epigoni of German philosophy over their greater predecessors. It was the want of such light that led to the blemishes in the modern rehabilitation of the Organon, known under the name of the Formal Logic. And as the whole of modern logic, with one single exception, has been an attempt to remodel Aristotle and utilise him for the new fields of knowledge, it is obvious that nothing valuable can be accomplished on this ground, save by those who have traced the steps in that process by which the hereditary nomenclature of logic has suffered a general and gradual displacement. The works of Ueberweg and Trendelenburg have set a good example in this direction; and although Dr. Sigwart has little of the parade of erudition, and is entirely wanting in historical "cram," his endeavour to modify and reform the traditional theories of logic is not on that account less successful. For the present, indeed, there is only a preliminary skirmish on the logical battle-field; and the real fight is yet to come. We can see, however, from the specimen before us, that the author is a

* Professor W. Wright, in an excellent article in the *Athenaeum* of March 28, shows that *hammal* in Turkish is a borrowed word, the Arabic *hammal*.

master in the art of subtle and discriminating analysis, which enables him to dissipate many errors of long standing, and clear up much vague or confused terminology; and we must wait for the next volume (which is promised in the course of a year) to see if he also has the higher philosophic power which can give meaning and depth to that much misused term Induction.

The main, and almost the sole object of this volume is the theory of the Judgment, or, as some people prefer to call it, the proposition. Subordinate to this comes an account of the means used to define and determine the conceptions entering into the judgment, and a theory of the grounds which justify the synthesis of the two conceptions. Our intentional thinking has for one of its aims the formation and enunciation of syntheses between its conceptions and its perceptions—syntheses which claim to be valid for everybody, in other words, to be necessary and true. Such action has a natural phase, based upon the common stock of words and ideas and common exercises of perception; it has also an artificial phase, when the ideas are perfected and the meaning of the words accurately fixed, and when analysis has reduced the total vague conception of natural thought to an artificial product of complex structure with a distinct articulation. The existence of this natural phase being assumed, the next thing is to determine its precise mode of operation in various circumstances, to show the principles upon which its action is the commentary, and finally to indicate the ideal to which it ought to approximate, if it is ever to pass into the higher or artificial stage of scientific thought.

In its earliest shape, then, a judgment is the consciously-made but unhesitating recognition of a previously-acquired conception (the predicate) in a subject presented by the senses. Without analysis of the steps by which the synthesis of conception with perception is brought about, without comparison of the two terms part by part with each other, an instantaneous act of recognition or identification is ratified by the expression of a judgment. Such an act is tacitly accompanied with the conviction that it is valid for others as well as for the person who makes it. The very utterance indeed is meaningless apart from that presumption: for the simple statement of a judgment means to enunciate an objective truth, what *is*, and not what *we think*. That belief in its objective validity lies at the very root of thinking in this form of its exercise. But this objective validity, according to Sigwart, has nothing to do with the belief in a real external world of being. The latter question logic must decline to examine.

But this very act of judgment by which we bring our conceptions into union with one another may become itself an object to our reflective judgment. The union of the two conceptions, instead of being immediately formed, may be a question calling for decision. The proposed judgment is itself upon its trial, and the possibility of the synthesis or identification is the object of our judgment. Instead of enunciating the synthesis, and thereby claiming validity for it, we may subject it to our criticism. And thus, in the first place, in passing judg-

ment upon the proposed judgment, we may reject it. This gives rise to the negation, which, accordingly, instead of being on a level with the affirmative proposition, is really a judgment upon a judgment. It is an act of condemnation passed upon the copula, and forbids its employment. But in some cases we may be able to go no further than to declare that the question is not at present answerable: that the synthesis may be made, but may also be declined. This is the expression of subjective uncertainty, or of possibility. Thirdly, it may be replied that the synthesis is a valid one, and must be completed, if certain conditions have previously been complied with. This is the hypothetical necessity, and it is the only necessity to which human knowledge can ever attain. In this, however, there are two degrees or grades of necessity. In one case the truth is necessarily valid, because it forms part of a general system or totality of human knowledge, in which every part is so bound up with every other, and with the whole, that it must stand or fall along with it. Such is the security or necessity of the belief in the objective validity of our several perceptions, and in the absolute truth of the axioms and postulates of experience which are invoked to authorise the methods of inductive science. In the other case, the dependence of consequent upon antecedent ground is not so far-reaching as when the fundamental principles of science are necessarily postulated by the fabrics which they hold together. On the contrary, it is now only the dependence of one single case upon another, or upon an ascertained rule. The hypothetical necessity of the statement presents a definite antecedent and a definite consequent.

The theory of syllogism to which we are thus introduced exhibits considerable divergence from the ordinary treatment of that topic. The hypothetical syllogism, so-called, becomes the typical form of all syllogistic reasoning; and that position it owes to the peculiar distinctness which it gives to the relation of necessary sequence between the ground and its consequent, instead of the distinction between universal and particular on which the categorical syllogism is said to be founded. As Sigwart points out, these terms, universal and particular, are often misunderstood. Perhaps in their literal sense they denote a definite number (all or some) fixed by observation, and capable of being numbered. But they have come to express a very different relation of thought: the one, the necessary, and the other, the merely possible or contingent combination of the terms in a judgment. And it is therefore proposed by the author that, in order to avoid the misleading suggestions which interpret the (really) necessary *nexus* into a merely experiential generality, the categorical form should be set aside and replaced by the more significant form of the hypothetical syllogism. If this view be adopted, the objections made against the syllogism, on the ground that the major premiss is a luxury of argument and affords only a collateral security, may be rebutted. "It is only when the several single data prove necessity, that they can be used to prove any other single case" (p. 406). It

must be remembered, indeed, that the accepted theory of syllogism proceeds on the assumption of a cut-and-dried collection of concepts, with their order, contents, and value previously fixed, and then arranges them by the rules of arithmetical permutation. It presupposes (what is a fiction) that all things in heaven and earth have been classified and defined, and their relations precisely specified. In such a fool's paradise of knowledge the syllogism would have the holiday task of setting forward ceremoniously what was already as well known without the display. But by its author the syllogism was meant to be a means of bringing about that very knowledge, preserved in definitions, which the traditional logic boldly assumes as its starting-point. Looked at from this point of view, the three figures of the syllogism hold their ground against some forms of criticism. The first and second, taken together, represent the two sides of the principle of all reasoning: that when the antecedent is valid, then the consequent (whether affirmative or negative) is also valid, and that the invalidity of the consequent brings with it the invalidity of the antecedent. In either case a hypothetical necessity is reached. In the third figure, on the contrary, the conclusion is merely a possibility (for that is the meaning of the ambiguous "Some"), and not a necessary truth.

There are other points of interest which we cannot do more than notice. Such are the remarks on the copula, its relations with the substantive verb, and its representation by the inflection in general (p. 93); the explanation of the principles of contradiction and excluded middle as meaning no more than an explicit statement of the nature of negation, and of its relations to affirmation (p. 144), just as the principle of identity is interpreted into a guarantee of the validity of our simplest judgments (p. 81); the distinction drawn between a numerical (or empirical) generality, and the universality of thought which is another name for necessity (p. 171); the discussion of the nature of possible and necessary, as supplementary to the distinction just drawn between universal and particular (p. 187); and the suggestion of an analysis of a conception into its simple binding elements, which, according to our author, is a work reserved for future philosophers (p. 287). There is much that is new and valuable in these chapters. One could sometimes wish that the minutiae of the analysis, and its divergent movements were kept more under control and the main outlines brought more firmly into light. On the vexed suit between reality and ideality, with its minor issues on the point of subjective *versus* objective, Dr. Sigwart seems mainly to adopt the position of Kant—substituting, however, for the *Ding-an-Sich*, the apparently simpler term *das Seiende*. The simplicity is gained, perhaps, at the cost of scientific accuracy in language and thought, and seems to rest upon a confusion of ideas. But apart from these metaphysical doubts, his work is a welcome contribution to science, and will suggest lines of examination to those who may not find it in all respects conclusive.

WILLIAM WALLACE.

NOTES AND NEWS.

THE action of light on selenium forms the subject of some interesting experiments communicated by the Earl of Rosse to the *Philosophical Magazine*. Selenium is a substance akin to sulphur, occurring like it in three states, viz., amorphous, vitreous, and crystalline; in the last condition Mr. Willoughby Smith found that light acted on it in a very remarkable manner, increasing very considerably its resistance to the passage of electricity, which it conducts very badly. This effect was well exhibited at the soirée of the Royal Society last year, by means of a Thomson reflecting galvanometer; the spot of light reflected from a small mirror carried by a light magnetic needle moved to a different position when a strong light was thrown on the stick of selenium which formed part of the galvanic circuit, showing thereby that the current was greater, and therefore the resistance of the selenium less, in consequence of which the needle, round which the galvanic circuit was coiled, was deflected further by the increased action of the electricity.

Lord Rosse has made further experiments in a similar manner, chiefly with a view to testing the applicability of selenium to measuring the heat of the stars and moon; but it appears that heat produces no effect on the electric condition of this strange substance, for the same results were obtained from the action of a candle when a glass screen (which cuts off nearly all the heat rays) was interposed, as without it, and a more direct test, a vessel of hot water, produced no effect at all.

The thermopile, which has already done such good service in Lord Rosse's hands, appears then to be the best instrument for measuring the minute quantities of heat which reach us from the moon and stars.

It seems, too, that the idea of using selenium to measure the brightness of the heavenly bodies must be abandoned, the action of light being but small, and apparently irregular. With all its defects, the eye remains superior to anything yet discovered for photometric purposes.

THE annual volume of the Washington Observatory has just been issued for 1871, and, like all similar publications, is remarkable for the enormous mass of figures contained in it. As a frontispiece, a photograph of the large telescope just erected at the Observatory is given; this fine instrument has an object-glass of twenty-six inches aperture (beating by one inch the splendid refractor made for Mr. Newall by Messrs. Cooke, of York), and is equatorially mounted with clock motion. A sum of 50,000 dollars was voted by Congress for its construction. In an appendix to the volume is given an interesting memoir on the founding and progress of the Observatory, by Professor Nourse, and in another appendix a still more important contribution to astronomy in the shape of a catalogue of more than ten thousand stars observed between 1845 and 1871, and of which the places are given with the greatest accuracy. It is with regret that we learn that Admiral Sands retires from the direction of this Observatory, being superannuated by the rules of the United States Naval Service.

A DISCUSSION has arisen between Mr. Birmingham and Professors Argelander and Schönfeld as to whether a remarkable red star, given in the list formed by Schjellerup, and which is now not to be found, did ever really exist in the heavens. Argelander could see nothing of it in 1853, though it was observed twice previously by Sir John Herschel; but then the latter observer may have made a mistake each time in the star's place, for there is another red star near which he has not alluded to, but which he may really have observed; it is, however, not at all likely that the same mistake should have been made twice over and in both elements, the missing star being about a minute of time further east and nine

minutes of arc further south than the other. Besides, Mr. Chambers appears to have seen both at some period between 1869 and 1871, and Secchi actually describes the spectrum of the star in dispute, so that it looks as if both disappeared alternately. Now that attention has been called to the question, the matter will probably soon be settled.

SOME elaborate measures of the length of the pendulum vibrating seconds have been made by Dr. C. F. W. Peters at Königsberg and Guldenstein, for comparison with those formerly made at the same places by Bessel and Schumacher respectively. The principle on which such determinations depend is that, if a point of suspension be found in a pendulum (usually a cylindrical rod) which will cause it to vibrate once in a second exactly, and if the pendulum be then inverted and a similar point found near the other end, the distance between the two points will be the exact length of the simple seconds pendulum, which is supposed to consist of a heavy particle suspended by an infinitely thin spring, a condition of things only to be attained in theory. The results found by Dr. Peters at the two places agree well with the earlier measures, being one two-thousandth of an inch greater and less respectively. Since the force of gravity makes the pendulum swing, its time of vibration will depend on the amount of the force, so that by determining the length of the seconds pendulum at different parts of the earth, which comes to the same as finding the time of vibration of the same pendulum, it is possible to determine the force of gravity at different places, and hence the shape of the earth. The enquiry is, however, a very delicate one, as the slightest change of temperature affects the length of the pendulum.

JUDGING from the Annual Report of the Council of the Royal Astronomical Society which has just been published, and which extends to over a hundred pages, astronomers appear to have been unusually active during the past year. The most important features of this report are the chronicle of the doings of the various British observatories, public and private, the notes on the progress of astronomy, which give an instructive summary of the work of the year, both at home and abroad, and the address of the President (Professor Cayley) on presenting the medal to Professor Newcomb for his tables of Uranus and other researches.

A VALUABLE series of drawings of Jupiter made with the three-feet reflector of Lord Rosse's observatory has been chromo-lithographed, and the impression presented with explanatory notes by Lord Rosse to the Royal Astronomical Society for publication in the next number of the Monthly Notices.

WITHIN the last few months an addition has been made to the list of the "learned societies," under the name of "The Physical Society of London." The objects of this Society are stated in the bye-laws, which have just been printed, to be "to promote the advancement and diffusion of physics. It is not intended under the general denomination of Physics to include the details of chemistry, astronomy, or the special branches of natural science for the pursuit of which other societies are already formed. In furtherance of these objects the members of the Society shall meet at stated intervals, for the hearing and discussion of communications relating to physics; for the exhibition of new or improved Apparatus for physical research; or of new experiments illustrative of physical laws. Written or oral communications shall be accompanied, whenever it is practicable, by experimental illustration, and the exhibition and use of the apparatus referred to in them." The first officers of the new Society are: President, Dr. J. H. Gladstone; Vice-Presidents, Professors W. G. Adams and G. C. Foster; Secretaries, Professors E. Atkinson and A. W.

Reinold; Treasurer, Professor E. Atkinson; and Demonstrator, Professor F. Guthrie.

PROFESSOR GERSTÄCKER communicates to the *Sitzungsberichte der Gesell. Naturf. Freunde zu Berlin*, for 1873, two remarkable instances of protective mimicry among insects. One is that of a species of Ichneumonidae, *Crypturus argiolus*, which differs altogether in colour from the ordinary black and red hues of its tribe, and accurately imitates even in its minute details that of the wasp, *Polistes gallica*, on which it is parasitic, while after death the resemblance in colour altogether ceases. The resemblance is even carried out to the extent that variations in the colour of the wasp, which are characteristic of the different portions of its widely-extended area, are reproduced in the colouring of the parasite. The second case is a similar one, that of the mimicry of the colour and marks on the body of another wasp, *Vespa germanica*, by its parasite *Conops diadematus*. In both instances the object gained by the mimicry appears to be easy access to the nests of the wasp, which are vigilantly guarded against intruders by sentinels, whom the parasite appears to deceive.

At the meeting of the Manchester Statistical Society, held on March 18, Mr. William E. A. Axon, F.S.S., read a paper on the subject of the Relative Proportion of the Sexes. Mr. Axon showed that the two propositions that there were more males than females born, and that the excess is smaller amongst "natural" children than amongst those born in wedlock, were supported by the general testimony of European birth registers, and had been very generally accepted by statisticians. Many ingenious conjectures had been framed to account for the disparity, and one writer (Mr. W. L. Sargant) had thrown doubts upon the reality of the alleged facts, suggesting it as not unlikely that male births, being more carefully regarded, were more carefully registered than female, and that the apparent excess of male births was owing to this cause. This preference did not apply to illegitimates, and hence, he said, the number registered was equal in both sexes. Before this view could be accepted, said Mr. Axon, it was necessary to ascertain the proportion of male to female births in cases where this disturbing influence was not operative. He then gave statistics from Siamese harems, English sovereigns, the royal families of Europe, the English peerage, the Dublin Lying-in Hospital, and St. Mary's Hospital, Manchester, affording in all 25,826 cases, to which the disturbing influence of the supposed better registration of male births did not apply. Of these there were 13,496 males and 12,430 females—a result which confirmed the testimony of the registers, and which, he said, showed that there was a natural law, in obedience to which more males than females entered the world.

MR. ALEXANDER J. ELLIS, F.R.S., has in the press a pamphlet, in which he endeavours to show that ordinary algebra in all its integrity, including incommensurables, negatives, and imaginaries, is merely the calculus of similar triangles upon one plane. The consequence of this is, that every algebraical expression whatever, represents and is represented by a point in a plane. As a further consequence, the relation between independent and dependent variables in functions becomes merely a relation between corresponding points in a plane. Developing this notion, Mr. Ellis shows that the whole of the algebraical geometries of Descartes and Pluecker, as well as the homographic geometry of Chasles (hitherto thought to be entirely distinct from the others), can be brought under one set of equations, and treated from the same point of view, which brings the so-called "imaginary" cases under the same conception as the "real" ones, and gives them an equally explicit geometrical meaning. Curiously enough, although the old algebraical symbols are employed with their old laws of combination, leaving nothing for algebraists to learn in the shape of work, the new geometrical

meaning infused into them greatly simplifies, at the same time as it generalises, all calculations, and especially facilitates all questions of direction. In Mr. Ellis's pamphlet, which will be called *Algebra identified with Geometry*, sufficient details are given to enable all mathematicians to work the theory for themselves. Mr. Ellis gave an oral exposition of the principle before the Mathematical Society on Thursday last, April 9.

HANSEN, the distinguished astronomer, died on March 28, at Gotha, after a short illness, at the age of 73.

THE *Allgemeine Zeitung* speaks in highly commendatory terms of Mr. Wallace's translation of Hegel's *Logic*, which was reviewed in the ACADEMY, No. 88, p. 38. The writer compliments Young England on the success with which it is turning its energies to the task of mastering the profounder departments of knowledge, and giving proof of the freshness and vigour with which the present alumni of the ancient English Universities are grappling with the most difficult questions of the schools.

DR. HAIGH has lately reprinted some very interesting "Notes in illustration of the Runic Monuments of Kent," from the *Archæologia Cantiana*. They are accompanied by a considerable number of excellent illustrations, and may fairly be said to exhaust the subject. The author shows that different tribes and localities had different *futhorcs* or systems of runic characters, and the attempt to read inscriptions belonging to one by a *futhorc* belonging to another is as incorrect as to decipher a Korinthian inscription with no alphabet but the Attic. He believes, however, that all the *futhorcs* go back to one original, which was a common pre-Christian heritage of the Teutonic family, and not confined to the Scandinavian branch alone. Indeed, one main object of the present work is to prove that the Goths possessed a special *futhorc* of their own, at an early date, which they brought with them to Denmark and Scandinavia in the fourth century, when they invaded those countries in conjunction with the Jutes or Jotungi, and to Britain in the fifth century, when they overran the south-eastern shores of this island, again in conjunction with the Jutes. The original home of the latter people was in the modern Prussia and Livonia, whence they scattered themselves in all directions, settling as Swenes in Swabia and as Jutes in Jutland, where they remained till driven out in the seventh century by a race which ushered in the so-called later iron age. An appendix raises a curious and interesting question. A horn has been found in Denmark, inscribed with runes and cased with gold and silver, which bears two lines of zoomorphic writing, that is, writing in which the characters are formed by the representation of men, snakes, and other animals. A silver cup, also found in Denmark, is ornamented in the same way. Dr. Haigh thinks that this zoomorphic writing conceals the letters of the Glagolitic or Old Slavonic alphabet, and we thus have monuments of the prehistoric period in Denmark playing, as it were, with writing, like the illuminated MSS. of the Longobards in Italy, and the Visigoths in Spain in the seventh and eighth centuries, or the Armenian MSS. of a later day, and bearing witness to an intercourse between the Teutonic races of the north and the Slaves of the south, as well as to the existence of an alphabet among the latter people before the introduction of Christianity.

THE distinguished Orientalist, Professor Marcus Joseph Müller, died at Munich, on March 28, at the age of sixty-five. Professor Müller, whose later years were clouded by great physical suffering, owed the seeds of his malady to the injury which his health sustained from long-continued exposure to cold, when, in prosecuting his examination of Arabic MSS. in the Escorial, he was forced, by the discourtesy of the attendants, to sit for hours together daily in damp and draughty corridors.

WE have just received the third *fasciculus* of Professor Grassmann's *Wörterbuch zum Rig Veda*. It goes as far as *pra*, so that about one-half of the work is now finished. It reflects the greatest credit on the compiler. It is both more complete and more correct than the Vedic portion in the *Sanskrit Dictionary* published by Boehlingk and Roth, a fact which reflects credit on Professor Grassmann without in the least detracting from the credit due to the authors of the larger Dictionary, which was commenced in 1852, during the infancy of Vedic studies, and will be finished, we hope, in about a year or two. On one point, however, Professor Grassmann has committed a serious mistake in not following the example of his predecessors. Instead of quoting according to book, hymn, and verse, he has numbered all the hymns consecutively from beginning to end. We doubt whether he has gained much, if anything, by that plan. After the 100th hymn he has always three, after the thousandth four numbers. Instead of II. 1. 1, he has 192. 1; instead of II. 10. 1, 201. 1. The last hymn with him is 1,071. 1; according to the other system, X. 191. 1; so that the gain is very small. The loss, on the other hand, is most serious. Nearly all scholars have for years adopted the other system, and have now to translate each reference in Professor Grassmann's book, before they can use it. And while with the old system they knew at once that a passage was taken from the first book, from the book of the Visvāmitras, the Vasishthas, from the ninth or Soma book, or from the tenth, each of them having a character of its own, all this is lost with Professor Grassmann's way of counting the hymns. However, the *trop tard* applies to this as to many other things which seem trifling in themselves, and yet mar considerably the practical usefulness of many literary undertakings.

MR. BURNELL has lately made a curious discovery in reading the oldest Tamil Grammar, the *Tolkāppiyam*. That grammar is composed on the model of the Indra Grammar. The preface, which is of the same date as the text, expressly states this fact. The peculiar terms common to the *Kātantra*, *Kakāiyana*, and the *Prātisākhya*s occur (mostly translated into Tamil) in this work, so that all these works would seem to belong to the Aindra School of Grammar.

ON page 385 of Professor Max Müller's *Science of Religion*, he remarks the curious coincidence between African and Indian beliefs as regards the hare in the moon. It is now stated that this arises out of the appearance presented by the full moon in the tropics, when the inequalities present a form so like a hare that it is impossible for different nations not to have noticed it.

MEETINGS OF SOCIETIES.

NEW SHAKESPEARE SOCIETY (*Second Meeting: Friday, March 27*).

MR. FLEAY's paper was read, "On the Application of Metrical Tests to determine the Authorship and Chronological Succession of Dramatic Writings. Part II. Fletcher, Beaumont, Massinger." The special results aimed at were—1. The determination of the plays written by Fletcher alone; 2. Those written by Fletcher in conjunction with Beaumont; 3. Those written by Fletcher along with Massinger, Middleton, Rowley and others. Immediately dependent on these results was the determination of the chronological succession of the plays.

After giving elaborate tables of the metrical peculiarities of each play, Mr. Fleay stated that the following tests were invariably to be relied on for these authors.

1. *Fletcher*.—More double endings than any known writer; no prose; flowing stopt-lines.

2. *Massinger*.—Many double endings, ranking next Fletcher in this respect, but distinctly separate from him; no prose; unstopt lines often ending with but, of, am, etc.

3. *Beaumont*.—Few double endings; prose; smooth verse; far more rhyme than Fletcher or Massinger.

He then gave a list of the plays he assigned to Fletcher alone, in all of which he agreed with Dyce, who, in fact, has done all that external evidence will enable one to do.

He next gave a list of the plays known to be written by Massinger alone, in which also he agreed with Dyce in excepting the play called *A Very Woman*.

He then gave metrical tables of the plays contained in those two classes, pointed out the differences between them, and showed that in eight plays there were some verses agreeing in all respects with the Fletcher plays, and other scenes agreeing in all respects with the Massinger plays. He therefore assigned them to the joint authorship of these two writers. The plays were: *The Little French Lawyer*, *The False One*, *The Prophetess*, *The Spanish Curate*, *The Beggars' Bush*, *The Elder Brother*, *The Lover's Progress*, and *A Very Woman*. This is considered by Mr. Fleay as the most important practical inference from his paper, and as the most valuable evidence of the truth of his system of testing. He showed also that external evidences—the lines of Sir Aston Cockayne, for example, and the absence of entries in the book of the Master of the Revels—confirmed his conclusion. This part of the paper was new in result for five of the plays concerned, and in method for all.

He then discussed the plays in which other authors had worked with or on Fletcher. The results in this part are of less interest and the plays inferior; we dismiss them with the observation that Mr. Dyce's instinct and Mr. Fleay's investigations seem to lead to like results, except that Mr. Dyce thinks much more highly of Rowley than Mr. Fleay does, and sees his work when Middleton's is perhaps more likely.

In the final group of plays—that is, final in order of treatment, earliest in date—Mr. Fleay is positive that he recognises the work of Beaumont in three plays assigned by Dyce to Fletcher only, viz., *The Woman Hater*, *The Captain*, and *The Knight of Malta*; he thinks also that *Love's Cure* is partly by Beaumont, certainly not entirely by Fletcher. On tabulating this group he noticed the curious fact that Fletcher's work increased, and Beaumont's share diminished, with the progress of time for all the plays whose dates are certainly known: he therefore proposed as a tentative arrangement to place all the plays in this group on the same principle.

LINNEAN SOCIETY (*Thursday, April 2*).

MR. W. KITCHEN PARKER, F.R.S., read a paper, in which, following the morphological classification of Professor Huxley, as distinguished from that of ornithologists proper, he showed that an examination of the palatal structure of the Woodpeckers proves them to be allied to the *Passerinae* (the embryos rather than the adults); that, while most of the non-passerine birds that seem to come nearest to the Woodpeckers, have a very solid palate, the Woodpeckers retain that non-coalesced condition of the palatal structures which we see in the Lizards; and an unusually arrested condition of the palatal part of the upper jaw-bone, and bones superadded to the palate, which are distinctly Lacertian characteristics. Mr. Parker therefore proposed to introduce for the Woodpecker tribe the morphological term *Saurognathae*.

ENTOMOLOGICAL SOCIETY (*Monday, April 6*).

SIR SIDNEY SMITH SAUNDERS, President, in the Chair.—Mr. Frederick Smith made some interesting observations relative to the habits of the bee-parasites belonging to the genus *Stylops*. Major Parry communicated a paper entitled "Further Descriptions of Lucanoid Coleoptera;" and Mr. Smith read "Descriptions of the *Teuthredinidae*

and *Ichneumonidae* of Japan, from the collections of Mr. George Lewis." Further notes were read from Mr. Gooch, of Natal, respecting the destruction of the coffee plantations there by longicorn beetles.

SOCIETY OF BIBLICAL ARCHAEOLOGY (*Tuesday, April 7*).

DR. BIRCH, F.S.A., President, in the Chair. The following papers were read:—1. "On Four Songs contained in an Egyptian Papyrus in the British Museum." Translated, with notes, by C. W. Goodwin, M.A.—Of these four songs three partook of the same nature, and were amatory compositions, written in a highly imaginative and poetical style with much voluptuousness of expression, having a very striking resemblance, extending throughout whole passages, to the language of the Canticles. Structurally the verses possess both rhythm and alliterative construction, with regular pauses or strophes. The first song is unfortunately in a very fragmentary condition, and is besides imperfect at the beginning and the end. In the second song these marked parallelisms occur, "The beginning of the song of joy and beauty of thy sister beloved of thy heart." "Come to the meadows, my brother beloved of my heart;" "Sister, one of the lilies;" and further on, "The voice of the swallow resounds, it saith the earth is enlightened;" "Let thy hand be in my hand when I go to walk, let me be with thee in every pleasant place;" "Thou lovest me running to seek me." Nearly similar passages occur in the third song, which is also a fragment. The fourth song or hymn is of a very different nature, and is evidently one of the solemn dirges used at festivals during the exhibition of the figures of Osiris, as related by Herodotus. This Hymn is in the text ascribed to King Antuf, a monarch of the eleventh dynasty. The ancient relic is fortunately almost perfect, and the composition is of a high order, as the following extract will testify:—

"Put oils upon thy head, clothe thyself with fine linen adorned with precious metals, with the gifts of God. Multiply thy good things, yield to thy desire, fulfil thy desire with thy good things, whilst thou art upon earth, according to the dictation of thy heart. The day will come to thee when one hears not the voice, when the one who is at rest hears not the voices of the mourners" . . . "yea, behold none who goes thither returns back again."

2. "Nimrod et les Ecritures Cunéiformes." Par Joseph Grival (read in English).—In this essay the author maintained that Merodach, under his Accadian name of "Amarud the eldest son of the Lord of Urhi" was identical with Nimrod the "géant chasseur" of the Septuagint.

LONDON ANTHROPOLOGICAL SOCIETY (*Tuesday April 7th*).

DR. CHARNOCK, F.S.A., President, in the Chair.—The papers were: 1. "On the Pre-Historic Antiquities of the Caucasus," by Dr. Isidore Kopenicki. The paper related to ancient caverns, lacustrine habitations, megalithic monuments, and Iberian sepulchres. 2. "On the Roumanian Gipsies," by Dr. Charnock, F.S.A., President Anthropological Society. By the census of 1860 the Roumanian gipsies are put down at 300,000. They are well-formed and long-lived. There are, however, many cripples from artificial causes. They are adroit in work, but work very little, and pass whole days in sleep. They are fond of carrion, and are great cowards. Chastity is scarcely known. Their ordinary diet is a polenta of maize called *mămlăgia*. Men, women, and children smoke from the age of five. The native dance is the *tănana*. Most of the gipsies have fixed residences. The Vatrassi class are all well built, have beautiful black eyes and long black hair. On becoming mothers the women are very ugly. They have entirely forgotten their native language, and have lost the manners and usages of gipsies. The best musicians are found amongst

them. Some are engaged in agriculture, and they are more civilised than the Roumanian peasants. The paper concluded with full remarks on the grammar, and a comparative vocabulary of the Roumanian gipsy dialect with other gipsy dialects, and with the Indian languages. 3. "On the Gypsy Dialect called 'Sim,'" by the President. The dialect in question is spoken by Egyptian gipsies in the presence of strangers, and for secrecy. The author traces most of the words to the Arabic, concealed by prefixes or suffixes, and sometimes by both. The Egyptian suffix *ish* (under various forms) is found in a great many words. Other suffixes are *mi*, *ma*; and *ah*, *eh*, are used as prefixes. The paper contained many examples, including numerals. The word Sim is probably from *el-simiyā*, for *el-kimiyā*, secrecy.

FINE ART.

Hogarth's Works: with Life and Anecdotal Descriptions of his Pictures. By John Ireland and John Nichols. The whole of the Plates reduced infac-simile of the originals. In Three Series. Three Volumes. (Chatto & Windus.)

WILLIAM HOGARTH is one of the figures in history—in art-history at least—whose importance increases with time. This is the case with so very few men in the annals of literature and the arts, that we in England may consider the possession of this one man of true native blood and cosmopolitan importance as equivalent to that of a hundred of the rank and file of talent—to the whole Bolognese-school perhaps, or to the entire French painters down to the time of Watteau. This is, of course, a mere short-hand and hypothetical estimate; but if we consider that the modern point of view in painting is derived from his practice—that dramatic interest in the action represented, and individuality in the characters, were first asserted, with the genius that justified them for ever, on the canvas and copperplates of Hogarth, we shall see that it is very difficult to overestimate his importance; whereas (to return to our comparison) the whole Bolognese practice was only a studio eclecticism, delaying, not averting, the demise of Italian painting; and all the professors and respectabilities of the old French school were collectively little better than a decorated millstone round the national neck. Yet from his own day, when he had repeatedly to assert his right to be considered a painter at all, to the last generation, when De la Roche refused to admit him to the Assembly of Artists on the walls of the Ecole des Beaux-Arts, he has been ignored by many writers. And this for the very simple reason that he held the technical beauties of his art—the beauties of colour, chiaroscuro, and composition (which were indeed the only beauties recognised in his day, and then found exclusively in the works of the old masters)—were not the ends but the means of art, and that the Beautiful itself was only one of the objects a painter should place before himself.

The great result in the development of art effected by Hogarth is the utter effacement of generalisation in character, which has now at last taken hold, not only of *genre* but of history. Perhaps this would have come about although he had never existed; but even with his example the struggle was long and the victory a doubtful gain for

two generations. Watteau's faces were all the same, and so were those of the contemptible creature Greuse, who could not sentimentalise without a *double-entendre*. After these painters came the full tide of the classic; and on the decline of that, the earlier opponents of David and his pupils were still very uncertain how far they should go in exact study of archaeology and of the model. In this country, although we had no full-blown classicism on canvas, the fight against individuality was maintained, first by our Italian visitors, Kauffmann, Cipriani, and others; and then by all the band of men by whom the Boydell gallery was furnished, and books illustrated, at the end of last century and beginning of this. Where now are all these historic and Shakespearian pictures by Opie, Northcote, Fuseli, and others, it is impossible to say; while every design, great or little, by Hogarth is reproduced again and again.

Hogarth's own practice was no doubt partly determined by his education, or rather want of it, as he adopted painting without a master and without training. But the great distinction of dramatic truth and precision of thought belonged to him by birthright, and had descended to him from his grandfather, who wrote and constructed a kind of miracle-plays performed by the peasantry in his native place in Cumberland. In the painter's most ambitious works—his great Biblical subjects, *Paul before Festus*, in Lincoln's Inn hall, and *The Child Moses brought before Pharaoh's Daughter*—we find an attempt to generalise and to elevate his style into the serene but vapid atmosphere of Sir J. Thornhill or the imitators of Poussin, but with very little effect. Indeed, in spite of that attempt, in these very works we find flashes of vitality and original poetic instinct, as in the introduction of a young crocodile peeping from under the chair of Pharaoh's daughter, or in the remarkably fine figure of the public orator, or counsel for the Crown, as he may be called, in the *Paul before Festus*. It is curious and interesting, in a critical point of view, to find that these very portions of the pictures were those which brought down condemnation on the painter even from the generally eulogistic pens of Ireland and Nichols. "A crocodile creeping from under the stately chair may be intended to mark the neighbourhood of the Nile, but it is a poor and forced conceit," it is said; and of the orator the same able editor finds himself forced to speak even more severely: "The Herculean advocate, with a brief in his right hand, looks like a journeyman hatter that has drunk beer till he is drowsy; by the strength of his muscles and the stupidity of his countenance he seems better fitted for a bruiser than for a pleader." And yet the face in question is exactly such a face as a Pagan counsel would turn upon an enthusiast and a Christian, of whose peculiar doctrines he knew nothing but that they were becoming, in his opinion, a public nuisance.

To estimate the influence of Hogarth's originality properly, we must also bear in mind that *genre*, that wide and ever widening field in painting, had then scarcely any existence; the Dutch school of still-life and "conversation pieces" was extinct, and in

England such a class or section of painting had not yet been thought of. He had no choice, on adopting painting as a profession, between the great historical style which he essayed in the Bible subjects just mentioned, "to serve as specimens to show that were there an inclination in England for encouraging such pictures, these first essays might prove them more attainable than is generally imagined," and portraiture. This last was of course the popular and remunerative work, and had its attractions to Hogarth, but his proficiency in both arts of painting and engraving suggested to him the altogether novel plan of addressing the public at large through design. Perhaps it is not too much to say that no historical subject or large engraving of any popular kind had as yet been published in this country, so that here again we find him occupying an entirely new position, and one that it immediately became necessary to protect by a Law of Copyright. This novel plan of "painting and engraving modern moral subjects, not hitherto tried in any age or country," is defined by himself very clearly:—

"The reason which induced me to adopt this mode of designing was, that both writers and painters had, in the historical style, totally overlooked that intermediate species of subjects which may be placed between the sublime and the grotesque. I therefore wished to compose pictures on canvas similar to representations on the stage, and I further hope that they will be tried by the same test, and criticised by the same criterion. Ocular demonstration will carry more conviction to the mind of a man than all he will find in a thousand volumes; and this has been attempted in the prints I have composed. Let the decision be left to every unprejudiced eye; let the figures in either pictures or prints be considered as players dressed either for the sublime [tragic?] genteel comedy or farce, for high or low life. I have endeavoured to treat my subjects as a dramatic writer: my picture is my stage, and men and women my players, who, by means of certain actions and gestures, are to exhibit their histories and passions."

From that day to this, not only the subjects and scenes drawn from contemporary life, but even illustrations of history, and at last even those of the Bible, have condescended to the criterion here indicated; and the old motive and higher poetic endeavour of realising the *idea*, the abstract or the conventional, are gradually fading out of existence.

In attributing to Hogarth this importance in assisting the change that has come about of late years, the writer must add that he does so without expressing any opinion as to the good or the bad, aesthetically speaking, of the limitation and definitive study now imperative.

These remarks on Hogarth's importance in the modern development of the art have led us away from the book suggesting them. A few sentences regarding it must suffice. These three small octavo volumes contain the most complete edition yet published, in a literary point of view, of the great innovator's labours. All his own writings—that is to say, his *A. Book of Beauty*, and his autobiographic and other papers—are given, with the whole of the ample "Anecdotal Descriptions" of both Nichols and Ireland.

The illustrations themselves are nearly a hundred and seventy, a much larger number than could be reproduced at a reasonable cost by any but mechanical means. These comprehend, not only the important picture-stories of the vices of society and the follies of the age, but all his illustrations to *Hudibras* and *Don Quixote*, and many of his juvenile prints, in themselves worthless, but interesting as being from his hand. Indeed some of the *Don Quixote* series were not worth reproducing, only the publishers seem to have determined to make their book complete. Of the quality of these prints it is not so easy to speak. They are reproduced on the small scale necessary for the volumes by some one of the many adaptations of photography, and printed apparently from lithographic transfers. The result is not always a success: the lines of the original engravings being rendered infinitely closer by reduction in size, the effect is unhappily black and heavy in some specimens; in others it is all that can be wished. These are, however, the less elaborate subjects. In all cases, however, they are, as the publishers say, "fac-simile;" they have gone through no second artistic hands, but, as far as they go, give us the veritable expression of the master.

WILLIAM B. SCOTT.

M. BEULÉ.

ARCHAEOLOGICAL science has sustained a serious loss in the sudden death of M. Charles-Ernest Beulé, sometime Professor of Archaeology at the Bibliothèque Impériale, and Perpetual Secretary of the French Academy of Fine Arts. M. Beulé was born at Saumur in 1826, was a brilliant pupil of the Ecole Normale, and after a first appointment as professor of rhetoric at Moulins, was sent to the Ecole d'Athènes, an institution to which England provides no parallel, and the utility of which the career of M. Beulé did much to re-assert in the face of some gainsayers in France. The most important work in which M. Beulé took part at Athens was the exploration of the Propylæa. By his share in these investigations, and by his contributions to the literature of archaeology, M. Beulé had already acquired a high reputation when he returned to France in 1853. The next year saw him elected to succeed Raoul Rochette in the chair of the Bibliothèque; in this year also he published his treatise on the Pediments of the Parthenon, and the first edition of the book—the *Acropole d'Athènes*—by which he has continued to be most widely known. In the succeeding years, in addition to his professorial work, he continued his contributions to the special literature of his subject; in 1860 he was elected a member of the Academy of Inscriptions, and in 1862 Perpetual Secretary of the Academy of Fine Arts. The two years following this appointment produced from his hand obituary memoirs of Horace Vernet and Hippolyte Flandrin, as well as the reprint in a book form—*L'Art Grec avant Périclès*—of a series of articles contributed to the *Gazette des Beaux-Arts*, and of a drama of *Phidias*, which appeared originally in the *Revue des Deux Mondes*. His principal labours from this date to the war of 1870 consisted in explorations on the site of Carthage, and in the completion and publication, in the four volumes entitled *Processus des Césars*, of his lectures on the family of Augustus. This was a work of malice as well as of research, and by its studied innuendoes against another Imperialism than that of Augustus, filled in Orleanist circles the place of a more learned and refined *Lutetia*. It was a curious revenge of fate by which the satirist stood before the world, in the councils of the coalition of last May, to administer the depart-

ment of the Interior, without perceptible reluctance, through the agents of the Empire, on principles more imperial than its own. But for this unlucky episode, M. Beulé would have furnished a blameless as well as eminent example of a class in which France is peculiarly rich, the class of writers and teachers who, by vivid style and intelligent exposition, bring the results of science within the circle of general culture. His second-hand compilation is admirable in its way; and his researches, both at Athens and Carthage, had importance enough to earn him no unjust reputation for original as well as for second-hand work.

THE COLLECTION OF LACE AT THE INTERNATIONAL EXHIBITION.

THE collection of lace is the great centre of attraction in this year's International Exhibition. Never was there such an assemblage of priceless specimens brought together, many of them preserved as heirlooms in the families of their present possessors. Every class of lace is here represented. Of the early "fillet" or darned netting, there is a magnificent example in an altar frontal, fifteen feet long, representing scenes in the Passion; while curious altar-cloths and cushion covers of cutwork, trimmed with point, are fine specimens of the rich Italian lace of geometric pattern of the sixteenth and seventeenth centuries. Of the products of Venice, the great artistic lace centre of Southern Europe, the finest examples of every variety are exhibited. The bolder rose point, which looks as if sculptured in marble, and the fine Point de Venise in relief, where each tiny flower is superposed on the other, with all the grace and delicacy of Italian art, are alike well represented in numerous flouncers, which more probably were originally destined for the trimming of sacerdotal albs. One alb so adorned with fine Venetian point round the skirt and with cuffs to match is here shown.

A coverlet two and a half yards square, said to have been the property of Louis XIV., is perhaps the finest and largest known specimen of the rose point or "gros point de Venise," as it is sometimes called.

There are many fine examples (deep flouncers) of the rare and costly Point d'Argentan—twin sister of Point d'Alençon, and both offsprings of Venice; but Argentan retains more strongly than Alençon the traditions of the source whence she sprang, and the patterns are of bolder character than those of Alençon.

The pillow-made laces of Northern Europe, of which the Netherlands were the centre of production, are here in great variety. A magnificent specimen of the old Brussels, or Point d'Angleterre, once belonged to Marie Antoinette.

The collection of modern lace is very splendid. Brussels and Alençon in great abundance, while Valenciennes, Honiton, Irish and Maltese, close the catalogue.

Beautiful as this collection is, it has a more important benefit than the mere exhibition of what is rich and rare. It affords the opportunity of comparing the old lace with the new, and of showing how much the manufacture has deteriorated in design. Compare the crowded, loaded patterns of modern Brussels, Alençon, or (worse still) of Honiton, with the easy, graceful, simple elegance of the old Venetian, Argentan, or Brussels, and it is obvious how much we have yet to learn before we arrive at the perfection of former times, and how necessary it is that schools of design should be established in every centre of the lace industry.

ART SALES.

THE following pictures, forming part of the collection of the late Mr. Craven, of Clapham Park and Tenby, were sold on Friday, Saturday, and Monday week by Messrs. Christie, Manson & Woods:—*T. S. Cooper, R.A., Out of the Sun, 2111;*

Milking Time, 1891.; *The Coming Storm*, 4201. J. Linnell, Sen., *Woodcutters*, 1061.; *Over the Hill*, 8711. B. W. Leader, *On the Welsh Border*, 1571.; *A Welsh Birchwood*, 2621.; *A Wooded Welsh River*, 2571. E. Gill, *A Storm on the Coast*, 1531.; *The Falls of the Clyde*, 2311. T. Creswick, R.A., and T. S. Cooper, R.A., *A Landscape with a Flock of Sheep*, 4201. F. W. Hulme, *A Lane in Surrey*, 2001. F. Goodall, R.A., *A Fête Champêtre*, 1941. E. M. Ward, R.A., *Amy Robsart and the Earl of Leicester*, 1891. C. Stanfield, R.A., *French Troops fording the Magra*, 1891. Sir John Gilbert, R.A., *Interior of Rembrandt's Studio*, 5251. J. B. Burgess, *The First Faint*, 2731. W. Duffield, *Still Life*, the artist's last work, left unfinished, and completed by M. Giroud, 1101. L. Perrault, *The Refugees*, 2101.; *The Sisters*, 1101.; *Virtue, Innocence, and Purity*, 2311.; *Maiden's Prayer*, 2681.; *Forgiveness*, 2411.; *Bo-Peep*, 3151.; *A la Bretagne*, 1681.; *The Boudoir*, 2151.; *The Baby Brother*, 3151. H. Merle, *Watching the Crab*, 2011.; *The Mendicant during the Siege of Paris*, 5771. Escosura, *Interior, with Ladies, Sportsmen, and Dogs*, 1471. Madrazo, *The Naturalist*, 1941.; *Coming out of Church*, 1571. Verboeckhoven, *Going to Market*, 2001. Ch. Landell, *Ruth*, 1251. H. Schlessinger, *Sunny Thoughts*, 1151.; *Spring Time*, 1201. H. J. Scholton, *The Last Moments of Lady Jane Grey*, 1411. J. Coomans, *A Pompeian Interior*, 1781. Ch. Weber, *A Shipwreck*, 1311.

At the recent sale in Paris of the collection of M. Stanislas Baron, the most important items were:—*Chevaux à l'abreuvoir*, 35,000 fr., *La Campagne le matin*, Chintreuil, 5,500 fr.; *Bords de la Mi-Donze*, Corot, 3,100 fr.; *Intérieur d'un Harem Marocain*, 3,900 fr., and *Caverne sur les Côtes du Finistère*, 6,600 fr., both by Henri Regnault.

At a sale at the Hôtel Drouot of forty-seven paintings of the modern school, the property of M. Strausberg, the following prices were obtained:—Oswald Achenbach, *Views of Naples in a Storm*, 9,700 fr.; Brascassas, *Bull threatening a Dog*, 19,500 fr.; Daubigny, *Banks of the Oise, Morning*, 3,400 fr.; *The Same, Evening*, 2,980 fr.; Dupré, *Jules, The Fisherman*, 13,000 fr.; Fromentin, *Halt of a Caravan*, 11,000 fr., *Banks of the Nile*, 9,000 fr., *Arab Women*, 8,950 fr., *Arabs at a Fountain*, 8,900 fr.; Gallait, *Happiness*, 9,000 fr., *Misery*, 25,000 fr.; Gérôme, *Interior of a Gynaecitis*, 18,000 fr.; *Shepherd of the Campagna*, 6,750 fr.; Isabey, *Interior of a Church*, 6,200 fr.; Koekkoek, *Interior of a Wood*, 27,100 fr.; Leys, *The Family of Gutenberg*, 18,700 fr.; Marillat, *Mosque in Lower Egypt*, 20,000 fr.; Théodore Rousseau, *Landscape*, 20,800 fr.; Troyon, *Environs of Honfleur*, 20,000 fr. The sale produced 467,950 fr.

NOTES AND NEWS.

In the last excavations at Pompeii there has been discovered near the Porta Stabiana, a house, in a room of which there is a curious mosaic, evidently symbolical, the meaning of which it is difficult to understand. This mosaic is about twenty inches square, and in the middle is depicted a skull, upon which is a mason's level with line and plummet. Beneath the skull is a very large butterfly with outspread wings, and below the butterfly a wheel similar to that on which the goddess Fortuna is represented. On the right, facing the mosaic, is a staff, and near it a traveller's bag, and on the left a net. This mosaic, which is in excellent preservation, has been transferred to the Museum, and placed in the Mosaic room.

A SOCIETY has been formed at Munich for the purpose of erecting a memorial to Professor von Schwind, which it is intended should take the form of a grotto temple decorated with frescoes after the master's own works.

It is satisfactory to find (*Levant Herald*, March

24) that the Austrian government, having last year sent Professors Conze and Niemann to explore the archaeological remains of the island of Samothrace, now intends to organise a second expedition for the same purpose. Whether Professor Conze will accompany the new expedition is not stated, but even if he should not, it is quite apparent that the undertaking has been arranged at his suggestion, and will be chiefly directed by him. The examples of early Greek art already obtained in Samothrace, the connection of that island with the early religion of Greece, for example, with the worship of the Cabiri, and lastly the familiar knowledge of Samothrace possessed by Professor Conze, raise hopes of valuable discoveries.

GENERAL LUIGI PALMA DA CESNOLA, U.S. Consul at Larnaka, has favoured us with a sight of some photographs from what must at present be accounted the most interesting of all his archaeological discoveries in the island of Cyprus. This is an archaic sarcophagus in the calcareous stone of the island, recently excavated in the necropolis of Golgoi. The monument appears to be in an almost complete state; it has a ridged cover, at the four corners of which appear crouching lions boldly carved in the round. The four walls of the sarcophagus carry sculptures in low relief. At one end is the figure of a chief driven in a quadriga; this may probably be a representation of the personage buried in the monument; he wears a beard, while the *ἡνίοχος* beside him is beardless; both of them wear peaked caps. At the other end is a mythological representation of Perseus and the Gorgon. Perseus, similarly bearded and wearing the peaked cap, walks off with the *κρίνον*, enclosing the head of Medusa, slung from a stick which he carries over his left shoulder, and holding in his right hand the *ἀσπίς* or instrument of decapitation. The Gorgon is represented with four wings; she kneels on one knee, and has her hands uplifted to hold with one hand Chrysaor, and with the other the horse Pegasus, who are in the act of springing together from her severed trunk, an unusual representation, illustrating, as it were literally, the text of Hesiod (*Theog.* 280). Between the figures of Gorgon and Perseus there is a seated dog. Of the lateral representations, one is a hunting-scene and the other a symposium. Of the five huntsmen in the hunting-frieze, four are armed with the Greek helmet and tunic, and carry spears and round bucklers; the fifth wears a peaked cap, and carries a bow and arrow. The animals appear to be a horse, a bull, a cock, a boar, and an antelope. The banquet-frieze, with a tree and a large amphora at one extremity, exhibits a row of four couches, on three of which a man reclines with a woman seated beside him, while upon the fourth a bearded man alone holds out his cup to a youthful *οἰνοχόος*. Besides the three seated women, one of whom plays upon a lyre, a fourth, standing erect, blows upon the double flute. The whole of these sculptures, while still showing traces of Asiatic and Egyptian influences, and in several points analogous to primitive Etruscan art, are distinguished by a Hellenic feeling for design, and by great elegance of composition. At either end of the monument General Cesnola found a *stèle* of remarkable design—viz., a low, tapering pedestal terminating in bold Ionic volutes, and above the volutes a heart-shaped member carved in relief, with the figures of two sphinxes face to face surrounded by vegetable forms resembling those of Egyptian design; the whole surmounted by an abacus in three members. General Cesnola reports that the faces of the sphinxes on one of these objects are female, and on the other male, and supposes that they were placed erect in front of the sarcophagus in the same way as the Turks set mortuary stones in front of their tombs. General Cesnola further informs us that he intends this year to prosecute excavations chiefly at Famagusta (Salamis) before commencing operations on the site of Paphos.

A CORRESPONDENT writes from Assisi, that the

churches of San Francesco will very soon be restored to their original state. The old choir stalls and wood work, removed from the upper church to one of the halls of the monastery, make a capital display where they are, whilst they no longer disfigure the building of which they altered the character. The papal throne at the bottom of the choir is restored to its old importance by being flanked with stalls in the same style of sculpture painted to imitate marble; and the balustrade and canopy which at some unknown period were placed round the altar of the lower church are removed to the same position in the upper church, which being larger and higher, requires that species of decoration. The wooden transour which spanned the opening of the nave at its junction with the transept is about to be restored, together with a model of the cross which Giunta Pisano once placed there. The two great altars in the transepts having been removed, we now see for the first time, in the southern the whole of the Crucifixion of Giunta Pisano, in the northern a Crucifixion, the execution of which seems also to have been entrusted to Giunta. An addition to Cimabue's frescoes in the transept has also been made by the removal of the choir lofts.

In the lower church or crypt the nave will be separated from the transept as of old, by an iron grating with practicable doors. The singing lofts have been removed, displaying on one side portions of Giotto's frescoes which had long been concealed, ex. gr. the Miracle of the Child of the Spini family, and St. Francis receiving the Stigmata by Lorenzetti on the other. The removal of the balustrade and canopy from the high altar gives light and air to the crypt. The choir remains unaltered; the date of its erection in its present form is found to have been 1471. A stone altar in front of Lorenzetti's Crucifixion and a similar obstruction in front of Cimabue's Madonna, had long been eyesores: these have been taken away and several figures have thus been added to each of these remarkable compositions. Beneath the throne of Cimabue's Virgin, a row of saints apparently executed by Tiberio d'Assisi was brought to light. Most interesting discoveries were made in the chapel of the Sacrament, originally painted for Cardinal Orsini by Giotto. Here the disruption of a marble altar led to the finding of a noble monument—a tomb of marble with the figure of Orsini lying in state attended by two angels; on the wall behind the figure a fresco by Giotto in capital preservation, representing the Virgin and Child between St. Francis and St. Nicholas. Of equal importance was the removal of the altar in the chapel of S. Giovanni in the left transept, resulting in the discovery of a Virgin and Child between St. Francis and St. John the Baptist, a fresco as clean and well preserved as if it had been painted but yesterday by its author, Pietro Lorenzetti.

De Vlaamsche School is the title of a new Flemish illustrated paper of which we have received the first two numbers. Its illustrations are not remarkable as works of art. It contains stories as well as news.

THE Bookbinding department of the International Exhibition is enriched by choice specimens of ancient bindings from the libraries of the Duke of Devonshire, Marquess of Lothian, Earls Orford and Spencer, Mr. Gibson Craig, and other well-known collectors. The Duke of Buccleuch exhibits a curious Bible, bound in crimson velvet, with the arms embroidered in silver. The Dean of St. Paul's, a MS. book of title-deeds of the time of Henry VII., belonging to the library of St. Paul's Cathedral, bound in velvet, and adorned with silver clasps and bosses, the pendent seals enclosed in silver boxes. Mr. A. W. Franks, among other rare specimens, has two curious Dutch almanacs, closed by silver clasps and pencil cases, one with the arms of Holland in silver; also examples of Persian bindings, brilliant with tulips and other flowers. In the same case

is a quaint old MS. volume, containing stanzas addressed to Queen Catherine de Medicis on the birth of a daughter, by Manetti, her initial double K repeated on the sides of the book. Bindings of the Renaissance have the crescents and other attributes of Diane and Henry II., and one has the initials of Henry IV., with the arms of France and Navarre. In the Modern division, Mr. Bedford has two cases with fine reproductions of French and Italian bindings, "dentelle," and other styles. A copy of Dante furnishes an example of the Italian style, and there is a priceless volume, beautifully bound, Queen Margaret of Scotland's *Meditations*. Mr. Bedford also exhibits books with Indian silk bindings, and porcelain book covers. The exhibition of Mr. Birdsell, of Northampton, is most creditable. A fine specimen, the Pedigree of the Compton Family, has their badge, the fire beacon, and their "beasts," the boar and the dragon, repeated over the whole surface of the side, beautifully worked on the white vellum. Mosaic-work bindings are sent by the Academy of Venice. Bemrose, of Derby, shows the effect of fret-cutting, and has also a prayer-book inlaid with ivory and ebony. Flattich, of Marburg (Austria), shows a curious yellow binding, with black ornaments worked with block stamps, and also flowers indented and painted. Zaehnsdorf has bindings in the Grolier, Maioli, and illuminated styles. Tuckett, binder for the British Museum, shows the leather stained in two colours, which has a beautiful effect. Workmen are placed in the room to exhibit the processes of bookbinding, and impart a practical knowledge of the art.

THE *Kölnische Zeitung* of March 27 publishes a letter from Dr. Déthier, director of the Museum at Constantinople, in which he announces the safe arrival at the Porte of the colossal column of Hercules-Melkarth from Cyprus, which has been temporarily deposited in the St. Irene Museum at Stamboul, where he had had an opportunity of examining it. According to his report the figure measures two metres across from shoulder to shoulder. The head, which is covered with the conventional Assyrio-Persic curled and frizzled wig, bears two thick horns, both of which are more or less injured, and have been broken sharply off. On the top of the head is an opening, into which some object must have been inserted, as Neptune's trident, or a serpent which had hung down the back, perhaps both, as may be seen in the Sardo-Ithoencian idols of the Cagliari collection, all of which bear horns as symbols of divinity or power. Horns and rams' heads are also frequently seen on river gods; and after the great naval victory of Demetrius Poliorcetes (294-283, B.C.) the busts of this prince and of his father, as well as those of Seleucus of Syria and Lysimachus, appear with horns, which were likewise borne on the royal tiara of the Arsacidae. The body of the Cyprian Hercules is completely nude, excepting that a skin is bound round the loins by means of a girdle, which is clasped together by a round long-toothed buckle. This skin is fringed with long, twisted ends of hair, and shows the fore-legs and claws of the animal hanging down. The colossal wrists of the figure are raised to the breast, and hold suspended the body of a lioness, grasping the hind-legs with a firm clasp, while the fore-legs of the animal, which measures three metres from the beginning of the tail to the neck, hang down over the feet of Hercules. The body of the lioness exhibits much artistic skill in the roundness and softness of the form, while the tension of the muscles in the hind-legs is given with great accuracy. Dr. Déthier regrets the loss of the head of the animal, which formed the spout of the fountain, as he believes its preservation might have thrown some light on the nature of the skins which are represented around the head of Hercules on the Alexandrine tetradrachms. These have generally been assumed to be lion-skins, but he thinks there is sufficient resemblance between their manes and the part of the neck still preserved in the animal

of the Cyprus group to warrant the assumption that a lioness, and not a lion, is intended to be symbolised on the Alexandrine coins. The feet of Hercules are disproportionately short when measured by their colossal breadth, and the entire figure—with its curled head and straight, thick beard, its strongly marked face, with broad hooked nose, slightly open mouth showing the teeth, and the swollen veins and contracted muscles of the forehead—has the effect of conveying a general impression of sportiveness, trickery and cunning. Dr. Déthier is of opinion that this mingled character of facetiousness and deceit is a proof that in this figure we have a very ancient type (perhaps 4,000 years old) of what in the later and more cultivated periods of Greek art was developed into a Silenus. At Naples there is a bronze group, in which a Silenus holds up by the hind-legs a lioness, whose head forms the spout of a fountain, and where the wrists present the peculiarity of being encircled by roll-like protruding cuffs. A comparison between the Neapolitan Silenus and the Cyprian Hercules has led Dr. Déthier to hazard the conjecture that these assumed cuffs or wristbands may be only unskilfully-rendered copies of the lines indicating the strongly-marked muscular development of the thick knotted arms, and the protruded outline of the radial and ulnar bones of the fore-arms and wrists. In support of his theory that in this Hercules we may have the primal idea of the Silenus, Dr. Déthier draws attention to the fact that among the primitive races of Cyprus, abnormal ideas underlay their conception of their divinities, as in the case of Venus, whom they represented with a long beard, and sometimes as identical with Hercules. Hence, he thinks we may easily trace the Herakles-Sol, or Baal, as he is personified in the twelve signs of the Zodiac, until at length we arrive at the Hercules of later ages, performing his twelve labours, and fructifying the earth by bringing to her the water which she needs. Under this idea Hercules becomes, like Neptune, the god of fountains, or, as Silenus, pours forth at times the wine of Bacchus, or, what is yet more precious than the juice of the grape in a land parched with the ardour of the sun's rays, the sparkling water from springs and streams.

FOUR etchings in the possession of a M. Amadeo, of Marseilles, are highly spoken of. They are the work of a Franciscan monk, named Leonard Amadeo, who died in 1869, and had devoted almost his whole life to their execution. Two represent sacred subjects; a Virgin and Child, described as worthy of Raphael, being the most important of the four.

A RECENT number of the Trapani *Falce* announced (March 15) that the well-known archaeologist, Dr. Taverio Cavallari, of Palermo, has been fortunate enough to bring to light a temple which once stood within the walls of the ancient Greek city of Selinuntum, on the south coast of Sicily. Dr. Cavallari's attention had long been directed to this classic spot, which had, moreover, found an able investigator in Professor Benndorf, who, in his *Metopen von Selinunt* (Berlin, 1873), has collected all the information that could be brought to bear upon the subject, and it was therefore a matter of congratulation to Italian archaeologists that the means placed at Dr. Cavallari's disposition for the prosecution of Sicilian excavations should have been directed to this point specially. Their expectations have not been disappointed, for, as we now learn, his exertions have been rewarded by the discovery, at a spot lying to the west of the so-called Acropolis, and in the midst of an extended sandy plain, of the east front of a temple, sunk twelve feet below the present level of the ground, and which appears originally to have stood upon a raised platform, approached by steps on all sides. Numerous terra-cotta figures, mostly representations of Apollo, Hera, and other gods and goddesses, have been found in the immediate neighbourhood; and, from the scanty reports which

have reached us of this interesting discovery, we are justified in hoping that further investigations may add something to our present knowledge of Graeco-Sicilian architectural art.

IN the *Gazette des Beaux-Arts* for April we find:—1. An account of some mural paintings, executed by H. Lehmann in his own house in Paris. A collection of photographs has recently been published from this painter's works, by which an excellent idea can be formed of his severe style of decoration. The collection includes his last great work, *Le Droit prime la Force*, executed for the Ecole de Droit, previously mentioned in the ACADEMY.

2. An article on Domenico Ghirlandajo and his frescoes in Santa Maria Novella, by René Ménard. No new information is given concerning this artist, but his position with regard to the art of the fifteenth century is defined, and his frescoes in Santa Maria Novella well described. An etching, by A. Didier, of a *Madonna and Child*, by Ghirlandajo, in a private collection, and several engravings from his frescoes, add to the interest of the article.

3. Edmond Bonnaffé again deals with paradoxes. "La Contrefaçon" is the subject on which he at present dilates. The counterfeiting of ancient works of art is carried on to an unsuspected extent at the present day. "At Rome, pre-Raphaelite pictures are still being painted; Belgium sends forth Van Eycks and Memlings by the dozen; and in Paris," says M. Bonnaffé, "I know a Boucher-manufactory that has made many victims." The fabrications of antique sculpture, carving in wood, ivory, mediaeval jewellery, Venetian glass, and other objects sought for by collectors, must indeed be a considerable branch of industry. Modern chemistry in many cases is called in to effect the work of time. "Le permanganate de potasse teint le bois neuf, l'acide nitrique en dévore l'épiderme et le dessèche, le sulfate de potasse vieillit l'or et oxyde l'argent, le chlorure d'ammoniaque colore le bronze, tandis que le vitriol décolore les étoffes." And not only so, but we are told by M. Bonnaffé's interlocutor (the article is in the form of a dialogue) that he is on the track of a wood carver who possesses an especial instrument for making artificial worm-holes in wood. 4. The Artistic Curiosities of Russia are again described. 5. The Musée de Lille receives a notice from Louis Gonse. 6. George Cattermole receives an appreciative criticism by M. Colas in the first of a series of articles on English Painters in Water-colour. 7. M. H. Revail's magnificent work on Romanesque Architecture in the South of France is reviewed by Alfred Darcel. 8. The Suermondt Collection, which is still being exhibited at Brussels, is noticed by Paul Mantz, and an etching by L. Flameng after Rembrandt, and an engraving from a *Madonna and Child* by Van Eyck are given as examples of its treasures. The *Gazette des Beaux Arts* has given us before a taste of this great collection in the splendid etching by F. Gaillard of Van Eyck's *Homme à Oeillet*. 9. J. Dubouloz reviews Redgrave's *Dictionary of Artists of the English School*, and a spirited etching by Ch. Waltner of Morland's *Two Coachmen* enlivens his text. 10. Apropos of the fire at the Pantechnicon Louis Viardot discourses widely on the destruction of works of art in all ages and places by fire and other agents. The destruction of Michael Angelo's cartoon of *Pisa* is still spoken of by him as if it were certainly the work of Baccio Bandinelli, whereas it is now generally believed that he had nothing to do with this "crime insensé contre l'art."

WE learn from the *Chronique* that M. Héron de Villefosse, an attaché of the Louvre, has been appointed by the Minister of Public Instruction to conduct an archaeological mission in Tunis. His expedition is especially for the purpose of studying the Latin inscriptions that are found in great number in this part of Africa. M. Jules de Laurière accompanies him.

THE STAGE.

"NOS BONS VILLAGEOIS."

Nos Bons Villageois was written by Monsieur Sardou at a time when he was building up the reputation which he is now industriously undermining. It is one of the best examples of his work—bright as well as strong; more therefore of a Vaudeville comedy than of a Gymnase drama; and Messieurs Valnay and Pitron, the managers of the French plays in London, have done exceedingly well to produce it on the occasion of their moving house for the season. Its performance is the beginning, let us hope, of an excellent period for the Princess's Theatre.

Messieurs Valnay and Pitron have also done exceedingly well to enter into an engagement of considerable length with the two French players who have this week made their first appearance in London. The presence here of Monsieur Gouget and of Mademoiselle Kelly adds greatly to the strength of the company; and the only pity is that they, or an actor and actress of equal capacity, were not engaged long before. That would have spared us more than one dull evening, the results of which we have not cared to chronicle in these columns. It is not that the French company has until now been without good players, but that none of the good players have been fit to take the leading parts in the higher comedy. A brisk comic actress has been seen in Mdlle. Dolly, a fair *jeune premier* in M. Bilhaut, and two admirable comic actors in MM. Didier and Schey. But the company has wanted the addition which it has just now received, since in M. Gouget it has for the first time an artist who can play the chief character in a great comedy like *Nos Bons Villageois* with dignity, ease, and reserve; and in Mdlle. Kelly it has an artist who knows something of the resources of her art, and is a really natural and graceful representative of the younger heroines of Sardou, Dumas, and Emile Augier.

By the side of the love story, without which, of course, no serious comedy could be complete—and to which at the Princess's Mdlle. Kelly does justice—there runs in *Nos Bons Villageois* a chronicle of the battle waged between modern progress and rural prejudice in many a country commune of France. Progress is represented by Le Baron (M. Gouget), who is mayor of the commune, in order that the commune may be civilised; and prejudice is represented by a band of villagers—M. Floupin, the druggist; M. Tétillard, the grocer; and a certain M. Grinchu, who regards the village stream as his own special preserve for fishery, and thinks that the fish, which don't like strangers, go into Grinchu's net contentedly, to fulfil a law of their nature. Tétillard adulterates his sugar, and reproves the mayor for destroying local commerce by buying his groceries in Paris. Floupin is a snob, who has got a little education, wishes to play Caesar to the Baron's Pompey, and is good-natured enough to discuss local politics with his inferiors as long as he can persuade them that he, and no other, ought to be their mayor. These three village characters are strongly individualised. They are presented with more of humour than wit. They are handled with much suggestive satire; and M. Sardou is evidently upon the side of the town. That circumstance, and the fact that it is his primary object to amuse us, prevent the work from being a really serious study and comparison of town and country follies; but M. Sardou is not by any means alone among French writers, who have a fondness for raising social questions and leaving other people to settle them. *Nos Bons Villageois* is an entertaining picture of many a country oddity, and at the same time it has in its main love story an interesting theme, treated in a way that is manly and healthy.

THE NEW PIECE AT THE STRAND.

The new piece at the Strand Theatre, entitled *May*, and written by Mr. Reece, who is known as

the author of many a brisk burlesque, would have been better as a work of art if its story could have been told within the compass of two acts. There is not substance enough in it for three; nor is there enough of literary power and charm to make the slightness of the story seem of small account. We should be sorry to have to make ourselves the alteration we suggest, for there would be mechanical difficulties, no doubt, and these the author himself would perhaps have overcome had that been possible. The fact remains that the fable of *May* is not substantial enough to be told in three acts, and that the manner of telling is not quite graceful or artistic enough to reconcile us to the length which seems to be necessary. The action takes place at a farm which Mr. Hall, the scene painter, has pleasantly depicted. The tale is simply that of a romantic country girl, who, while she genuinely loves an honest country lad, is so far fascinated by one Julian Rothsay—who is a local "swell"—that she allows him to make use of a pretended passion for her in order that this may stimulate the sluggish affection of one Edith Lansdell, a young woman who is an heiress in his own rank of life. The farmer, Dolly's uncle and guardian, overhears Mr. Julian Rothsay making rather furious love to the country beauty, and he turns the poor girl out of his house, owing to a quite unnecessary misconception upon his part of the true state of things. Edith Lansdell hears the same vows—and somehow fails to distinguish the ring of them from the ring of the true metal—and she too decides to see what jealousy will work, and so instructs one Sir Barnaby Lapwing—another local "swell," who suffers from very premature old age at six-and-thirty—to flirt with her in Julian's presence, and Sir Barnaby, being a very appreciative man, does not seem to think that flirtation altogether disagreeable. Time passes; Julian has been abroad and has returned; Edith has managed to keep the Baronet at a respectful distance, and the country lad Joe Solly—one of three rustics who have all loved the country beauty—has still believed in Dolly, and has married her. Dolly is received again by the unreasonable farmer; Julian and Edith will marry very soon; the Baronet must console himself elsewhere; and the younger rustic brethren retire to their pursuits with the pitchfork and the milk-pails.

The main fault in the construction of the story is to be found in the fact that the whole bad business of the sham love-affair was capable of so easy an explanation, even though Mr. Julian Rothsay did swear he was in earnest. In a word, you have to suppose an entirely stupid farmer, to grant the possibility of the subsequent complications. The main merit is a certain freshness—a certain attempt to give individuality and life-likeness to types with which the stage is already very familiar—and this attempt is most successful in the case of the three rustic brethren, who are humourously impersonated by Messrs. Cox, Odell, and Terry. The brother played by Mr. Odell is a silly fellow enough: his description of how he was shocked when Edith Landells proposed to waltz with him, at the farm party, is very well given. The brother played by Mr. Cox is a fat poet whose verse is somewhat halting, and who considerably refrains from publishing his poems by subscription. The brother played by Mr. Terry is a man who will rise. He is a clear-headed countryman, and will one day be very prosperous. Mr. Terry represents him with really great truth and naturalness. Mr. C. H. Stephenson looks excellently like the farmer he is meant to be, and acts throughout with much discretion. It is not his fault that some of his speeches are too eloquent for a yeoman who doesn't read the *Daily Telegraph*. Miss Swanborough's Dolly couldn't be heartier or better tempered, but might conceivably be more romantic. Sir Barnaby is not a study from the life: we have seen him on the stage before to-day—whiskers, baldness, *hauteur* and the rest of it. Mr. Terriss could, no doubt, be interesting as Julian, if the author

allowed him to be. And it is, perhaps, rather hard upon Miss Nellie Bromley, that for the space of three acts she should have to be disagreeable; but then it is also rather hard upon the public that when (as in the scene where she overhears Julian vowing his love for Dolly) she has the opportunity of using facial play and gesture, she neglects to take her opportunity, and remains too unmoved to satisfy those who in their estimate of good society would rather rely on living experience than on a dead tradition. But these stage gentle-people are most unnaturally wearisome: they lack the individuality which the author tries to give to his humbler folk; and so Miss Bromley, who has done better things, and will do them again, is not to be very seriously reproached because she fails to realise a character when there is little character to realise. Miss Bromley has a bright moment at the end of the piece; and if she sometimes receives a bouquet in *May*, she generally deserves it in *Eldorado*.

"THE SCHOOL FOR SCANDAL" AT THE PRINCE OF WALES'S.

AMONG frequent and occasional playgoers the surprise was great, and the curiosity greater, when it was announced, a couple of months ago, that the company at the little Prince of Wales's Theatre was preparing to act the *School for Scandal*. Performers whose chief success had been in the smallest of comedies were suddenly to become the interpreters of the greatest. The experiment might succeed, or haply it might fail; but at all events it would appeal to us with momentary force, since there was about it the interest of danger:—

"Our interest's on the dangerous edge of things.
The honest thief, the tender murderer,
The superstitious atheist, demirep
That loves and saves her soul in new French books—
We watch while these in equilibrium keep
The giddy line midway: one step aside,
They're classed and done with."

And then, the position of the *School for Scandal* is thoroughly unique. In one sense there may be higher comedies—comedies which show their authors' more profound acquaintance with human nature; comedies of healthier tone, in the estimation of those who demand that fiction shall be a work of morality more strongly than they demand that it shall be a work of art. And in a certain brilliancy of dialogue Wycherley and Congreve may sometimes surpass it, since the theme for their wit's exercise may be more varied; but take it for all in all—its epigram, its characterisation, its general construction, and the supreme ingenuity of at least one of its situations—there is no stage comedy vying with it in effectiveness. Play it badly, in the assembly-room of an assize town, and it will "draw" better than anything except *Hamlet*. Play it, as it has been played within quite recent memory, and there is no reason, except the weariness of the actors, why it should not become as permanent an institution as the Bank, the Tower, or the waxworks in Baker Street.

One potent attraction which it had not had to the full before remained to be given to it at the Prince of Wales's Theatre. Mrs. Bancroft promised—and the promise has been kept—that it should be produced with unexampled attention to scenery and appointments. It should illustrate last century life, and that would suit the movement of the day. The *Saturday Review's* "aesthetic friend" should die of rapture over the Dutch tiles. People with no blue china of their own, should see Mrs. Bancroft's nankin jars and her Delft platters. People with nineteenth century backs should be stimulated to sit on eighteenth century chairs. Marqueterie should abound. Joseph Surface should shake out his pinch of snuff; Lady Sneerwell should sip tea from a cup like that which Dr. Johnson took so many times from Mrs. Thrale; a noiseless servant should glide about with snuffer-tray among the candles. Nay,

more: there should be a spinnet, and four grave music-makers should do their spitting gently, while Mr. Crabtree and Lady Sneerwell, Sir Benjamin and Lady Teazle, danced out a minuet of which there is no mention in the comedy.

Well, all this has been done, and it is very real and very pretty, but it has been purchased at too great a cost. No acting but the finest could endure the juxtaposition of this material show, which crushes the imagination instead of appealing to it; or, to be more exact, it leads the imagination very thoroughly indeed into last century life, where, amidst a multiplicity of details, Sir Peter Teazle's fortunes are forgotten. There is only one occasion on which the stage is not thoroughly furnished. The scene representing the lobby at Charles Surface's is painted on a curtain that rolls down and up again. That scene is remarkably well painted. Roughly enough, it suggests an interior by McKewan; and its very excellence shows once for all for what a ghost of an object the Prince of Wales's management has effected those alterations in the sequence of scenes which the determination to keep real interiors always before the eye rendered inevitable. It is hardly possible that any one can imagine these alterations in the sequence of scenes to add in the slightest degree to the interest of the story. The alterations are ingenious, but their good effect is wholly in favour of the stage decoration. Sometimes the later part of a scene is taken at the beginning. It is so with the second scene of the first act, where the order of the conversation between Sir Peter and Rowley is almost entirely reversed. Then the first quarrel scene between Sir Peter and Lady Teazle is made to take place in Lady Sneerwell's drawing-room. It is there, in the common reception-room of an acquaintance, that Lady Teazle taunts her lord, and there, subject at any moment to sudden interruption, that her lord roars back his defiance, and shouts to her of the time when she was content to ride double behind the butler on a docked coach-horse. An alteration of this kind does not require any comment.

I do not find in Sheridan any reference to the fact that this docked coach horse was named "Dobbin," but as the additional information may have crept into a corrupted stage edition, and the corruptions have been studiously preserved, we will not charge it on the gentleman who plays Sir Peter at the Prince of Wales's. In the second quarrel scene, the Prince of Wales's Lady Teazle says, "Yes, yes, yes, yes, yes," where I think it can hardly be in *any* acting edition, though it may well be a traditional "gag." But Mr. Joseph Surface's offer to help Sir Peter off with his great coat is a contribution to the comedy, which I take to be of somewhat recent origin. And some of Lady Sneerwell's observations, at the Prince of Wales's, are necessitated only by the re-arrangement of so many of the scenes.

It is plain that great care has been bestowed upon much of the acting, but it is equally plain that no amount of care would make the performance a wholly satisfactory one. Yet there are characters which are well represented, and bits of stage "business" introduced, which have the real merit of probability as well as the spurious and more generally acceptable advantage of novelty. When old Crabtree and Sir Benjamin Backbite pour into the ears of Joseph Surface the news of his brother's ruin, it has been too much the custom for them to wheel round him like a mill-horse, discharging each in his turn the following remarks:—

Sir Benjamin. Mr. Surface, I didn't mean to hurt you; but depend on't your brother is utterly undone.

Crabtree. O, Lud, ay! Undone as ever man was—can't raise a guinea.

Sir Benjamin. And everything sold, I'm told, that was movable.

Crabtree. I have seen one that was at his house. Not a thing left but some empty bottles that were overlooked, and the family pictures, which I believe are framed in the wainscots.

Sir Benjamin. And I'm very sorry also to hear some bad stories against him. [Going.]

Crabtree. Oh! he has done many things; that's certain.

Sir Benjamin. But, however, as he's your brother—

[Going.]

Crabtree. We'll tell you all, another opportunity.

Both [by stage tradition.] As he's your brother, we'll tell you all, another opportunity.

[Exeunt Crabtree and Sir Benjamin.]

Now, at the Prince of Wales's this scene is ended in a less farcical way. One laughs a little less, but it is certainly more reasonable. Crabtree, going, remembers something else, and so comes back to say it. So does Sir Benjamin; and they do not circle round Mr. Surface, and pour on him their stream of malice aforethought. Again, there is a clever little touch at the end of the screen-scene, where Mrs. Bancroft makes Lady Teazle stumble in leaving the presence of her offended husband. Joseph Surface moves quickly to her rescue. She rejects his arm; looks for an instant at her husband, who is still motionless and unappeased, and goes out crying. And as I am now touching on Lady Teazle let it be said at once that the screen-scene is played by Mrs. Bancroft with very genuine appreciation of its seriousness. The appreciation of its seriousness is certainly much happier than the execution. Mrs. Bancroft "takes" the scene, as a musician might say, very slowly, and so gains for it a certain gravity and momentousness, and her voice is well under her control, and is as expressive as it ought to be: now steady, now trembling, and now quite broken down. The play of her features does not second the play of her voice. Emotion seems to be wanting to the face. But on the whole this scene is more satisfactory than the earlier ones, and it is surprising that it should be so. It is surprising that the earlier scenes should lack in Mrs. Bancroft's hands the buoyancy of animal spirits. There is a good-natured French malice about her—if that phrase may be understood—but I miss the brimming and bubbling pleasure, the merry church-daw's chatter, the keen sense of a delightful world, where beauty is a boon, and flattery sweet, and repartee still sweeter, which mark the Lady Teazle of my own humble ideal.

The character most thoroughly acted is that of young Sir Benjamin Backbite, by Mr. Lin Rayne. The actor lives completely in the part. He is delightfully fresh, and delightfully malicious. You feel it costs him nothing to produce a lampoon; he makes an epigram as easily as a bow. Nor is Mr. Coghlan, as Charles Surface, going at all beyond the scope of his ability. He is at once light, airy, careless, and good-hearted, and one must single out for special praise in his performance his delivery of the raillery when the screen has fallen and Lady Teazle is disclosed. At this point, too, many actors forget that if Charles Surface was a man of loose life, he was a man of gentle breeding. He could not have given way to noisy exultation when Sir Peter's happiness appeared to be ruined. Nor does Mr. Coghlan do this. The silence is an awkward one. He needs must break it. He cannot possibly break it by reference to some indifferent subject—the effort would be too obvious for that. So he touches lightly on the burning question of the moment; treats it as if it were much less than he thinks it to be. And he turns on his heel, and is gone—they must settle it for themselves. Mr. Bancroft plays Joseph Surface in a very reasonable way, but the performance can in no sense be called a creation. There is thoughtfulness and care; but there is want of subtlety: want of variety of expression. Miss Fanny Joseph's Lady Sneerwell is the performance of a practised actress. She is at ease upon the stage, and says her say gracefully, but where is the individuality of Sheridan's figure? Where is the "delicacy of tint"? Above all, where "the mellowness of sneer"? This is not the person who "can do more by a word or a look than many by the

most laboured detail." Mrs. Leigh Murray appears as Mrs. Candour, Mr. Wood as Crabtree, and Mr. Collette as Sir Oliver. And if one speaks of other minor characters before alluding to the most conspicuous of the failures, one must say that Snake would gain reality if he took part in the conversation rather less with the tone of one who knows the conversation by heart, and that if Maria were a little less tame she would be a little more possible—as it is, her acting is quite careful, and at the same time quite spiritless. But these are slight things, in comparison with such a figure of Sir Peter as is presented by a recognised and often successful actor—Mr. Hare. To begin with, he makes up his face to exaggerate the common mistake as to Sir Peter Teazle's age. The play bears internal evidence that Sir Peter is not fifty-two years old. Mr. Hare behaves, in so far as he commands his behaviour, as if Sir Peter were eighty years old. A little wizened face, a little old man's restlessness, a weak man's nervousness—this is Mr. Hare's voluntary contribution to the performance of the part. And with these characteristics of senility he joins the voice of a man hardly middle-aged, and the occasional drawl of a youth who must have loitered in the Piccadilly of our day. For the real Sir Peter, his voice is much too strong; for the Sir Peter he imagines, it is ludicrously strong; his utterance sometimes is too steady, sometimes too swift, and always too decided. His Sir Peter is no shrewd man, marred by peevishness; but a weak man whose day is long gone by. Was it, do you think, in the nature of Sheridan to conceive that Lady Teazle should ever be reconciled to this shivered wreck of humanity, whom Mr. Hare—with crowded reminiscences of the ancient pop of Robertsonian comedy—has chosen to bring before us with curious and ill-fated completeness?

To sum up, Mrs. Bancroft's intention in producing the *School for Scandal* was no doubt a laudable and artistic one, but the result of the experiment is to give the playgoing public the least salutary of spectacles—the spectacle of fine and luxurious appointments, showing up in strongest relief much acting that is very mediocre, and some that is pitifully feeble.

FREDERICK WEDMORE.

It is not a very easy task to keep up with the managers' activity this Easter. Some twenty theatres are open at the present moment at the west end of London and in the suburbs that adjoin it. Below will be found, culled from various sources, brief notices of such works as have not been treated in detail by the writer whose contribution precedes these paragraphs.

THE Globe Theatre has produced a new piece, written by Mr. Albery for Mr. Toole, who is playing there before his departure for America. We read in the *Times*:—

"There is a broad resemblance, necessarily unintentional, between Mr. H. J. Byron's *Thumbscrew*, brought out last Saturday at the Holborn Theatre, and Mr. J. Albery's *Wig and Gown*, brought out on Easter Monday at the Globe. Both have obviously been written for the sake of the actor who sustains the comic part, and who in one case is Mr. J. S. Clarke, in the other Mr. J. L. Toole; in both the comic part is that of a starving lawyer, with a large family, in one case a solicitor, a barrister in the other, and awakens a lively reminiscence of Mr. Micawber; in both the plot hinges on the claim of an impostor to a large estate. There is, however, this difference in the treatment of what may loosely be called a common theme: Mr. Byron seems to have thought that while writing a piece in five acts, however short, he was about to attempt exciting a serious interest, even if he did not succeed. Mr. Albery has been manifestly convinced that the one purpose of his piece is to be droll, frivolous if you will, absurd if you will, but, at all events, unmistakably droll."

Mr. Toole is supported by Mr. Arthur Cecil, Mr. Lionel Brough, Miss Carlotta Addison and others. The laughter with which the piece is re-

ceived will surely be conducive to its long life.

MR. BYRON's new piece at the Holborn is in five acts; but five acts do not necessarily give a play a claim to be a "legitimate drama," and if Mr. Byron has succeeded in his purpose, it has not been a very serious one—he has afforded ample means for people to laugh at Mr. J. S. Clarke, the American comedian, whose Dr. Pangloss in *The Heir at Law* drew all playgoers to the Strand some three or four years ago. *The Thumbcrew* is the name of Mr. Byron's piece, which would have been called *Black Mail* if Mr. Watts Phillips had not been discovered to possess that title.

MR. BURNAND's name answers somewhat for the character of the *Great Metropolis*—the merry afterpiece in which Mr. George Honey appears at the Gaiety. The music is arranged by Herr Meyer Lutz. And Mr. Hollingshead, who scorns no branch of art or gymnastics, has enriched the cast by the engagement of two eccentric dancers. But the chief piece of the evening at the Gaiety is the old comedy of *The Clandestine Marriage*, of which next week some better account than the present brief notice will be given in these columns.

Love's Paradise is the name of a new mythological extravaganza at the Haymarket. It appears to be written not so well as it is acted. Messrs. O'Connor and Morris have provided it with scenery.

THERE is a new comedietta at the Court, played after *Ready Money Mortiboy*. It is written by Mr. Herbert; is acted by Miss Litton, Mrs. C. Cooper, and Mr. Bruce, and is called *Second Thoughts*.

A RAPIDLY organised company—headed by Mr. Ryder and his pupil Miss Leighton—play Shakspeare at the Queen's. The Criterion opened so lately that there is no change in the play-bill there. Nor is there any alteration at the Olympic. The Adelphi too keeps the bill of the past week or so. Mr. Irving still appears in *Philip* at the Lyceum. And at the Vaudeville, in addition to the burlesque, *London Assurance* retains its place in the performance of the evening, thanks to the meritorious efforts of the entire company, and to the specially excellent acting of Mr. Farren and Miss Amy Fawcett.

MUSIC.

NEW MUSICAL PUBLICATIONS.

THE quantity of new music which, both in this country and abroad, is continually issuing from the press, is so enormous, that it is obviously impossible, in a paper not exclusively devoted to musical topics, to keep pace with it at all. We refer here, not so much to larger and more important works, which if noticed in this paper require and deserve a somewhat detailed review, but rather to pianoforte pieces and songs, which constitute the larger portion of new publications. Inasmuch, however, as there is doubtless among the readers of the ACADEMY a considerable number of pianists and vocalists who may be glad to have their attention directed to new music which is really worthy of their notice, it is thought advisable from time to time to devote a short space in these columns to an enumeration of some of the more important and valuable pieces of this class which make their appearance.

First in interest among those which lie before us is a posthumous work by Robert Schumann *Etudes Symphoniques, Suite de l'œuvre 13* (Berlin: Simrock). The great "Symphonic Studies" in C sharp minor are not only among the best known, but also among the most prized of Schumann's pianoforte works. As models of the variation-form they display a richness of invention and variety of detail so great that no feeling of incompleteness is possible; and the subject would seem at first sight to be fairly exhausted. Yet as a

further proof of the fertility of the composer's imagination, there are here given five more variations on the same theme, which are not only fully equal in interest to their predecessors, but entirely different from them. To advanced pianists this work can be warmly recommended.

The pianoforte music of Joachim Raff is as yet but little known in this country. Messrs. Stanley Lucas, Weber, & Co. have therefore done a good work in reprinting his admirable *Suite en Mineur* (Op. 72), a composition full of power and originality. It is in five movements, three of which (the "Prelude," "Minuet," and "Fugue") are in Raff's best style, showing not merely much invention, but a perfect mastery of technical detail and contrapuntal contrivance. They are also by no means exacting in their demands upon the player. The same can hardly be said of this composer's *Suite en Ré*, Op. 91 (Leipzig: Peters), a work from a purely musical point of view perhaps even superior to the one just noticed, but which is hopelessly beyond the reach of any but first-class pianists. The second movement of this work, a "Giga con Variazioni," is as beautiful as it is difficult—which is saying not a little. Less classical, and more in the conventional "drawing-room" style are three pieces by the same composer, *Am Loreley-Fels*, *Abends*, and *Lohengrin* (Augener & Co.). These are not only excellent and interesting in their ideas and treatment, but (though not exactly easy) within the power of good amateur players. The fantasia on Wagner's opera is especially clever, and likely, now that this composer's music is the object of so much curiosity, to find general favour.

Première Sonate pour Piano, par Anton Rubinstein, Op. 12 (Leipzig: Peters), is a reprint of an early work of this composer, which is free from many of the blemishes that so largely characterise his later compositions. Here are to be found not only charming ideas, but a clearness of form for which Rubinstein cannot always be commended. There is, it is true, an occasional tendency to diffuseness, especially in the finale, but not to such an extent as materially to mar the enjoyment of the work. Those who are curious in tracing accidental coincidences will be amused at the strong resemblance between the theme of this finale, and a well-known melody (by Offenbach) one of the last composers in the world with whom Rubinstein has anything in common.

The charming little "Gavotte" from Gluck's *Don Juan*, transcribed for the piano by Hermann John (London: Stanley Lucas, Weber & Co.), needs only a word of mention. It cannot fail to be a favourite wherever known. Some of our readers may remember that it was played by Dr. Bilow during his recent visit to London.

The numerous admirers of Stephen Heller's music will gladly welcome his third series of "Dans les Bois" (London: Ashdown & Parry). Few writers for the piano have a more pronounced individuality than Heller, and all the six pieces of which this series is composed, are marked with the stamp of his originality in an unmistakable manner. Four of the numbers are inscribed with titles suggested by *Der Freischütz*, and may therefore be described as "character-pictures." All are so good that it is impossible to select any for special praise. While requiring very finished playing, with much attention to touch and phrasing, they are quite practicable by moderately advanced players.

Mr. Charles Salaman's *Six Characteristic Melodies* (London: Lamborn Cock), deserve a larger space than it is possible for us to devote to them. They are a set of very elegant and graceful little drawing-room pieces, good enough to satisfy classical tastes, and sufficiently pleasing to attract even those who would think a sonata "heavy." To those who are familiar with Mr. Salaman's music, it will be sufficient to add that these pieces are in his best manner; to those who do not know it, the best advice to be given is to make its acquaintance at once.

The March numbers of *The Musical Monthly* (London: Enoch & Sons), edited by Sir Julius Benedict, offer, for a ridiculously small sum, a really good collection of instrumental and vocal music. The "Edition A" comprises five pianoforte pieces, by Fr. Baumfelder, J. Rummel, E. Silas, Carl Chesneau, and Paul Wachs, very various in style, but all of more or less merit; while the "Edition B" gives five new songs by Abt, Henry Smart, G. Serpette, P. Malvezzi, and F. G. Jansen, thus suiting alike the tastes of the lovers of English, German, French, or Italian music.

L'Organiste Pratique (1^{re} livraison) par Alex. Guilmant (London: Schott & Co.), is a collection of six pieces for the organ, by the well-known organist of the church of La Trinité at Paris. While written in a less severe style than that which we are accustomed to consider appropriate for the organ, they are at the same time without a trace of that frivolity too often associated with French music for the instrument. The "Offertoire" (No. 2), the "Marche" (No. 3), and the "Offertoire sur des Noël's" (No. 6), are among the best numbers of the series. The pedal part is, with one or two unimportant exceptions, *ad libitum*; and the general usefulness of the work is largely increased by the fact that the pieces can also be played on the harmonium, the requisite directions as to the stops to be used on that instrument being in every instance given.

O Salutaris pour Voix de Basse, ou de Baryton, avec Accompagnement d'Orgue, par Alex. Guilmant (Schott & Co.), is a really fine setting of the well-known Latin hymn, which, if well sung, would be sure of its effect.

There still remain to notice a number of new songs, all published by Stanley Lucas, Weber & Co., which are of more than average excellence. First is "Fly, little song, to my love," by A. Cellier, which is marked by a commendable avoidance of commonplace. In her setting of Longfellow's lines, "The day is cold and dark and dreary," Madame Rudersdorff shows herself a thorough musician. The spirit of the words is faithfully produced, and the song is excellent, though perhaps hardly in a style to be largely popular. "My Home of Yore," by Louis Liebe, is a very pleasing specimen of the modern German *Lied*, as also, in an entirely different style, is "Oh! could it remain so for ever," by Anton Rubinstein, a song so thoroughly original, both in melody and treatment, that its beauties can hardly be fully appreciated till one becomes familiar with it. Lastly, there is a charming little song, "The Days of Merry Spring-time," by Mr. H. A. Rudall, one of our most accomplished amateurs, which can be recommended most cordially.

EBENEZER PROUT.

THE principal feature of the last Saturday Concert at the Crystal Palace was a very good performance of Mendelssohn's *Lobgesang*, in which the solo parts were sustained by Madame Lemmens-Sherrington, Miss Katherine Poyntz, and Mr. Vernon Rigby. It was a real treat to hear the three instrumental movements with which the work commences so finely played as they were by Mr. Mann's orchestra. The organ part, which Mendelssohn has written in full in the score, was played with great judgment by Dr. Stainer. It was, however, a mistake to defer the entry of the principal vocalists on the platform till the close of the opening symphony, as the first chorus is expressly marked to follow without a pause, and the needful continuity was thus lost. In addition to the *Lobgesang*, the programme comprised Bennett's picturesque fantasia-overture to "Paradise and the Peri," songs by Madame Sherrington and Miss Poyntz, and Brahms's "Song of Destiny," which was repeated by special desire, and which, from increased familiarity with it on the part of both chorus and orchestra, was even more effective than at its previous performance.

THE last concert for the present season of the British Orchestral Society took place on Wednesday evening last, when a very attractive programme was presented to the subscribers. English art was represented by Mr. J. F. Barnett's overture to "A Winter's Tale," and Mr. Arthur Sullivan's "Ouverture di Ballo." The former work was composed for this society, and first performed on February 6, 1873. Though somewhat reminiscent in style of Mendelssohn and Spohr, it is most excellently constructed and effectively scored. Mr. Sullivan's light and sparkling overture was written for the Birmingham Festival of 1870, and has since been repeatedly heard at the Crystal Palace and elsewhere. Its themes are very pleasing; but we think the work would gain considerably by judicious compression. The only absolute novelty of the evening was the Scherzo from Sir Julius Benedict's new, and as yet unfinished, second symphony. Judgment on this movement must, in fairness to the composer, be deferred till we can hear it with its context. Schumann's Concerto in A minor was excellently played by Mr. Walter Bache, and the programme also included Beethoven's Pastoral Symphony, Glinka's Fantasia "Kamirinskaja," and Cherubini's "Anacreon" overture. The performance, as a whole, was distinguished by spirit rather than finish, the accompaniments to the concerto in particular being coarse and unsatisfactory. The Duke of Edinburgh honoured the concert with his presence.

THERE is a rumour of a probable performance at Drury Lane of Mr. Alfred Holmes's opera *Jeanne d'Arc*, the principal part being sustained by Mlle. Titiens. Some of our readers will remember that two of Mr. Holmes's overtures have been produced with success at recent concerts—one at the Crystal Palace, and the other at the British Orchestral Society.

WAGNER's *Tristan und Isolde* is to be revived at Weimar during the latter part of June. The rôles of Tristan and Isolde will be sung by Herr and Frau Vogel, from Munich, and the part of Brangäne will be in the hands of Fräulein Brandt.

MOZART's *Don Juan* has recently been given at Rome, for the first time in the "eternal city," as the papal censorship has always previously forbidden the performance of the opera. The success, chiefly owing to the very inadequate presentation of the work, was but small.

THE success of Wagner's *Rienzi* at Venice, the production of which was noted in last week's ACADEMY, is said to have been but doubtful, in spite of the excellence of the cast.

HANS VON BÜLOW gave his first concert in Moscow on March 25.

THE statue of Donizetti, which the deceased music publisher Lucca presented to the city of Milan, has lately been unveiled in La Scala theatre, and is described as an excellent specimen of the workmanship of the sculptor, Signor Strazza.

POSTSCRIPT.

WE learn with regret that the painter Wilhelm von Kaulbach, of Munich, died of cholera on Tuesday, the 7th inst. Kaulbach was one of the greatest of the pupils of Cornelius, but left the well-known Düsseldorf school for Munich as long ago as 1825. His death is a very serious loss to German Art.

LIEUTENANT GRANDY's brother has left him, and returned to England without any satisfactory explanation, and bringing no letters. It appears that Lieutenant Grandy is making strenuous efforts to penetrate into the interior, in the face of great difficulties. One hundred and fifty miles beyond San Salvador he encountered a powerful

tribe, which positively refused to allow a white man to pass through their country. He now intends to make an attempt to advance on the north side of the Congo.

WE are informed that the rumours which have appeared in the papers about Dr. Livingstone's body lying in state at the Geographical Society's rooms are an exaggeration of the truth. The Committee of the Council have agreed to set apart the Council Room for the reception of the body; but all arrangements are left in the hands of Mr. Webb, Mr. Waller, and the Traveller's family. The place where the *Daily Telegraph* says the body was stopped by the chiefs is not Gogo but Ugogo. Finally, as to the fracture of the arm by a lion, to which we first drew attention some weeks ago, as a means of identifying the body: the arm was set by a native doctor in Africa, and badly set, so that, on his return to England, Livingstone had to be attended for it by a medical man. It is this gentleman, and not the doctor who set the arm, as the *Telegraph* states, who is to examine the body with a view to its identification.

ACCORDING to the *Musikalisches Wochenblatt*, the building of the Wagner Theatre at Bayreuth is advancing more rapidly than ever, so that there is the best foundation for the hope of enjoying the promised performances in the summer of next year.

THE last two numbers of the *Neue Zeitschrift für Musik* contain two admirable papers by Herr Louis Köhler, well known as a teacher and writer for the piano, entitled "Das Pianistenthum." Herr Köhler discusses the influence of Liszt and the bravura style of playing on the younger generation of pianists, and their rendering of classical music.

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LITERATURE.

The Life and Times of Robert Gib, Lord of Carribber, Familiar Servitor and Master of the Stables to King James V. of Scotland. By Sir George Duncan Gibb, Bart., of Falkland and of Carribber, M.A., M.D., LL.D. (London: Longmans & Co., 1874.)

THE modesty of Dr. Gibb is surprising. After presenting his scientific works, in which he describes himself as Sir George Duncan Gibb, Bart., to the chief public libraries of England, Scotland, and Ireland, after announcing his intention to deposit his biography by himself in the British Museum, after appearing at sundry meetings of the British Association as a celebrity, after publishing innumerable pamphlets and memoirs, he now appears as an ingenuous and timid young writer, and informs his readers that:—

"as this is the first occasion we venture before the general public, we throw ourselves upon their indulgence, not only for some errors of omission and commission, but for the dry nature of the information we have had to convey, in some parts of the work."

This indulgence cannot be granted. We think it may be of some use that this worthless work should be briefly noticed, and its grave errors of omission and commission summarily exposed. It is, under the disguise of a family history, an attempt to construct a family, and establish a title to a baronetcy, which would be at once rejected, if presented to any competent Court. The full publication of our national records would speedily be rendered ridiculous, if it led to other books of this kind being written. We have faint hope of repressing Dr. Gibb's antiquarian ignorance, but his example may, perhaps, deter others from following the same strange paths. The illustrious but till now obscure family of Gib is ushered in to us by these volumes as "one of the oldest in Scotland,"—a character which it possesses in common with most Scotch families of which we have read the histories. It is said, without any authority, to be a branch of the De Guibe family of Brittany and Normandy that accompanied the invading army of William the Conqueror as sergeants-at-arms. If the ancestors of all the families that we are now told accompanied the Conqueror really did so, the conquest of England ceases to require any explanation. It is, however, with the history of four Gibs remote from the Conquest, and supposed by the author to be his ancestors, that this book is made up. The first is Robert Gib, called by Dr. Gibb Lord of Carribber and Master of the Stables to King James V. His lordship of Carribber turns out to be a small message on the bank of the Avon, near Linlithgow, which he acquired in 1539, and the pretentious title

of Master of the Stables implies that he was a stirrup-man of James V. In narrating his title to what he calls the Barony of Carribber, Dr. Gibb, unfortunately for the credit of the Transatlantic University which made him M.A., quotes a Latin Charter and Precept (i. p. 104), the errors of which can scarcely be laid to the charge of the printer, in which "suos" is made to agree with "heredibus," and a new Latin word "totio" is discovered, a discovery as remarkable as that of an unknown Archbishop of Canterbury, of course a relation of the Gib family, which Dr. Gibb has made in a subsequent part of his work. The attempt to make the history of the times circle round the stirrup-man of James is the greatest length to which this common folly of biographers has ever gone. Of Elizabeth Shaw, the wife of Robert Gib, Dr. Gibb gives this singular panegyric:—

"She had been one of the first to acquire the king's love, when very young, and as the latter circumstance was not considered a venal act in those days, more especially with the Sovereign, she became a good and virtuous wife, and bore her husband a family of several children."

One of these children, John Gib, of Knock, is the second person, to whose biography (if extracts from all the records in which he is named, and from a good many in which he is not, can be so styled) we are introduced. Like his father, he was one of the king's servants, and he is described in various registers as "ane of the vallettis of our sovereign lord's chalmers," under James VI. Like his father, he was a successful suitor for offices, pensions, and gifts; and he was, according to Dr. Gibb, knighted by King James, at Theobalds, on October 5, 1624. Here, however, as in many other instances, the authorities quoted throw doubt upon rather than confirm the honours claimed, for the knight made in that year is named Henry, and not John, in the list of knights referred to (Harl. MS., 6062, Brit. Mus.). A chapter is next inserted on the family of Young, supposed to have been descended from a daughter of Robert Gib; and we are suddenly startled by the appearance of an Archbishop of Canterbury, said to be the successor of Laud, in the person of a member of this family, Dr. Young, Dean of Winchester. The only authority for this fact, certainly unknown to any previous writer, is that the compiler of these volumes

"in our endeavours to ascertain whether the cathedral church at Winchester contained any monument to Dr. John Young, the present Dean of Winchester (the Very Reverend John Bramston, B.D.) kindly informed us there was none, except his coat of arms on the ceiling, impaled with those of the see of Canterbury, and that he was Archbishop of that province after having been Dean there."

We next come to the history of Sir Henry Gib, called the first baronet of Falkland and Carribber. A person of the name of Henry Gib, of Carribber, does occur in a list of knight-baronets of Scotland, supposed to be by Robert Milne, the Jacobite, which is in the Advocates' Library in Edinburgh. No patent, however, of this baronetcy, we believe, exists, and where Dr. Gibb learned its terms, to be "*to heirs male whatever*" (sic, ii. p. 165), he gives us no means of

judging. The relationship of this Henry Gib to the family of Robert Gib is quite unproved, and the charter of June 29, 1615 (ii. p. 174), by which the message of Carribber was granted to Henry Gibb, and for the first time along with other lands erected into a barony, indicates no relationship whatever to have existed between John Gib of Knock and Henry Gib. It is possible, however, that they may have been related, as Henry Gib was also a member of the king's household, and was groom of the bedchamber to Prince Henry, and after his death, to James VI. It would rather appear that Dr. Gibb has rolled three persons into one, in the person of Henry Gib, whom he persists in calling, of Falkland, in Fife; of Carribber, in Linlithgow; and of Jarro, in Durham; but into this we cannot enter. It is sufficient to point out that the whole subsequent descent of the baronetcy and lands of Falkland and Carribber is imaginary. None of the mythical baronets assumed the title until Dr. Gibb began to put it upon the title-pages of his pamphlets about the year 1867. Not an acre of the lands of Carribber or Falkland belongs, or has belonged for two centuries, to the Gib family. In a list given of the supposed baronets at page 386, of vol. ii., it is said, with a show of candour, that Nos. 4, 5, and 6, the father, grandfather, and great-grandfather of Dr. Gibb, never assumed the title, notwithstanding the continuity of their descent from Sir John Gib, son of Robert Gib, burgess of Linlithgow, who is styled the second baronet. But the fact is, that the title was never taken by this John Gib, called the second baronet, or by his son John, called the third baronet, probably for the best of reasons, because they knew they had no title to it. Dr. Gibb indeed says, at page 252, speaking of the first John Gib,

"he would have no doubt have been aware of the death of his kinsman, Sir Henry Gib, at Falkland, on 8th April, 1650, and if not deterred by the troubles of the times, would have then succeeded to the baronetcy. We have no distinct public proof of this, but all the family evidences point towards it, although he may have refrained from openly using the title until after the return of Charles II. in 1660."

What the family evidences are it is impossible to say, without having had an opportunity of consulting what Dr. Gibb is in the habit of calling "the family archives." The only document which he specifies as belonging to the family, which we presume means himself, is said to be in the handwriting of Thomas, a supposed grandson of the first John Gib, and to be written on the fly-leaf of a volume of sermons published in 1649, which was the property at one time of Sir John himself. This very singular document—which, we trust, still exists for the information of the curious—is supposed to prove the descent of six generations of the Gib family, and to connect Thomas Gib, the great-grandfather of Dr. Gibb, with John Gib, whom he styles the third baronet. It is in the following terms:—

"Robert Gib, of Carribber, had two sons, John and Patrick. Patrick was a burgess of Linlithgow, and left a son, Robert, named after his grandfather. Robert had a twin son and daughter; the son was named after his grand-uncle, John Gib. John was a zealous supporter of the blessed

Covenant; he was at Bothwell Muir in 1670, settled in Cupar, Fife, married late, and had children named John and Christian. His grandson Thomas married Euphem Brydie, of Leven,—July 24, 1744."

Such a document, written in 1744, we need scarcely say is quite insufficient to prove the facts alleged to be stated in it. Sir Henry Gib had, as the charter of 1615, vol. ii. p. 376, shows, a brother, John Gib, to whom and his descendants the baronetcy, if really granted to heirs male whatsoever, would have descended; and it would never have gone while they existed to the family of Robert Gib, the burgess of Linlithgow. Not a single step in the descent of Thomas Gib from the burgess of Linlithgow is truly proved, and yet Dr. Gibb tells us, p. 270,—

"he was unquestionably, according to the highest authorities in London who devote themselves to the consideration of such questions, the fourth baronet of Falkland and Carribber, although he did not continue the title, which he could not legally alienate."

We should like to know who these authorities are, and upon what evidence they based their opinion.

We wonder if the evidence was of the same character as that in the book before us or in the papers of the Breadalbane-Campbell family, which Dr. Gibb informs us "exist to this day in Canada, who are the rightful heirs of the earldom of Breadalbane." These papers, he adds, collected by himself, in three volumes folio in MS., are in the library of the British Museum, vol. i. p. 209, and note. It is unfortunate that no Court exists which can prevent the assumption of titles without a proper proof. This would seem to be a very proper duty for the Heralds Office in England and the Lyon Office in Scotland to discharge. There are a good many baronets, especially in Scotland, with dubious titles; but none of them, so far as we know, has fallen upon Dr. Gibb's device of supporting them by the publication of biographies of imaginary ancestors.

Æ. J. G. MACKAY.

Dahomey as it Is. A Narrative of Eight Months' Residence in that Country. By J. A. Skertchly. (London: Chapman & Hall.)

IN 1871 Mr. Skertchly visited Whydah, in the Bight of Benin, with the view of studying the fauna of the surrounding country. While there, he was induced by the native chief of that town to visit Gelele, the King of Dahomey, at his capital, Abomey, with the view of instructing his sable Majesty in the use of some guns which he had recently purchased. Our author was promised permission to return to Whydah in eight days; on his arrival, however, at Abomey he was detained an unwilling guest of the king for eight months, in order that he might witness and write a description of the Annual Customs then about to be held, the king stating, as his reason for wishing this to be done, that he had hitherto been misrepresented to the English people.

It appears to us that, so far as the Customs are concerned, this simple-minded monarch would have best consulted his reputation

with the British public by sending Mr. Skertchly back to the coast at the expiration of his duties as gunnery instructor, without affording him the opportunities of which he has so well availed himself of describing these Customs. As it is, Mr. Skertchly's book is only another link in the chain of evidence as to the gross barbarity and superstition prevalent among the inland tribes on the west coast, barbarity which we trust the Ashantee Expedition, by greatly increasing the prestige and moral influence of our Government in West Africa, will have afforded the means of checking.

During his stay in Abomey, Mr. Skertchly was permitted to make a trip as far north as the Kong mountains; the king, however, evinced such solicitude for his welfare, and was so anxious to get him back to the capital, to complete his account of the Customs, that he was not permitted to make long halts anywhere, or to pursue his original design of collecting. Owing, too, to the absence of instruments, he was unable to take observations or measure the heights of the hills over which he passed. His journey was therefore performed under circumstances which prevented his taking more than a cursory notice of the country, and a great part of the volume before us is consequently devoted to the description of the "Customs," which are divided into two kinds, the "Grand," and the "Annual;" the former being held only after the death of a sovereign, when his successor has become firmly seated on the throne of his ancestors; and the latter (at which Mr. Skertchly assisted), which take place every autumn.

On these occasions all the chief officials and troops in the kingdom are assembled at the capital, Abomey, the government taxes are collected, all palavers settled, punishments inflicted, honours and rewards conferred, prize money divided, new laws passed, old ones repealed, and all petitions are heard. Mr. Skertchly gives a minute account of the attendant rites on each day during the Customs, which appear to be a happy mixture of dancing, drinking, gun-firing, and murder, no less than sixty-eight human victims, to his personal knowledge, having been sacrificed in 1871, some under circumstances of the greatest barbarity; for instance, here is a description of an execution witnessed by the author on the day of the Attoh Custom:—

"The four men who were nearest the king were then thrown from the platform and decapitated. The first three were not put to any extra torture, but the fourth must have suffered excruciating agony. Four blows were given without severing the vertebral column, the back of the head presenting a fearful sight. The butcher then put the bloody knife into his mouth, and seizing the ears of the wretched being, wrenched the head from side to side in the endeavour to screw it off, and finally, having dislocated the atlas, cut the flesh that still connected the head with the trunk. A more horrible sight I never witnessed."

After the perusal of this our readers will probably agree with us that no endeavours should be spared on the part of our government to put a stop, so far as they are able, to such atrocities.

The victims are selected from captives

taken in war and criminals; the Dahomans believe that the spirits of those sacrificed carry messages to, and swell the ghostly retinues of their departed kings, who, in their spiritual state, are supposed to be the tutelary deities of their country, and who would be offended if neglected. It will, therefore, be understood how difficult a task it is to abolish these human sacrifices, connected as they are with the superstitious religion of the country, by any means short of main force.

The last chapters of this book are devoted to a description of the religious manners and customs of the Dahomans. Mr. Skertchly has no high opinion of the "nigger" in either of these aspects, and, in fact, classes him as a lower animal altogether than the white man; nor does he believe him capable of being improved beyond a certain standard. It is only of late years that the social condition of man in Africa has attracted much notice amongst civilised nations, and we firmly believe that the extension of European civilisation and influence, through the medium of commerce, missions, and the schoolmaster, is working, and will work, vast changes in the religion, manners, and customs of the African, though such changes must necessarily be very gradual: meanwhile we are indebted to observant travellers, like Mr. Skertchly, who, by faithfully and intelligently recording their experiences, enable us to clearly understand the exact nature of these Customs, and thus prepare the way for the solution of the difficult problem as to the best means of checking the revolting barbarities connected therewith.

M. PROTHEROE.

A Plea for Peasant Proprietors. By William Thomas Thornton, C.B. New Edition. (London: Macmillan & Co., 1874.)

FEW living English economic writers had commenced their economic studies when Mr. Thornton's *Plea for Peasant Proprietors* first appeared. The treatment of economic questions by the dogmatic method, with its invariable accompaniments, inaccurate generalisation, and hasty assumption, had been dominant for more than a generation, and Mr. Mill's treatises on *Logic* and the *Principles of Political Economy* had only begun to arouse a questioning spirit. What the amount of investigation of facts was which economists of repute at that period thought requisite, before laying down their propositions, may be judged by the arguments against ownership of the soil by the peasantry which Mr. Thornton found it necessary to combat. Idleness, improvidence, spendthrift and drunken habits, over-population, and widespread pauperism, were assumed to be its inevitable consequences. "The process of division and subdivision," Mr. McCulloch asserted, "will continue until the whole land has been parcelled into patches, and filled with an agricultural population equally destitute of the means and the desire of rising in the world." Of France, in particular, he predicted in 1823, that "in half a century it would certainly be the greatest pauper-warren in Europe, and along with Ireland have the honour of furnishing hewers of wood and drawers of

water for all other countries." The half century has closed with a crucial demonstration that a wide distribution of landed property among its cultivators is not incompatible with great national wealth and financial power, even at the end of a disastrous war. And a recent article in the *Economiste Français* on the population of France enables us to estimate the soundness of Mr. McCulloch's judgment on that point. Between 1831 and 1872, the French population increased only from 32,569,000 to 36,103,000. In the last decade of the foregoing period it actually decreased, chiefly because the small proprietors are deterred by the law of succession from adding to the number of children: "Chacun d'eux voudrait bien garder intact ce qu'il a, et même l'arrondir. Les paysans sont aristocrates." *

The question of the productiveness of small farms is, of course, closely connected with the question of the effects of peasant proprietorship, and Mr. Thornton's first chapter shows that a comparison in that respect between large and small farms is not to the disadvantage of the latter. A yet more instructive comparison is that between the condition of the English and the French peasantry in former times and now, bearing in mind that England, whose present economy in that respect needs no description, was formerly a country with a wide diffusion of landed property and small farms; while in France, on the other hand, the acquisition of land by the peasantry has increased until there are now nearly four million proprietors cultivating their land with their own hands, in addition to the number of owners whose property is farmed by tenants. Mr. Thornton was, we believe, the first economist in England to draw attention to the relative affluence of the English peasantry at a time when small freeholds, copyholds, leaseholds, and cottage farms were numerous, and the labourer had commonly a few acres and some stock of his own in addition to his wages. It will, perhaps, be objected to Mr. Thornton's argument, founded on the sumptuary legislation of 1363, that it takes no account of the great diminution of the population by the plague which began in 1348, and the consequent rise of the wages and expenditure of labourers and servants. Mr. Thornton may, however, reply that the standard prescribed by ordinances and statutes after the Black Death was the old standard, and that the actual scale of wages and living after the plague was much above that prescribed by the King and the Legislature. The Black Death, moreover, will not account for the wealth of the poorest class of the population in the latter half of the next century, as shown by the statutes which Mr. Thornton cites. The advantages of mediæval rural economy, Mr. Thornton might have added, were not confined to one sex. The poor widow in Chaucer's *Nonnes Preestes Tale*, intended as a picture of extreme penury and privation in the humblest rank of the rural population, had three cows, three large sows, a sheep, a cock and seven hens, and her ordinary diet was "milk and brown bread, in which she found no lack,"

with bacon, and sometimes an egg or two. No two events in economic history are more certainly connected than the subsequent consolidation of farms to which Mr. Thornton refers, and the foundation of English pauperism. In 1872 the number of paupers in England and Wales was 1,207,664; and the English agricultural labourer who reaches old age is usually a pauper. In 1862, 1,134,490 French agricultural labourers had, in addition to their wages, small properties in land; and in 1870, on the eve of the war, the number so circumstanced was yet greater, and probably exceeded the above number of paupers in England.

In spite of the political misfortunes of France, the improvement in the condition of its rural population in the present century is the most striking phenomenon in modern history. At the close of the seventeenth century, the peasantry were described by La Bruyère as "human beings that one takes for wild animals, male and female, having nothing human but the form, retiring by night into dens where they live on black bread, roots, and water." Massillon, in the next century, spoke of them as "living in frightful misery, without beds, without furniture, and compelled, in order to pay their taxes, to pluck from their own and their children's mouths the barley and oatmeal bread which is their only nourishment."

Mr. Thornton, on the other hand, can cite the testimony of an English traveller of the present century (Mr. Inglis), who had traversed a great part of the continent on foot, and who wrote without any theory to support: "With a tolerably intimate knowledge of the lower order of France, I am inclined to assert that, upon the whole, the French peasantry are the happiest of any country in Europe." Their happiness and prosperity have steadily increased since Mr. Inglis wrote. In a letter from Avignon, in 1869, to the writer of this article, Mr. Mill, the most scrupulously accurate of writers (as even the most inveterate foe to that great man's memory must admit), said:—

"The condition of the French peasantry has greatly improved, not only since I first knew them fifty years ago, but within the last twenty years. . . . Agricultural wages here are now 3 francs a day, if given all the year round, or 3½ by the day—50 centimes more than ten years ago."

To their wages the majority of French labourers now add the produce of a little property in land. The adversaries of peasant property have dreamt only of one kind of subdivision, the partition of inheritances; they have been in the dark as to the main cause of the increase of small properties—namely, the purchases of the peasantry, the division of *la grande* and *la moyenne propriété* on account of the profit on its sale in small lots, and the gaining ground, in the literal sense, of *la petite propriété*, not its *morcellement*. So far as the French law of succession is concerned, on the pulverising effects of which so much rhetoric has been expended in England, the truth is that it operates mainly as a check to population; and there is reason to believe that the abolition (desirable on other grounds) of the restrictions to the testamentary power would add to the number of children in France.

Mr. Thornton, justly convinced of the baselessness of the notion that peasant proprietorship promotes over-population and consequent subdivision, is of opinion that the number of landed proprietors in France has long remained stationary. He seems to take into account only one class of effects of the purchase of land by the peasantry—that of enlarging or "rounding" small properties, uniting parcels, and counteracting their partition by the law of inheritance. But there is, besides, another consequence of immense moment—namely, the multiplication of peasant properties by purchases on the part of small farmers and labourers. Mr. Thornton (p. 160) conjectures a slip on the part of M. de Lavergne in estimating the total number of rural proprietors at nearly five millions. The *Enquête Décennale* of 1862, however, reckons (in addition to 57,637 proprietors cultivating their land by means of a steward or head labourer) no less than 3,752,120 proprietors who cultivate their lands with their own hands, and who are made up as follows:—1,754,934 cultivators of their own land exclusively; 852,696 tenant-farmers, who also farm land of their own; and 1,134,490 labourers, who cultivate land of their own as well as land of their masters. To the foregoing number of landed properties we must add, first, those cultivated for their owners by the 852,696 tenant farmers already mentioned as having also land of their own; and, secondly, those farmed by 580,060 *fermiers et métayers*, who are described as *non propriétaires*. Notwithstanding the tendency—will any one argue that it is not a beneficial tendency?—of land in France to pass by purchase into the possession of its cultivators, there is of course a considerable number of women, large landowners, people in trade and professions, who own properties which they cannot themselves farm, and which are cultivated by tenants; and, adding these to those enumerated above, M. de Lavergne's computation is probably near the mark. But whatever the total number of landowners in France, the fact of principal importance is the continued increase in the number of peasant properties acquired by purchase—a fact of which the writer has had abundant proof during repeated tours in the country. A passage in the *Enquête Agricole* of 1868 is conclusive on the subject:—

"Ce qu'a perdu la grande propriété, tout ce que perd chaque jour la moyenne, la petite l'absorbe. Non seulement le petit propriétaire arrondit son bien chaque année, mais à côté de lui, la classe des ouvriers agricoles s'est enrichie peu à peu par l'élévation des salaires, et cède à son tour à la propriété: dans la plupart des départements, 75 p. % au moins d'entre eux sont aujourd'hui propriétaires. Dans son ensemble, la petite propriété possède donc une part considérable du sol, et cette part s'accroît sans cesse. On ne peut que se féliciter de ce résultat; c'est à la fois la preuve d'une immense augmentation de bien-être et un gage de sécurité pour la société."

The chief conclusions which result from an inquiry into the movement of landed property in France may be briefly stated as follows: First, that the soil is steadily passing into the possession of its actual cultivators, and that the number of peasant properties, in the true sense, is constantly

* *Economiste Français*, 28 Février, 1874.

on the increase. Secondly, that this is mainly the result, not of an artificial division of properties by the law of succession, but of purchases in the land market, and, therefore, of the natural tendency of things, the interests of both buyers and sellers, and the superior profit of *la petite culture*. Thirdly, that it is a consequence of increasing gains and savings on the part of both small farmers and labourers, on the one hand, enabling them to become buyers of land, and increasing wealth on the part, on the other hand, of other classes, on whose demand for its produce the profitability of *la petite culture* depends. It is needless, therefore, to criticise the writer cited by Mr. Thornton, who concluded that the small landowners of France must be in great distress, because, in the previous ten years, about one-fourth of all the land of the country had been sold.

In Belgium, likewise, the number of small properties has been constantly increasing in the last generation, and the main cause of the increase (although not to the same extent as in France) has been the purchase of land by the peasantry. The following figures are from the latest official returns:—

Number of Proprietors in Belgium.

1845	914,937
1850	953,380
1855	1,003,054
1860	1,050,268
1872	1,113,819

A significant fact of which M. de Laveleye informs the writer, is that in a part of Belgium where large farming prevails, the price of land is falling, tenants are not to be found, and the ground is actually being replanted in wood, because the farmers find themselves unable to pay the advanced rate of wages resulting from the competition of manufactures. In East and West Flanders, on the contrary, where the small farmer and his family do almost all the work, the labour difficulty does not exist, and rents and the price of land are steadily rising; though by nature the Flemish soil is a sandbank, kept fertile only by the most liberal and incessant outlay of both labour and manure. It is impossible to predict the future of farming, but those landowners in England who think small farming incompatible with the progress of mechanical art may do well to consider the possible influence on the question of the rise of agricultural wages. Another circumstance worthy of notice is that notwithstanding the decline in Flanders of spinning and weaving by hand, which formerly contributed much to the support of the peasantry, they are now decidedly better off than when they had that subsidiary resource.

"Taking a walk last summer," says Mr. Thornton, "in the neighbourhood of Ypres, with a well-known Belgian economist, I inquired how pauperism is provided for in his commune. 'There is none,' was the reply, 'either here or in any of the purely rural communes. Nowhere in Flanders, outside of the great towns, will you see a beggar holding out his hand.'"

Mr. Thornton's induction ranges over many other countries besides those referred to in this article, and results in a chain of evidence on the side of the diffusion of landed property among the peasantry—

looking to its moral, social, and political, as well as to its economic effects—in which its opponents will not easily find a frail link. Yet he by no means falls down and worships the peasant proprietor; on the contrary, he was formerly disposed to be rather hypercritical of his manners. One is glad to see that he now finds reason to recant in a note, p. 184, some remarks in a paragraph reproduced in the text from his first edition, on the insufficiency of education to civilise the German peasant, and the necessity of a gradation of ranks for that end. Speaking of Germany, one may justly ask, where in England, or under what system of large farming, can irrigation comparable to that of the peasant proprietors of Siegerland, or of the valley of the Lenne, be found?

Mr. Thornton appropriately dedicates the new edition of his *Plea for Peasant Proprietors* to M. Léonce de Lavegney and M. Emile de Laveleye, "pre-eminent among living writers on rural economy." The reputation of both in France is well known in England; it may, perhaps, not be so well known that in Germany, too, one of the most honoured names in the roll of living European economists is that of Léonce de Lavegney.

T. E. CLIFFE LESLIE.

Die Shakespearomanie. Zur Abwehr. Von Dr. Roderich Benedix. (Stuttgart: J. G. Cotta, 1873.)

At one time it required no inconsiderable amount of courage on the part of a German writer to speak with anything but unqualified praise of Shakespeare. Such courage was exhibited fifty years ago by the poet Grabbe, when he wrote his treatise *Ueber die Shakespearomanie*; and again in recent times by Rümelin, when he ventured to publish his *Shakespeare-Studien*. These works have, therefore, a certain charm for their readers, not very unlike the attraction which Lessing may have found in the writings of the heretics of the Middle Ages. Since the publication of Rümelin's *Studien* the number of German Shakespearean heretics has been considerably increased, and although they are, and will probably continue to all eternity to be in the minority, they have nevertheless gained courage year by year, and have already assumed an attitude of defiance well calculated to inspire consternation in the ranks of the champions of Shakespeare.

The work which heads this article proclaims that the lately deceased Dr. Roderich Benedix had gone over to the side of these dissenters. This prolific and highly gifted writer has thus closed the long career which he had devoted to the drama, by making a critical analysis of the man who ranks as the greatest of all dramatic poets. Benedix did not live to see the whole of his work through the press, and hence, as the editor tells us, "it must be accepted as the author's legacy to the German nation."

The merits of Benedix as a dramatic poet had been so thoroughly gauged during his lifetime, that in the present case there seemed no difficulty in predicting his character as a critic. Even before we had seen the work, we had formed a tolerably definite idea of its contents. We did not expect to find any

depth of learning, or any special subtlety of apprehension, but we looked for the manifestation of those sound and correct powers of observation which so specially appertain to him as a dramatic writer, and we had hoped to meet with various apt remarks on the individualities of Shakespeare's plays, such as might be expected to suggest themselves to a keen observer conversant with the stage. Considering that the title of the book proclaims its antagonistic character, we could not, of course, look for entire impartiality from the critic, but we assuredly did expect to meet with a genuine effort to be just. In short, from such a genial writer we anticipated receiving a genial book.

It would be useless to deny that we have found ourselves to a certain extent disappointed in this expectation, and we hope in the following remarks to enable our readers to judge for themselves how far we are justified in our disappointment.

The author has given his book the form of a dramatic dialogue, in which the speakers are three friends, "young men who have devoted themselves to science," and whose names are Helmuth, Reinhold, and Oswald. The chief speaker is Helmuth, who reads the various plays in order to criticise them in a series of interviews with his friends. In these discussions he derives most support from Reinhold, who possesses more knowledge and a more mature judgment than either of his friends, and has long since formed an opinion of his own with regard to Shakespeare. Reinhold, moreover, supplies Helmuth with aesthetical suggestions, supports his arguments, and otherwise upholds him. Both represent the point of view assumed by the author, which is one of the most decided antagonism to the German Shakespeare-worship. Oswald, on the other hand, proclaims himself an enthusiastic admirer of the great Englishman. The part which Benedix makes Oswald play shows us, however, from the first that we are not to expect the smallest degree of impartiality from him. Oswald pins his faith to the words and opinions of the learned aestheticists who founded the Shakespeare-creed, and he brings forward certain phrases that he has caught up from their writings, but is incapable of forming an independent opinion, and is utterly routed at the first assault. Even when he has right on his side he is unable to maintain it, and allows himself to be brought to silence. Did Benedix really suppose that he could put down his opponents with the weapons used with such signal success by Helmuth and Reinhold against Oswald?

The plays are discussed in the order in which they appear in "the celebrated translation of Schlegel and Tieck," an unmethodical system which is of itself calculated to excite suspicion. And what is still worse is that Benedix, who uses the German version, never at any passage refers to the original, which he does not appear to have studied. Yet notwithstanding this he does not hesitate to pull to pieces sentence after sentence, and sharply to criticise Shakespeare's diction and metaphors, without pausing to consider whether his criticism applies to the poet or to his translator, or whether a misconception on the part of the latter, or a false reading, may not have ob-

scoured the author's meaning. Extraordinary as this mode of criticism is, the manner in which he tries to justify it is still more remarkable.

Helmuth has brought forward a passage in *Richard II.* as an example of an unnatural, over-strained mode of speaking, on which Oswald says: "It certainly does appear somewhat involved. But then you must consider that this is only a translation. He may perhaps be much more simple in the original."

"REINHOLD. That argument is untenable. Is not the rallying cry of the Shakespeare-maniacs: We exult in having won Shakespeare for ourselves? That is to say, he has become our own by translation, and consequently we are bound to accept our translation as if it were an original." (P. 106.)

After this specimen of the remarkable logic employed by Benedix, the reader may very possibly suppose that the book has been written rather for the sake of amusement than instruction, and that the whole thing must be accepted as a joke. Nothing could, however, be further from the truth, for Benedix is in sober earnest, and where he intends to be facetious he is careful not to leave his readers in doubt as to his intentions, but it must be confessed that the jocose passages of the work are, on the whole, less provocative of mirth than many of the things which he says in earnest.

Although Shakespeare's plays are more or less thoroughly analysed, very few have gained favour in the sight of the critic, excepting *Macbeth*, *Romeo and Juliet*, *King Lear*, and *Midsummer Night's Dream*, and even these are not dismissed without a certain share of animadversion. In almost every play Benedix sees occasion to object to the composition; everywhere he detects a bombastic style, and very frequently he condemns the morality of the drama. Sometimes even—although it seems incredible—he accuses Shakespeare of psychological misconceptions, as the following quotation from Reinhold's speech on the character of Romeo will show (p. 212):—

"REINHOLD. I find great want of harmony in this representation of Romeo's character. What has always struck me very unfavourably is that on his first appearance he is romantically in love with Rosalind. We are called upon in this play to take a vivid interest in the passion of two young lovers. Their love should, therefore, be the first that either has felt. Juliet brings Romeo her first love, why should not he do the same to her? He is made by the very absence of this to occupy an inferior position to Juliet. First love is virginal, and in it is enshrined the delicate charm that calls forth our sympathy. Why does the poet rob Romeo of this charm? Even if he had loved before, why should we know it? Yet the poet brings him before us firmly bound in the chains of love. From this springs a double disadvantage. By his desertion of Rosalind for Juliet, Romeo is guilty of wrong to the former; and, after such conduct, what guarantee can Juliet have of his fidelity? I am unable to comprehend the meaning of Romeo's first love! It throws a doubtful light upon his character, and is not of the slightest significance in regard to the plot. It strikes me as a psychological impossibility. Romeo loves Juliet at first sight. A sudden love like this is beautiful and poetic, but it is only possible where the heart is free. Romeo, however, is not free; he is ensnared by another love, which is moreover unhappy, and, therefore, one that would take a doubly firm hold of his heart. I regard it

as psychologically impossible that any one could suddenly pass from such love as this into another passion!"

These sentiments, no doubt, do honour to Benedix's heart, but they show that he knew less of lovers in the actual world than of lovers on the stage, and that he was unable to discriminate between the excitement arising from a mere craving for love, and which, after the manner of Jephtha's vow, seizes upon the first object that comes in its way, and that true love which is born of the mutual affinities of two beings. The unhappy—or in other words unrequited—love, which according to Benedix is one that would have taken a doubly firm hold of his heart, is according to Shakespeare's theory mere imagination, an object for comedy, but not for tragedy. (Compare *Midsummer Night's Dream* in its relation to Chaucer's *Knight's Tale*.) There can be no doubt that Shakespeare is less sentimental on this point than Benedix, while it is equally clear that his view is the more ideal of the two. Benedix on one occasion expresses extreme surprise that the admirers of Shakespeare should extol him as at once the most imaginative and the most realistic of poets. And this fact alone might have shown him that his own powers of apprehension fall short of those of the writer, whose ideality and realism he is unable to follow.

We can now easily understand why Schiller should strike the author as being so much more sympathetic than Shakespeare, and why his anger should be roused against those harsh critics who in somewhat too severe terms, perhaps, have characterised Max and Thekla as "Flower-Souls," for "Max and Thekla, indeed, are loving beings, both in the book and on the boards." The following passage extracted from Reinhold's address (p. 213) is nearly as characteristic as the above:—

"REINHOLD. From the moment Romeo loves Juliet, his behaviour is represented to perfection. He is ardent, daring, tender, and goes resolutely towards the goal he has in view. Even when he gets involved in strife, he is moderate, and considerate, and tries to make peace. When he can no longer escape hostilities, he behaves like a gallant knight. But when he is banished his conduct is childish, he laments, gives way to senseless fury, and throws himself on the ground like some uncontrolled ill-mannered boy. Not a trace of knightly bearing is to be seen in the youth!"

Here Benedix reminds us of Voltaire; but we will continue our quotation.

"OSWALD. What a harsh judgment!"

"REINHOLD. It is not mine, but Shakespeare's own; does he not say:

'Art thou a man? Thy form cries out thou art.
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast;
Unseemly woman in a seeming man;
Or ill-beseeeming beast in seeming both!'

Which then do you prefer, my opinion, or these words in which the poet has himself described Romeo's conduct?"

Here Benedix reminds us of Fielding's Partridge, who withheld his admiration from Garrick because the actor was too much in earnest when he acted. Benedix in the same spirit, when impressed with the creative faculty of the poet, blames Shakespeare for what belongs in fact to Romeo.

Something similar to this is even more

strongly marked in Benedix's criticism on Shylock, which is one of the most interesting passages in the book, and we much regret that want of space will prevent our giving it. Benedix takes Shylock's part against Shakespeare: not in this case because the poet has made the character too evil, but because he has undeservedly made him unhappy. Here, therefore, we have a charge of a moral, and not merely a psychological misconception, on the part of the poet. The sentiment which underlies the blame expressed by Benedix is in this case as just as his judgment upon it is unjust. In many of Shakespeare's comedies the spectator is left at the close with a mixed feeling, very foreign to a condition of entire satisfaction. Whence comes this? Simply from this: that the solution of the more earnest complications of a comedy can very often only be attained by a sort of abstraction of feeling. This is illustrated in the case of the deceived and ill-used fathers and uncles of French comedy, in regard to whom we abstain from thinking of the moral ideas which they represent in the world. Shakespeare, as a rule, renders this kind of mental abstraction impossible to the spectator, because he was himself incapable of sustaining it, and because he has even made the characters which, in accordance with the general intention of the plot, are to excite our mirth, life-like and human, and has brought them so near to us that we are constrained to feel with them.*

Taken as a whole, the *Shakespeareomanie* of Benedix must be characterised as a patriotic well-intentioned work, but the author lacked the mental culture and unprejudiced judgment requisite to comprehend the genius of Shakespeare. In regard to Shakespeare himself, the book teaches us only as much as any effect is capable of teaching in regard to the cause from which it springs. The task which Benedix sets himself, and which was no less than to trample down the growth of German Shakespeare-worship had, however, been attempted before him by Rümelin with much greater success and in a more dignified manner.

We would not, however, condemn the present work as utterly useless. On the contrary, it seems to us both instructive and entertaining. It is instructive, first, because it teaches us that one may attain decided success as a dramatist and yet be a poor psychologist; secondly, because it makes us acquainted with Benedix's dramatic theories, and gives us in relation to questions of the drama many practical hints, which are most acceptable coming as they do from so experienced a dramatic poet; thirdly, because it proves how extremely meagre and unsatisfactory is the condition of aesthetic culture generally, amongst the majority of the educated German public, and how slight is their acquaintance with Shakespeare specially. That the latter reproach should still be applicable is in part due to those German aestheticians who have made Shakespeare the subject of their special commendation. The promoters of the Shakespeare-mania in Germany are themselves responsible for

* Rümelin has made some good remarks on Shylock in his *Shakespeare-Studien*.

the appearance of such a work as the *Shakespearomanie* of Benedix. We shall hope, however, to enter more fully into this question in a future article, in which we propose to bring to the notice of our readers the second edition of *Kreyssig's Lectures*.
BERNHARD TEN BRINK.

Facetiae. In Two Volumes. (London: J. Camden Hotten.)

THIS publication is peculiar in its form and matter. The first volume contains two distinct books—*Musarum Deliciae*, or the *Muses' Recreation*, "containing several pieces of poetic wit," by Sir John Mennis and Dr. James Smith, published in 1656; and *Wit Restored* "in several select poems," among which are some by the same authors, published in 1658. These collections comprise specimens of the most stupid, and (it is to be hoped) the very dirtiest rhymes in the language. The reader has not gone through six pages before he is presented with a "recreation" sufficient to turn the strongest stomach. We have often heard of a tenth Muse. To the authors of the *Journey to Epsom*, and other pieces here given, the tenth Muse was probably Cloacina—to whom this volume would be an appropriate, if rather costly offering. There is no excuse for this attempt to preserve the literary excreta of bygone generations, "beautifully printed on antique laid paper, and bound in antique boards." We know well enough without such illustrations what was the habit of mind at once repressed and fostered by the Puritan rule, and what were the orgies of the Restoration. Historical study cannot profit by the reproduction of these base-nesses. A curious fact might be noted, a fanciful copy of verses might be preserved without defiling our bookshelves by the nastiness which here accompanies it. It is not a question of prudery or squeamishness. No one need be ashamed of reading Swift and Sterne, coarse and prurient though they be; but the grossness of *Musarum Deliciae* is insufferable, being not the vehicle but the substitute for wit. The padding necessary to fill the volume is supplied by all kinds of scraps, an old ballad or two, far-fetched conceits, and wire-drawn love poems. In two instances the popular sympathy with Felton, the murderer of Buckingham, finds expression. He is bidden to let his prison know he has a liberty it cannot bind, since—

"Nothing but guilt shackles the conscience."

When he is hung in chains, the prediction is that—

"His flesh (which oft the charitable skies
Embalma with tears, doing those obsequies
Belong to men) shall last till pitying fowl
Content to reach his body to his soul."

In the reprint of one of Milton's Hobson Epitaphs occurs a various reading:—

"Dogg'd him 'twixt Cambridge and the London Bull."

The second volume (but the first in order of time), *Wit's Recreations*, is of a different character. It was originally published in 1640. It contains epigrams, under which rank a few short extracts from the dramatists, and a collection of epitaphs, very few of which equal that "On a Child:—"

"Here she lies, a pretty bud
Lately made of flesh and blood;
Who as soon fell fast asleep
As her little eyes did peep;
Give her strewings, but not stir
The earth that lightly covers her."

Milton's early poems were not yet published, but here are epitaphs on Hobson as good (or bad) as his. Then follow anagrams, and a selection from the poets in vogue, Ben Jonson, Suckling, Waller, &c., George Herbert's *Outlandish Proverbs*—no rarity surely—is tacked to the end of the book. In *Wit's Recreations* we have a broad joke or a coarse allusion now and again, but it is unobjectionable as compared with the companion volume. It is, however, a worthless compilation. The best things in it are well-known, and much of the remainder is not worth knowing. Indeed, the editor of the reprint of 1817 (of which the present publication is mainly a copy) is fain to admit that of these works their titles are the best part. His preface is unpleasantly suggestive, attributing to the grave collectors, "for whom the publication is almost exclusively intended," an "infinite complacency" in "impurities in an old book." He gives memoirs of the insignificant lives of Sir John Mennis (or Minnes, as Pepys calls him) and Dr. James Smith. The former was one of those naval officers who, on the revolt of the fleet, refused to obey the Parliamentary admiral, the Earl of Warwick. He commanded a ship in the small royalist squadron under Rupert, and at the Restoration was made Governor of Dover Castle and Chief Controller of the Navy. He accompanied Lord Sandwich to Tangier, and (in 1662) to Lisbon, whence he escorted Catharine of Braganza to England. He died in 1670, and is buried in St. Olave's, Hart Street, the church once attended by Pepys, whose wife's effigy still cranes its neck over the nave.

In the *Diary* Minnes is usually referred to in terms of contempt or abuse, but on one occasion Pepys admits him to a share in the consideration with which "we, and my Lord Brouncker" ought to be regarded, and expresses his surprise that "before such persons" a mere member of Parliament should venture to quote *Hudibras*, "as being the book I doubt he hath read most." Dr. James Smith was the chaplain of Lord Holland, admiral of the expedition to Rhé. He was "much in esteem with the poets of that time, particularly with Massinger, who called him his son, Will D'Avenant, Sir John Minnes, &c." After the Restoration he was made Canon of Exeter, and chaplain to Clarendon. In 1661 he took the degree of D.D., and two years afterwards he was rector of Alphington, Devon. He then surrendered his living of King's Nympton, in which he had remained during all changes of government with the pertinacity of the Vicar of Bray. To the wonder of Mr. Dubois, the editor of 1817, Dr. Smith is unnoticed by his literary contemporaries, and, "what is still more surprising, his works are omitted from a catalogue of the most vendible books in England, printed at London in 1658;" but "at the Restoration his Muse could breathe freely in an atmosphere perfectly congenial to her." The crowning marvel ought to have been that "so he got preferment," but the world, then as always, knew its own.

To this pair of friends, Sir Priest and Sir Knight, we owe some of the nastiest pages in the first volume of these dreary *Facetiae*. To republish them seems an offence not only to the living, but against the dead—a wanton exhibition of their mouldering relics. The charitable asylum of oblivion should not be thus needlessly and unprofitably violated. If they wrote many a line that, dying, they might wish to blot, it is an indecency to recover for custody "in the cabinets of the curious," things neither sweet nor rare—for this sort of wit is surely the paltriest and easiest, "in which everybody can join," as Walpole said. Of these poor poetasters we know little more than that they perpetrated these offences, though in their lifetime they had doubtless friends whose good-will rested on a better foundation than mere fellowship of swinish moods. If their worst words have so far outlasted the remembrance of their best deeds, why should anybody be eager to renew the record? Surely, since their virtues are forgotten, it is cruel to allow their vices longer memory. It were nobler to let

"Their ignomy sleep with them in the grave,
But not remember'd in their epitaph."

R. C. BROWNE.

Memoir of Thomas, First Lord Denman, formerly Lord Chief Justice of England. By Sir Joseph Arnould, late Judge at the High Court of Bombay. In Two Volumes. (London: Longmans & Co., 1874.)

THE public events in which Lord Denman took part have invested him with a celebrity which entitles him to something more than a niche among Lives of the Judges or Chief Justices. And besides the professional and political importance attaching to a man's career, the probability of its being entertaining or interesting to the public on other grounds is always to be taken into account. And for both reasons we should say Sir Joseph Arnould was quite justified in undertaking the Life of Lord Denman. Its social interest is certainly its chief attraction. But still four such important public cases as those of Queen Caroline, Daniel O'Connell, Stockdale v. Hansard, and the Hampden Appeal, in all of which Denman played a leading part, give it a solid claim on the attention of lawyers and statesmen greater perhaps than Lord Denman's own abilities, apart from these associations, might have been able to secure for it.

We do not blame Sir Joseph Arnould, as some of our contemporaries have done, for allotting so much space to Denman's youth and early manhood. To us his school and college days, and his early life at the bar, seem particularly interesting. He was a typical specimen of the class of young Englishmen from whom, in those days perhaps more exclusively than in these, the bar was recruited. His family was just on the border line between the upper and the middle class, belonging to the former by extraction, and to the latter by position. His remote ancestors were country gentlemen; his great-grandfather was a yeoman; his grandfather was a country practitioner; and his father was a London accoucheur. He himself was educated at Eton and Cam-

bridge, and free, therefore, of that large portion of society in which these distinctions constitute a species of freemasonry. His mother was a Miss Brodie, and aunt of the celebrated surgeon; and both parents belonged to that class of enthusiasts who believed in the perfectibility of human nature by means of education alone. In their choice of a university, however, they did not display much wisdom. Denman detested mathematics, and thought them useless as a training for the practical business of life. And it is curious that this opinion of the one Chief Justice should have been made public almost simultaneously with the declaration of another to the effect that mathematics are the finest discipline in the world. What Denman would have thought of logic, and whether he would have differed from Sir Alexander Cockburn on that point too, we cannot tell, for logic in those days formed no part of the Cambridge course. But we may take the opportunity of observing that logic and Euclid are not, as some people seem to imagine, distinct and rival modes of reasoning, but essentially the same. There can be no sound reasoning which is not logical; and the Fifth Proposition is only a series of syllogisms. Denman, though a good scholar, seems to have preferred English composition to Latin, and has left behind many specimens of his skill in English versification, though none that we know of in either of the classical languages. His English verses are fair average specimens of the eighteenth century style. His taste, however, in English literature was not, perhaps, of the purest; and we hardly know which to admire more, his opinion of Miss Austen's *Emma*, or Sir Joseph Arnould's apology for it. Denman calls it "a very silly book." And Sir Joseph says, "The defender of Brandreth [a prisoner charged with high treason] was hardly likely to take much interest in the irrepressible gossip of Miss Bates, or the imaginary ailments of Mr. Woolhouse." Why not? If he was capable of appreciating the delicacy of Miss Austen's humour, his hard work in court would only have lent additional zest to it. On the whole, there is no evidence in these volumes of much real literary ability in the late Lord Denman. He had enough literary knowledge—and we may be sure he made the most of what he had—to hold his own in the literary society of the day, and he could turn out a very creditable article for the *Edinburgh Review* on subjects which he understood. But he was not one of that small class of lawyers who are remembered by their literature nearly as much as by their law.

Denman's long vacations were spent in a way which has since become highly fashionable—namely, in walking tours, which carried him through a good part of Wales, Derbyshire, and the West of England. His pedestrian tastes he continued to gratify in term time, and was fond of walking fifteen or twenty miles between lectures and dinner with a few chosen companions, beguiling the time by capping verses. This was a very uncommon taste, at all events at Oxford, only twenty years ago. But the few university men who were addicted to it, and

read these lines, will remember, perhaps with as much pleasure as the present writer, their long rambles over the woody hills which rise up from the Cherwell and the Isis, by "Bablock Hythe" and by the "Fyfield elm," scenes rendered classic for ever by the memory of the "scholar gipsy." Those were happy days, and Denman, we should say, was exactly the kind of man to enjoy them, with the cosy dinner afterwards, and the bottle of port and rubber of whist which succeeded it. That Denman was a very hard student at this time there seems reason to doubt. He lived habitually with the best scholars of his year, Shadwell, Hodgson, Merivale, Bland, &c.; but he did not get enough mathematics to obtain even the rank of junior optime, without which nobody at that time was allowed to try for classical honours. And there is nothing to show that he cared very greatly for the latter. University prizes and university scholarships were open to him; but if he ever aspired to such laurels his biographer has not told us of it. He evidently intended to go in for classics, had he been successful in obtaining the mathematical qualifications; but it seems to have been rather to please his father than himself, as it was his father, and not himself, who was most disappointed at his failure. In the year 1800 he took an ordinary degree, and hurried up to Lincoln's Inn to commence the study of the law. His early days, both as a student, a special pleader, and a barrister, were spent much after the immemorial fashion of the Templars. He was a constant patron of the theatres. With his old college friends he formed whist clubs and dining clubs; and the taverns of Fleet Street, the Strand, and Covent Garden, doubtless, had plenty of his company. Denman was always more or less a man of pleasure, and was totally unable to imitate the primitive frugality of his father, who, on one occasion when asked to take bacon at breakfast, replied that he had already had an egg, and that "one luxury was sufficient." At the same time he was not at all ahead of his age in point of fastidiousness or costly living; he merely liked to enjoy himself. But his ideas were quite those of that "homelier and happier time," as Sir Joseph Arnould well calls it, when ladies and gentlemen found it possible to exist without any of the trappings of fashionable life about them. At the appropriate age of five and twenty Denman, of course, fell in love, the lady being the eldest daughter of a Leicestershire clergyman, the Rev. Richard Ververs, of Saxby, near Melton, and sister of one of his college friends. She was very pretty, accomplished as accomplishments then stood, and rode well to hounds; her father being one of the old school, a man of birth and a sportsman as well as a good parish priest. Their passion brooked no delay. Three months from their first introduction to each other they became man and wife, being married at Saxby church on October 18, 1804. The bridegroom of course had no money; nor does it appear that the bride had any portion. But his father consented to allow them 400*l.* a year, and with that, and some professional earnings, two people could live pretty comfortably seventy years ago.

The next twelve years of Denman's life present nothing remarkable. He joined the Midland Circuit, and entered with zest into all the fun of the mess. Briefs seem at first to have come in but very slowly. But his manners and disposition made him a general favourite, and it seems probable that in Derbyshire and Nottinghamshire he had some local interest. His uncle, Dr. Joseph Denman—who, when his father went up to town, stayed behind in the country and kept on the medical practice—had become a fashionable country doctor, and a frequent guest at Chatsworth, and through this channel Denman may have been commended to the notice of solicitors, especially those of Whig politics. On this head Sir Joseph Arnould is silent. But, at all events, in 1816 Denman was retained for the defence of the Luddite prisoners, a body of peasants and mechanics who had broken out into open insurrection under a leader named Brandreth, and by his conduct of the case raised himself at once into the front rank of his profession. How in quick succession after this he was brought into Parliament by a Whig peer, retained for the defence of Queen Caroline, appointed her Solicitor-General, and finally associated with Brougham in his great Parliamentary labours, is related by Sir Joseph Arnould with spirit and impartiality, and to him accordingly we refer our readers for the facts. His biographer admits that he was not a success in the House of Commons; and, indeed, at the next general election it was intimated to him that the borough of Wareham would no longer be placed at his disposal. But he acquitted himself with great credit on the Queen's trial, and we are told by Sir Joseph Arnould that his speeches at the time were preferred by the public to Lord Brougham's. He made one or two mistakes, no doubt; as, for instance, where he inadvertently likened his client to the woman taken in adultery, and also by applying to George IV. a very odious classical anecdote picked out for him by the chaste Dr. Parr. For this offence the King hardly ever forgave him, and it was not till 1828 that he was able, at the Duke of Wellington's intercession, to obtain a silk gown, though he had then been called to the bar two and twenty years. In 1820 he was returned for Nottingham, and retained his seat till 1826, when he declined to contest it again on the score of expense; but he was restored to his constituents in 1830, and in the year following became Lord Grey's Attorney-General, which gave him a claim to the Lord Chief Justiceship as soon as it became vacant. Ten years before he had been appointed to the office of Common Serjeant, then worth from twelve to fifteen hundred a year; and this, of course, when he became Attorney-General, he was obliged to resign. We have spoken of Denman's luck. He entered Parliament, as his biographer points out, at a very lucky moment, when the number of Whig lawyers in it had been much reduced; and Lord Tenterden, Lord Chief Justice from 1818 to 1832, certainly died at a very lucky moment for him. For William IV., whom he had offended at the Queen's trial almost as deeply as his brother, though he had so far forgiven him as to allow his being made Attorney-General, wanted to

make Lyndhurst Lord Chief Justice; and, had Tenterden lived two years longer, most probably would have done so. However, fortune still showed herself constant, and carried off Charles Abbott on November 3, 1832, who, having contrived to articulate the words, "Gentlemen, you are all dismissed," expired himself a moment afterwards.

In the opinion of the profession, Denman was greater on the bench than ever he had been at the bar, as he was greater in the House of Lords than ever he had been in the Commons. He is thought to have been one of the best criminal judges who ever tried a prisoner; and we could wish that Sir Joseph Arnould had given us more illustrations of his powers in this respect. Lord Denman always set his face strongly against the abolition of transportation, having a very strong opinion of its deterrent influence; and his biographer relates very well what an effect he produced upon two criminals at Chelmsford, who had at first received a sentence of fourteen years' transportation with apparent indifference:—

"After a slight pause, looking fixedly at them, and raising his majestic voice to its full compass, 'And do you think that a light sentence? So far from it, that I have seen old and hardened offenders—men who, having been sentenced to transportation before, well know what transportation is, I have seen those men sink fainting in the dock before me when it has been my duty to pronounce, upon them that dreadful doom.' The effect was electric; the two human brutes in the dock trembled and grew blanched with terror; and many a yet undeveloped member of the criminal classes in the crowded Court—many a one 'who, if not yet criminal, might be contemplating crime,' and who had often, perhaps, talked jestingly of a 'trip to Botany Bay,' stood horror-struck at the dreadful nature of a sentence which the law had made second only to death itself; and which, in those days of Norfolk Island, involved sufferings and infamies from which even death itself would have been a release."

In the trial of Queen Caroline there is no doubt that Denman's judgment was biased by political feeling, as well as by a misplaced sentiment of chivalry, to which Brougham, who knew a great deal more about her than his colleague, was a total stranger. In the case of *Stockdale v. Hansard* the result seems to prove that he was right, for the House of Commons did finally establish by statute the privilege which Denman had maintained that they could not create by resolution; the privilege being the immunity of the printer from an action for libel, who should make an affidavit that the defamatory matter complained of had been printed by command of the House. Of the *O'Connell* case Sir Joseph Arnould remarks: "No one in the profession of the law now doubts that on both points the judgment of the majority of the law lords was right." He has doubtless authority for saying so. But even assuming that it is so, there are two senses of the word right; and we should be rather disposed to say that Lords Denman, Cottenham, and Campbell took advantage of a technical fiction which was perfectly well understood, and had hitherto passed unquestioned, to overthrow a verdict which everybody felt to be just. This remark applies only to one of the two grounds on which the sentence was reversed; the contention, namely, that a

general verdict of guilty could not be sustained unless each particular count in the indictment was without flaw. It had hitherto been held that one good count was sufficient to pass all the rest, since the remainder, though apparently charging separate offences, were perfectly well understood to be only repetitions of the same. The three law lords now demanded that all should be construed literally; and though the letter of the law seems to have been on their side, yet we cannot persuade ourselves that the sudden devotion to it evinced by the noble and learned lords in question was wholly justifiable or disinterested. The other objection taken by the counsel for the traversers to the composition of the jury, which they alleged to have been improperly selected, was less technical, and in allowing the force of it, we should think Lord Denman was right, and it is only fair to add that his own judgment was mainly founded upon this. In the *Hampden* case the main question at issue was, whether the act of the archbishop in confirming the appointment of a bishop was ministerial or judicial. Dr. Lushington and Sir John Dodson advised the Vicar-general that it must be held to be the former only; and the point being referred to the Court of Queen's Bench, their lordships were divided in opinion, Denman and Erle taking the same view as Dodson and Lushington, while Patteson and Coleridge held the act to be judicial. The former accordingly went forth as the judgment of the Court; but one can express no opinion on its merits without having the arguments of the dissentient judges before us; and we may here say, generally, that Sir Joseph Arnould would have made his book more useful if he had more often given us a full account of the argument to which Denman's judgments were opposed.

Lord Denman retired from the bench in February 1850, and died four years and a half afterwards, in September 1854, in the 76th year of his age. In the interval he lost his wife, who died, to his great grief, in June 1852; and three months afterwards his old friend the Duke of Wellington followed her to the grave. On the Duke's death, Lord Denman wrote the following lines, which, as we consider them extremely good, and as they will probably be new to the majority of our readers, we here subjoin:—

"In youth, in age, in peace and war the same,
With many tasks, but still one only aim,
For England's weal with single heart he stood,
Best of the great, and greatest of the good."

These have the true Popian ring about them, and are, to our thinking, by far the best verses Lord Denman ever wrote. Two years afterwards he expired in the arms of his family, and was buried in Stoke Albany churchyard, where a tombstone is erected to the memory of "the great and good Lord Denman."
T. E. KEBBEL.

SIGNOR CARLO MORBIO is preparing for the press, under the title of *Alessandro Manzoni i suoi Autografi*, a biography of the poet, based upon original documents, which will be of special value and interest, as hitherto the obscurity with which Manzoni loved to surround himself, even at the height of his success, has rendered the publication of an adequate biography all but impossible.

Out of Court. By Mrs. Cashel Hoey. (London: Hurst & Blackett, 1874.)

No Alternative. By Annie Thomas (Mrs. Pender Cudlip). (London: Chapman & Hall, 1874.)

Annals of the Twenty-Ninth Century. (London: S. Tinsley, 1874.)

Chaste as Ice, Pure as Snow. By Mrs. Despard. (London: S. Tinsley, 1874.)

MRS. CASHEL HOEY'S new story, *Out of Court*, is full of delightful surprises. The motto, "The Gospel checks the law which throws the stone," prepares the reader for a new discussion of the charming question which M. Dumas *filis* has treated so often and so ably. Mrs. Hoey's solution is original and amiable. She does not say "Slay her," but "Marry her over again by special licence." This is a surprise in itself, but the introduction of the pleasing theme, just when the reader is beginning to despair, and his attention to flag, is very skillfully managed. He is on the point of thinking that the motto has misled him, and that he has been beguiled into studying a mere sketch of ordinary characters cleverly drawn. For they are cleverly drawn: Blanche is as pretty, and featherheaded, and obdurate almost as Rosamond Vincny; Marcus, her husband, who quotes Byron to her in Switzerland, and finds that the House of Commons "gives him larger ideas of men and things," is Mr. Tennyson's blameless King translated into modern prose; and Mrs. MacMahon is a careful and elaborate sketch of the female campaigner. Still this is not the kind of thing that people read novels for, and if he were not impelled by curiosity to find out Lord Frampton's secret, and what the Being was that lived behind the iron door, the student would probably throw the volumes aside. Let him persevere; the lights are lowered, a lurid gleam is cast on the figure of the seducer; concealed behind the velvet curtain with Marcia (secretly in love with Marcus), we behold Blanche hesitate, and know that she is lost. It is a dramatic scene in which she flees from home, while her innocent lord is posting his parliamentary correspondence in the adjacent pillar letter-box. After this the agony deepens; the harmless necessary detective is made sparing use of; Lord Frampton's secret, a very horrible one, is divulged; and complete poetic justice is dealt to Mrs. MacMahon. Through all this portion of the tale Mrs. Cashel Hoey, like Scott in the description of Flodden, "never stoops her wing." Perhaps the third volume is a little weakened by the pious but lengthy speeches of Marcia on the laws of Divorce. Very prosaic readers may quarrel with the finish, but the more imaginative will feel sure that poor Blanche, after being "very much married," once in the ordinary way, once—illegally—to her seducer, and again—by special licence on board a yacht—to her original husband, really died in Algeria, and left Marcus free to reward the constancy of Marcia. A hint is given that Marcia afterwards "deserted the errors of the Church of England for those of the Church of Rome," and we trust that some day Mrs. Cashel Hoey may favour the world with the interesting particulars of this conversion. Some of the persons and

situations in the novel are conventional, but the book interests and allures, with all its faults, and the writer seems always to succeed best with the portions which are the most difficult, the characters that are not stock characters, and the incidents that are least hackneyed.

No *Alternative* would not be a very badly constructed novel if we could think it possible that people could be idiotic enough to tie the original knot, which, throughout the story, the characters manage to tangle so curiously. It may also be said to the praise of Mrs. Pender Cudlip, that she has got the greatest conceivable number of love scenes, and of what she would call "jiltings," into the space of two volumes. Fastidious readers may decline to interest themselves in characters who constantly talk a slang which, as Mr. Arnold would say, "is not of the centre." To say of a gentleman that he is "a bad egg," to tell the object of one's affections that "she has got go," this surely is to speak a slang which has a provincial note. But, as Dr. Johnson observes, "the object of a writer is to be read;" and Mrs. Pender Cudlip is sufficiently experienced to know what her readers like and are familiar with. We have noted one passage as showing the immense advance in conciseness of language and vigour of style which the English novel has made of late. Mr. Claude Powers, resenting gossip about his engagement, expresses himself thus: "I'll cut any woman, and break any fellow's head, who speaks about it again, if I hear it." Compare this manly brevity with the words of Bucklaw in a little-known romance of the earlier part of this century:—

"If a lady shall question me henceforward, I shall remain silent, and in future consider her as one who has shown herself desirous to break off her friendship with me; in a word, I shall never speak to her again. But if a gentleman shall ask me the same question, I shall regard it as equivalent to an invitation to meet him in the Duke's Walk, and I expect that he will rule himself accordingly."

These pedantic remarks occur in a tale called the *Bride of Lammermoor*, which the novel-reader may have heard of as supplying the plot of an opera. But we warn him that, if he likes Mrs. Pender Cudlip, he will find Scott "slow;" and perhaps, on any historical theory of art, he is right. And yet it must require practice, and a peculiar bent of natural taste, to admire stories like *No Alternative*, and heroines as fickle as Mr. Trollope's heroines.

People who are absolutely devoid of humour and of fancy sometimes think they can supply the want by laying their scenes in future times, or in "undiscovered isles." "Anything might happen under the Plantagenets," says Miss Braddon, and of course it is impossible to say what may not happen in the twenty-ninth century. This book is the last and feeblest reverberation of the success of the *Coming Race*. The writer thinks that he has done enough when he has been inanely absurd, and is cheerfully unaware of the difficulty of making absurdity interesting. It needed all the genius of Swift to make Laputa seem real, and Bacon and Campanella failed to produce attractive fictions in the *New Atlantis* and the *Civitas*

Solis. It is some slight comfort to learn that, in the twenty-ninth century, faith and science are to reconcile their difficulties, and find a *modus vivendi* in an open Bible. The education of youth is to include a visit to "the wilderness and other Biblical arenas." Perhaps by that time the successors of Dr. Beke and Dean Stanley will be agreed as to which is the genuine Sinai. Alluding to the surgery of his period, the author tells us "his skull has been broken twice." That seems probable enough, but "the time has been that, when the brains were out, the man" did not blazon the fact by writing dreary nonsense. We quite agree with him where he says that "the phantasies of brain-dream are unworthy of print;" and we only regret that he did not act on his opinion, and keep his *Annals* in manuscript.

Chaste as Ice, Pure as Snow is apparently the work of an unpractised hand. It would be only too easy to point out errors of language and style that might have been corrected with a little care. But no one talks third-rate slang, and none of the characters run about on all fours, like the Being whom Lord Frampton kept behind the iron door, in Mrs. Casbel Hoey's story. Besides verbal faults, Mrs. Despard's book is weak in construction. There is a hypocritical attorney, who is dragged into the plot with no apparent reason. And though the author's moral purpose is to confute cynicism, it is asking too much of our faith to exhibit a pair of lovers brought more closely together by the man's passion for an unattainable woman, and a would-be seducer who is converted by the amiability of the child of the lady he wishes to ruin. The characters wander all over Europe too much, and converge in the Grindelwald too opportunely. And the scene of the proposed duel without seconds reminds one of the grotesque duel on the edge of the crevasse in Charles de Bernard's amusing *Paratonnerre*. Every reader of *Ivanhoe* must have regretted that the Templar had to fall down in a fit in his battle with Wilfrid—it was a weak way of cutting the knot; but Mrs. Despard has imitated the expedient in this remarkable scene. With all these faults, the book has sympathy with life and nature, has humour and truth when Mrs. Despard is writing of more familiar events than lonely duels, and wolf-hunts in Courland. There is promise of a kind in the story, and there would be more if the weaker parts were less fluently written.

A. LANG.

LYCIDAS IN LATIN.

Lycidas. By John Milton. Reprinted from the First Edition of 1638, and collated with the Autograph Copy in the Library of Trinity College, Cambridge. With a Version in Latin Hexameters. By F. A. Paley, M.A. (London and Cambridge: Bell & Sons, 1874.)

THE interest of Mr. Paley's collation of the first printed edition of *Lycidas* with the autograph copy will be great for all who care for the minutiae of English scholarship:—

"Both the original manuscript and the first edition," says Mr. Paley, "afford interesting proofs how unsettled was the science or the practice of spelling, even with learned and literary men, two and a half centuries ago. It is also curious to notice the wide departure from Milton's original spelling that is perpetuated in

the modern editions. Some (but very far from all) of the MS. variations have been published in vol. vi. p. 60–62 of Mr. Todd's edition, 1809; but he wholly disregarded the minor peculiarities in the spelling, which are here (with permission) correctly published for the first time."

Perhaps the fact of most interest for the lovers of Milton's poetry brought to light by the collation is that in v. 156, which is given in the ordinary editions, "Where thou perhaps under the *whelming* tide," Milton's autograph has "*humming* tide," and so the printed edition, with a correction to *whelming* in Milton's handwriting in the margin. It is seldom that we thus get a glimpse into the varyings of a poet's fancy.

In attempting a Latin translation—"the literary amusement," as he says, "of spare hours"—Mr. Paley has undertaken a natural and legitimate, but exceedingly difficult, task. Milton is, of all English poets, the one who has most completely absorbed and reproduced the spirit and the music of Virgil; but in doing so he has also breathed into English verse a spirit and a music quite original and unique. His lines are penetrated with the soul of Roman and Italian harmonies; his workmanship in detail is elaborate as that of Virgil himself; no English poet, and few poets of any age or nation, have had so rare and so austere a sense of the inner connexion between the highest thoughts and the best and most musical language. But while in reading *Lycidas* we seem to hear Virgil's music, we seem to hear it at the same time deepened and solemnised under the handling of a master who is himself a great creative genius. A translator of *Lycidas*, therefore, must not be content with being merely Virgilian; he must attempt also to infuse the spirit of Milton into Virgilian verse; a difficult, perhaps an impossible task. Mr. Paley's version, always elegant, somewhat pales both in detail and in general effect before the richer poetic colouring of the original. As a specimen of his happier style we may quote his translation of vv. 132–149.

"Return, Alphous, the dread voice is past
That shrunk thy stream: return, Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flow'rets of a thousand hues.
Ye valleys low, where the mild whispers use
Of shades and wanton winds and gushing brooks,
On whose fresh lap the swart star sparsely looks.
Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honied showers,
And purple all the ground with vernal flowers.
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansie freakt with jeat,
The glowing violet,
The musk-rose and the well-attired woodbine,
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid Amaranthus all his beauty shed,
And daffodills fill their cups with tears,
To strew the laureat hearse where Lycid lies."

"Deficiens, Alphée, redi; qua exaruit unda
Vox horrenda silet: cape vires, vosque, Camenae
Sicelides, vallesque et florida rura vocato,
Rura vocato suos ut mittant mille colores,
Silvae delicias, et pendentes hyacinthos.
Vos quoque, depressae valles, qua lenia ludunt
Murmura, qua coeunt umbrae ventique protervi
Rivorum et scatebrae, quois rara Canicula dira
Luce nocet, roremve recentibus excutit herbis,
Huc iacite omnigeni rutilantes floris ocellos,
Gramine quom viridi mellitas ducere guttas
Purpureisque iuvat terram conspergere gemmis.
Huc veniat quae nunc moritur deserta per agros
Primula vere novo, parilique illa altera forma,
Demissi capitis luctus imitata decentes:
Cristatum tollas et tu, ranuncule, culmen,
Jasminum pallens, atque albo flore dianthus,
Lucentes violae, et foliis carbone notata
Nomen habens luctus, et nominis acmula curae,
Castoreum spirans rosa, vestitaeque corymbis
Pallentes ederae, nec marcentes amaranthi,
Et si quis pullo flos est distinctus amictu,
Depluat asphodelus lacrimas, ferat adus honores
Funereos Lycidae busto, laurique coronent."

In some instances Mr. Paley seems to miss points in the original that should have been brought out: for instance, "Blind moutthes" is hardly rendered adequately by "Ignavum vulgus, caeci, gens bruta, nepotes;" or "scannel-pipes of wretched straw," by "stridente avena;" or "Let our frail thoughts dally with false surmise," by "Si mihi mens ficta se pascet imagine veri;" or "with new-spangled ore," by "Auro auro." H. NETTLESHIP.

MINOR LITERATURE.

Wilkes, Sheridan, and Fox. By W. F. Rae. (London: Isbister and Co.) The period of English history that lies between the beginning of the Seven Years' War and the battle of Austerlitz, the epoch contained in Mr. Rae's volume, has a peculiar interest to the political student. Absurd as the system of representation was, it was a time in which great public spirit was felt and expressed, when there was a genuine public opinion, though the direction which it occasionally took was passionate and erroneous. Illiterate as the nation was, it had an interest in politics which was far more keen than the languid, fickle, and selfish interpretation given to public duty in our day. Of course, a full narrative of public events and sentiments in the half century and more referred to, would be a considerable history; and there is no little convenience in grouping the facts of the age round the biography of a few eminent names, because such a plan enables the author of a book to select his facts, and to impart life and vivacity to his narrative. Political biography has, therefore, become a favourite form of historical composition. Macaulay's Essays are more read than his History, and have given far more insight into historical events than his more elaborate productions have. Few compositions give a more vivid picture of the Great Rebellion than Mr. Goldwin Smith's essays on Pym and Cromwell.

It cannot be said that Mr. Rae has been happy in handling his subject, or that he has given us any new view of the three conspicuous personages whom he has thought proper to call the Opposition under George III. In point of fact there was no genuine opposition to the administration during the whole of George III.'s reign, as there was to that of Walpole in the days of George II., because there were no statesmen able or willing to guide popular sentiment, or interpret popular demand. The long-continued power of the Tory party was not due to the sympathy of the nation, but to the incapacity of those who criticised successive administrations. The three men whom Mr. Rae has selected as the subjects of biography were men of great parts, and two of them were masters of Parliamentary eloquence. But Wilkes was a profligate, whom accident made into a patriot, and administrative folly rendered formidable. The services which he indirectly contributed to public liberty were not spontaneous, but the incidents of self-defence. The generous traits in Sheridan's character, and the real brilliancy of his genius redeem the utter waste of his public life. If he had possessed solid and trustworthy abilities, it would have been impossible that he should have failed in securing a practical recognition of his merits. And Fox, despite the warmth of his nature, the generosity of his sentiments, and the vigour of his eloquence, was wholly unable to understand the reforms of Pitt's earlier career, or to stem the reaction which that minister effected in 1792. An Opposition is never powerless and baffled unless it is simply incompetent to discharge its functions.

Mr. Rae has not been successful in dealing with the facts of the case, nor in the manner in which he has stated them. For example, he has throughout his Life of Wilkes spoken contemptuously of Horne Tooke, a man whose capacity was infinitely wider than that of Wilkes was, and whose character was infinitely higher. The Life of Sheridan is to a very large extent a discussion on the merits of Sheridan as a dramatic author; that of Fox, the best of the three, is an elaborate panegyric; while

all are padded with anecdotes the taste of which is very dubious, and with reflections the value of which is very questionable.

Waste Products and Undeveloped Substances. By P. Le Simmonds. The author in his preface states that he published a book some eleven years ago under the above title, but as it had long been out of print it appeared to him desirable to prepare a volume which should afford some information to experimenters and manufacturers. We give some examples of the information afforded.

At page 53 we find the heading "Economic Uses of Dead Animals," which forms the subject of several subsequent pages. Thus we read that in London upwards of 400 horses die weekly within a radius of five miles from Charing Cross, and the flesh is chiefly sold as food for cats and dogs within that area; after describing the uses of the other parts, the author tells us that the hoofs are made into pin-cushions and snuff-boxes. Surely the number of dead horses one meets exceeds one fourth the number of the last-named ornaments made from their hoofs. In the next few pages the eating of dead horses is strongly urged. We find that in Berlin in the last seventeen years 30,000 horses have been killed and the flesh used as food, we presume for the human race, and that old cab horses, wall-eyed and broken-kneed, are found to be delicious eating, when treated by a really artistic hand, and that the price of the flesh is 2½d. per pound. We imagine the "really artistic hand" would be found only in the cuisine of the wealthy, who, in this country, are hardly likely to affect horse while they can pay for beef and mutton, while on the other hand it is improbable that the poorer classes would relish such an innovation, showing as they do such a distaste for Australian meat. More unsavoury substances are recommended for consumption. Old boots for instance. Thus we read that throwing an old shoe after a newly-married couple will have a new application hereafter. It will be not only an emblem of good luck but a substantial present. After describing the experiment of making a pudding or jelly out of an old shoe, the author candidly adds that it was the colour of molasses, and looked like incipient glue; several tasted it, and spittoons were at once demanded.

Under the head of "Waste Coal" the author begins by stating that of the millions of tons burnt in manufactories, steamboats, &c., one-half and sometimes three-quarters is wasted and lost; nine-tenths would probably be nearer the mark. There is a great deal of interesting information scattered about in the book, which, however, might easily be compressed to one half its size, and which would be much more useful to the experimenter and manufacturer if its contents were "classified and arranged systematically," as the author states in the preface that he has endeavoured to do.

As an example of the want of arrangement we have a heading, "Waste Products of Fisheries," p. 138, a long quotation from Mr. Braithwaite Poole, at p. 154; the heading "Use of Fish as Manure" on p. 155, the same again at p. 162, with the quotation mentioned repeated verbatim.

In another part of the book we find that necklaces are made of monkeys' teeth. It would be interesting to know whether these are considered undeveloped substances or waste products, perhaps in the youth of the proprietor the former, in old age the latter. EDITOR.

NOTES AND NEWS.

We are informed that a committee has been formed at Venice, composed of an equal number of Italians and Englishmen, for the purpose of organising a project for the erection of a monument to Lord Byron at some suitable spot in the Venetian territories. Contributions are earnestly requested in furtherance of this scheme.

DR. MAX SCHLESINGER has just completed, in the supplement to the *Kölnische Zeitung*, of April 9, the translation of *Prince Florestan of Monaco*, which he dismisses in these words:—

"The reader will long since have discovered for himself that the whole of this story is pure invention, a satire which has originated at Cambridge, and which, on account of its earnest sportiveness, or its sportive earnestness, deserves a ready welcome in our sternly-serious times, notwithstanding the monstrous sins of omission and commission of which it is guilty in regard to the *Almanach de Gotha*."

A PAMPHLET, by Miss Natalie Zahle, on *The Intellectual Culture of Women*, is making a great sensation in Denmark. The talented authoress, who has good experimental knowledge of her subject, makes some very practical suggestions for the formation of high-class colleges, where women may easily and inexpensively obtain a thoroughly academical training.

THE *Index* (Boston, March 26) announces that Mr. Gladstone has in view the retirement from the House of Commons to the House of Lords. "We should think," the editor adds, "that Mr. Gladstone would much rather be a man than a lord."

THE citizens of Ferrara intend to celebrate the centenary of their great townsman, Ariosto, on September 8 next, with all fitting honours. A "Comitato Ariosteo" has been formed to make the necessary arrangements, and the Roman poet Pietro Cassa has been entrusted with the task of writing an historical comedy on Ariosto for the occasion.

In the *Allgemeine Zeitung* of April 4 appeared the last of a series of papers devoted to the consideration of John Stuart Mill's *Autobiography*, of which they give a very full summary, interspersed with numerous extracts, translated verbatim from the original. The interest which Germans take in our public men, and their intimate acquaintance with our current literature and those who cultivate it, form a striking contrast to our indifference to, and very superficial knowledge—or perhaps, more correctly speaking, our general ignorance—of, the men and works that belong to the literary world of our neighbours on the Continent.

WE have received from Messrs. Sandoz and Fischbacher, the first and second series of a French version of "The Men of the Third Republic," a series of sketches which first appeared in the columns of the *Daily News*, with the exception of two sketches, that of the late M. Beulé and of M. Paul de Cassagnac, which were specially contributed by the author to this edition. Students of politics will turn with interest to an indirect passage of arms in the preface to the second series between M. Louis Blanc and Mr. Grenville-Murray. We have the authority of the former for saying that the translation, which is by M. Henri Testard, is excellent.

THE Royal Academy of Sciences at Amsterdam has awarded its gold medal to the poet, P. Esseiva, for the best Latin elegy. This is the fourth time that he has carried off the prize in the same department of competitive contest.

THE Royal Institute of Science and Literature of Lombardy offers a prize of 1,500 lire for the best "Libro di lettura per il popolo Italiano." Foreigners are allowed to compete, but all essays must be in Italian.

MR. O'SHAUGHNESSY calls our attention to two misprints in the passage extracted from his works at page 360, col. ii. In the fourth line, by an obvious clerical error, *to* was printed for *from*; and in the seventh line, *latest* should have been *rarest*.

A NEW Italian review has appeared at Milan, under the title of *Rivista Italiana di Scienze, Lettere, ed Arti*. It contains contributions from César Cantù, the historian; G. Careano, the novelist; A. Stoppani, G. Sacchi, Salvat, Farini

Eug. Torelli, and Viollier, whose names are sufficient to show that the new review will prove an important addition to Italian literature. We also hear from Rome of the appearance of the first fascicolo of a new weekly periodical, entitled *Progresso Educativo d'Italia*. These publications afford a gratifying proof of the growth of interest in literary matters in Italy, where reviews were almost unknown a few years ago.

THE Danish critic, Dr. Georg Brandes, has just published another volume of his *Main Streams in the Literature of the Nineteenth Century*, an admirable work, which is fast making for its author a European reputation. The present volume, *Reaktionen i Frankrig* (Hegel), deals, as its title implies, with the pietistic reaction in France after the Revolution had worn itself out. The subject lends itself particularly to that vein of half-cynical, half-sympathetic analysis which is Dr. Brandes' habit of mind, and the prophets and pilgrims of that marvellous epoch are presented to us without caricature, but under a powerfully concentrated light of humour. The chapter dedicated to Chateaubriand and his seraphic epos is one of the best in the book; it is comparatively easy to write of the author of the *Martyrs* in a strain of rapturous pietism; it is equally easy to treat him with vituperation and contempt. Brandes does neither, but analyses the internal conditions of Chateaubriand's intellect, and the external influences of his age upon him, with an exquisite delicacy worthy of Sainte-Beuve. Only less interesting than this are the passages that deal with Madame de Krüdener, and with Lamartine, respectively. We learn that the next volume of this admirable work will deal with Byron and Shelley, and the naturalist reaction in English poetry. It remains to be seen whether so delicate a critic as Dr. Brandes will be able to escape the blunder that all continental writers on English literature make, in exaggerating the influence and excellence of Byron to the disparagement of Wordsworth and Shelley.

THÉODORE DE BANVILLE's dramatic poem of *Gringoire*, gracefully translated by Alfred Larsen, is having an unusual success on the boards of the Christiania Theatre. Neither Björnson nor Ibsen has written an original play lately for the Norwegian stage, and in the absence of these poets the public of Christiania may be congratulated on having anything so refined as a piece of De Banville's.

THE French Société des Gens de Lettres has this week exhibited considerable wisdom and dignity in a difficult and delicate dilemma. Certain rabid politicians of the monarchical press, assuming the gratuitous functions of police spies for the purpose of assuring the Government that literary talent and political orthodoxy are indissolubly united, have for the last twelve months been requiring of the Société des Gens de Lettres that it should expel its exiled Communistic members. These demands were met with contemptuous silence by the society, but they have at last attracted the attention of the Government. In virtue of a decree promulgated in 1856, the society is in receipt of an annual subvention from government of twelve thousand francs; and according to M. de Broglie, this grant confers on the Cabinet the right to interfere in the internal administration of the society. The Government has therefore demanded that the names of all needy members succoured by the literary corporation shall undergo ministerial inspection. It is loath to render it possible for the money of the State to revert to enemies whom the State has punished. M. Gonzales, the secretary of the Société des Gens de Lettres, has responded to this "invitation" with a categorical refusal. He states that the society itself does not know whom it succours; all applications being examined by a sub-committee sworn to secrecy, which reports on each case to the full committee without divulging the names concerned. He adds that the society, as a body,

entertains "la haine de la politique," and regards its democratic members, not as revolutionists, but as *littérateurs*. For the majority of the Gens de Lettres, Félix Pyat is simply the author of the *Chiffonnier de Paris*, Jules Vallès the writer of *Les Réfractaires*, MM. Razoua and Grousset journalists. There is little doubt but that the Société will refuse the State subvention, and content itself with expelling members guilty of crimes against common law, and leave political offenders to M. de Broglie's policemen and M. de Gallifet's dragoons.

A CONTEMPORARY last week, in the course of an interesting article on "The Tabard" writes of that old Southwark hostel—

"That exact site, and the identity of the Tabard with the Talbot, cannot be doubted. . . . As early as 1637 it had been known by either name. Taylor, the Water Poet, says in his *Carriers' Cosmographie*, printed in that year, 'The Carriers from Cranbrook and Beveden in Kent, and from Lewes Petworth Uckfield and Cuckfield in Sussex, lodge at the Tabard or Talbot in Southwark.' In the year 1670, as appears from Bedloe's *Narrative of the Popish Plot*, the old name was forgotten."

If the writer had referred to Mrs. Green's Calendar of the State Papers of the reign of Charles II., he would have found that at any rate as late as 1667 the inn was still known by either name. In the Calendar are the abstracts of two letters written from Lewes by "Sam. Rose" to the Navy Commissioners, the first of which, dated March 19, 1667, concludes with a direction for his letters to be sent to the Talbot in Southwark: "the Lewes carrier is there every Thursday before 12 o'clock;" the second letter, dated June 4 in the same year, ends thus: "The carrier lies at the Tabard in Southwark, and comes out every Thursday at 12 o'clock."

MONTAIGNE is one of that small company of cosmopolitan authors whose works are as highly esteemed abroad as in their own country. Besides his intrinsic merit, his works have excited a direct and considerable influence on English literature, and both Shakespeare and Bacon show clear traces of the study of the great French essayist. Some details, therefore, of the earliest editions of his essays, and of recent work at them, cannot fail to be of interest.

The Essays were first published in 1580, and editions with variants appeared in 1582, 1587, and 1588. The first edition is very rare, and a copy fetched 2,000 francs at the Radziwill sale; it has been reprinted, with the variants of the two next editions, by MM. Dezeimeris and Backhausen, for the Société des Bibliophiles de Guyenne, while the first volume of the edition of 1588 has been reprinted, with a preface from the pen of M. de Sacy, by M. Jouast.

Montaigne only superintended three editions; those of 1580 and 1582, which present only trifling differences, and that of 1588, which contains an additional book—the third. At the time of his death he was preparing a new edition, with a considerable increase to the contents of the chapters. The Library of Bordeaux possesses Montaigne's own copy of the edition of 1588, the margins of which are covered with notes in his own handwriting, unfortunately somewhat mutilated by the binder, but containing 600 additions to the printed text. Now various details would seem to point to the conclusion that this copy was not used by Mdlle. de Gournay, Montaigne's adopted daughter, for her edition of 1595, but rather some other incomplete copy in which Montaigne had entered his surplus notes. This edition, amended by cancels issued in 1598, constituted the received text till Naegeon, who professed to return to Montaigne's own copy at Bordeaux. All these editions are inaccurate; and it is now proposed that MM. Dezeimeris and Backhausen should publish a text of Montaigne as scrupulous and scholarlike as the edition of Pascal's *Pensées* by Victor Cousin, who was keenly alive to the necessity of a like edition of Montaigne; and

should so arrange the pages as to show the reader at a glance the successive changes introduced by the author into the text. There are two difficulties to contend with. Mdlle. de Gournay's mind was of a somewhat *bizarre* order, so that she was scarcely suited by nature to edit the works of Montaigne; and it will be an almost impossible task to distinguish among the author's notes between those which he meant to embody in the text, and those which were simple comments or suggestions for his own guidance, or subjects for further reflection. Attention should be paid, also, to Montaigne's translation of Raimond Sebond, an author to whom he so often refers in his essays, and of whose works he published the original edition, now very rare, while occupied with the publication of his *Essays*, as though thereby to set himself right with the theologians of his time, and as his pupil Charron did at a later date for his book on Wisdom.

Two of the Papers that the New Shakspeare Society have reprinted, and a third which will be given out at the Society's next meeting, confirm, in a very interesting way, the high repute in which Mr. Tennyson's friends have always held his criticism of Shakspeare. Old Trinity men will tell you that when the poet and they were undergraduates at Cambridge, some forty years ago, he would read out from *Pericles* the story of Marina, and declare that that alone was Shakspeare's in the play. He would also insist that in *The Two Noble Kinsmen* large portions were written by Shakspeare, while in *Henry VIII.* many parts were written by Fletcher; and Mr. Tennyson would read out scenes to prove his point, dwelling on the peculiar run of Fletcher's lines, with their frequent extra syllables, and other specialties. Now comes the New Shakspeare Society with its metrical tests, and shows the soundness of Mr. Tennyson's judgment on all these points. Mr. Fleay proves conclusively by these tests, and other arguments, that in *Pericles* Shakspeare wrote only the parts that Mr. Tennyson had pointed out as his, the story of Marina in the last three acts, less the Gower-chorus pieces and the brothel-scenes. These Mr. Fleay assigns to Rowley. The first two Acts, Mr. Fleay agrees with Professor Delius in assigning to George Wilkins the younger, the author of the History or Novel of *The Painfull Adventures of Pericles, Prince of Tyre*, whom they consider also to have been the arranger and supervisor of the whole play. Further, Mr. Fleay has shown that Shakspeare's share in *Pericles* forms a complete play, by itself, and he has picked it out and edited it as the play of *Marina*, by William Shakspeare, so that our great poet's work can be enjoyed pure, uncontaminated with Rowley's filth and Wilkins's inanities.

So long ago as 1847, *The Two Noble Kinsmen* was analysed in a masterly paper by the late Mr. Samuel Hickson in the *Westminster Review* for April of that year. Mr. Hickson proved, by a searching criticism of the styles of the two writers of the play, that the entire plan and general arrangement of the drama were Shakspeare's; and that, with the partial exception of Arcite, every character, even to the doctor who makes his first appearance at the end of the fourth act, was introduced by Shakspeare; while Fletcher "contributed nothing in which he was not assisted by a previous draft, either in his associate or in Chaucer." This able paper—hitherto neglected by Shakspeare editors and critics—the New Shakspeare Society has now reprinted, and has added to it two confirmations by metrical tests, entirely bearing out its conclusions, (1) by Mr. Fleay, with the rhyme and extra-syllable tests, &c.; (2) by Mr. Furnivall with the stopped-line test.

Mr. Tennyson's view of *Henry VIII.* was worked out in detail in 1850, by his friend Mr. Spedding, the editor of "Bacon" in the August number of the *Gentleman's Magazine*. Mr. Spedding first examined the play by the test of style and all the qualities which that involves, and settled the shares of Shakspeare and Fletcher in it.

He then applied the metrical test of the redundant syllable; and that exactly confirmed his previous division of the play on aesthetic grounds. In the same month, Mr. Samuel Hickson printed in *Notes and Queries* an entirely independent confirmation of Mr. Spedding's results, from a paper which he, Mr. Hickson, had written three or four years before, and then set aside. But notwithstanding this striking coincidence of results, no Shakspeare editor could see the force of Mr. Spedding's arguments; and in no edition of Shakspeare is his part of *Henry VIII.* distinguished from Fletcher's. The New Shakspeare Society has now reprinted Mr. Spedding's paper, and Mr. Hickson's confirmation of it; and has, as in the former case, added two fresh confirmations of Mr. Spedding's results, by Mr. Fleay and Mr. Furnivall. The authorship of both *Henry VIII.* and *The Two Noble Kinsmen* is thus firmly settled, and the late dates of the plays finally set at rest; the value of metrical tests as aids to higher criticism has been shown, and the soundness of Mr. Tennyson's judgment confirmed.

MR. HALLIWELL will contribute to the Transactions of the New Shakspeare Society a letter on the way to determine the date of Shakspeare's Roman Plays.

PROFESSOR DOWDEN's fifth Shakspeare lecture in Dublin was on the English Historical Plays. Setting aside *Henry VIII.*—a play written probably for a special occasion, and in conjunction with Fletcher—and also the slight sketch of Edward IV. in *Henry VI.* and *Richard III.*, Shakspeare left us six full-length portraits of Kings of England. These six fall into two groups of three each. One group consists of kingly weakness, the other of kingly strength. In the one group stand King John, King Richard II., and King Henry VI.; in the other, King Henry IV., King Henry V., and King Richard III. John is the royal criminal, weak in his criminality; Henry VI., the royal saint, weak in his saintliness. The feebleness of Richard II. cannot be characterised by a word. Richard III., in the other group, is a royal criminal, strong in his crime. Henry IV. is strong by a fine craft in dealing with events, by resolution and policy, and equal caution and daring. The strength of Henry V. is that of plain heroic magnitude, thoroughly sound and substantial, founded upon the eternal verities. Here, then, we recognise the one dominant subject of the Histories, how a man may fail, and how a man may succeed, in attaining a practical mastery of the world; and the characters of these plays all lead up to Henry V., the man framed for the most noble and joyous mastery of things. On each of the kings' characters, and the lesson to be drawn from it, the Professor dwelt at some length.

A NEW Shakspeare Dictionary, a thoroughly careful and sound one, of which twenty-one sheets are already printed (up to the verb *drink*),—this is a welcome announcement. We need hardly say that the writer of the Dictionary is a German, Professor Schmidt, and that the book is well done. The particle *a* has five quarto columns of small, though clear, type given to it; the verb *be* has six columns, all the peculiarities of its use—its construction with verbs, instead of *has*, &c.—being noticed. The verb *do* has four columns devoted to it. The Dictionary, indeed, is on the plan laid down for the Chaucer Society's Concordance and the New Shakspeare Society's Concordance, less the derivations of words, and the giving of quotations in full. Still, Professor Schmidt does give in full all the quotations needed for working purposes. We are heartily glad to see so good beginning of so excellent a book; and we urgently call on Messrs. Williams and Norgate—to whose kindness we are indebted for the advance sheets—to make arrangements with Professor Schmidt to publish the Dictionary in parts. The present twenty-one sheets would be of very great service to all Shakspeare students, and would hardly fail to secure a good sale here and in America, in con-

sequence of the fresh impulse that the New Shakspeare Society has given to the study of the poet's text.

THE first volume of Professor von Noorden's *Europäische Geschichte im achtzehnten Jahrhundert*—or rather, to give the second title, *Der Spanische Erbfolgekrieg*—appeared nearly four years ago. Its excellent workmanship and deep research secured for it the approbation of competent scholars. No former work, not even Lord Stanhope's *Reign of Queen Anne*, is based on so firm a foundation of documentary evidence. The second volume takes us into the three years which followed the battle of Blenheim, and treats alike of the military and political history of the whole of Europe. Unfortunately the ill feeling generated by the late war cut the author off from access to the French archives, but he has been able to make diligent use of the State papers of London and Berlin, of Vienna and the Hague.

M. AMÉDÉE THIERRY's last work has just been published by Messrs. Didier. It is entitled *Saint Jean Chrysostome*, and forms a volume of the series of *Récits de l'Histoire Romaine au cinquième Siècle*.

THE *République Française* is publishing an exact copy of a hitherto inedited memorandum-book in which Kléber jotted down with his own hand his reflections during the First Napoleon's Egyptian expedition. The estimate of Bonaparte by his rival is specially interesting:—

"There are men who must only be judged by results; they would lose all if their conduct were scrutinised in their means of attaining their ends; Bonaparte is of this number. Turenne won his glory because he fought against Montecuculi, the greatest general of the age. Bonaparte has gained his celebrity by fighting against all the imbecile generals of the house of Austria. Is he beloved? How should he be? He loves no one, but he thinks that he makes up for it by making himself creatures with promotions and presents. He takes to himself, he says, all the mistakes before Acre. He could not help it. Is he wicked? No; but that is because vices come from a man being an ass, and he is no ass. He can neither organise nor administer, and yet, wishing to do everything, he organises and administers. Thence disorders, wholesale waste of every kind; thence absolute destitution, this misery even in the midst of plenty. Never any fixed plan; all advances by leaps and bounds; the day decides the business of the day. He pretends to believe in fatality. What, then, is his great quality, for after all he is an extraordinary man? It is that of daring and daring again, and in this art he passes the bound of temerity."

The last remark reminds us of Danton's famous apophthegm. Kléber's antipathy to Bonaparte gradually increases in intensity, and he at last pronounces him "a miserable charlatan with more ambition than talent." Kléber, however, was jealous of his rivals, and in these notes he characterises Hoche as one of the worst generals of the Republic.

M. ALFRED RAMBAUD has contributed to the number of the *Revue des Deux Mondes* for April 1 another of his interesting Russian studies. The subject of his present article is the immense collection which has recently appeared at St. Petersburg of documents illustrative of the siege of Sebastopol, out of which enormous mass of raw material he has skillfully selected enough to enable him to present to his readers an artistic representation of the most striking scenes which took place within the walls of the beleaguered city. To English readers, of course, the article cannot prove quite as interesting as it justly does to French, for the English troops, to judge from M. Rambaud's descriptions, do not seem to have had much to do with the siege. They were wanting, moreover, in the delicacy which marked their French allies. On one occasion, during a truce, an English general was seen attentively examining the Russian works through a glass. A French general rushed up to him, remonstrated vehemently, and

seemed to want to take his glass from him. At last the Englishman grumbled out something, and withdrew sulkily behind the line of demarcation. "Several French officers who were present on the occasion loudly protested against this violation of the laws of war, and spoke with the utmost contempt of the conduct of this English general." The Germans figure as disadvantageously as the English when compared with the French. Some Russian officers who had been taken prisoners and exchanged, were presented to the Emperor Napoleon III., on the occasion of their leaving Paris. He treated them not only with courtesy but with generosity. But when they reached Berlin, neither the people nor the Government showed them the slightest attention. One day, when they were refused admission into a church where some ceremony was going on, they appealed to an officer of rank who was passing by, explaining who and what they were. To which he replied that he did not care in the least who they were, and that what they wanted was nothing to him. On which they withdrew in disgust, "having no other wish than to get out of Berlin as quickly as possible."

In a review of the Court-Rolls of Epping Forest, contained in our last, an example was given of the form of licence to hunt, hawk, etc., current at the beginning of the eighteenth century. It may be interesting to compare it with the following hunting-l licence, granted to a sporting bishop in the year 1189, taken from the original, under the great seal, in the British Museum:—

Ricardus, dei gratia Rex Angliæ, Dux Normanniæ, Aquitaniæ, Comes Andegaviæ, Archiepiscopus, Episcopus, Abbatibus, Comitibus, Baronibus, Justiciariis, et omnibus Baillivis et ministris suis, Francis et Anglis, Salutem. Sciatis nos concepisce et presenti carta nostra confirmasse Rainaldo [Fitz Joceline] dei gratia Bathonensi Episcopo et eius successoribus in perpetuum Canes suos ad fugandum per totam Somersetam sicut ipse vel aliquis antecessorum suorum eos umquam melius vel liberius habuit, videlicet ad capiendum omnes Bestias præter Cervum et Cervam et Damum et Damam. Volumus etiam et concedimus quod ipse et omnes successores sui de omnibus Bestiis in Pareis suis fugatis si exierint libere et quiete suum habeant percursum. Et ideo prohibemus ne quis prædictum Episcopum vel successores suos super hoc in aliquo disturbet super decem Libras forisfacturæ. His testibus, Baldwino, Cantuariensi Archiepiscopo, Hugone Dunelmensi, Hugone Coventrensi, Episcopis, Willelmo Marescallo, Hugone Barloff. Datum per manum W[illelmi de Longchamp] Eliensis electi Cancellarii nostri xxvi. Die Novembris apud Cantuariam, Anno Regni nostri Primo.

M. GEORGES PICOT has read before the Academy of Moral and Political Sciences an interesting Memoir on the "Elections to the States-General from 1302 to 1614." The election of members to these great political assemblies, which were convoked by the King at any great crisis, was not established in virtue of a constitution, of a principle, or a general law, but by the nature of things. At the beginning of the fourteenth century elections were not known, either in the towns, which had never before been represented in political assemblies, or among the nobles, each lord believing himself entitled to a seat in virtue of his personal right; it was in the order of the clergy that the first elections took place, and prelates convoked personally by the King as his vassals sat side by side with their elected representatives. But the prelates, like the nobles, often sent substitutes to sit in their stead. In the towns also the system of elections was soon found necessary, as the magistrates could not, or would not, represent them as a right, and did not always think themselves authorised to directly nominate the deputies.

The chief cause, however, of the introduction of the representative system into all three Orders, was the establishment of Provincial States, the majority of which sprang up, we scarcely know how, in the first half of the fourteenth century, partly perhaps in consequence of the general dissatisfaction caused by the battle of Poitiers. Before 1355, the royal summons was addressed to persons more

or less capriciously selected at the will of the sovereign, a kind of assembly of notables was thus formed. Later on, the Orders as such were convoked, the choice of representatives was left to them, and their mode of procedure was necessarily by election.

In 1483 election became the established custom, and in conformance with the King's letters, the nobles, churchmen, and citizens of each bailiwick met to elect in common three deputies, one from each Order. Henceforward, no one sits in his own right; the bishops themselves are only representatives. The debates of the three Orders are in common, and deal, not with the requirements of one class or another, but with the interests of the country at large.

The separation of the Orders was not spontaneous, but was due to the Government, and it is found in the States-General of 1560, 1576, 1588, and 1614. The system of administration had nearly attained its full development under Francis I. The writs addressed by the King to the bailiffs and seneschalls reach them through the governors, and contain all necessary details as to the place of meeting and other points. Afterwards they go down step by step to the very lowest rank in the judicial hierarchy, reaching the smallest parishes, where their contents are brought by the parish priests to the knowledge of all. Immediately after the village assemblies are formed, and the first complaints formulated. Their grievances are sent up by delegates, and grouped in the general assembly of bailiwicks, and it is this assembly which sends deputies to the States-General. So, as the King's letters reached step by step to the inhabitants of the meanest village, the wishes of the nation rose step by step to the throne.

The remainder of the paper entered into such minute details that an analysis is impossible; and we can only refer our readers to the forthcoming *Bulletin* of the Academy, in which it will be printed in full.

NOTES OF TRAVEL.

IN one of the French official reports on the Vienna Exhibition, some details of interest are given respecting the coral fisheries of Algeria. It appears that the reefs extend in a continuous line from Bône to a point beyond La Calle, and at intervals in other places, notably at Mers-el-Kébir, near Oran. Since the sixteenth century various efforts have been made by the Government to promote this industry, and one effect was the creation of a thriving trade at Marseilles in the making up of the coral for ornaments. But during the wars of the Empire, England assumed the fishery rights and handed them over to Sicily and Greece. The coral manufacturing industry thus passed over to Italy, and has since remained centered in Naples. The fishery is carried on under the surveillance of a French vessel. Foreign vessels pay 30*l.* for the right of fishing, vessels of French make and ownership half that sum, while owners resident in Algeria, and owning vessels manned by native crews, pay nothing. Each reef is divided into ten parts, only one of which is allowed to be explored during the current year, so as to admit of the development of the product. During last season the coral fishery occupied 311 vessels manned by 3,150 sailors, nearly all of whom were Neapolitans from Torre del Greco. Only twenty craft came from Genoa. The annual value of the fishery is about 3,000,000 francs, or about 113,000*l.*

A PARAGRAPH has lately gone the round of the newspapers, mentioning the discovery of coal near Pankabári, at the base of the Sikkim Himalayas. The true facts are, we believe, the following:—Some twenty-five years ago Dr. Hooker, when exploring the country near Darjiling, noticed plant impressions, similar to those found with the coal of Rániganj, in the neighbourhood of Pankabári. No opportunity for a careful examination of the country, which until lately was covered with

dense forests, occurred until the present year, when Mr. Mallet, of the Indian Geological Survey, was despatched to examine the spot more carefully, and he has succeeded in finding several seams of coal, but they are so much smashed and altered that it is uncertain whether the discovery will be of much practical value. This is the first known instance of the occurrence of coal, belonging to the true Indian coal measures, in India, north of the Ganges valley, all the previously reported coal beds in that direction having proved, on examination, to be tertiary lignites in quantities so small as to be worthless.

LAST YEAR the attention of the Government was drawn to a statement from a private source to the effect that peat, available for fuel, was found in considerable quantities in various parts of the United States, and that operations were being undertaken for the collection of that article, which it was estimated might be supplied at a price far inferior to that of coal. Lord Granville, therefore, instructed our consuls in the States to furnish him with a report as to the production and preparation of peat within their respective districts, together with particulars respecting its price, and the relation of such price to that of coal. These reports were duly sent to the Foreign Office, and have just been printed and laid before Parliament. They by no means hold out any hope that at last a cheap and efficient substitute for coal has been found. The fullest information on the subject is given by Consul E. M. Archibald, of New York. From his account, we gather that in almost all the northern portion of America there are extensive peat-bogs, formed by decomposition of plants, amid much moisture, as in marshes, from the accumulation of mosses, which, while their lower parts are being converted into peat, throw out new shoots in their upper parts, thus gradually changing shallow pools into bogs. In the south, this formation of peat does not take place, the decay of vegetable matter, after life has departed, being there too rapid under a high temperature. The manufacture heretofore of peat-fuel in the United States, except in cases where coal is very costly or difficult to procure, has been a complete financial failure. The scarcity of coal during the civil war greatly stimulated the attempts to find some substitute. No fewer than forty-seven companies, with capital varying in amount from 50,000 to 5,000,000 dollars, were organised for the purpose of raising and preparing this fuel; every one has failed. At the Berlin bog, on the Hartford and New Haven railroad, in Connecticut, a practical utilisation of peat by new machinery has lately been attempted, which is capable of turning out 100 tons per day for the 150 working days from April to November. The selling price of the prepared peat is five dollars per ton. The adaptability of it for all purposes for which coal is used is fully admitted, but the difficulties in the way of preparing the fuel prevent any advantage over its rival in the matter of cost.

It is stated that there is a plentiful supply of good coal in Labuan. No. 1 seam (six feet ten inches thick), which is 474 feet from the surface, has been penetrated, and it is intended to persevere with the sinking of the shaft until No. 4 seam (eleven feet thick) is reached, when there will be inexhaustible supplies of excellent and cheap fuel.

THE coal-beds of the Faroe Islands have been examined by Professor Johnstrup. The area of the main mass, in Suderö, is about five English square miles. The Professor's opinion is that the Faroe coal is Miocene, that is, belongs to the central division of the Tertiary period. In illuminating power it averages nine-elevenths of that of good English coal.

THE consular inspection of the trading stations on the African coast has, we learn, now been completed south of Zanzibar, and many additional slaves liberated at Kilwa. The greatest credit seems due to Captain Elton, the officer to whom

the completion of this difficult task has been entrusted. There seems no doubt that the land traffic is now being regularly organised with a view to shipment from points on the coast, which, with the miserably inadequate squadron now maintained, is matter of little risk or difficulty.

THE Japan branch of the Royal Asiatic Society has published the first volume of its *Journal of Transactions*. At a recent meeting of the Society, Mr. E. M. Satow, Japanese Secretary of H.M.'s Legation at Yedo, read a paper on the Shintoo shrines of Isé.

A RUSSIAN officer informs the Bokhara correspondent of *Indian Public Opinion*, that he should not be surprised if during the coming summer, after crossing the Amou Darya, the Russians advance on and take Balkh, and afterwards endeavour to extend their conquests *via* Mamanae to Herat.

LETTERS were received on April 8 at the office of the *Allgemeine Zeitung*, at Augsburg, from Professor Zittel, who announces that Dr. Rohlf's at the head of his caravan had arrived in safety at Siut, the celebrated oasis of the temple of Jupiter Ammon. The men and animals were reported to be in a satisfactory condition, although they had undergone frightful sufferings, and encountered extraordinary fatigues and difficulties in their thirty-six days' march over the barren sands of the Libyan desert.

A REPORT was at one time current in Vienna that all the members of the Japanese Commission, who left the Austrian capital at the close of the Exhibition, had been drowned on their homeward-bound voyage by the foundering of the steamer *Nile*. This, however, proves to have been a false announcement, although there would unhappily appear to be no doubt that a large number of persons, probably about ninety, perished when this vessel, which belongs to the French Messageries line, struck on a rock off the coasts of Japan, at a point where the navigation is always dangerous from the roughness of the sea induced by sunken rocks. Not a single member of the Japanese Commission was numbered amongst those who went down, but it would appear that the greater part of the cargo which is lost belonged to the Government or Emperor of Japan, and included, amongst other articles of value, the whole of the interesting collections which had been designed for the great museum about to be organised with a view of extending a knowledge of western art and industry among the Japanese. One of the principal objects aimed at by the Government of Japan in appointing a Commission to report upon the Exhibition at Vienna, had been to obtain such specimens of western industrial and artistic skill as should serve to illustrate to the people of Japan the present condition of European progress, and the collections now lost are said to have been made with extreme care. It has been proposed, but not, we should imagine, with much hope of success, considering the great depth of the Japanese seas, to employ divers for the recovery of some of the more precious objects of art.

THE annual report of the (Jamaica) Island Chemist is quoted by Governor Grant as showing one fact as unexpected as well as satisfactory, and as partly accounting for the great healthiness of Kingston as a tropical town; namely, the purity of the water supplied by the pipes from the Hope River. It has even less of organic impurities than the Glasgow water from Loch Katrine, and less also of nitrogenous impurities. It has six degrees less of hardness than the average of the water supplied to London; and is, in fact, water of first-rate quality. The same report contains valuable information on some poisonous plants of Jamaica, and on some plants falsely reputed to be so.

NORWAY has just received the news of the death of one of her most eminent and most enterprising Arctic voyagers, nearly a year ago. Captain Sivert Tobiesen left Tromsø on May 21, 1872, with the intention of thoroughly exploring

the northern coast of Novaja Semlja, and till now no news whatever of his success has reached his home. It appears that he spent the summer of 1872 in cruising along the west coast of Novaja Semlja, until the rapid thickening of the ice forced him to anchor on the north-east of Birch Island, and take to the boats. One party spent the winter in the south of Novaja Semlja, with some Samoyed families that they met with, and returned to Norway last summer; the other, consisting of S. Tobiesen and his son, and two sailors, remained near the ship, making constant meteorological observations, in spite of the extreme suffering and danger to which they were exposed. On February 17, 1873, the bad food and the constant distress produced a violent attack of erysipelas in Tobiesen's foot; he never rose again from his hammock, but died of scurvy, after terrible suffering, on April 29 last. After the death of his father, Jacob Tobiesen fell ill; the ship foundered, and the three men were forced to travel inland and put up a tent. Jacob Tobiesen was at last, on May 1, forced to discontinue the scientific observations which he had taken up where his father dropped them. After a struggle of extreme suffering, he died on July 5. The two survivors lived on sea-birds and their eggs, waiting for the ice to break up; they were nearly starved, and harassed by almost unceasing hail and sleet. With infinite labour they pushed the boat out into the open sea on August 9, and were so fortunate as to meet with a Russian merchantman, which brought them in October to Archangel. After long illness they have both recovered, and have just brought the news back to Norway by way of Vardö and Hammerfest.

OFFICIAL accounts from Nantes tell us that the Loire, although the largest river in France, is only navigable as far as Nantes for vessels drawing over 11½ feet or 12 feet of water. Large sums of money have been expended in making stone dykes at the most shallow "passes," with a view to create currents, and thus canalize it; but it was found that by this system the sand was merely carried to some other point where the current was less rapid, and there formed new banks or "passes." It has been several times pointed out to the local authorities that if works were carried on similar to those adopted in the Clyde, Ribble, and other English rivers, in all probability a sufficient depth of water would be obtained to enable vessels drawing 15 feet to come up to the port. Several schemes have been put forward to cut a shipcanal from Nantes to Paimbœuf, but, as with other works of public utility, nothing can or will be done unless the Government takes it in hand and pays the cost.

THE number of the *Proceedings of the Asiatic Society of Bengal* for December, 1873, contains an interesting paper, by Upendra Chandra Mukerjee, on "The Bhādu and the Bāuris." The Bāuris are the aborigines of Bānkurah and Parūlia in the province of Chutia Nāgpur, and the Bhādu is a festival which takes that name on account of its celebration in the month of Bhādra. Here we have a curious instance of the growth of a religion beneath our eyes, for the festival has not been in existence for more than twenty-five years. The lower orders, having no other idols to worship, adore, with songs, the figure of a young girl seated upon a lotus. The marriage ceremony among the Bāuris is described as follows:—

"The bride and bridegroom are placed under an artificial tree, which is specially prepared for the occasion, when a twig of the Mahwa tree, and a pot of water from a Brahman's house are brought, and the head Bāuri of the bridegroom's family then takes the twig and dips the same into a pot of water, and sprinkles the water on the heads of the bride and bridegroom; the ceremony is concluded by handing round spirits and meat. The barking of a dog at the time of the wedding is looked upon as a good omen, and some of the people present generally manage to bring in a dog, which is then beaten till the auspicious bark is heard."

SELECTED BOOKS.

General Literature and Art.

- ALDIS, E. Carvings and Sculptures of Worcester Cathedral. Bemrose. 42s.
CONZE, A. Helden- und Götter-Gestalten der Griechischen Kunst. 1. Abth. Wien: v. Waldheim.
FORBES, J. G. Africa: Geographical Exploration and Christian Enterprise, from the Earliest times to the present. Sampson Low. 7s. 6d.
GRAY, David. Poetical Works. Edited by H. G. Bell. Maclehose. 6s.
MABILLE, E. Choix de Farces, Sotties et Moralités des xv^e et xvi^e siècles, recueillies sur les manuscrits originaux. Sarrasin: Gay. 40 fr.
RAMBERT, E. Ecrivains Nationaux Suisses. 1^{re} Série. Paris: Sandoz et Fischbacher. 3 fr.
SEEMANN, O. Kleine Mythologie der Griechen und Römer. Leipzig: Seemann. 1¼ Thl.
SYMMONS, J. A. Sketches in Italy and Greece. Smith, Elder & Co. 9s.
VALENTINELLI, J. Biblioteca Manuscripta ad S. Marci Venetianum. Venezia: tip. del Commercio. 6 L.

History.

- CAPPELLETTI, G. Storia delle Magistrate Venete. Venezia: tip. Grimaldo. L. 1.50.
CORIO, L. Rivelazioni storiche intorno ad Ugo Foscolo. Lettere e documenti tratti dal R. Archivio di Stato in Milano. Milano: Curtara.
HARDY, Sir T. Duffus. The Register of Richard de Kellawe, Lord Palatine and Bishop of Durham, 1314-1316. Vol. II. Rolls Series. Longmans. 10s.

Physical Science, &c.

- DELLINGHAUSEN, N. Beiträge zur mechanischen Wärmetheorie. Heidelberg: Winter. 1 Thl. 6 Ngr.
FAUVEL, A. Faune gallo-rhéenne. Coléoptères. T. 3. 4^e livraison. Staphylinides. Caen: Le Blanc-Hardel. 4 fr. 75 c.
FROMMHOFF, C. Electrolysis und Electrokatalysis vom physikalischen und medicinischen Gesichtspunkt. Leipzig: Haessel. 1¼ Thl.
PAVY, F. W. A Treatise on Food and Dietetics, physiologically and therapeutically considered. Churchill.
RIVOLTA, S. Dei Parassiti Vegetali come introduzione allo Studio delle malattie parassitarie e delle alterazioni dell'alimento degli animali domestici. Torino: Speirani. L. 12. 50.
SCHRENCK, L. v. Strömungsverhältnisse im oheotischen und japanischen Meere und in den zunächst angrenz. Gewässern. Leipzig: Voss. 1 Thl. 28 Ngr.
SCHULTZE, F. Geschichte der Philosophie der Renaissance. 1. Bd. Jena: Mauke. 2 Thl.
WEIMANN-ERCOLANI, Die Leichen-Verbrennung als rationellste Bestattungsart. Zürich: Schabelitz. 16 Ngr.

Philology.

- AFICI CAELI de re coquinaria libri x. Ed. C. Th. Schuch. 2. Ed. Heidelberg: Winter. ¼ Thl.
ARDA VIRAF. The Book of. The Pahlavi text prepared by Destur Hoshangji, revised and collated by M. Haug. München: Ackermann. 8 Thl. 17½ Ngr.
BOEHTLINGK, O., and R. ROTH. Sanskrit Wörterbuch. 52. Lfg. Leipzig: Voss. 1 Thl.
KIRCHHOFF, A. Ueber e. altattisches Grabdenkmal. Berlin: Dümmler. ¼ Thl.
KUN, A. Ueber Entwicklungstufen der Mythenbildung. Berlin: Dümmler. ¼ Thl.
MIKLOSICH, P. Vergleichende Grammatik der Slavischen Sprachen. 4. Bd. Syntax. 6. und 7. Lfg. Wien: Braumüller.
SCHMIDT, M. Horazische Blätter. Jena: Mauke. ¼ Thl.

CORRESPONDENCE.

HENRI REGNAULT.

April 10.

Being at Marseilles, I went to the Museum on April 9, and was much interested to find there an important work by the noble-hearted young French painter, Henri Regnault, "mort pour la patrie" (as the inscription on the frame very rightly words it) on January 19, 1871. This picture is a *Judith and Holofernes*, painted in Rome in 1869—earlier, therefore, than the *Erection in the Alhambra*, and other productions, which have conferred a not transitory fame on the name of Regnault. The tone of colour is dark and brilliant at the same time, and that very remarkable balance which one finds in other works of the painter between intensity of dramatic point of view, or crisis, and intensity of executive power, is here highly apparent. This combination seems to me one of the most marked gifts of Regnault; none, assuredly, could be a nobler pictorial possession. Holofernes is lying, stupefied but with an expression of enjoyment, on the couch in his tent; Judith, near the entrance of the tent, through some rift in which the keen dawn-light is streaming, has just grasped his sword, and stands her full height in superb consciousness of the terrible moment of attainment; her aged nurse glances boldly at her with unmistakable and unmistakable eyes. The rich yellow handkerchief

bound about the nurse's head, and the flashing scarf of gold tissue round Judith's waist, along with the fine half-tone of her flesh, dark yet pearly as well, form some of the most salient points in the rich, varied, and peculiar colour. The French know how to honour their men of genius, as shown by the housing of this striking work in the Museum at Marseilles, while two others of the same painter's oil-pictures hang on the walls of the Luxembourg in Paris.

Courbet, it is true, has been disgracefully treated by his countrymen ever since he acted on his own convictions as a member of the Commune. The Marseilles collection, however, contains a large picture of his, *Le Cerf*; and a small landscape, dark, warm, and very fine, of a village—probably in the south of France or in Spain—with a green rivulet in front, and some figures of laundresses. Among works of the old masters, one of the really remarkable specimens is a Perugino, *La Famille de la Vierge*. The Marseilles Museum—which is magnificently got up, with an astonishing fountain outside, dwarfing even (unless the eye deceives me) the Fontana di Trevi in Rome—contained in 1867, of the French school of art, 198 works; Italian, 50; Northern, 34; Spanish, 1. The additions since then are, no doubt, not inconsiderable. Provincial museums on this large scale appear to be excellent means, too little attended to in England, of promoting the interests of art: I mean provincial museums, for which the works of living artists are purchased with judgment and liberality—for no other course of action will stand in stead of that. W. M. ROSSETTI.

THE SITE OF TROY.

April 13, 1874.

I should have thought that the true site of the Homeric Troy, viz., on the high ground near Bounarbashi, had long ago been ascertained and established beyond the possibility of doubt by Sir William Gell in his once well-known, but now seldom quoted work on the *Geography of the Troad*. The only difficulty of importance arises from the passage in *Il. xx.* 216, where it is said that "Dardania was built before sacred Troy had been founded on the plain (*ἐν πεδίῳ παρὶς Ἰδῶ*), for before that time men dwelt as yet on the roots (*ῥιζαί*) of well-watered Ida." That the coast-line of the Troad has undergone extensive changes in 2,000 years, as your correspondent Mr. W. Huyshe suggests, is perfectly credible. The harbour of Megara (Nisaea), which in the time of Thucydides was an open bay (*iii.* 51), is now, as shown in Dr. Arnold's map or plan of the island Minoa, which then stood at the entrance of and commanded the bay, entirely silted up. The changes which have taken place within even two or three generations (nay, in the memory of old persons still living) on the coasts of Norfolk and Suffolk, and the rapid accretion of the sand near Yarmouth, are known to most who are acquainted with that part of the country. The so-called Fens of Cambridgeshire and Lincolnshire, which occupy the basin of an inland bay, an extension of the present "Wash," were at no remote period forests; and they became marshes still more recently. Large trees, with hearts quite solid and undecayed, are found a very few feet below the soil; and horns of red deer and wild oxen, neither of which could have lived on a fen, are dug, or even ploughed up, so fresh, that it is impossible to attribute to them any great antiquity. Therefore it is not at all unlikely that a couple of miles of alluvium have been added to the Troad within the historic period.

The Ionic poet who compiled the *Iliad* as we have it, in all probability had personally visited the site of the city he describes. My own conviction has long been, that the Homer of the age before Pericles was altogether different,—an indefinitely large series of epics on Troy and the Trojan heroes, sung by rhapsodists and not consigned to writing at all. The *materials*, so to say, of our *Iliad* are, in the main, ancient, i.e., the

vocabulary is to a large extent archaic; but I agree entirely with Mr. Harrison (Introduction to the *Catalogue of Photographs in the British Museum*, p. xxvii.) that "the books known to us under the authorship of Homer did not constitute the Homer of ancient Greece. Large portions existed before Herodotus' time, but they were not thrown into their final form much earlier than the time of Plato, who died 100 years after Herodotus." This is a doctrine which I have been labouring for years to inculcate; and I have no fear at all respecting its ultimate acceptance by all impartial lovers of truth.

Granting the immense antiquity of the human race, and of even populous cities in Asia Minor, we shall have little difficulty in conceding that Dr. Schliemann has unearthed on one of these old sites a collection of very early and very curious remains—genuine as antiquities, but having no more to do with "King Priam" or the Homeric heroes of our *Iliad* than with the Man in the Moon.

The very fact of several names existing, e.g., *Δαρδανία*, *Ἰλίου*, *Τροία*, *Τρωία*, for the supposed scene of the War, indicates that no one site was definitely assigned to it in remote antiquity. The compiler of the *Iliad*, as we have it, personally knew, as I have said, the site that he describes; and he adapted his descriptions to suit it. But the Troy, or Ilium, of the original Homeric poems, as Pindar and Aeschylus knew them—the Troy built by Apollo, Poseidon, and Aeacus—was, I take it, a purely mythical city. F. A. PALEY.

THE ETRUSCAN LANGUAGE.

Twickenham Common: April 14, 1874.

I trust you will permit me to say a few words in reply to Mr. Max Müller's two articles.

Mr. Müller says that my method is not what it ought to be. I fully admit that the method I have used is defective, but, unfortunately, it is the only method applicable. It is only possible to work from the known to the unknown. The bilinguals contain unfortunately nothing but proper names, they give no clue to the grammar. It was therefore necessary to begin with the vocabulary, and, by aid of the ten or twenty Etruscan words whose meaning is reasonably certain, to establish a presumption as to the nature of the language. Mr. Müller admits that there are ten or twelve "startling coincidences between Etruscan and Finnish words." More there could hardly be, as it is only where the meaning of an Etruscan word is independently known that a startling coincidence could be exhibited.

Mr. Müller says that he looks in vain for "anything like a minute grammatical analysis." It would, I think, have been better if, instead of making this accusation, he had passed in review the grammatical results at which I have arrived, more especially the agglutinative use of the suffix *-al-isa*, a construction which by itself goes far to establish the Altaic character of the Etruscan speech. Add to this remarkable usage the post-position of the articles and pronouns, the possessive case in *-na*, which Weske has shown to be so characteristic of the Finnish languages, the plural in *-ar*, and various participial and verbal forms, and it can hardly be affirmed that I have taken no account of grammar, which is, as Mr. Müller observes, "the mainstay of every truly scientific decipherment."

Mr. Müller finds fault with my method. With greater reason I might find fault with his. Instead of dealing with my grammatical results, he says he "looks for them in vain." Instead of grappling with that essential part of my argument which the *Times* has pronounced to be "unanswerable," he ransacks the whole book, and more especially the footnotes, for mere *obiter dicta*, matters in no way affecting the argument, for some of which other writers are responsible, most of which I have noted as "possible" illustrations to which I distinctly decline to commit myself, or which I have relegated to the footnotes as being of two

irrelevant or doubtful a nature to find any place in the text. It would not be too much to say that every one of the matters to which Mr. Müller takes exception might be struck out without in the least affecting the argument of the book.

No doubt I have made blunders; it would be marvellous if I had not; or, to use the delicate euphemism which Mr. Müller employs to characterise his own mistakes, no doubt some things will have "to be surrendered." Still, I do not think that it will be necessary to surrender everything to which Mr. Müller takes exception.

For instance, there is one statement which I have made, with regard to which Mr. Müller's language is specially unmeasured. He, therefore, probably regards it as one of his strongest points. The *usil* of the Etruscan mirrors—the *ausel* of Hesychius—meant, it is admitted, either the "rising sun" or the "dawn." On the hypothesis that the Etruscan was an Altaic language, I ventured to suggest that these well-known words could be explained by means of the Permian word *asal*, which means the "morning," instead of connecting them with the Latin *aurora*, as has been done by those who supposed the Etruscan to be an Aryan language.

Mr. Müller comes across this conjecture, and says he can "hardly believe his eyes." He thinks "no scholar could read it without shivering." In spite of this very strong language, I still venture to think that the phonetic resemblance between *usil* and *asal* is quite as close as the resemblance between *usil* and *aurora*; and I venture also to think that, if the Etruscan is an Altaic language, it is more scientific to seek for an explanation of an Etruscan word in the language of the Finnic Permians, than in that of the Aryan Latins.

The same explanation, *mutatis mutandis*, might be applied to most of the conjectures which have excited Mr. Müller's shivering horror. If there are grounds for the presumption that the Etruscan is Altaic, then words which are certainly or probably Etruscan should be explained from Altaic sources, even when there is a possible Aryan etymology.

Mr. Müller asserts that, except in the case of *Kulmu*, my examination of the Etruscan mythology gives hardly any results. I will take two cases, in which not even a plausible Aryan etymology has been suggested. The identification of the Etruscan MANIA, the "Queen of the underworld," with MANA, who in the *Kalevala* is the "Ruler of the land of the dead," seems to me to afford as close an approximation, both in sound and office, as could reasonably be expected. Again, the Etruscan TURAN, who answers to Venus Urania, may, I think, fairly be compared with the Ostiak "heaven-God" TORUM, or with TURJAN TYTHI, the "heavenly maiden" of the *Kalevala*. To go further into this subject would be to rewrite for your columns my chapter on the Etruscan mythology.

Of Mr. Müller's first notice little need be said. He begins with an exposition of the merits of his own writings on the Turanian languages. I admit that this rebuke is well deserved, as I unfortunately omitted his name from the list of eminent Turanian scholars given in my preface. Next comes a denunciation of what is described as the "Pan-Turanian" method of interpretation. With this I am not concerned, as Mr. Müller concludes by admitting that the Pan-Turanian method is not the method which I have adopted.

When, however, he proceeds to doubt whether the six words on the Dice are really numerals, then, to borrow his own phrase, "I can hardly trust my eyes." Even Pott, "that Nestor among Comparative Philologists," accepts these words as numerals without question. As far as I know, every other writer, with the possible exception of Lord Crawford, has done the same. If not numerals, it is difficult even to guess what these six words can possibly be. More than all, out of the six words upon the Dice, certainly five, probably all six, are proved independently to be numerals

by their occurrence in well-known numerical formulae, such as statements of age, and the like. Mr. Müller, in his natural anxiety to keep the field open for his friend, Professor Corssen, must be hard driven indeed to employ such a desperate argument as this.

Pott's "warning words," if they decide anything, decide that the Etruscan is not an Aryan or a Semitic speech, a dictum fatal to Professor Corssen's hypothesis that it is one of the Italic dialects. If, as Pott affirms, the Etruscan numerals are neither Aryan nor Semitic, it follows that they must be either Turanian or "the last echo of a world totally sunk into ruins." That Pott embraced the second alternative can easily be accounted for. He accepted without question Campanari's guess—for it was nothing but a guess—as to the order in which the six words on the Dice should be arranged. The inevitable conclusion, on Campanari's data, was that adopted by Pott—namely, that the numerals were a hopeless chaos. But, putting aside Campanari's guess as of no authority, and slightly rearranging the sequence of the six numerals, it is not difficult to show that the hopeless chaos gives place to manifest order, and to the exhibition of clear Turanian affinities.

In conclusion, I think I may assert that every Etruscan word and grammatical form as to the signification of which there is the slightest internal or external indication, can be explained, without any violent etymological artifices, from the resources of the Altaic family of languages. Mr. Müller admits that the "outward similarity" cannot be denied. I may also assert that persistent attempts to do this by means of Aryan and Semitic languages have conspicuously failed.

Of the shortcomings of my own book I am, as I said in my preface, fully conscious. This however is not the question at issue—the question is whether the Etruscan is, or is not, a Turanian language; and this question I confidently leave to the decision of independent scholars.

ISAAC TAYLOR.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 18,	1 p.m.	Sale at Christie's of Modern Pictures and Water-Colours of John Montefiore, Esq.
	3 p.m.	Crystal Palace Concert (Grieg's Concerto).
	"	New Philharmonic Concert, St. James's Hall.
	8 p.m.	First night of <i>Fair France</i> at the Queen's.
MONDAY, April 20,	10 a.m.	Annual Exhibition of Society of Painters in Water-Colours opens.
	"	Annual Exhibition of Institute of Painters in Water-Colours opens.
	1 p.m.	Sale of Modern Paintings and Water-Colours at Christie's.
	3 p.m.	Asiatic.
	8 p.m.	New Philharmonic Concert, St. James's Hall.
	"	Victoria Institute: Mr. Gose on "The Ethical Condition of Early Scandinavian Peoples."
	"	British Architects.
	"	Medical.
	"	Society of Arts: Cantor Lecture on "Carbon and certain Compounds of Carbon." (II.)
	"	Statistical.
TUESDAY, April 21,	7.45 p.m.	Civil Engineers: Renewed discussion on "The Fixed Signals of Railways."
	8 p.m.	Pathological.
	"	Anthropological: Mr. Serjeant Cox on "Hybridism;" Mr. A. L. Lewis on "The Kentish and Oxfordshire Groups of Rude Stone Monuments."
	"	Society of Arts: Mr. W. C. Aitken on "Progress recently made in Ornamental Processes connected with the Metallic and other Industries."
	8.30 p.m.	Zoological.
	WEDNESDAY, April 22,	7 p.m. London Institution: Professor H. Morley on "English Poets of the Nineteenth Century." (III.)

- WEDNESDAY, April 22, 8 p.m. Society of Arts. Archaeological.
 " Royal Society of Literature: Dr. Birdwood on "The Silver Patern sent by Dr. Lord from Badakhshān."
- THURSDAY, April 23, 2 p.m. Society of Antiquaries (Anniversary).
 " Sale by Messrs. Puttick & Simpson, of the collection of Ancient Charters, &c., of the late Mr. J. C. Hotten.
 6 p.m. Royal Society Club.
 8 p.m. Society for the Encouragement of the Fine Arts: Mr. D. Grant on "Characteristics in Art."
 8.30 p.m. Royal: Mr. A. H. Garrod on "Some Points connected with the Circulation of the Blood, arrived at from a Study of the Sphygmograph Trace;" Mr. H. Watney, note on "The Minute Anatomy of the Allimentary Canal;" Professor O. Reynolds on "The Refraction of Sound by the Atmosphere."
 12 " Antiquaries.
 Society of Arts: adjourned discussion on "Thrift as the Outdoor Relief Test."
 1 p.m. Sale at Christie's of the Holme-wood collection.
 FRIDAY, April 24, 8 p.m. Royal Institution.
 " New Shakspeare Society: Rev. F. G. Fleay on "The Authorship of *The Taming of the Shrew*, with Remarks on *Titus Andronicus*. Quекett Club.
 " Society of Arts: Dr. C. R. A. Wright on "Pyrites, a Source of Sulphur, Copper, and Iron."
 8.30 p.m. Clinical.

SCIENCE.

ROMAN INSCRIPTIONS IN BRITAIN.

Inscriptiones Britanniae Latinae. Ed. Aemilius Hübner, C. I. L. Vol. VII. (Berlin: Reimer, 1873. Folio.)

THIS is a book which ought to be in the hands of every English archaeologist, and in every public library in the British Empire. Our first feeling, on looking into it, is naturally one of regret that the author was not born on our own soil, coupled with a certain sense of shame that no competent English scholar had rendered his work unnecessary by taking the task upon himself. But this feeling disappears on reading the book more thoroughly. In the cause of philology, national pride is out of place; and it is pretty certain that no one who treated these inscriptions from an insular point of view, as our scholars naturally would, could have done the work so well as Professor Hübner, who approaches Britain as a province of the great praetorian prefecture of Gallia, which he has so long made his own. At the same time Professor Hübner renders such ample justice to English archaeologists, past and present, that we feel really grateful to him for an independent testimony, which will, it is to be hoped, have its effect on public opinion as much at home as abroad.

For our own satisfaction we may note the general statement that English antiquaries are honourably distinguished for the care with which they have preserved the original stones and other relics found in this country, and for the fidelity and truthfulness with which they have edited them; while in Germany "fraudes epigraphicae" are by no means absent (p. 6). We are bound indeed to confess that the spurious Richard of Cirencester is no credit to us, and has misled even some recent antiquarians. We are also glad to see Professor Hübner's appreciation of the labours of our numerous learned societies, and of the periodicals issued by them. "Nowhere else probably

was the power of united action discovered sooner than in Britain, or acted upon with more frequency in every department of work. Literary societies of all kinds have long flourished there, and grow daily stronger and more numerous; there is no city of any wealth, hardly any county, which has not its literary society (academia) of some sort, with its printed volumes of transactions" (p. 41). These passages are from the interesting bibliographical summary at the beginning of the book, from which a good deal may be learnt even by those not specially interested in inscriptions. The various editions of Camden are accurately discriminated, and the merits of his companion, Sir R. Cotton, are acknowledged. It is, however, rather surprising that Professor Hübner should have been the first to examine the autograph papers relating to their journey, containing several inedited inscriptions, which were open to the public in the British Museum (p. 7).

A hearty tribute of praise is accorded to the prince of British antiquaries, the author of the *Britannia Romana*, which is acknowledged to be the foundation of the present collection. John Horsley, who was a Non-conformist minister at Morpeth at the beginning of the last century, is a striking instance of the aptitude of our countrymen for archaeology, though, like too many of them, he started with a somewhat defective education. His epigraphical merits are shown by one fact amongst others that, while Camden knew of about 100 inscriptions, Horsley delineated in his plates about 340 (besides those that had been lost), 140 of which had never been published before (pp. 8, 9). Gough is also praised for the fullness and accuracy of his collections; and it is satisfactory to see an acknowledgment of the value of the Gough topographical collection in the Bodleian Library, to which continual additions are being made, so that Professor Hübner was able to find there, and to find easily, very much that he looked for in vain at the British Museum. He remarks, also, on the neglect of the earlier editors of the *thesauri* of inscriptions, Muratori, Maffei, Donati, and even Orelli, in not using the materials provided for them by native scholars.

Of recent English writers on the inscriptions of the whole island, the most prominent are Mr. C. T. Newton, of the British Museum, who completed the selection published in the *Monumenta Historica Britannica*; Mr. C. Roach Smith, in his *Collectanea Antiqua*; and Dr. John M'Caul, of Toronto, the editor of *Britanno-Roman Inscriptions with Critical Notes*, to whom, as well as to others, Professor Hübner does justice in his introduction. The merits of eminent local antiquaries, such particularly as Hodgson and Bruce, in connexion with the Roman Wall, and Wellbeloved and Kenrick at York, are also fully recognised. It is further very pleasant to notice the acknowledgment of such constant personal kindness and assistance, which is not only to the credit of our national hospitality, but is at the same time a proof of the happy absence of professional jealousy amongst our antiquarians. Those who have the pleasure of knowing Professor Hübner personally will easily conceive that

it was equally agreeable to his hosts and correspondents to assist him.

It would be impossible, in an article like the present, to do justice to the very varied subjects discussed in this book with so much vigour, fulness, and good sense. A final judgment on such a work must be a matter of time; but, as far as a judgment can be formed at once, it appears to be as perfect as a book of this kind can be—a monument of patience, learning, and skill, which may bear comparison with the best work of any age. We shall probably best consult the interests of our readers by giving some account of Professor Hübner's conclusions on the general state of the province under the Romans, and on the vexed question of the Roman Wall, adding a few remarks of our own.

1. Britain, which was twice invaded with slight results by Caesar, was first made a province by Claudius, whose army seems to have gained a victory under the Mendip hills (cp. the leaden trophy, no. 1201). It was first really subdued by Agricola in the reign of Nero, but of his expeditions we learn nothing from inscriptions. The Roman power was naturally established earlier in the south than in the north, Colchester (Camalodunum, Colonia Victrix) and London being probably the capitals of the province, while Chichester (Regnum) and Bath (Aquae Solis) were very early stations, giving us inscriptions of the first century. York does not appear to have become the seat of government till the time of Trajan.

The construction of the great work of Hadrian from the Solway to the Tyne, some way south of the lines on which Agricola had established fortifications, ensured the country to the south from attacks of the uncivilised nations to the north, and formed a permanent position, from which the conquered tribes of the neighbourhood, who had recently revolted, could be kept in order. The vallum of Antoninus Pius, between the Clyde and the Forth, must have been very much upon the same ground as the lines of Agricola. To the end of the second century we must ascribe the occupation of Wales, as far as it was carried out, the principal stations being Isca (Caerleon-on-Usk), Deva (Chester), and Segontium (Carnarvon), where inscriptions of this date are found. Inscriptions of the later emperors and usurpers who had a special connection with Britain are comparatively few, and there are none referring to Carausius and Allectus, peculiarly British emperors, whose coins are frequent. The last emperors of whom we have any distinct trace are Constantine and his sons Crispus, Constantine, and Constans, and these only on milestones. Considering the early association of this island with Constantine, we can only conclude that we have in these inscriptions a very precarious material for judging of the history of our country.

The island of Britain was at first a single province, imperial not senatorial, and governed as such by a consular legate, with a procurator under him. After the sedition of Albinus it was divided into an upper and lower province by Septimius Severus, according to a statement of Herodian, which is supported by three inscriptions (nos. 280, 281, and one in Algeria). Their boundaries

however, cannot be defined. The further partition carried out by Diocletian into four, to which a fifth (Valentia) was added in the reign of Valens, makes little appearance in history, and none in inscriptions.

On looking at the capital map of Roman Britain contained in this volume we can almost fancy we have before us a sketch map of the various lines of railway, so nearly do they coincide with the direct courses of the ancient roads. Scarcely any important district was left untraversed, though the south and east was naturally more civilised than the remoter districts. Of the extent to which Roman rule penetrated beneath the surface we have little means of judging. Professor Hübner agrees with our most learned native historians in thinking that it did not go much beyond military occupation (Cp. Mr. Stubbs' recently published *Constitutional History*, vol. i., pp. 60-62). We know the names of a few colonies almost by chance, but we have little trace of civil and social life in these inscriptions, and there is, perhaps, no evidence at all of a continuous municipal tradition such as exists in the neighbouring province of Gaul.

The disposition of the troops can be much more readily described. Four legions were sent by Claudius to subdue the province, the second, ninth, fourteenth, and twentieth, and the first and last of these were permanently quartered in Britain, and usually at Caerleon and Chester respectively. The ninth, which was quartered at York, was destroyed in the reign of Trajan, and was succeeded by the sixth (*victrix*), of which we have so many traces in the North of England. The fourteenth, which perhaps was quartered at Colchester, was withdrawn to quell the rising of Julius Civilis, in Belgium, and remained in Upper Germany. With some slight changes the second (*Augusta*), the sixth, and the twentieth (*Valeria victrix*) formed the permanent army stationed in these islands. The number of auxiliary and other troops was also large, and certain detachments seem to have been pretty constantly in the same place. A full account of them may be gathered from the excellent index.

As a general rule, the Romans controlled the provincials of one country by soldiers drawn from another; and while Britain was garrisoned by Germans, Gauls, Spaniards, Lusitanians, Dalmatians, and Pannonians, British auxiliaries were stationed in Egypt, Armenia, Illyricum, and Spain. The poet Juvenal, it may be remarked, belonged to the first cohort of Dalmatians, of whom we find traces at Uxellodunum (Ellenborough, no. 367, cp. 387), and may have drawn his advice "dirue Maurorum attegias castella Brigantum," from actual service. We know, however, from Tacitus, that Britons were to be found serving under Agricola (Calgacus' speech, ch. xxxi., xxxii.); and we find traces of Dumnonians, or west-country folk, and Catuvellauni from the midland counties, who seem to have been enlisted to help in building the wall. (Nos. 775, 776, "*civitas Dumnoniorum*," or "*Dumni (onorum)*," near Thirlwall Castle, and 863, "*civitate Catuvellaunorum Tossodio*," at Howgill.) An epitaph found at Mumerills, on the vallum of Antoninus, also proves that the foreign cohorts

were sometimes filled up with natives, since it commemorates a man "*nationis Brigantis*," who served "*in coh(orte) II Thr(acum)*." We have further three cohorts, I., III., and IV. (*Br(ittorum?)*), mentioned upon military tiles, &c., found in the north of England. While on the subject of the army, it may interest some of our readers to know that regular surgeons were attached to the different divisions. We have the epitaph of a *medicus ordinarius* of the first cohort of Tungrians (no. 690), and of a *medicus duplicarius* erected by his colleagues (no. 1144). For further details we are referred to Noel des Vergers' *Marc-Aurèle*, p. 69, foll. Paris, 1860, 8vo. Similar inscriptions are to be found in the 5th volume of the *Corpus*, and in Wilmanns, nos. 1499 and 2490.

2. The Roman Vallum from Bowness, on the west of Carlisle, to Wallsend, on the east of Newcastle, is in some respects the most classic ground in England, and no account of this book would be even moderately complete without reference to it. Those of our readers who wish to form a lively idea of this great work should turn to Dean Merivale's vigorous article in the *Quarterly Review* (vol. cvii., for 1860), a paper to which Professor Hübner might have made more explicit reference. Those who have time for details will, of course, supplement Professor Hübner's account with the fuller statements of Dr. Bruce's excellent book (which reached a third edition in 1867), and with those that appear from time to time in the publications of the Society of Antiquaries of Newcastle. This part of England has been extremely fortunate in the public spirit shown by the landed proprietors from the Duke of Northumberland downwards, and in the zeal and learning of its archaeologists. The noble relic over which they have watched so sedulously represents a very elaborate system of fortification. It consisted, as is well known, of two great chains, the first a massive stone wall to the north, strengthened by a ditch where it is not sufficiently guarded by a natural cliff, and nearly parallel to it, to the south, a line of three mounds, with one deep ditch between the two nearest the wall. The wall itself takes always the highest ground, in which it is followed by the ancient *via vallaris*, while the mounds traverse the lower slopes, and avoid difficulties, so that they sometimes, especially towards the middle of their course, are nearly half a mile distant from the wall. The wall was strengthened by about 320 square towers ten feet each way; and at distances of a Roman mile were about eighty small forts or castles sixty feet each way in the interior. The larger stations or *praetenturae* (no. 634, cp. Ammian. xiv. 2, 4) are now proved to have been seventeen in number, and lay between the wall and the lines of earthworks. They are of the form of a Roman camp walled with stone, and contain from three to six acres of ground.

The chief controversy with regard to this grand work is naturally, who was the builder of it? There is ancient authority both for Hadrian and Severus, but the historical information is scanty, though sufficient to provide material for an amicable feud between the antiquaries of the two counties. The Cum-

brians make a stand for Severus, while the Northumbrians, under stronger leadership, assert the claims of Hadrian. Another story was long current, drawn from Gildas, Nennius, and Bede, which ascribed the wall, as distinct from the earthworks, to a later date, to Carausius, for example, or to the Britons deserted by the Roman legions. This has been revived by Dean Merivale as an hypothesis, possible at least in some form, and has been accepted by Mr. C. H. Pearson (*Early and Middle Ages of England*, vol. i., p. 63, note). It is, however, rejected most distinctly by Professor Hübner, and probably with justice, the chief argument being that the whole work shows a single design and execution.

The rival claims of the two Emperors are less easy to settle, but the Professor shows himself a decided Aelian, and thinks that Severus was only named as the builder out of flattery. The argument rests chiefly upon the inscriptions found in the mile castles, *i.e.*, part of the work of the wall itself (nos. 660-663), which seem intended to record the work done by the second legion. No. 660, for example, runs as follows:—IMP. CAES. TRAIAN. | HADRIANI (sic) AVG | LEG. II. AVG | A. PLATORIO. NEPOTE. LEG. PR. PR. There are others of the same kind, particularly a tantalizing fragment at Segedunum (Wallsend, no. 498), which probably commemorated the occasion on which the vallum was built. Those who doubt that such works as the stone wall were erected by the Romans, will be interested in reading the quotation from the allocation, probably delivered by Hadrian himself, to the cavalry soldiers of the 6th Commagene cohort in Africa, in which they are praised for the speed with which they have built a long wall of this kind of large and unequal stones, and dug a trench through hard and rough gravel (*Renier: Inscr. de l'Algérie*, no. 5 D, quoted at p. 100, Wilmanns, no. 1519).

3. We have perhaps sufficiently indicated the sort of interest attaching to this book. There are many other subjects touched by it which we ought to mention if our space allowed—such as the light thrown on the religion, trade and commerce of our ancestors. For these matters, however, it will be best to await the natural complement of this volume, the inscriptions of Gaul and Germany. Professor Hübner laments in his short preface that the *vicissitudines temporum* have prevented them from being published together, and no doubt he is right in doing so. At the same time it is to be hoped he will have some consolation in finding a larger demand for the present volume in England. Few country gentlemen, we might almost say few country clergymen, are content without having the Doomsday, the local histories, and the ordnance maps of their county or district. We hope that they will feel it equally incumbent upon them to procure this volume, which they can purchase for a smaller sum (32s.) than that at which any of the better county histories are sold. Any one who took the pains to study it carefully, and to look for further illustrations in the accurate selection of inscriptions recently published by Wilmanns, would feel that he had a real and solid basis of epigraphical know-

ledge which it is to be feared a good many would-be archaeologists do not possess. In fact, an exact comparative study of Roman inscriptions is a creation of the present generation of Latin scholars, of whom the editors of the *Corpus* are among the most prominent.

There remains, indeed, a good deal to be done in respect of our national antiquities, particularly in editing the Christian inscriptions of Wales, for which we are glad to see that Mr. Rhys, of Merton College, has made some collections. There may, again, be still considerable discoveries of Roman remains. Canon Raine, of York, has been kind enough to furnish us with the following notice of an epitaph recently discovered at York in a cemetery of some extent. Only two inscribed stones have been found, one of which Professor Hübner gives in this volume, no. 1343, p. 307. The other seems to read, according to Mr. Raine's letter:—

D. M.
FLIVIBELLATORIS DEC COL EBORACEN.
VIXIT ANNIS XXVIII MEN

"The letters are badly cut," he writes, "and the surface of the stone has crumbled away very much. As to *Vibellatoris* I am in some doubt. The last six letters are quite plain. This cemetery was unknown for the most part before. We knew of two others for a richer class of persons, each stretching for more than a mile from the present walls of the city."

The importance of this inscription is evident, as adding another instance of a municipal officer to the few already known in Britain. We have a *IIIIVIR COL. EBOR.* No. 248, that is to say a *Sevir*, or member of the college devoted to the worship of Augustus and other emperors; but this is the first decurion of whom we know anything in this place, once the capital of the whole island. The only others known are those of Lindum (probably) and Glevum (nos. 54 and 189), while there is perhaps no relic on inscriptions of the municipality of London.

It may be as well to add here another inscription which I met with in North Wales last summer at Llanfihangel-y-Trac-thau (S. Michael of the Estuaries), on the coast of Merionethshire, about four miles north of Harlech. The churchyard is known to contain stones with late Christian inscriptions, but recently, in repairing the tower or the roof, the workmen had found an inscribed stone of peculiar shape, which had been inserted into the fabric of the church. My attention was called to this by the rector, by whose courtesy I was enabled to copy it. It was a block of about twenty-two inches long, three-sided, and inscribed at both of the triangular ends, and on two of the sides. On one of the ends and one side were Latin inscriptions, and on the other side and end Welsh. The Welsh inscription was comparatively modern, probably of the same date as that cut upon the end, *MAI 16 | 1679*; it ended with the words *wyf mewn heddwch*, "I am in peace," but was difficult to decipher throughout. The Latin inscription was very curious. The triangular end seemed to have been used for a double purpose. Towards the apex were four letters, one of which might possibly have been an *M*, with three others

beneath it, which I took for *IMP* with a broader *m*. These three were scored through, and then came in apparently later characters, *DOMVS | MEA | SEPVLCHRVM*, and underneath them another line scored. There were the usual "nexus litterarum," and the *m*'s were of a later shape, *M*. On the side was a pentameter line in similar characters, which was certainly to be read—

ipse. iVBET. MORTIS. TE. ME | MINISSE. DEVS +
though the letters were somewhat indistinct, and the slab was broken in half by being thrown from a height. Of the cross I have a clear recollection, and it seems apparent in a rubbing which we made upon the spot. One of the friends who were with me at the time, and who assisted me in deciphering the stone (Mr. W. Heslop, of Brasenose), has since pointed out that the pentameter is a line of Martial, from the epigram describing the little dining-room built by Domitian so as to have a view of the mausoleum of Augustus, and that *deus* there is the dead Emperor (Martial, ii. 59).

"Mica vocor; quid sim cernis, cenatio parva:
Ex me Caesareum prospicis ecce tholus.
Frangere toros, pete vina, rosas cape, tingere nardo:
Ipse iubet mortis te meminisse deus."

Curious as the fact is, it is evidence of some culture, if of no very good taste, in the Christian who erected the tomb. The letters erased at the triangular end are also extremely puzzling; one is tempted to question whether they formed part of the legend of a milestone. But were milestones ever inscribed upon the end? Or could it have been a boundary stone, some of which we know were so inscribed? This is not the place to discuss the matter further, but it may be hoped that Professor Hübner will be good enough to give us his opinion on the matter.

The only other contribution I can offer is the name *BIRGA*. | vs from a tile which I saw some years ago at Silchester, together with the one numbered 1259 in this collection. The only name at all like it (and that is sufficiently unlike) is *BIR. AGILLI*, no. 1336, 155.

In future editions of this book, as well as in later volumes of the series, we hope that the editors will add to their excellent indices (1) a list of the names of places, ancient and modern, where inscriptions are found; (2) a list of the rarer words, *e. g.*, in this book, to name only the first instances that occur, *seria* is a *ἀπαξ λεγόμενον* for *series* (no. 39), and so perhaps is *possuit* for *posuit* (no. 656).

JOHN WORDSWORTH.

Responsibility in Mental Disease. By Henry Maudsley, M.D., F.R.C.P. "The International Scientific Series," No. VIII. (London: Henry S. King & Co., 1874.)

THE publishers of the International Scientific Series have made a wise choice of subject in selecting the question of *Responsibility in Mental Disease* for one of the volumes, and Dr. Maudsley has most ably executed the trust committed to him. This volume contains, in a clear and popular form, the results of all the most recent investigations into the nature of insanity and its presumed criminal manifestations; subjects which Dr. Maudsley

has already handled in their professional aspects in his Croonian Lectures* for 1870.

There are in this Essay two points, which Dr. Maudsley illustrates with great knowledge, in relation to responsibility in mental disease. The first is, that there is no fixed line of demarcation between sanity and insanity; and that on the borderland of the insane temperament are to be found various forms of morbid mental manifestations, lessening or removing legal responsibility. The second is that insanity comprises several forms of mental derangement, with their premonitory symptoms, variations, and course, all of which must be familiar to those who would determine the existence of responsibility in any disputed case of criminal conduct. Such knowledge, as Dr. Maudsley most truly says, the law of England does not possess, and hence it is notorious that the acquittal or conviction of a prisoner, when insanity is alleged, is little better than a matter of chance.

"Were the issue," he says, "to be decided by the tossing up a shilling, instead of by the grave procedure of a trial in court, it could hardly be more uncertain. The less insane person sometimes escapes, while the more insane person is sometimes hanged; one man labouring under a particular form of derangement is acquitted at one trial, while another having an exactly similar form of derangement is convicted at another trial. No one will be found to uphold this state of things as satisfactory, although there is great difference of opinion as to the cause of the uncertainty; the lawyers asserting that it is owing to the fanciful theories of medical men, who never fail to find insanity where they earnestly look for it; the latter protesting that it is owing to the unjust and absurd criterion of responsibility which is sanctioned by the law. Meanwhile it is plain that under the present system the judge does actually withdraw from the consideration of the jury some of the essential facts, by laying down authoritatively a rule of law which prejudices them; the medical men testify to facts of their observation in a matter in which they alone have adequate opportunity of observation; the judge, instead of submitting these facts to the jury for them to come to a verdict upon, repudiates them by the authority of a so-called rule of law, which is not rightly law, but is really false inference founded on insufficient observation."

Dr. Maudsley's introductory and second chapters (the "Border Land") are very able and instructive, and place before his readers in a popular form the researches into the relations of morbid, nervous, and mental phenomena of Morel and Griesinger, which, in their application to practical medicine, are skilfully worked out by Dr. Anstie in his recent work on Neuralgia. The symptoms of the *insane neurosis* in the hereditary forms of eccentricity allied to genius, and in those painful instances of the same temperament chiefly characterised by an entire absence of the moral sense, and again in the course of the degeneracy of race leading through hereditary antecedents to crime and insanity, all tend to widen our views and soften our judgments on the moral responsibility of those thus born to disease and crime. "Bless not thyself only," says the author of the *Religio Medici*, "that thou wert born in Athens; but, among thy multiplied acknow-

* *Body and Mind, &c.* Second Edition, enlarged. Macmillan & Co., 1873.)

ledgments, lift up one hand to heaven that thou wert born of honest parents, that modesty, humility, and veracity lay in the same egg, and came into the world with thee. From such foundations thou mayst be happy in a virtuous precocity, and make an early and long walk in goodness; so mayst thou more naturally feel the contrariety of vice unto nature, and resist secure by the antidote of thy temper."

Those who have made criminals their study * dwell on the intimate relations between insanity and crime, and Mr. Thomson, the surgeon of the General Prison at Perth, sums up the result of many years' experience of the criminal population of Scotland with the terse remark that "crime is so nearly allied to insanity as to be chiefly a psychological study." Habitual criminals, according to Mr. Thomson, are without moral sense, true moral imbeciles; and Dr. Maudsley forcibly observes:—

"Crime is not then in all cases a simple affair of yielding to an evil impulse or a vicious passion, which might be checked were ordinary control exercised; it is clearly sometimes the result of an actual neurosis which has close relations of nature and descent to other neuroses, especially the epileptic and the insane neuroses; and this neurosis is the physical result of physiological laws of production and evolution. No wonder that the criminal psychosis, which is the mental side of the neurosis, is for the most part an intractable malady, punishment being of no avail to produce a permanent reformation."

Allied to the study of the insane temperament is the relation which the moral sense bears to physical organisation. Observation of the insane compels the conclusion that descendants of insane parents are often entirely devoid of moral sense. Again, an attack of epilepsy produces the most striking change in the moral character of the patient, both before and after the fit. So also a severe attack of insanity, from which the reason entirely recovers, leaves often a permanent change of the moral powers which those who know the sufferer best most fully realise, while the earliest symptom of coming insanity is sometimes a deadening or complete perversion of the moral sense. "The last acquired faculty in the progress of human evolution"—as Dr. Maudsley calls it—the moral sense or conscience, is the first to suffer when disease invades the mental organisation.

The second point in Dr. Maudsley's essay to which we have referred as deserving of study in relation to the question of Responsibility in Mental Disease, is that insanity is not—as the law of England still regards it—a single disease, but consists of several distinct varieties. Chapters iii., v., vi., vii., and viii. are devoted to the analogies and illustration of the different forms of mental disease. The first distinction drawn is between idiocy or imbecility and insanity proper. So far the law and science are in accordance.

The manifold varieties of insanity proper are divided into two classes, according to the presence or absence of palpable intellectual derangement. The first division consists of all those cases where there is insanity of

thought, or insanity with delusion, and may be described as intellectual or ideational insanity; the second division consists of all those cases in which, without delusion or incoherence, there is insanity of feeling and action, and may be properly described as affective insanity. The law of England absolutely refuses to acknowledge the existence of the latter division, and all its definitions of mental disease are drawn from a study of the first division only.

It is not consistent with the limits of this notice to follow Dr. Maudsley in his analysis and description of the several varieties of insanity comprised in the two divisions of intellectual and affective insanity in their relations to criminal responsibility. His chief attention is, of course, given to the several forms of partial insanity as those on which chiefly questions arise in relation to responsibility in mental disease.

Dr. Maudsley concludes his essay with a very interesting chapter on the "Prevention of Insanity." The volume is altogether one of the best of the International Scientific Series which has yet appeared, and will add to its author's high literary reputation.

C. LOCKHART ROBERTSON.

RECENT DISCOVERIES IN MINUTE LIFE.

It seems as if microscopists are not likely to solve the question of the origin of minute life by the modes of investigation hitherto employed. The precautions necessary to ensure the rigid exclusion of germs demand so much care and manipulative skill, that little confidence can be placed in the statements of any experimenters who are not well known to be capable of conducting very delicate analyses with rigid accuracy. It was Pasteur's reputation for great nicety in manipulation that caused his researches to be received with so much confidence, and though he cannot be considered to have fully proved his position that life never appears in solutions that have been completely freed from living organisms and germs, unless fresh organisms, or germs, are imported from without, his numerous demonstrations on the negative side must have great weight. The difficulty of excluding all germs is exceedingly great, and the progress of investigation leads to the belief that they may exist in considerable quantities without being visible under any magnification that can be employed. Even superheating fluids to destroy the vitality of any objects they may contain often fails to yield convincing results, for if life should subsequently appear to have originated in them, there will be doubts whether every particle in the vessel employed has been sufficiently exposed to a life-destroying temperature; while if no life should appear, the heterogenists will maintain that the superheated fluids may have been sufficiently changed to be unfit for the development of living forms.

One mode of conducting experiments on minute life consists in selecting an appropriate fluid, and isolating a small portion of it under conditions that enable it to be closely watched with high powers of the microscope, and all the changes noticed as they occur. This method has been recently adopted by Mr. W. H. Dallinger and Dr. Drysdale, who communicated their plans and results to the Royal Microscopical Society, in whose Transactions they are published.* The fluid they selected was obtained by macerating cod's head in water, a small portion of which they kept in a "moist chamber," modified from similar apparatus

used by previous experimenters, and the powers employed included Powell and Lealand's splendid series $\frac{1}{8}$, $\frac{1}{12}$, $\frac{1}{16}$, $\frac{1}{20}$, and $\frac{1}{30}$ objectives.

When first examined, this cod's-head fluid contained a number of small cercomonads, some with a flagellum or whip at each end, some with two whips at one end and one at the other, and others with two at one end only. They soon saw these creatures multiplying by fission in a way common with animalcules. This mode of increase might be seen without change for a week or so, and would easily be taken for the only mode in which the object was multiplied, and its race preserved; but when sufficiently watched some would at last be seen to pour out lateral sarcode masses, changing their shape, after which they moved like amoebae with pseudopodia. Pairs of these modified forms approached, coalesced, and gradually fused together in one rounded and encysted mass. These changes were watched by the two observers with most commendable pertinacity, under a magnification of 2,500 diameters. At last they had the satisfaction of seeing a cyst burst and scatter a vast multitude of inconceivably small granules. With the $\frac{1}{30}$ objective, a Beye-piece, and eight inches of draw-tube, these granules still appeared so small that drawings representing them with extremely fine dots are described as only "diagrammatic." The field was now watched for nine hours without intermission. In six hours the germinal particles had grown considerably, and in three more the parent forms were reproduced.

It was found that the adult monads were destroyed by a dry heat of 121° C. (nearly 282° F.), but some of the minute germs apparently survived. When a temperature of 66° C. (150·8° F.) was given to the infusion, the adult forms perished, but the germs resisted 127° C. (262·6° F.).

A similar set of investigations by the same observers related to a somewhat different monad that rarely appeared in the cod's-head maceration under two or three months. This creature is egg-shaped, about $\frac{1}{3000}$ inch long, and furnished with two flagella, one enabling it to anchor itself and spring backwards or forwards somewhat like, but quicker than vorticella. It multiplies by transverse, and more rarely by longitudinal fission, and out of enormous numbers a few appear of rather larger size, and swimming freely. "These become still—for a time amoeboid—then round; a small cone of sarcode shoots out, dividing and increasing into another pair of flagella. The disk splits, each side becomes possessed of a nuclear body, and two well-formed monads are set free. These swim freely until they attach themselves to an ordinary form that has just completed fission, so that the nuclei are approximate. Sarcode and nuclei melt into each other; the form becomes free-swimming, and triangular in shape; rests; loses its flagella; becomes clear and distended; then bursts at the angles, pouring out indescribably minute granules, from which myriads of new forms arise and repeat the cycle." When first emitted these granules were so exceedingly small that the high power used could only indicate their presence. They could not be said to be properly seen, any more than a distant object can be considered as seen through a telescope that completely fails to show what it is, and merely indicates the presence of something that causes an optical effect. One hour after emission the granules had grown sufficiently to exhibit minute irregular discs under the $\frac{1}{50}$ objective and C eye-piece. In two hours more they had increased considerably, and in five hours they assumed the original pear-shaped form, though on a very small scale.

Still more remarkable were some of the facts relating to another monad found in the same fluid in an advanced stage of decomposition. It varies in long diameter from $\frac{1}{5000}$ to $\frac{1}{4000}$ inch, and has two flagella, one permanently hooked, and the other flowing in graceful curves. It moves in jerks by means of the hooked flagellum. Like the

* *The Hereditary Nature of Crime*, by J. B. Thomson, I.R.C.S. (*Journal of Mental Science*, January 1870.)

* *Monthly Journal of Microscopical Science*, Nos. Ivi., lx., lxi., lxii., lxiii.

preceding form, this one multiplied by fission, but after some days' continuous observation, one was seen to attach itself to another, and the bigger one absorbed the contents of the smaller. At first the combined monad was flabby and irregular in shape, but it became rapidly distended and spherical. Minute openings then appeared at opposite points, and a faint line connected them. Five minutes later, similar appearances were observed at right angles to the former, and others followed them at equal distances. The segmentation then proceeded in directions crossing the radii, and the creature presented an aspect analogous to that of *Volvox globator*. In the course of three hours the whole cell-contents had broken up into multitudes of minute oval bodies in constant motion, and these were set free as tailed monads by splitting of the cell wall. Sometimes, instead of two monads uniting to produce these changes, three, four, and even six, coalesced.

The life history of another monad discovered by the experimenters is perhaps still more curious. This form was never seen to exceed $\frac{1}{4000}$ inch in its longest diameter. It was whiter than the former kinds, and moved slowly and uniformly with a single flagellum. This kind passes from the pear-shaped to a globular form, loses its flagellum, and becomes suddenly marked like a cross-bun, after which various curvilinear strictures appear, and the whole breaks up into a multitude of young ones, which assume the original parent form.

Occasionally some larger and plumper than the rest appeared, and fastened themselves on ordinary forms, which they absorbed, as mentioned in a previous instance, but the result was different. After the absorption of the little one, the larger monad became sluggish, and in from two to six hours settled down as a flattened globe. The next step was the bursting of the globe, and the discharge of a glairy-looking fluid in which the highest magnification gave no indications of granules. In seven hours extremely minute yellowish dots appeared, grew larger, and gradually developed into the parent forms. Considering that a magnification up to 5,000 linear, obtained by means of the most perfect objective that has yet been produced, could show no specks or granules in the fluid emitted by the bursting globe, and that the fluid itself was only visible by differing in refraction from that into which it was poured, just as strong spirit shows itself when poured into water, we may be certain that myriads of life germs may exist without being susceptible of direct discovery by any means microscopists possess.

In the whole of the experiments detailed, no care was taken to exclude external germs. All attention was given to keeping certain objects constantly in view until the whole series of their life-changes had been exhausted. This method requires great perseverance, and the co-operation of at least two observers. With regard to the heat-resisting power of the minute "sporules," some were found capable of development after exposure to a temperature of 148.88° C., and the invisible sporules "appear to have had slightly the advantage in the contest with heat."

In this brief account of a series of papers, only the salient points have been selected. The originals bear ample testimony to the skill with which the observations were conducted, and supply an important body of novel facts. No previous observers had traced sexual generation down to such minute organisms; the process of multiple fission in one of the monads presents interesting peculiarities; and, lastly, the demonstration that germinating power may exist in a fluid matter in which no granules can be discovered, and which can be dried and exposed to 300° F. without destroying its vitalising properties, gives rise to reflections that may considerably modify notions of minute life.

HENRY J. SLACK.

NOTES AND NEWS.

MR. MULDER BOSGOED, of Rotterdam, has just published at Haarlem an elaborate *Bibliotheca Ichthyologica et Piscatoria*, or Catalogue of Books and other writings on the Natural History of Fish, on Pisciculture, and on Fisheries. This valuable bibliographical work forms a handsome octavo volume of 474 pages.

In the new number of the *Archives du Musée Teyler* of Haarlem (vol. iii. fasc. 3), Mons. T. C. Winkler gives an anatomical account of the *Plesiosaurus Dolichodeirus* (Conyb.) in the Museum, with a fine folding plate of the skeleton of the animal.

DR. CARL HORNSTEIN, the Director of the Bohemian Observatory at Prague, has just printed his *Magnetical and Meteorological Observations for 1872*. This thirty-third annual volume is larger in form, but has fewer pages, than the previous volumes.

THE *Cape Catalogue of 1150 Stars for 1860*, which has just arrived in this country, has occupied Mr. E. J. Stone's chief thoughts during the three years he has been Her Majesty's Astronomer at the Cape. It is the first Catalogue of Stars ever printed at the Cape, and is a very creditable specimen of Messrs. Saul Solomon & Co.'s press. It appears that the latitude of the Observatory is still a matter of uncertainty to the extent of half a second.

MR. E. T. LOISEAU read a paper on "Artificial Fuel" before the Franklin Institute of Philadelphia, on January 21, in which he gave a full account of the attempts that have been made at various times to utilise coal dust, &c., and of the patents that have been obtained for this purpose. It appears, from a table given by Mr. Loiseau, that the loss of life among the colliers of Great Britain from 1808 to 1872 has been at the rate of one death to every 100,000 tons of coals raised.

A NEW SOCIETY has recently been founded in New York for the study of two special branches of medical science. The Society of Neurology and Electrology held their first meeting on January 21, in the hall of the New York College of Physicians and Surgeons.

A CHAIR of Psychiatry (or Medical Psychology) is about to be established at the University of Leipzig, and the sum of 250,000 thalers is to be devoted to this purpose.

THE *New York Medical Journal* for March notices—as the latest invention for the benefit of sufferers from chronic bronchitis and allied maladies—a candle, containing certain balsams and resins, which, when burned, renders the air fragrant and soothing to the lungs.

The Temperature of the Skin in Man.—Dr. E. Hankel (*Archiv. d. Heilkunde*, B. xiv. H. ii.) has made a series of examinations of the temperature of the skin under various circumstances with an extremely delicate thermo-electric apparatus, and has arrived at the following conclusions:—1. During mental activity the temperature of the skin of the head does not undergo any noticeable change. 2. During muscular action, whether the contraction be continuous or interrupted, the temperature of the skin over the contracting muscle undergoes distinct depression, but immediately rises again, and to a not inconsiderable amount. Hankel explains the primary sinking by supposing that the muscle during action draws blood to itself from the adjoining parts, and hence, by causing anaemia of the skin, lowers its temperature. 3. When sweating takes place, or even shortly before, the temperature of the skin rises, and remains exalted as long as sweating takes place in any considerable degree.

Reproduction of one of the Anterior Members of the Axolotl and Newt after Removal.—M. Legros has lately (February 7, 1874) communicated to

the Society of Biology, through M. Onimus, the results of his experiments on the reproduction of the members of the newt, and from these it would appear that the anterior members of the newt can be reproduced even when the whole of the basal or proximal part has been removed. M. Vulpian, however, denied the possibility of this taking place, providing the whole of the limb be removed, and exhibited before the society three newts whose right anterior limb he removed completely five years ago, and an axolotl whose extremity he had removed as long as eight years ago; in none of these cases had there been any budding from the wound, though the animals had been well nourished, and he therefore maintained that M. Legros could not have effected the complete removal of the limb.

Physiological Researches in Russia.—The last part of Pflüger's *Archiv*, 1874, contains a report of the papers read at the fourth meeting of the Russian Society for the Advancement of Natural Science, held at Kasan, the most important of which papers are the following:—

1. "The Amount of Fat contained in the Milk of the Human Female." Dr. A. Schukowsky, of Moscow, who had large opportunities of investigation at his command, found that the amount of fat contained in the milk of healthy women, confined within a month previously, was 3 per cent. A diminution of this amount only occurred when the woman was out of order, or had been unable to obtain a sufficient amount of food. In such cases the amount might be diminished to 0.86 per cent.

2. "The Mechanics of the Movement of the Bile." Professor Kowalewsky, of Kasan, described the results of a series of experiments he had made to determine the relation between the forces driving onward the bile, and the resistance the bile experienced in its passage towards the intestinal canal. In this investigation the maximum pressure exerted against the walls of the bile ducts, when ligatured, on the one hand, and on the other the maximum pressure ordinarily exerted by the bile during its passage, was estimated by a manometer. The results obtained were as follows, the animals being for the most part cats submitted to the influence of woarara:—1. The motor power driving the bile is not a constant force either in different animals or in the same animal at different times. The pressure varies in woararized cats, after ligation of the duct, between 12 and 20 mm. of mercury. 2. These variations depend on the blood pressure in the larger arteries; so that when the pressure rises in the larger arteries it is increased also in the biliary ducts. A certain space of time, however, elapses between the two events, and the latter is therefore not the immediate consequence of the former, but depends upon an alteration in the activity with which the secretion is formed, or upon its reabsorption from the biliary ducts. 3. The amount of the resistance to the outflow of the bile into the intestine, under ordinary conditions, presents variations even in the same animal, differing, for example, in curarized cats from 3.4 to 7.5 mm. of mercury. 4. But if now the amount of the pressure under which the bile is forced onwards is compared with the resistance that it meets with, it will be immediately seen that a permanent arrest of its movement, or a retrogressive absorption, is out of the question under any physiological condition, though it is quite possible that the flow of the bile into the intestine may be stopped until the pressure against the walls of the biliary ducts amounts to a height of from 3.4—7.5 mm. Hg. As soon as the latter height is reached the bile must begin to enter the intestine *guttatim*. This must frequently occur in fasting animals, in whom the gall-bladder is often found quite full. We are thus enabled to afford some explanation of the remarkable difference that frequently exists in the composition of the bile in the gall-bladder, and that freshly obtained from the animal, since, when the gall-bladder has been completely filled, the bile

which is subsequently secreted must be discharged directly into the intestine, without entering the gall-bladder at all. It may be mentioned that Dr. Bogoljubow has found that, in respect to the gases alone, whilst freshly-secreted bile may contain as much as 64 per cent. of combined, and 7 per cent. of free carbonic acid, the amount contained in bile in the gall-bladder of fasting animals may not exceed 2 per cent. of the combined gas and 2 per cent. free.

3. Dr. A. Troitzky, of Kasan, made a communication upon the "Mode of estimating and registering the Rapidity with which Excitation is propagated in the Nerves of Frogs at different degrees of Temperature and with various strength of exciting Currents." A description of the modification in the ordinary myographion he has found useful was given, and the following results were stated to have been obtained with feeble currents, the temperature at which the maximum rapidity of propagation of the stimulus in the nerves lies between $+20^{\circ}$ and $+10^{\circ}$ C. The rapidity falls if the nerve is warmed to 30° C. or lowered in temperature to 0° C. With strong currents the influence of temperature upon the conductivity of the nerves diminishes. The rapidity depends more upon the strength of the exciting current than upon the temperature; with very strong currents the influence of temperature is abolished. The rapidity of conduction depends upon the strength of the stimulus, and stands in direct relation to it.

4. N. Sokownin gave the results of his researches upon the "Innervation of the Urinary Bladder." His experiments were chiefly directed to the determination of the central nervous apparatus by which the bladder is excited to contract. He agreed with Afonaseff that the contractions of the bladder which occur when the pedunculi cerebri are irritated are due to the excitation of the vaso-motor system; and he found that, on applying a ligature to the aorta, he could exclude the influence of the irritation of the cerebral peduncles. He concludes that there is a motor centre for the bladder in the brain, the motor nerves descending in the spinal cord, emerging with the first, second, and third roots of the sacral nerves, and entering the hypogastric plexus. A portion also passes from the spinal cord in the first instance to the inferior mesenteric ganglion, and then to the hypogastric plexus. Reflex contractions of the bladder are induced (1) by excitation of the sensory nerves of the body generally (sciatic, crural, and splanchnic), with the exception of the pneumogastric; and (2) by the excitation of the proper sensory nerves of the bladder itself, which are partially contained in the sacral nerves and partly in connecting branches between the plexus hypogastricus and the inferior mesenteric plexus. The contractions called forth by the first-named nerves depend upon perception of pain, and do not occur if either the hemispheres are removed or the spinal cord is divided in the neck. The reflex actions which can be induced by irritation of the sensory sacral nerves of the bladder have as their centre some point in the vicinity of the fourth lumbar vertebra; whilst the reflex actions which are excited through the sensory sympathetic fibres have the inferior mesenteric ganglion as their centre.

5. A. Naumow and S. Beljaew give the details of their experiments on "The Effects of Respiration of Oxygen and Atmospheric Air on the Temperature of the Body." They showed that in man and dogs the temperature of the body during the respiration of oxygen varied in the same way, under similar conditions, as during respiration of air. The number of the cardiac beats did not appear to be influenced by the respiration of oxygen, but the rapidity of the current of blood in the carotid was augmented.

6. Professor F. Nawrocky, of Warsaw, made a communication upon "The Secretion of Saliva by Reflex Action." Two works have recently appeared (one by Owjannikow and Tschiriew, the other by

Grützner and Chlapowsky) which have been supposed to add a new fact to our knowledge of the mode in which the secretion of saliva can be reflectorally excited, namely by irritation of the sciatic, auricular and other nerves. Nawrocky, however, has been unable to corroborate these experiments, and attributes it rather to increased pressure of blood in the gland.

7. Dr. P. Spird, of Odessa, gave an account of his researches on "The Innervation of the Branchia in Frogs." This, together with 8, a paper by Professor J. Dogiel on "The Pharmacological Value of certain Uniatomic Alcohols," is too long, technical, and complicated for insertion here.

9. Professor N. Kowalewsky, of Kasan, communicated the results of his experiments on "The Physiological Action of Air entering the Blood-vessels," and showed that when a small quantity was injected into the centric end of the divided jugular vein, it caused diminution of the arterial pressure, with accelerated action of the heart, which again was followed by increased arterial pressure, and so on, in a series of waves of increased and diminished pressure (vagus stimulation), ending, ultimately, in a return to the ordinary condition. The injection of large quantities of air caused rapid reduction of the arterial pressure, apparently from increased obstacles to the passage of blood from the veins into the arteries, and death.

Other papers were by Dr. J. Nawalichin, of Kasan, on "Some Points in Relation to the Vaso-motor System," on "The Lymphatics of the Thyroid and Thymus Glands," and on "The Tension of the Brain and its Opposite Relations to the Circulation of the Blood;" by J. Schunkow, on "A Self-injecting Method of filling the Lymphatics of the Pericardium;" by Dr. J. Skworzow, on "The Histology of the Heart and its Investments;" by Drs. Arnstein and Gonjaew, on "The Nerves of the Intestinal Canal;" and lastly, Dr. P. Rudanowsky exhibited a large number of specimens of sections of the nervous system.

THE Congress for Anthropology and Prehistoric Archaeology will be held this year at Stockholm, in August. The International Congress of Orientalists will meet in London, in September.

THE American papers lament the rapid disappearance of the buffalo, which has been so unsparingly destroyed, not for its flesh, but merely for its skin, that it is now almost impossible to catch a glimpse of the animal east of the Rocky Mountains. This result is scarcely to be wondered at, if we are to believe the statement, made on the authority of an old hunter, that on the Rickaree river alone two thousand buffalo-hunters had been camped out together, and that it was not unusual for a skilful shot to bring down as many as two hundred animals in the course of a season. This wholesale butchery has had the natural result of lowering the price of the skins, which have lately only brought on an average one dollar, sixty, and forty cents respectively, for the hides of males, females and young animals.

DR. MOHNIKE, Inspector-General in the Medical Department of the German Imperial Service, has made some interesting observations in regard to the question, so often mooted by naturalists, whether crocodiles are voiceless. During a residence of many years in the Indian Archipelago, Dr. Mohnike had the opportunity of observing a large number of the ordinary local species of crocodile, specimens of which are frequently to be met with in estuaries and high up the rivers; and the result of his long and carefully-conducted observations of these animals is that, while the young possess an audible voice, which gives forth a bleating sound, the full-grown and old members of this Saurian family are completely voiceless. In this respect, therefore, his observations are perfectly in harmony with those of A. von Humboldt, who, in the first volume of his *Recueil d'Observations de Zoologie*, asserted

that, while the young of the alligator of tropical America could readily be excited by terror or surprise to utter piercing cries not unlike those of a cat, he and his companions, during their long sojourn on the banks of the Orinoco, had never heard a sound from any of the older animals, although they were almost every night in the immediate vicinity of numerous gigantic specimens of the family.

According to Dr. Mohnike, this voicelessness on the part of the adult crocodile is due to a special and gradual modification of the tongue and larynx, involving the chordae vocales, and dependent upon and coincident with definite periods of growth. In the young of this species the length of the head is more than twice as great as the breadth, while in the full-grown animal this proportion is very considerably diminished, at the same time that the lower jaw becomes more fixed and immovable, and the tongue more firmly connected with all the surrounding parts. It is to this gradual, but very decided, hardening and stiffening of all the ligaments of the larynx, as well as of all parts of the internal structure of the mouth, that Dr. Mohnike ascribes the loss of voice observable with advancing age in the crocodile; and accounts for the fact, which he had himself an opportunity of observing, that the older animals may be irritated and injured, and even tortured to death, without giving utterance to the faintest sound.

THE French Assembly have voted a pension of 12,000 francs to M. Pasteur for his eminent services to science, more particularly for his researches into the causes of the diseases of the vine and of silkworms. One half of the pension is to revert to Madame Pasteur after her husband's death.

THE Rev. Albert Löwy has been appointed Editor and Secretary to the Society of Hebrew Literature.

A *Magazin für jüdische Geschichte und Literatur* has been commenced at Berlin under the editorship of Dr. A. Berliner.

DR. KLEINERT, Professor of Theology in the University of Berlin, proposes the following solution of a problem which has puzzled many interpreters of the Old Testament, viz., why Eve should be said to have been formed from a rib. Referring to the passage in Professor Max Müller's *Lectures on the Science of Religion* where the Hebrew legend is compared with similar legends of other races, and traced back to the Semitic idiom, "Thou art bone of my bone," Professor Kleinert says: "Why it was a rib in particular from which Eve was believed to have been formed, must likewise be explained by the rheмато-mythological process. The primitive Semitic language possessed a word 'hav, rib. It is preserved in the Arabic dual form *al-havāni*, which can no more be referred to a triliteral root than *yadāni*, the two hands. The word was lost in Hebrew, but, before it was lost, the name of the mother of all living, 'Havvā, had been mixed up with 'hav, the old word for rib, so that nothing was more natural than that Eve should be said, not only to be 'bone of my bone,' but the very rib, or hav, of Adam. The later etymology of 'Havvā (Eve, from 'hayah, to live) is peculiar to Hebrew."

ALL students of popular poetry will be glad to learn that the second volume of the *Gwerzion Breiz-izel*, the *Chants Populaires de la Basse Bretagne*, by M. Luzel, has just been published. M. Luzel has received the acknowledgments of the highest authorities for the manner in which he has edited these songs. They are all collected from among the people, they are printed exactly as they are recited, nothing is altered, corrected, improved, or smoothed. M. Luzel stands between us and the Breton people, not like a landscape painter, who draws a picture that is to produce an artistic effect, but like a photographer, who gives us exactly what there is, without ever touching

the negatives which his camera has yielded him. M. Luzel frequently gives us the same song in different versions, but he does not mix them so as to form a more complete poem.

The poems published in the first and second volumes are of a narrative or epic character; they are called *gwerzion* by the people; the third and last volume will contain the *soniou*, the lyric poetry.

With one or two exceptions, the poems published by M. Luzel in the second volume are all *anecdota*, at least in that form in which he gives them. There are many more, he tells us, printed on fly-sheets, and sold by travelling singers at fairs ("aux pardons et aux foires"), which, if collected, would fill at least two volumes. But many of them are either modern, or, if ancient, have been modernised to suit the taste of the period.

As M. Luzel gives both the text and a literal translation of every song, his book will be of great interest to Celtic scholars, and we only hope that a wish expressed long ago by M. Renan—himself, we believe, of Breton origin—may soon be realised, that a chair of Celtic Philology be founded at the *Collège de France*.

ARRANGEMENTS have now been made by the English Dialect Society for the immediate commencement of the printing of a work upon English plant-names, by Messrs. Britten and Holland, to which attention was drawn in the Report of the Society for 1873. As the work is of considerable extent, being the result of many years' labour, it will be published in parts; the first part will probably contain the portion from A to D, and will be ready, if possible, by the end of the present year, so as to be included among the Society's publications for 1874. Any contributions to this work should be forwarded at once to Mr. James Britten, at the British Museum. It is intended to include all local plant-names, which are to be explained by help of the scientific names. Further information is supplied in the report alluded to above.

The society will also publish a volume of additions to Forby's well-known *East-Anglian Glossary*, chiefly by the late Rev. E. S. Taylor, and Mr. Bevan of Bury. It will be edited by Mr. Skeat, formerly curate of East Dereham, Norfolk.

At the last meeting of the Manchester Literary Club, an interesting paper was read by Mr. T. T. Wilkinson, F.R.A.S., on the "Dialect of East Lancashire." Valuable details were given of the peculiarities of that very composite dialect, and in conclusion Mr. Williamson pointed out that there are at least 121 dialectic words in Chaucer, and 91 in Spenser which are still in daily use in East Lancashire, although not one of them is to be found in any modern dictionary. Of these, Chaucer uses three words which may have been derived from the Keltic, forty-five Norse, eight Frisian, sixty Anglo-Saxon, and three Norman-French. Spenser has thirteen words that may have come from the Keltic, thirty-nine Norse, six Frisian, twenty-six Anglo-Saxon, and three from Norman-French. These two voluminous authors have only eighteen of the north-country dialectic words in common. Various speakers pointed out that the dialect of North and Mid Lancashire is distinct from that spoken in the South and South-east of the county, some holding that the Ribble is the line of demarcation, and some maintaining that the South Lancashire dialect begins only at Bolton. Mr. W. E. Axon made an important suggestion with regard to the *Gest Hystoriale of the Destruction of Troy*, recently published by the Early English Text Society. The editors attribute the poem to "Huchowne of the Awle Ryale," whom they identify with Sir Hugh of Eglinton, mentioned by Dunbar; but Mr. Axon argues that various circumstances go to prove that the author was a native of Lancashire.

MEETINGS OF THE WEEK.

ROYAL GEOGRAPHICAL SOCIETY.

At a crowded meeting of the above Society on Monday evening the 13th instant, Sir Bartle Frere, the President, announced that Colonel Grant, the Rev. Horace Waller, Mr. Hutchinson, and Mr. Webb—Livingstone's old friend—had been selected to receive the doctor's remains in London. Her Majesty's Government had come forward in a most willing spirit to undertake the charge of the funeral at the public cost. The 18th instant had been selected by Dean Stanley for the ceremony, and there would be made every effort to provide accommodation for members of the Royal Geographical Society, and for the public.

Mr. Clements Markham, C.B., then read a letter from Mr. Holmwood, of the British Consulate at Zanzibar, giving particulars elicited from Majwara, one of Livingstone's native attendants, respecting the doctor's last journey. The party left Uyan-yembe with Livingstone about the end of August 1872, and made for the south of Lake Tanganyika, crossing the Rungwa River, where they met with some boiling springs. They crossed the Chambezi about a week's journey from Lake Bemba, and recrossed it just before it entered the lake. After making a detour round Lake Bemba, they journeyed by canoes to an island in the lake, called Matipa. After having with difficulty secured more canoes, they crossed the lake diagonally, and arrived in a long valley where the rains had swollen every stream, and made progress a matter of extreme difficulty. Dr. Livingstone, who had been ailing since leaving Uyan-yembe, wished to cross the hills to Katanga, and thence return to Ujiji through Manyuena. But on approaching the northern part of Bisa, he had to take a sort of native palanquin. On arriving at Ilala, where the Sultan dwelt, they were not permitted to advance further, and they accordingly built a hut and fence for him at Kabende, where he finally breathed his last on the night of May 4, 1873.

Mr. Laing, who had brought the body from Zanzibar, said he had conversed with Jacob Wainwright, one of the boys sent by Mr. Stanley to meet Dr. Livingstone from the coast, and it was gratifying to find in what affection and esteem the doctor was held by all people on his journey. Wainwright furthermore spoke and wrote English very well, and had kept a diary since the doctor's death.

A paper was then read by Mr. Ashton W. Dilke on his recent journey across Turkistan by way of Kuldja and Tashkend. In the course of his travels, Mr. Dilke could not help observing that Russian goods were universally preferred to English, inasmuch as they are better suited to the requirements of the people. While at Kuldja, he ascertained that gold and silver were plentiful in the neighbouring mountains, and that coal was so cheap as to fetch only three halfpence a hundred-weight. The region eastward was a complete desert, but the valley of the Ili was, on the contrary, fertile. Lake Balkash, into which the river Ili flows, is of considerable extent, averaging about three hundred miles long and fifty miles broad, while the mountains on the northern side attain the height of 12,000 feet. At one time a good road existed towards Peking, but it had fallen somewhat into disrepair. Lake Issykul to the south appears to be of recent origin. One hundred and fifty years ago it was apparently not known, and there are proofs of villages having existed on its site, the ruins of the buildings being visible at the bottom. In conclusion, Mr. Dilke gave a graphic description of that fanatical race, the Tungans, who have for several years formed the nucleus of the Mohammedan rebellion against China.

LINNEAN (Thursday, April 16).

"CONTRIBUTIONS to the Botany of the Challenger Expedition," by H. N. Moseley, M.A. No. III.—X. Notes on Fresh-water Algae in the boiling springs

at Furnas, St. Michael's, Azores, and their neighbourhood. In the Valley of Furnas there are two distinct sets of hot springs: at the village itself, and at a distance of two or three miles on the shore of the lake. In the principal spring of the latter set ebullition is continually going on, and no algae were found in it. At a short distance is another sulphurous spring, very hot but not boiling; this is covered to the depth of about an inch with a shining substance, composed entirely of Oscillatoriae, mixed with a Chroococcus and a few skeletons of Diatomaceae. Close by the sulphurous springs are shallow pools of hot water, edged round with a Chroococcus. In the other set is one boiling spring. Immediately below it is a swamp of hot mud, also full of Chroococcus, mixed with Oscillatoriae. The alga found in greatest abundance closely resembles that described by Rabenhorst as growing in warm springs in Europe. In a warm stream of about 95°F. was found a Conferva growing amongst the fibres of a moss. The neighbouring lake, in which are several patches where sulphurous gas is discharged, is rich in algae, chiefly Nostoc, Oscillatoria, Hydrodictyon, &c.

Appended to the report were some notes by Professor Dyer, stating that the algae sent home by Mr. Moseley had been submitted to Mr. Archer and the Rev. E. O'Meara. Mr. Archer states that the algae are all well-known and common species, several of them British, including Spirogyra, Mesocarpus, Bulbochaete, Oedogonium, Pediatrum, Botryococcus, &c. Mr. O'Meara reports that the Diatoms are also those of most frequent occurrence in fresh-water, and appear to be in no way affected by the high temperature.

ROYAL INSTITUTION (Friday, April 17).

"On the Composition of Colours by Polarised Light." By William Spottiswoode, F.R.S., LL.D., &c.

It is well known that the colours produced by crystal plates in polarised light are due to the suppression of one or more of the components of white light. If the resulting colours be examined by the spectroscope, their spectra will show one or more dark bands in the portions suppressed. This fact, with some of its consequences, was the subject of an investigation many years ago by MM. Foucault and Fizeau; and their experiments received some further development at the hands of Mr. Spottiswoode last year.

Starting from this principle and using a quartz plate, cut perpendicularly to the axis, and a double image prism as analyser, the lecturer showed that the spectrum of each of the two complementary images contained a dark band; and that if either band were shifted, the other followed at a certain interval. In this way the positions of the bands, so far as they admit of definition, indicate the positions of complementary colours.

It was then shown that, by using a second double-image prism, the intensity of light in either pair of the four images so produced might be reduced at pleasure; and by this means it was proved, in accordance with Helmholtz' experiments, that the low-tint colours, e.g., russet, brown, olive green, and peacock blue, are simply the result of low illumination.

By the use of a second quartz plate, four images of different tints were formed; the nature of the tints produced by the overlapping of the images was explained; and it was shown that where three of the images overlapped, the resulting tint must correspond to the tint suppressed in the fourth image.

Lastly, by the use of a third quartz plate and double-image prism, it was shown that the eight images so formed might be grouped in pairs such that the tint remaining in one of each pair would correspond to the tint of the parts suppressed in the other.

The lecturer explained that in its present rough-hewn state (as he described it), the method gave

only approximations to the results obtained by the methods of Helmholtz, Clerk Maxwell, and Lord Rayleigh; but he suggested that it was probably capable of further refinement.

NUMISMATIC SOCIETY (Thursday, April 16).

THE meeting was entirely occupied with two papers of biographical interest. The first, by Mr. Henfrev, brought forward a number of interesting particulars concerning T. Simon, the celebrated medallist of Guernsey. The second paper, being a continuation of the "Annals of the Scottish Coinage," by Mr. Cochran Patrick, owed its chief interest to the famous engraver Nicholas Briot, whose relations with the Scottish Mint were very clearly set forth in the paper.

SOCIETY OF ANTIQUARIES (April 16).

MR. RALSTON communicated to the Society the programme of an archaeological meeting which is to be held at Kiev, on the 14th of next August, to last about three weeks. The programme contains a list of questions for discussion on Primaeval Antiquities, the Historical Geography and Ethnography of Russia, Arts and Sciences, Manners and Customs, the History of the Church, Russian and Slavonic Literature, and Byzantine and Oriental Antiquities. An exhibition of Slavonic antiquities will be held, and the tumuli near Kiev will be excavated in order to discover to what race and age they are to be ascribed. Excursions will also be organised to places of interest in the neighbourhood. The Rev. S. S. Fowler read an account of the archaeological proceedings at Durham during the past year, and of the restoration of the Cathedral and the Church of Monk Wearmouth, which was built by Benedict Biscop in the seventh century. The church of St. Giles' was saved from destruction by the timely remonstrance of the Durham Archaeological Society. Mr. Fowler exhibited several objects of great interest from Durham, which will be enumerated in our next number.

FINE ART.

Richard Wagner and the Music of the Future. History and Aesthetics. By Franz Hüffer. (London: Chapman & Hall.)

THE name of Dr. Hüffer will be no unfamiliar one to the readers of the ACADEMY; nor, it may be presumed, will it be needful to do more than remind them that he is one of the most enthusiastic and ardent of the partisans of the new school of music, to which so many, especially in Germany, have given in their adherence. He is, moreover, not a mere talker, but a man who can give an intelligent reason for his musical faith, and whose opinions, therefore, deserve respect even from those who may not be able unreservedly to accept his conclusions. On these grounds the present work claims the attention of all who take an interest in the artistic questions of the day.

On taking up the book, the first thing which arrests the reader's attention is the emblematical design on the cover—a large tree, above which is inscribed the name of Wagner, while in the various branches are found the names of Franz, Schumann, Liszt, and Schubert—the last-named being the lowest. Whether this order is intentional or not, we cannot say; but if the conclusion is to be drawn that Schubert (whom Liszt himself calls "the most poetic of musicians") is to be ranked below Franz or Liszt, to say nothing of Schumann and Wagner, we em-

phatically protest against the arrangement. Possibly, however, the inference may be strained, and the position merely accidental. In any case, that Wagner is to be placed "at the top of the tree," it is the aim of a large portion of Dr. Hüffer's book to prove.

A great part of the substance of the present work appeared originally in the *Fortnightly Review*; a smaller portion (chiefly letters by Schumann) in the columns of the ACADEMY. The author has, however, remodelled the whole; and in his preface he explains the aim he proposes to himself. He commences with the assertion, from which few will differ, that the Ninth Symphony of Beethoven marks a new phase in the history of musical art. He speaks of the first three movements of that work as "the triumph of absolute music"—a somewhat vague term, by the way, which leaves one a little at a loss as to the author's precise meaning. What is "absolute" music? Is it music without words? or is it the opposite of "programme" music? Dr. Hüffer proceeds to say—

"But in this very splendour of artistic perfection, we indistinctly, but no less certainly, feel the want of something that remains unexpressed; and by acknowledging this want, as founded in the nature of music itself, and introducing into the last movement of his D minor symphony the human word, as a firm basis for his lofty aspirations, Beethoven has at the same time ushered in a new period of his art. To define the aesthetical foundation of this new idea in music, and at the same time follow the course of its growth, will be my chief task in the following pages."

These words give us clearly and succinctly the leading idea underlying the whole of the "Music of the Future," which might be defined as "music upon a poetic basis." This basis may be either dramatic or lyrical; and the present work deals with both forms. Dr. Hüffer treats of Wagner as representing the dramatic, and Schubert, Schumann, Franz and Liszt, as illustrating the various shades of the lyrical phase of modern music.

Here, before proceeding further, we must pause for a minute to remark that, if Dr. Hüffer means precisely what he says in the above quotation, the very large majority of musicians will join issue with him at once. Is there an incompleteness, a "want of something that remains unexpressed" in the first three movements of the D minor symphony? We venture to doubt it altogether, and do not think that one in a thousand of the musicians who have heard this work has ever felt such incompleteness. But, further, if Beethoven acknowledged this want as founded in the nature of music itself, and therefore introduced into the finale the human word, how is it that in the last quartets, which were all written subsequently to the symphony, and which rank among their author's finest and most carefully considered works, not a trace of the human voice is to be met with? Was Beethoven content to leave them incomplete? Assuredly not; for it is known that he lavished the most minute care upon their details. Had he felt that instrumental music alone was inadequate for the full expression of his ideas, why should he not in these works have repeated the experiment so suc-

cessfully tried in the symphony? The theory appears untenable; is not, we believe, Wagner's own; and has, moreover, little to do with his proposed reforms—which relate, not to music in general, but merely to its connexion with other arts in the drama.

By far the largest share of attention is given to Richard Wagner—more than a third of the entire volume being devoted to an exposition of his theories, and an account of his works. This subject has been so recently touched on in these columns (see ACADEMY for Feb. 14), that it is needless to repeat at length what was said on that occasion. There are, however, some points which are brought more prominently forward here than in Mr. Dannreuther's pamphlet, on which it is worth while to dwell for a few moments. Dr. Hüffer points out that Wagner largely adopted Schopenhauer's philosophical views; and to render the theories of the former intelligible, an account of the conclusions arrived at by the latter as stated in *Die Welt als Wille und Vorstellung* is given to us. Schopenhauer maintains that the whole external world exists only in so far as it has the "will to live," and that music, unlike other arts, is not a reproduction more or less perfect of external phenomena, but "as immediate and direct an objectivication, or copy of the will of the world, as the world itself is, as the ideas are of which the universe of things is the phenomenon. Music is not the copy of the ideas, like other arts, but a representation of the cosmical will co-ordinate with the ideas themselves" (page 10). The last part of this sentence seems in the translation somewhat obscure; Schopenhauer's own words are "sondern Abbild des Willens selbst, dessen Objectivität auch die Ideen sind"—a representation of the will itself, of which the ideas are also the objectivity. He goes on to say that hence the effect of music is more powerful than that of the other arts, because these latter speak only of shadows, but music of realities.

The general outline given by Dr. Hüffer of Wagner's theories is both complete and clear; he seems, however, to carry them even further than is done by Wagner himself, when, on page 18, he insists on the "mutual compromise" of music and poetry, and applies it to music in general. Unless we are greatly mistaken, Wagner himself only applies it to dramatic music; and it has not yet been definitely settled how far even with this restriction the proposed compromise will succeed. The intended performances at Bayreuth next year will no doubt afford material assistance in coming to a conclusion.

For a similar reason, because it begs the question, and assumes the very point under discussion—the relative positions of music and drama—we should hesitate to agree unreservedly with our author's strictures on Mozart's *Figaro* (pages 25, 26). Granted the justness of Wagner's views, Dr. Hüffer is undoubtedly right; but until they have been proved by the test of actual performance to be correct, it seems scarcely fair to adduce in their favour the weakness (which, moreover, would be by no means universally admitted) of works constructed on an altogether different system.

It must not be supposed, from what has been said, that it is the intention of this article in any way to condemn, or even to disparage, the present work. On the contrary, there is very much in it with which we most cordially agree, and which we heartily recommend; but for this very reason it is the more needful to point out matters which appear to be at least open to question.

The biographical sketch of Wagner, the notices of his writings, and the account of the innovations he has introduced into the drama, will be read with much interest. Toward the close of this portion of his book Dr. Hüffer discusses an article which appeared some time since in the columns of the *Daily News*, and which, to quote his own words (p. 104), "exhibited all the literary skill, but (if I may judge in my own case), not quite the more than common musical appreciation by which that journal is so favourably distinguished." All readers of the *Daily News* will readily endorse Dr. Hüffer's opinion of its musical critic; and it is only fair to that gentleman to say that we happen to know that the article referred to was not only not written by him, but that he was not even consulted with reference to it—to say the least, a somewhat unusual method of procedure.

In the reply which Dr. Hüffer addressed to the editor of the *Daily News*, and which is reprinted *in extenso* in the present work (pp. 105, 106), he again explains his theory, already adverted to, of a "poetical basis" for music. He says:—

"It was Beethoven who first distinctly felt, and Wagner who first expressed in words, the necessity of a previous 'poetical' impulse to which the forms of music proper would have to yield. The unimpaired vitality of pure instrumental music on these grounds is of course obvious, it being altogether a secondary consideration whether the 'poetical basis' be expressed in words or not."

We have already attempted to point out what we think to be the fallacy of the above extract, so far as regards Beethoven; and with respect to Wagner, he himself, if we understand him aright, does not apply his principles to abstract instrumental music at all. But, to test the matter practically, is there in point of fact any "poetical basis" to be found in the leading instrumental works of the modern German school, with the exception, of course, of such pieces of "programme music" as Liszt's *Symphonische Dichtungen*? Where is it in Brahms's Serenades or Quartetts, or in the very large majority of the important orchestral and chamber works which the industry and talent of musicians abroad are continually bringing forth? It seems a mistake to endeavour to apply to music in general a theory intended simply to apply to one particular branch—the musical drama.

In Dr. Hüffer's remarks on, and explanations of, the alleged absence of melody in Wagner's music, we cordially agree. What he says on this point deserves quotation:—

"The causes of this extraordinary want of perception seem to lie chiefly in two important features of Wagner's art, not to mention the intentional ill-will of party-prejudiced hearers, which explains, of course, everything. One of these causes is, strange to say, the continuous

flow of melodious beauty which characterises our master's creations, and which makes it much more difficult to single out a particular motive (*sic*) in his works, than, for instance, in the Italian opera, where a snatch of fine *cantilena* appears like an oasis in the desert of *recitativo secco*. Moreover, in Wagner, melody and harmony are so closely connected with the dramatic action, that their separate existence becomes imperceptibly mixed up with the general harmony of the work of art as a whole.

"The second cause referred to is the increased importance of Wagner's orchestra, into which a great part of the melodious flow is transferred, so as to give the voice more liberty in rendering the accents of genuine passion. It was only natural that both the bravura singer and his faithful adherents should retaliate for this breach of privilege, by not acknowledging, or, maybe, actually not perceiving, the existence of instrumental melody."

The last section of the portion of this book which is devoted to Wagner contains a very interesting and detailed account of *Lohengrin*, selected, as our author says,

"as showing most of the important new features of Wagner's art, yet without some of the more striking anomalies of his latest productions, the beauty and necessity of which can be tested only by the immediate impression of a performance on the stage."

The second part of the present work treats of Franz Schubert, whose name it is certainly no small surprise to find in connexion with "Music of the Future." Dr. Hüffer claims him as an adherent by reason of his setting of some of Heine's songs, of which he says:—

"It was under the influence of Heine's condensed lyrical pathos that Schubert abandoned the principle of absolute melodiousness, in which he had earned his greenest laurels, and to which he was led by the bias of his peculiar gift more than any other master since Mozart. The victory of poetical over absolute music—of the 'future' over the 'past'—was gained once more."

To this it may be answered, first, that Dr. Hüffer, who states that Schubert became acquainted with Heine's songs not long before his death, is on this point at variance with the composer's biographer, Kreissle von Hellborn, who says (English edition, vol. ii. p. 135) that they were written some years previously, and "have been wrongly catalogued by publishers as part of the collection which originally appeared under the title of *Schwanengesang*;" secondly, that out of the six songs by Heine which he set to music, two at least, "Das Fischermädchen" and "Am Meere," are as full of "absolute" melody, which would charm quite independently of the words, as anything he ever wrote; and thirdly, that in by far the larger part of the songs produced in the later period of his career (see Catalogue in Kreissle's Life), not the slightest trace of this "victory of poetical over absolute music" is to be found.

In introducing this, the lyrical portion of his subject, our author has given a very interesting dissertation on the history and characteristics of the "Volkslied." Into this, however, space forbids our entering here. The biographical sketch of Schubert contains all the important features of his life, and is far more readable than the large work of Kreissle von Hellborn, already referred to, which contains an amount of "padding" so great as to render it one of the most tedious specimens of book-making to be met with.

For the article on Robert Schumann, which follows, we have nothing but praise. The founder of the "romantic" school, as he is sometimes, and not unjustly, called, may fairly be considered as one of the pioneers of the "Music of the Future;" and Dr. Hüffer is undoubtedly right in attributing the wonderful effect produced by his best songs to the intimate union which exists between the poetry and the music. On this point he writes (pp. 229, sqq.)—

"The high position which Schumann takes among the masters of German song has been sufficiently defined by his being called the musical exponent of Heine. It seems, indeed, not unlikely that the verdict of an impartial posterity will base his chief claims to immortality on such works as the settings of 'Ich grolle nicht' and the whole 'Dichterliebe' series, not to speak of innumerable other 'Lieder,' small in form, but disclosing the infinite perspective of lyrical pathos, and unsurpassable in the congenial rendering of the poet's sentiments. . . . He stood in the midst of the literary movement of his time, and was prepared both by his genius and education to recast the newly-acquired treasures of poetry in the mould of his own art. The progress, therefore, marked by his songs was achieved by poetical rather than by musical means, another proof of the organic and indivisible connexion of the two sister arts."

Though perhaps less immediately bearing upon the subject, the important influence of the *Neue Zeitschrift für Musik* (of which Schumann was the founder) is also rightly insisted upon by Dr. Hüffer as "counteracting the antiquated prejudices of Philistinism." The whole of this, the third section of the book, is most excellent, and well deserving the careful attention of musicians.

The concluding portion of the present work is headed by the names of Robert Franz and Franz Liszt. The former, a most voluminous song-writer, bears some affinity of style to Schumann; with respect to Liszt, we will let Dr. Hüffer speak for himself:—

"In Robert Franz we observed, combined with the desire of a poetically free expression, a strong reverential feeling for the 'abstract sacredness of the musical form,' as shown in the strophic treatment of his songs. Liszt, on the contrary, has entirely freed himself from this awe; he is a poet, and nothing but a poet. His music, heard without the interpretation of the words, would in most cases seem an incoherent sequence of beautiful melodious snatches, interrupted by declamatory passages, and only connected by an indefinable continuance of sentiment which occasionally takes the form of what I have on a former occasion described as the 'leading motive.' The laws of tonality are continually violated by the abrupt introduction of the most divergent keys, and occasionally the metrical structure of the poem itself is obscured by the composer's dramatic vivacity. Here we have reached at last the consistent carrying out of the poetic principle in lyrical music to its final consequences."

The essential difference between Franz and Liszt as composers is clearly brought out by a description of their different settings of the same poem, "Im Rhein," by Heine. While Franz endeavours to express the general frame of mind ("Stimmung," as the Germans call it) suggested by the verses, Liszt gives what may be called a pictorial reproduction of every separate line. We do not know either of the songs; but, judging from Dr. Hüffer's description, think we should prefer the former.

Two appendices are given at the end of

the volume. The first contains an account of the laying the foundation-stone of the Bayreuth Theatre in May, 1872; and the second gives a collection of letters addressed by Schumann to Herr Anton Zuccalmaglio, one of the contributors to the *Neue Zeitschrift für Musik*, which have already appeared in these columns. On these, therefore, it is needless to dwell now.

A word must be said in conclusion as to the style and composition of this work. Dr. Hüffer possesses very considerable command over our language; but it is much to be regretted that he did not submit his manuscript to the revision of a competent "native," as his English is frequently clumsy, and occasionally even ludicrous. Many examples might be given; but a few will be sufficient to justify this statement. In his preface, Dr. Hüffer talks of "fix its nondescript airiness into a local habitation and a name." Again, we find such unidiomatic expressions as "the whole weight of the musical energy is placed into the dialogue" (p. 76), "showing an immense progress upon it" (p. 114), "an almost eccentric aversion against" (p. 195), and such a fearfully and wonderfully-made sentence as the following (p. 264): "Wherever he does imitate unconsciously (as his situation of a beginner, with the admired examples of great masters before him, made it almost impossible to avoid)." As an example of ludicrous misuse of a word may be quoted a sentence (p. 257) where the author speaks of "the much greater velocity of the instruments"—meaning power of rapid execution. One more quotation only shall be given, in which the height of the unintentionally comic is undoubtedly reached. Speaking of Schubert's father, Dr. Hüffer says (p. 126), "his two matrimonial engagements were blessed with that fertility of propagation which seems to be the enviable lot of this in many respects peculiarly favoured class." It is to be hoped, for the credit both of Mr. and Mrs. Schubert, that the above statement is not literally correct!

Of course, the artistic merit of the book is not diminished by such flaws as these, but its literary value is undoubtedly lessened; and if (as is not unlikely) the work should reach a second edition, we hope Dr. Hüffer will have the whole text submitted to a careful revision.

We take leave of *The Music of the Future* with the feeling that though it contains several things with which we have been conscientiously compelled to differ, it is nevertheless a valuable addition to our musical literature, the result of much careful thought, and a work for which the author deserves the sincere thanks of musicians, whether professional or amateur.

Ebenezer Prout.

WILHELM VON KAULBACH.

WILHELM VON KAULBACH died on April 7, of cholera, at Munich, in the sixty-ninth year of his age. He was the last of a race of painters of which Germany may be proud; the last of a school which has ceased to be admired by the realistic Germans of the present day. In the vast and important series of monumental compositions which he produced in Munich and Berlin, we find an art consummate in its way—an art which can be compared with nothing that has been created in any modern school in any other European country.

On the one hand, studied composition on grand but constantly recurring lines, form cast in a mould ideal indeed and often grandly powerful, but seldom winning in its attraction; light, shade, and colour toned down to a neutral tinge; nature generalised or merely symbolised in every detail not architectural; on the other hand, rich veins of frolicsome and kindly humour in single episodes—as in the frieze of the Berlin Museum hall, the illustrations to *Reinecke Fuchs*, or the series of Goethe's female characters; bursts of realistic passion and force in compositions far too sensual for any but prurient tastes, and in the latter days a withering power of cutting and lashing the religious foibles of a now prominent class.

Kaulbach was born in 1805, at Arolsen, in the duchy of Waldeck, and bred in the workshop of his father, a goldsmith and watchmaker in a small way. Hermann Becker, a well-known critic, who knew Kaulbach well, and shows a thorough acquaintance with the various periods of his career, tells of the struggles of the family, and how it went ill with old Kaulbach at Arolsen, Iserlohn, and Mühlheim an der Ruhr, where he successively resided. He describes how Rauch, the sculptor, himself a native of Arolsen, advised young Kaulbach as to the choice of his profession; how Kaulbach learnt the first elements in 1822 in the Düsseldorf Academy, over which Cornelius presided. In the rooms of that Academy a cartoon is still preserved which hardly gives a clue to the versatile character of the young artist who drew it. In 1826 (the dates are Hermann Becker's), Kaulbach followed Cornelius to Munich, and was there launched in the career in which he became so celebrated. His earliest frescos are in the arcades of the Hofgarten; he then painted *Apollo with the Muses* in the Odeon, scenes from the myth of Amor and Psyche in the palace of Prince Max, and other monumental pieces of equal compass. The quaint but disagreeable *Madhouse* which is so well known by prints, he executed about 1830. *The Battle of the Huns*, completed in 1837, was followed in 1846, after a stay in Italy, by *The Destruction of Jerusalem*, both pieces being subsequently repeated in the hall of the Berlin Museum. In the *Reinecke Fuchs* illustrations, and the frescos on the outside of the Munich Pinakothek, of which the bleached remains alone survive, we have contemporary labours of very unequal merit, the first being as clever in their way as the others are feeble and poor. They are but slightly older in date than the frescos in the Berlin Museum, the execution of which was in a great measure entrusted to pupils. In 1849 Kaulbach succeeded Cornelius as director of the Bavarian Academy of Art. Ten years later he finished one of his most famous pictures, the *Battle of Salamis*, in the Maximilianum at Munich. The *gracille* cartoon (in oil) of Peter Arbues is one of his latest and most characteristic works. Kaulbach was in the habit of retiring in spring and summer to a villa in the North Italian lake country. He suffered much from lameness, and it was whilst confined to bed on account of this ailment that he fell a victim to the cholera.

J. A. CROWE.

THE PICTURES OF CHARLES I.

Since my communication on this subject, which appeared in the ACADEMY of March 7, I have seen at the British Museum a diminutive manuscript volume, marked "Egerton MS. 1636," from which a variety of further information regarding the fate of the King's picture gallery may be gathered. This manuscript is the note-book of an art connoisseur of the Commonwealth period. The latter part of it is thus prefixed: "Some observations I made of certain old paintings I have seen in London since my return from Italy." Passing by the notices of certain private collections, we read:—

Of the King's at one Harrison's ye King's embroyderer neare ye Thames at a wharfe neare Som'set House. 30 Dec. 1652.

Titian. A Bishop, a Madonna and babe, half figures, &c. 40l.
St. Jerome whole body sitting in a cave leaning on a rock, a lion by him, & it bound about with cords, & almost naked. Some say by M. Angelo: 'Tis upon board. I believe it be ye Giulio Romano. 200l.
4 large pieces at length done by Vandyke after old pictures of King James—Qu. An., Prince Henry & ye Qu. of Bohemia, all in gult frames. 30l. a piece.
A Venus at length naked & Cupid, by Bronzino, written upon it. 40l.

In St Peter Richard's howse of web Mr. Grynder the upholster at the Lyon in the Poltry has the keeping

Julio Romano { 11 Cesars on horseback in long pieces of deale boards, one piece each

A Madonna praying to ye babe
2 tall figures standing by & 2 behind.
The Id. Savill (?) has offered & bought it for 250l. but bec. 'tis of board & so large cannot carry it away. Lord Pemb. offered the King 1,000l. for it.

Corregio. A Sta Magdalena 3 spans long almost 2 broad upon a thick board, they hold it at 80l. but they take 40l. 35l. has been offered.

In Austen Fryars at Decretts house 3 Rooms full of the King's Pictures.

2 large quadro's for colourd a Secco by Corregio about 3 foot & a qr. One Markas being fleasd & one offers snakes towards him, a boy below smyling. The other of Pallas & others—both prized at 1,000l. a piece. The King's head in white marble done by Bernino at Rome—priz'd at 400l.

All the King's children done together by Vandyke—priz'd at 80l.

Among the State Papers of the year of the Restoration is a letter from Fras. Trion, merchant, to the King, to the effect that on May 17, 1653, he bought a picture of the late King's five children, by Sir Ant. Vandyck, and preserved it, hoping to live to present it to his Majesty.

The Spanish Ambassador hath bought that were the Kings—A Cardinal sitting & 2 old men behind him all on boards of Sallow (?) very broad & thick, by Tintoret. 800l. he gave for it.

The State gave him the 11 Cesars of Titian &c. These cost the King 100l. a piece, for which he was offered 12 thousand pounds.

He has the famous Venus of Titian for which the King was offered 2,500l. 'tis copied by Walker. &c., &c., &c.

The Walker mentioned here is no doubt one Robert Walker, who flourished in the time of the civil wars, and so greatly improved himself by studying the works of Vandyck, as to become a popular painter of portraits. He was a great favourite with the parliamentary chiefs; Cromwell himself sat to him at least for four different portraits. One of these represented the Protector with a gold chain about his neck, to which were appended a gold medal, the arms of Sweden, and a pearl, sent to him by the Queen Christina; this picture was found at an inn in Cambridgeshire, and came afterwards into the possession of Lord Montford. A second portrait is said to be at Oashiobury, in Hertfordshire. The third of these has also a little history attached to it. The agent of the Duke of Tuscany having received orders from his master to procure a portrait of Cromwell, met with one in the hands of a lady, who refused to part with it under five hundred pounds. The sum was paid, and the piece sent to Florence, where it remains. Walker's own portrait, by himself, is in the Ashmolean Gallery at Oxford. He died at Arundel House, in the Strand, about 1660.

In this little manuscript, too, are a few notes about Vandyck, which seem worth printing. These are:

In the year 1651 or 1652 the things of Vandyke were bought up by the Flemings, at any rate (those) wch were the Kings. He married ye Id. Ruthens daughter and by her had a daughter about a year afore he dyed.

His widow was courted by divers of quality. At last she married one Price of Wales whose father expected much money to pay debts, saying that pictures would pay no debts.

40l. he had for a half figure; 60l. for a whole body. He was of Antwerp and scholar to Rubens, he had tin in Italy, and after he marryed he went into France and there his pictures were not esteem'd, and so he returned to Engl. King Charles gave him that howse in Bl. Fryars.

In March, 1662, "Justina Vandyke, alias Stepney, only daughter of the late Sir Ant. Vandyke," petitioned Charles II. for the place of dresser to the Queen, or some order for her livelihood, satisfaction having been already promised her for 1,500l., due to her father by the late King. She alleged that she had received little of her father's estate, it having been embezzled in the late times. A pension of 200l. a year was at once

granted to her; but the payment of it, like that of every other official allowance or salary at that period, soon fell into arrear; and in 1664 Justina prayed for the continuance of her pension, stopped a year ago, or some other relief, as she had nothing else to subsist upon. George Stepney, the poet and well-known representative of William III. and Anne at various foreign courts, it is interesting to bear in mind, was this lady's grandson.

When the estates, &c., of Thomas, Earl of Arundel and Surrey, were valued in order to determine the amount of his fine as a "delinquent" against the parliament, a deduction was made, amongst others, for a debt of 140*l.* due to "Sir Anthony Vandyke, his executor."

As an opportunity may not occur again of directing attention to this little contribution to the history of Art, I append here, for the information of those curious in the matter, a few of the most noteworthy headings to the lists of the different picture collections visited by the writer:—

Pictures in the closet of the Lady Anne Mary Howard, now in Arundel House, 1653.

Mr. [Francis] Cleyne near Covent Garden Church.

The collection of the Earle of Northumberland in Suffolk House, 27 Dec. 1652.

Geldrop painter of Antwerp at his house in Archer Street, 4 June 1653.

[Francis] Barlow, living near the Drum in Drury Lane.

Mr. Bayleys.

The list at "Mr. Bayleys" includes the picture by Correggio of *Mercury Teaching Cupid to Read*, now in the National Gallery, and states the price demanded at 650*l.* :—

A Dutchman that sells Cabinets in Clare Street.

In the Duke's Place by Algate.

Mr. Boardman, by Greys Inn Gate.

One Mallory a captain of the city, and a doughty painter, by the Stocks, who hangs out things on the church wall.

The Earle of Pembroke's Collections of Paintings at Durham House.

J. J. CARTWRIGHT.

ART SALES.

MESSRS. CHRISTIE re-opened their rooms after Easter with the sale of the decorative objects from the palaces of the Duke of Salamanca at Madrid and Vista Alegre, which so wonderfully escaped destruction in the fire at the Pantechnicon. The exhibition of pieces of tapestry is of the greatest interest, probably the most extensive that has been seen in London, covering every wall of Christie's rooms. They are of various styles and fabrication, the produce of Flanders, France, and Spain. The old Spanish works of the sixteenth and seventeenth centuries were probably made by Flemish workmen in Spanish looms. They represent incidents in Spanish history, with half-length figures in the angles, and borders composed of flowers, gold and silver threads being mixed with the silk and wool—a style introduced in the sixteenth century. The metal is now blackened by age, and the lights replaced by shadow. A fine series is worked entirely in silk, the work of the frame being combined with that of the needle, in the style called "an passé." The subjects of these gorgeous silk tapestries are mythological divinities drawn in their chariots: Venus by doves, Saturn by eagles, Apollo by horses, &c. Africa, in a symbolic piece, is drawn by lions; the borders consisting of wreaths of flowers. The most exquisite piece of needlework is a small panel, subject, "The Assumption of the Virgin," elaborately embroidered with fruit and flower border. The Gobelin tapestries, subjects taken from the history of Jason and Medea, are similar to those in the great drawing-room at Windsor Castle. There is also a fine collection of Limoges enamels by the first masters, many signed and dated. An oval dish, "The Judgment of Paris," by Pierre Raymond; others by Courtois, Laudin, Pénicaut, and others. The collection of Abruzzi ware is also very extensive, and there is some very fine oriental porcelain of unusual size and fine quality. There are also large busts of Alcara ware, and statuettes of Buen Retiro; carvings in rock crystal and ivory. The decorative furniture consists of large cabinets, richly sculptured,

ornamental clocks, and a variety of artistic treasures, which well deserve the fullest consideration.

PARTICULAR interest will be evinced in a sale to take place on Friday next, April 24, when Messrs. Christie and Manson will dispose by auction of that portion of the exceedingly well-known and varied collection of Mr. John Heugh which has been until now in the country-house which he intends vacating. What is called the Holmewood collection consists entirely of English water-colours and of modern pictures in oil, nor is there any considerable phase of recent English art which is not represented here. The works of the earliest masters of English water-colours which a fashion which may be but the fashion of a moment causes to be sought for, are not to be found in this collection, but the greater masters of the middle period are richly represented, since there are more than twenty Turners, several works of De Wint, several of David Cox, and several of Copley Fielding's. From the Gillott collection there is a great picture, *The Chess Players*, by William Muller. The Turner pictures in oil number three, and among them are the *Dunstanborough Abbey* and the *Mill and Lock* (subjects known to all who know the prints of *Liber Studiorum*). These two were seen at Burlington House a year or two ago. To instance some examples of totally different schools, we may say that there is an "Annunciation" by Dante Gabriel Rossetti, and that there are two famous Delaroches from the Demidoff collection; and that the Norwich school of landscape, which flourished, as the reader knows, in the earlier years of this century, is represented by several pictures by "Old Crome," and one of the best of Cotman's.

NOTES AND NEWS.

THERE is now at the Burlington Fine Arts Club an important series of portraits by Mr. Watts, R.A.

THE two Sèvres vases which fetched at Christie's the fabulous sum of 6,500 guineas, cost their former possessor 300*l.* But Lord Dudley had a formidable competitor in an agent from Paris of Baron Rothschild, and "when Greek meets Greek," &c.

A TIME-HONOURED proverb has been falsified in the life of Thorwaldsen. That sculptor was the greatest of heroes in the eyes of Wilckens, his *valet-de-chambre*, and the old man, who now takes care of the Thorwaldsen Museum, has just published a little volume of reminiscences of his dead master. The book consists of fragmentary anecdotes, not very important in themselves, but, on the whole, adding something of distinctness to our conception of Thorwaldsen.

MR. JOHN W. WILSON, who has been exhibiting his splendid collection for the benefit of the poor of Brussels, and who is known by other acts of generosity, has just been named Chevalier of the Légion d'Honneur.

IN obedience to the wishes of the German Prince Imperial, Professor Ernst Curtius has gone to Athens to seek from the Greek Government permission to make a scientific and systematic survey of the district of Olympia, in order to prepare for the explorations which he is to conduct in concert with Professor Adler.

DR. SCHLIEGMANN writes from Athens, April 5: "In order not to lose my precious time, I have now made an agreement with the Greek Government to make excavations in the Acropolis of Mykene, where I shall commence operations this week, and where I am hopeful to bring to light, in less than a month, among many interesting objects, hundreds of tangible proofs that Here βωωνίς was originally 'a cow-headed monster.'"

M. LOUIS-AUGUSTE LAPITO, French landscape painter, died on the 7th instant at the age of sixty-five. He was a pupil of Watelet and Heim, and enjoyed a considerable reputation during the later

years of the Restoration and the reign of Louis Philippe. His water-colours also are highly esteemed. Specimens of his works are to be found at St. Cloud and Fontainebleau, and in other French collections, and also in the Royal Gallery at the Hague and the Musée Léopold at Antwerp.

THE Marquis d'Azeglio, in a letter dated 30th of March, addressed to the Municipality of Turin, makes the generous offer of his collections to the City. He states that since 1862 he has been occupied in forming a collection of Italian majolica and porcelain, consisting of 300 pieces of the manufactures of Capadimonte, Venice, Bassano, Faenza, &c., of which he has a detailed catalogue, and which has cost him 2,000*l.* He offers to make a gift of this collection to the Civic Museum, subject to the following condition. That the municipality engage to expend an equal sum in the completion of the collection, the outlay being spread over a certain number of years so as not to impoverish the municipal funds. "In Turin," the Marquis writes, "we cannot compete with Florence, Rome, or Naples in museums of Greek or Roman art. We must seek unbeaten paths and things which may stop for awhile the traveller who generally does not look at us, but passes by. A similar collection does not exist in any city of Europe."

THE art critics of Vienna are divided in their opinion of Feuerbach's *Feast of Plato*, which now forms part of the Academy of Art exhibition at Vienna, after having been exhibited some years ago at Munich in the gray and neutral tints in which it originally left the master's studio. Its admirers see in it many of the qualities which were wanting in the painter's *Amazons*, and they specially commend the force and individuality of the faces of the philosophers gathered round the festive board, near which reclines a bacchante-like Phryne, by the side of Alcibiades, whose expression, attitude and form contrast forcibly with the figure of the master himself, which faces the spectator. Less lenient critics consider that the painter has shown his deficiency as a colourist more strongly in this picture than in his earlier productions, and they object to the predominant gray tones, which produce the impression of an over-coloured cartoon rather than that of a finished painting. Feuerbach's picture labours, moreover, under the disadvantage of being hung in immediate juxtaposition with Canon's glowing *Fish Dealer*, in which that brilliant colourist reminds one rather of Rubens and Titian than of the masters under whom he has studied.

SIXTY very beautiful and perfect Greek statuettes in terra cotta have lately been placed in the Musée des Antiques of the Louvre. They were brought from Tanara, in Baeotia, by MM. Dumont and Chaplain, and are said to be specimens of very pure Greek art. They all represent women and young girls. Some are standing, others sitting, and many hold in their hands various emblems, by which they can be personified.

A few figures of the same kind are to be met with in the Campana collection, but the latter were found in the Greek colonies of Africa, and are reckoned to be later works.

Many of the statuettes bear traces of the painting with which they were ornamented, and in several of them the carmine of the lips is perfectly fresh. With the exception of two or three, they are wholly intact, and in an excellent state of preservation.

THE learned Society which occupies itself with the history and art of the old town of Paris has resumed its publications, which were interrupted by the war. It announces four works in the course of preparation:—1. *Le Livre des Métiers*, by Etienne Boileau. 2. The tenth volume of the *Histoire Générale de Paris*. This volume is devoted to the seals, armorial bearings, colours, and liveries of Paris. 3. The third volume of the *Topographie Historique et Artistique du Vieux Paris*.

4. *The Cabinet des Manuscrits de la Bibliothèque Nationale*. This last work is an important history of the calligraphy, illumination, and binding of manuscripts before the invention of printing. It is by M. Léopold Delisle.

THE *Union Centrale* announces its fourth exhibition of industrial art for August 10. It will be held, as usual, at the Palais des Champs-Élysées, and will be divided into three principal sections:—
1. Works of modern art, exhibited especially with the view of industrial reproduction. 2. Works of decorative art from the earliest times, arranged so as to form a complete history of costume. This section is the chief speciality of the exhibition. 3. The exhibition of the School of Design in Paris and the departments.

TEN French artists, desirous of testing the popular appreciation of their works, have organised a sale by auction of sixty of their paintings. The catalogue of this sale contains ten etchings that speak well for the merit of the works offered to the public. The artists who offer them in this manner are MM. Dalipharel, Daubigny-Karl, Feyen-Perrin, De Groiselliez, Hanoteau, Jundt, Lapostollet, Lemaire, Mouillon, and Potémont.

A SPLENDID work in chromo-lithography has lately been put forth by the French publisher, M. Marcia. It is the reproduction of the celebrated missal painted by Gonçalves about the beginning of the seventeenth century. The greatest care has been taken to render this reproduction an exact fac-simile of the original. Each page of text, it is stated, has been placed fourteen or fifteen times under the press, and for the large page illustrations as many as twenty and four and twenty lithographic stones have been used, each bearing a different colour. It is not often that the jealously-hidden treasures of the art of the Peninsula are thus popularised.

M^{ME}. LENOIR, formerly proprietress of the Café de Foy, in the Palais Royal, has left by her will, besides six millions of francs to hospitals, a large and important collection of works of art and curiosities of every kind to the nation. Her collection of snuff-boxes alone is valued at 500,000 frs. Of the old Café de Foy, now changed into a bazaar, there remains only a swallow painted on the ceiling—the work of Horace Vernet.

IN connexion with the re-opening of the Worcester Cathedral, Mr. J. Severn Walker has issued an interesting summary of the history of the fabric, enabling the reader to see at a glance the changes it has undergone during eight centuries and a half. The present cathedral is the third that has been erected since the bishopric was founded, and owes its origin to Bishop Wulfstan, who built the Norman crypt in the year 1089. King John, who was buried in front of the high altar (about fifty feet westward of the present altar), gave 100 marks to the re-edification of the cloister and offices, and what may be termed the growth of the building proceeded from his time until the beginning of the sixteenth century. Then commenced a period of destruction and disfigurement, which culminated during the Parliamentary wars. The cathedral was twice desecrated, and under the date July 23, 1646, we have this entry:—"This day many gentlemen went to six o'clock prayers to the college, to take their last farewell of the Church of England service, the organ having been taken down the 20th." It cannot be said that the Restoration made much improvement in matters, but it was reserved for the eighteenth century to mutilate from sheer stupidity that which the iconoclasm of the past had spared. The works which have just been brought to a close were commenced in 1857 under the superintendence of the late Mr. A. E. Perkins, architect to the Dean and Chapter. He was bold enough to remove the debased east window (inserted in 1789), and to substitute for it ten lancet lights in two tiers. By him also the south end of the eastern transept was rebuilt, and the whitewash carefully removed from the choir and

Lady Chapel. From 1860-1867 the restoration of the cathedral proceeded by slow degrees, much labour being spent upon the removal of the debased work of the last century. Since 1868 a fresh impetus has been given, and our space will not permit us to detail the elaborate embellishments which have been bestowed upon the interior of the fabric. The chief benefactors have been Lord Dudley, Sir E. Lechmere, the Bishop, the Dean (who gave the very beautiful reredos in 1868), and several members of the caputular body. It is only fair to add that the repair of Prince Arthur's Chapel and the renovation and gilding of King John's effigy were undertaken at the cost of the Government Board of Works. Mr. Perkins died last year, but, until the time of his death, the entire work of restoration was carried out under his personal superintendence, and all the external work and additions to the fabric were made by him. The fittings and decorations of the choir, the magnificent pulpit of marble and alabaster (one of Lord Dudley's gifts), the pavement, inner vestibules, and seats in the nave were designed by Sir G. G. Scott, R.A.

THE current number of the *Zeitschrift für Bildende Kunst* is principally occupied with a memoir of the late Edward Schleich. A portrait of Schleich and an etching from one of his landscapes are given in illustration.

The other articles of the number are a continuation of Iwan Lermoliev's "Galleries of Rome," translated by Dr. Johannes Schwarze; the never-ending Vienna Exhibition article by Jacob Falke; and a review of Dr. Dobbert's pamphlet on Niccolò Pisano. To many persons the attraction of the number will lie in an etching, by E. Forberg, of a girl's head by Greuze.

THE STAGE.

"THE CLANDESTINE MARRIAGE" AT THE GAIETY THEATRE.

HOGARTH, when he produced the prints of *Marriage à la Mode*, was not only in full possession of his powers, but was in full repute. It was in seventeen forty-five. The *Rake's Progress* and the *Harlot's Progress* had won for him the public ear or eye, and *Marriage à la Mode* could be executed with the cheerfulness which gives an added strength to strong work done in popularity. No wonder, then, that it shared the fate of strong work done under such conditions, and came to be translated, so to say, on the stage; and in a form more complete than that in which in our day a work of a totally different kind has come to be translated. The reader may remember how Gêrome's famous picture of Molière and his Sovereign has been realised quite lately on the French stage; and how in a very pretty little comedy of Mr. Craven's the last tableau did but reproduce Mr. Calderon's popular and graceful picture of the *Broken Vow*. Well, Hogarth's *Marriage à la Mode* had, of course, a greater influence. Being itself almost a novel, it could suggest a play. But it was twenty years after it had first brought its grim amusement to the town that David Garrick and George Colman made it the basis of a manufactured comedy: a comedy which, as Mr. Hollingshead tells us in his very instructive little note on the playbill, stood indebted in an even more obvious way to another stage piece than to the work of Hogarth; since three of its characters (Lord Ogleby, Sterling, the city merchant, and Brush, Lord Ogleby's body-servant) were taken straight from a farce by the Rev. James Townley.

The title, *The Clandestine Marriage*, does not give a very fair idea of the main interest of the play, which does not really lie so much in the fate of the two people who are secretly married before the play begins, and whose marriage affords opportunity for the complications that occur, as in the character of Lord Ogleby. There are other characters that are carefully presented, but they

are not original conceptions, and Lord Ogleby (save for his part in the old farce) probably is an original conception. He is imagined with some penetration, and developed with much lucidity. In a word, he is of those borrowed things that become original by the excellence of their execution and by their appropriateness to the scene in which they are placed. Dickens, who during part of his youth went every night to the theatre, had seen, probably more than once, this play of *The Clandestine Marriage*, and were it not that his own fertility was until his middle period, so unbounded that it was easier for him to invent wholly than to borrow even a little, one might have said that this character of Colman's (since Colman's surely it is in its completeness) had suggested the Mrs. Skewton of *Dombey*. Ogleby is a male Mrs. Skewton. There is one difference between them, but we don't find that till the end of the play, when it turns out that Lord Ogleby did keep a kindly heart for this world, though, like Mrs. Skewton, he had no soul for another. Elsewhere though, test the characters where you will, and the resemblance is complete, though Lord Ogleby's language is always terser and better, his breeding much higher, than Mrs. Skewton's. The vanity of both leads both to meet the world with manufactured countenance: rouge and false teeth, and cunning dyes and padding, deceive Lord Ogleby and Mrs. Skewton themselves much more than they deceive the society which they are meant to fascinate. The old young man and the old young woman—the aged peer who is sustained by "palsy drops" and "surfeit water;" the aged Cleopatra, whose dying wish is for "rose-coloured curtains"—each thinks that he or she possesses for the other sex a potent charm; and yet each knows that Age is here, and each watches nervously for every outward sign of it. Both cherish the spirit which regards every new wrinkle as an unwarrantable affront, and every grey hair as a personal enemy. For these people the dignity of age would be a phrase without a meaning. Yet Lord Ogleby is not altogether contemptible. He lives for this life more frankly than most people, and makes the choice of Demas quite calmly and deliberately, and with excellent breeding—"having loved this present world." The ingenuity which suggests that he shall object to a long stroll round the park, lest his host's gout should interfere with the pleasure of the walk, might have done society some service, turned into another channel; and the valour which makes him ignore his agonies of rheumatism, when he wishes to bow his homage to the young beauty of the house, is of itself a moral lesson. There is a good deal of grace in the way in which, at last, he accepts the surprising news that he is himself deemed a less eligible husband than some younger but less important man. The thing is a matter of feeling, he allows, and he has himself the full possession of what is our greatest incentive to toleration—"I indulge my own feelings far too much to wish to tyrannise over other people."

Every phase of this character Mr. Phelps presents to us with extreme carefulness, and with a restrained art that measures all its effects. He is good as he sits in the arm-chair, as yet but half clad in his chamber gown, and exhausted with the effort of the first dressing; good, as he rests there waiting to gather strength to proceed—stayed with "palsy drops" and comforted with peppermint—good, when he is interrupted by his host's knock at the door, while he is putting on a little rouge in secret, and ready at once with a polite message: as ready with that as with an inward imprecation. Very gently and discreetly too does Mr. Phelps indicate Lord Ogleby's kindness, now verging on the point of tenderness, for the Swiss servant who invariably flatters him, and the genuine admiration which mixes with his vanity when Fanny Sterling, his host's daughter and the heroine of the piece, makes to him an avowal of love for another, which he takes to be of love for himself.

Fanny is a heroine who succeeds in being worshipped by an encumbrance of lovers. Perhaps it is a weak point in the play that we have to take her qualities on trust, and do not know why she is preferred to her sister. Or perhaps a more thoroughly accomplished *comédienne* than Miss Loseby might throw us a fresh light on the character. Miss Loseby's performance is earnest and meritorious; but it is conceivable that the part has possibilities which the lady is not fortunate in bringing out. Miss A. Baldwin plays the elder sister with some grace, yet perhaps with a certain absence of freedom. Mrs. Leigh plays the vulgar aunt, who is really mistress of the merchant's house, with more of energy than humour. But one cannot think very hardly of a failure to interest in these characters, when much of the failure may so well have its source in the work of the dramatist. Mr. Charles Harcourt is Sir John Melvil—one of the several lovers who compete for Fanny. Mr. Vezin's qualities are rather lost in Lovewell. Mr. Maclean is the city merchant, father of the girls. Mr. Soutar is successful as the Swiss servant. And Miss Farren brings brightness and intelligence, if also a little mannerism, to the acting of a very small part—that of a chambermaid nearly related to Lucy of *The Rivals*, and to half-a-dozen fast chambermaids of eighteenth-century comedy.

The piece is placed upon the stage with no special attention to scenery and costume. Mr. Sterling's park is a very ordinary series of stage glades; and in a drawing-room of the year seventeen sixty, or thereabouts, one recognises chairs of the severer period of the First Empire, some forty years later. Mr. Hollingshead does not often err on the side of poverty in his appointments. Is it malicious to add that he errs as seldom on the side of magnificence? But the acting of Mr. Phelps makes it worth while to see *The Clandestine Marriage*, and to see it in a temper undisturbed by accessories.

FREDERICK WEDMORE.

Nos Bons Villageois was played at the Princess's for the last time on Monday; and, on Tuesday, Madame Marie Laurent—who had been performing in Paris on Sunday—made her first appearance here this year, and chose a work of Balzac's, *La Marâtre*. *La Marâtre* does not hold in the short series of Balzac's dramas by any means the place which is filled by *Mercadet le Faiseur*—known to the English through Charles Mathews's acting in *A Game of Speculation*—but it is well enough adapted to display the ability which has long been recognised in Madame Marie Laurent.

Is it getting to be an understood thing that subjects for burlesques are well-nigh indiscoverable, and that before we can have many more good parodies somebody must write good things which lend themselves to parody? At all events, the stream is setting in the way of what are called "musical absurdities," which don't profess to satirise anything in particular, but, with their music for accompaniment, design to make us laugh at things in general. *Normandy Pippins* is the name of the "musical absurdity" which was to have been brought out at the Criterion on Saturday—but which was not ready when the evening came; and *Peacock's Holiday* the name of a "musical piece" written by Mr. Herman Merivale, and produced on Thursday at the Court. This last piece is avowedly founded on *Le Voyage de Monsieur Perrichon*, which the French players, then at the Holborn Theatre, lately found to be amusing to Londoners.

MR. BATEMAN has decided, no doubt very wisely, not to produce at present another play for Mr. Irving. Mr. Irving's "creations," each of them of considerable importance, have crowded upon us during the last two or three years; and his next new part will excite a keener interest if it be for some time delayed. Meanwhile, the four great parts played by him at the Lyceum before Philip, in which he is at this moment appearing, can be

played over again, each in its proper turn; and this will be very interesting to the artistic public, and will give to Mr. Irving an honour like to that enjoyed by the poet whose complete and collected edition of his works is produced while he is still in his activity. Mr. Irving comes again, so to speak, before the reviewers. His work will be surveyed almost from end to end. But what experiment is to follow these revivals? Will Mr. Irving act Hamlet, after all, as stage report said he was going to do?

On Wednesday night the Royalty opened for what is called the "summer season," with light entertainments befitting the tropical character of an English April.

WHY are the worlds of literature and the theatre held by common consent to be so much separated, that there is nothing unusual in bestowing on a play a name which has already been given to a book? At the Queen's to-night they produce a play entitled *Fair France*. Probably nobody on the stage recollects, or even knows, that that was the name chosen for a book of Essays by the author of *John Halifax*, and probably the good people who read the essays will not hear much about the play. A more noteworthy instance occurs to us in the case of the title *Caste*, which was the name of a successful novel long before Mr. Robertson made it the name of a still more successful comedy.

WE are informed that a new comedy is in rehearsal at the Haymarket, and that it is to be called *Mont Blanc*, and that it is to be strongly cast, with Mr. Buckstone in the leading part. Sketches of *Mont Blanc* have lately been made upon the spot, so that there shall be accuracy in stage scenery, costumes, and properties. Nor is the precaution unnecessary. There is a certain disadvantage, which of course boldness may overcome, in laying the scene of comedy on such familiar ground. The inhabitant of Bayswater knows nothing of Bloomsbury, and the dweller in Islington is very innocent of any knowledge of Mayfair, so that the dramatist of London life, if he be careless or false in his work, may still escape detection; but every Londoner will be able to sit in judgment upon the accuracy of a representation of *Mont Blanc*.

WE understand that Mr. Dion Boucicault intends returning to London from America early in May, in order to produce at one of the leading theatres his new comedy of *Led Astray*, which has created such a sensation in New York. He will bring with him three of the principal comedians engaged in the successful production of the piece in the States.

MME. CHAUMONT will play at Brussels during the month of May, and may afterwards be expected in London.

Jean de Thommeray, the most recent work of Emile Augier and Jules Sandeau, is still performed once or twice a week at the Théâtre Français, and the part played by Mde. Favart is being "under-studied," as the phrase is, by Mde. Lloyd, who will play it should the piece require to be acted during Mde. Favart's absence from Paris, on her visit to London.

Les Deux Orphelines—the successful melodrama of the Porte Saint-Martin—has been, we hear, adapted for a London theatre.

Mlle. AGAR, who was for some time the leading actress in what they call the *grand répertoire* at the Odéon—interpreter, that is to say, of the heroines of Racine and of Corneille—and who was afterward engaged at the Théâtre Français, where her success did not quite equal the expectations that had been formed of her, has just returned to Paris from a long tour at the head of a travelling company in the French provinces. Her reception in the provinces has been extremely cordial.

THE *Débats* gives a short summary of the history

of the French theatre. Actors first appear in the Merovingian period, and are suppressed in the ninth century by Charlemagne. The Troubadours give us an approach to dramatic poetry; the feudal wars replace them by jugglers and mountebanks, who are succeeded by the "Confrères de la Passion," an outcome of the fanaticism of the Crusades. These *confrères*, together with the "Enfants sans souci," were formed into a body by Philippe Auguste, and received letters patent from Charles VI. They represented mysteries in the churches, and afterwards established themselves in the Rue Grenétat, where they performed moralities, follies, and *pois pilés*. Under the protection of the Valois, they finally settled at the Hôtel de Bourgogne, where they had to meet the competition of Gauthier-Garguille and Turlupin at the Théâtre du Marais. Henry III. founded a theatre where the colonnade of the Louvre now stands; and the theatres of Cluny and of the Foire Saint-Germain were opened before the end of the sixteenth century. The arrangements in these theatres were of the simplest character, like those of our own theatres of the same date, where a board was hung out to inform the spectators whether the scene was laid at Rome, Venice, or London; and part of the audience was seated on the stage. An engraving of the time shows us the Petit-Bourbon (where Molière made his first appearance in Paris), when the States-General met there in 1614. In 1639 Richelieu, himself a dabbler in poetry, built the first regular theatre, forming the right wing of the Palais Royal; it was oblong, and the spectators' seats rose in tiers. In 1660 boxes were set up in the Salle du Palais Royal, where Louis XIV. installed, under the title of King's comedians, Molière and his troupe, together with those of the Marais and the Hôtel de Bourgogne.

It is generally thought, but wrongly, that the modern theatre was an Italian invention. Palladio built two theatres in the sixteenth century: one of wood at Venice, and one of stone, which is still standing, at Vicenza; but both were constructed according to the rules of Vitruvius. The theatre of Parma was built by Aleotti, in imitation of the antique; and Nicolas Sabbatini, who wrote at Pesaro in 1637, and specially treats of theatrical architecture, only mentions rooms originally built for other purposes, and fitted up to serve as theatres.

MUSIC.

CRYSTAL PALACE CONCERTS.

As the present series of Saturday Concerts draws to a close, the interest of the programmes is fully maintained. Though containing no absolute novelty, last Saturday's concert presented several attractive features. Foremost among these was the opportunity of hearing a very seldom played work by Beethoven—his Triple Concerto in C (Op. 56), for piano, violin and violoncello. While not in his grandest style, this concerto is in all its movements extremely pleasing. The adagio, though but short, is a veritable musical poem; and the final "Rondo alla Polacca," from the sprightly character of its melodies and the exuberant vitality and "go" which pervade it, leaves a most satisfactory impression on the audience. The work was played to perfection by Mr. Charles Hallé, Madame Norman-Néruda, and Signor Patti—an ensemble of principals whom it would be difficult to surpass. Where all were so thoroughly satisfactory, it seems almost invidious to single out one for special mention; yet it would be unjust to Signor Patti not to recognise his performance of the exceedingly difficult violoncello part as one of the most masterly displays of pure intonation and refined phrasing to which we ever listened.

The symphony was Mendelssohn's in C minor—the first that he published, though the thirteenth which he composed. While far inferior to his well-known "Scotch" and "Italian" symphonies, and occasionally reminiscent (especially in the third and fourth movements) of Mozart's symphony in G minor, it is a work that can be listened to with

much pleasure for its own sake, and which, considered as the composition of a boy of fifteen, is absolutely marvellous. One finds in it, however, much less of Mendelssohn's individuality than in the piano quartet in B minor composed shortly after.

Schumann's overture in E—the first portion of his "Overture, Scherzo, and Finale"—was a very welcome commencement of the concert. Written about the same period as his symphony in B flat, it resembles that work in being more genial in tone and feeling than many of its composer's later works. Its performance was one which, for finish and delicacy, could hardly be surpassed even by Mr. Mann's band—a real musical treat. The concluding overture was Berlioz's "Ber. v. nuto Cellini," which, in consequence of the length of the concert, we did not stay to hear. The vocalists were M^{me}. and Signor Noriny, and the Swedish Ladies Quartet. Of the refined singing of the last-named ladies, mention was made on the occasion of their performance at the concluding Monday Popular Concerts. Both M^{me}. and Signor Noriny created a favourable impression, though both are unfortunately too addicted to the tremolo, without which ornament (?) they seem unable or unwilling to produce a sustained tone.

To-day, a novelty of exceeding interest will be produced in Edvard Grieg's pianoforte concerto, to be played by Mr. Dannreuther. From an examination of the work, which will be shortly reviewed in these columns, we can testify to its great merit and very remarkable originality.

EBENEZER PROUT.

It is officially announced that the National Music Meetings at the Crystal Palace, which were to have been held during the Handel Festival week, will be deferred until next year, when they will be resumed in their integrity, including all the solo and other competitions, as originally designed.

THE prospectus of the coming Handel Festival has been issued. It will, as usual, occupy four days, the dates fixed being June 19, 22, 24, and 26. The music to be performed will consist of the *Messiah*, *Israel in Egypt*, and a selection which will comprise, among other pieces not as yet heard at these festivals, movements from *Saul* and *Susanna*, a portion of the all-but-forgotten *Utrecht Te Deum*, a selection from the *Ode for St. Cecilia's Day*, and one of the organ concertos, to be played by Mr. Best. Sir Michael Costa will, as hitherto, be conductor.

A NEW oratorio, or, as its author calls it, "sacred drama," by Louis Gallet, music by Jules Massenet, entitled *Mary Magdalen*, has been produced at Paris. The *Signale* gives an account of the work, which is of a very serious character, treating of the Crucifixion and Resurrection; and adds that the singular thing in connection with the performance, was that it took place at the Opéra Comique.

VERDI's *Aida* is shortly to be produced at Berlin; the principal parts being sung by Frau Mallinger and Herr Betz, two of the most distinguished of German operatic vocalists.

THE losses sustained at the Grand Opera at Paris, by the recent fire, make themselves felt at the production of every new work. It is said that the mounting of two operas only—*La Juive* and *Les Huguenots*—has cost over half a million of francs.

THE *Levant Herald* learns that M. Pisani, the talented native composer of Constantinople, has at length made definitive arrangements for the production of his grand five-act opera of *Gilana* in Italy, and that it will be put upon the stage with a powerful cast at the beginning of October next, either at the fine lyrical theatre Del Verme at Milan, or at the Communal Theatre at Bologna, one of the first in Italy.

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Although the "Ballates," taking as they do different sides in the political controversies of the age, are evidently by various authors, the most important of them have been associated with the name of Robert Sempil or Semple, and hence the collection is not unaptly entitled the "Sempill Ballates." Of Robert Sempil, apart from the fact that his name is appended to several of the original broadsides, little is known. The few notices of him or his works to be found in contemporary records are collected in the preface to the present volume. From these it appears that, on January 17, 1568, a play made by Robert Semple was "played before the Lord Regent and divers uthers of the nobilitie;" and that in the preceding year

(apparently), on February 12, 1567-8, the Lord High Treasurer paid a sum of 66l. 13s. 4d. to Robert Semple, probably in recompense for some similar performance, unless indeed there is a confusion as to the dates, and the occasions are the same. When, in October 1568, George Bannatyne was driven from Edinburgh by that terrible pest which devastated the city, putting a stop to all business, and driving away all who could flee, and beguiled the three months of his country retreat by copying out in a fair hand, on good folio paper, that collection of his country's poems which in the far-famed Bannatyne Manuscript has made his name immortal, he was able to include three satirical poems with the colophon "quod Sempil," dealing with the failings and followers of certain "slicht wemen" of the town in a manner considerably broader than is now thought decorous either in prose or rhyme. Allan Ramsay, who had a keen nose for anything like carrion, of course included these productions in his *Evergreen*, contriving, as was his wont, to make their broad points still "mair braid and plane." These were evidently, from their date, productions of Sempil's youth, and seem to show that he practised his pen upon the social scandals of the day before he launched into the sea of political conflict. The next record we have of him occurs in the Diary of the Rev. James Melvill, who tells that, while he was at Montrose in 1570, the post from Edinburgh used to bring "Psalmes Buikes and Ballates, namlie of Robert Semple's making, wherin I tuik pleasour, and lernit sum thing bothe of the esteat of the countrey, and of the missours (*measures*) and cullors of Scottes ryme." On June 5, 1582, according to Calderwood, "Robert Sempil was takin out of his bed tymeouslie in the morning, by William Stewart, brother of Arran" (favourite of the young King James VI.), "and was sent to Kinnell the next morning, because it was alledged he had received letters from the Earle of Angus." And under 1584 the same authority attributes to Robert Sempil, a Scottish poet, a ballad against the Bishop of St. Andrews, entitled *The Legend of the Lymmar's Life*, a copy of which, it may be added, containing Semple's name, appears in the present collection.

Finally, that Sempil was still alive, though apparently in reduced circumstances, near the end of the century, appears from a sonnet addressed by Montgomery, author of *The Cherrie and the Slae*, to Robert Hudson, who had been a poet and musician at the Court of James VI. :—

"Ye knaw ill gwyding genders mony gees,
And specially in poets; for example,
Ye can pen out tua cuple an ye pleis,
Yourself and I, old Scott and Robert Semple."

According to Dempster, who wrote early in the next century, the poet's death occurred in 1595. Such are really all the facts known as to Sempil, and, in the lack of information, the question of his personal identity has been ingeniously and somewhat idly debated by Scottish writers, some of whom have tried to discover in him Robert, fourth Lord Semple, a nobleman living at the same period, but whose name is innocent of all

charge of poetising, and who, moreover, lived and died a Roman Catholic, while the Sempil of the ballads was not only a Protestant, but a zealous polemic on the side of Presbyterianism.

The literary abilities of Sempil have been estimated very diversely. Dempster, who wrote his *Historia Ecclesiastica Gentis Scotorum* abroad in the early part of the seventeenth century, ascribes to his *carmina amatoria*, "Propertii sanguinem, Tibulli lac, Ovidii mel, Callimachi sudorem;" one suspects that the Father had no knowledge of Sempil's political or ecclesiastical views, else his judgment might have been less favourable. On the other hand, Dr. Irving, in his *History of Scottish Poetry*, finds it "very difficult to discover in his compositions any portion of poetical spirit," a judgment as unreasonable in its depreciation as Dempster's in its eulogy.

Of the thirty-eight ballads here collected, Sempil's name is really appended only to ten, including the three from the Bannatyne MS., and the editor has not attempted to apportion him his share of the others. To do this, indeed, would perhaps not be possible; but it is easy to point out several in the collection which cannot be his.

The series begins with several ballads, deploring the death of Darnley, and charging Mary in no measured terms with being the murderer. She is Delilah, Jezebel, Clytemnestra, Semiramis, the monster of womanhood, for whom no imprecations are too strong.

Passing on, we learn the sentiments excited by Mary's marriage to Bothwell, her defeat and capture at Carberry Hill, imprisonment in Loch Leven, and subsequent escape, defeat, and flight to England. Not until after this, apparently, does a champion of the Queen take up his pen in her defence, to charge the Regent Murray with being the real author of the crimes imputed to her, and as aiming to play the part of another Richard III. :—

"A scholler sure of pregnant wit, and apt for such a place,
Who trayned vp was in the schole of Iyeinge Sathan's grace,
Where he hath learned a finer feat than Richard earst did see,
To doe the deede and laye the blame on them that blameles be.
For he and his companions take agreeing all in one,
Did kill the King & laye the blame the sakeless Queene vpon,
And that this deede to each man's sight might seeme to be most plaine,
They drewe her from her spouse that night by craft & subtilt trayne."

So with all that followed, "Bastard James" was at the bottom of it, skilfully contriving, however, that Mary should appear the guilty party, so as to estrange the people from "their good and vertuous Queene."

Then follow admonitions to the Lords of the Congregation to be up and doing, and especially to resist the restoration of the Queen, which now began to be talked of, the idea being allowed to pass current by Elizabeth, in order to render the King's party still more dependent on herself. That they did so is shown by the complimentary allusions to "the noble Quene of England," which now begin to appear in the ballads :—

"Pray for the Nobill Quene of England,
Quha in our neid still sends us supportatioun,
Hir grace, lang space, may in gude weillfair stand!"

And again :—

"The Lord save Elizabeth, that ane gude woman,
That cauldly and bauldly debat will our quarrell
With men and with money, baith armour and
grayth,
As sche hes afor tyme defendit this Faith.

The Lord send us quyetnes, and keip our young
king,
The Quene of England's Maieste, and lang mot thai
ryng!"

The threats of Spain, which culminated in the Invincible Armada, are thus referred to in this ballad (xxxiii.) professing to be "set out be ane fugitiue Scottisman that fled out of Paris at this lait Murther," i.e. the Massacre of Saint Bartholomew :—

"Now wyse Quene Elizabeth! luik to yourself,
Dispite them, and write thame ane bill of
defyance;

The Papistis and Spanyards hes partit your pelf,
As newly and trewly was tald me thir tythance;
Beleue thay to land heir, and get vs for nocht,
Will ye do as we do, it sal be deir bocht.

Giue, pleis God, we gre sa, and hald vs togidder,
Baith surely and sturely, and stoutly gainstand
thame;

Thay could not weill conqueis vs, culd ye considder,
For our men are dour men, and likis weill to
land thame;

Quhen Cesar himself was chaist, haue ye foryet,
And baith the realmes be aggroit, tak that thay get."

Kirkcaldy of Grange, having been entrusted by his brother Lords of the Congregation with the command of Edinburgh Castle, to their dismay turned sides, and held the fortress in the name of Mary. Before his defection was publicly avowed, a ballad, addressed to him by Sempil, "The Hailsome Admonitioun" (No. xxi.), shows the fears that began to be entertained of his designs; as No. xxiii., "The Captane of the Castell," proclaims the determination of Kirkcaldy to defend his "hauld" against the Regent and England combined. This possession of the Castle was a threat, and something even more serious, to the inhabitants of Edinburgh, and the "Lamentatioun of the Communis of Scotland," No. xxx., shows how the trade of the town and adjacent country was utterly ruined by the "reif and oppression" of the soldiers of the garrison. Robert Lekprevik, the printer of all the ballads which have come down to us with an imprint, now also found Edinburgh too hot for him; he might put his name to ballads calling Mary murderess and whore, while her power was passing from her, but it was a different thing to beard Grange in the Castle, so he fled with his printing-press, first to Stirling and then to Saint Andrews, whence he continued to discharge his broadsides from a safe distance. He returned to Edinburgh in 1572, when the Castle was assaulted with help of English soldiers and ordnance, and his first printed ballad commemorates fittingly "The Siege of the Castel," by Sempil. In this poem the writer speaks as an eye-witness and sharer in some of the operations, and has been supposed to be himself named in the lines—

"Yit Hume and Crafurde to the laue wes gyde,
With certane solouris of the garysoun;
Four Capitaneis followit at thair bak to byde,
Sempill and Hectour, Ramsay and Robesoun."

Those who consider this "Sempill" was the poet, seem not to have read the next lines :—

"But Hume was first that our the wallis wan,
As I heir say, *I wes not thair my sell*;
The Generall says he playit the uailyeant man,
With prayssis mo nor I intend to tell."

Clearly then the "Sempill" who followed at Hume's back was not the writer, who was not thair "his sell."

Shortly after this the Queen's party was completely suppressed; in 1578 the young King took the government into his own hands, and thenceforth the ballads become few. They include "Ane Complaint vpon Fortune," addressed to the King in behalf of the Earl of Morton, lately Regent, but now in disgrace; also one of the most famous of Sempil's compositions, "The Legend of the Bischop of St. Androis Lyfe," in which he batters with merciless severity the *Tulchean* or nominal Archbishop, Mr. Patrick Adamsone *alias* Cousteane, who, though pronounced by Irving "a scholar and a man of talents," was charged with acts of indecency, petty dishonesty, and falsehood, which, now that he was in disgrace, rendered him the butt of those who had envied his sudden rise, and resented his ambition. So far as is known, this is the latest of Sempil's writings, and with it we may leave the subject-matter of the ballades and turn to their form.

The philological interest of the ballades has already been hinted at. They belong to that later portion of the middle Scotch period when the language, like the country, was already rushing into the arms of England. But, in truth, the distractions with which the nation was torn between the French and English sympathisers is reflected with wonderful vividness in the poor language similarly distracted between French and English influences. To the English belong the entire corruption of the native spelling, and such peculiarities as the substitution of Southern *o* for Northern *a* and *u*, in *knowe*, *soe*, *hold*, *whoe*, *doore*, *soone*, for native *knaw*, *swa*, *hald*, *quha*, *dure*, *sune*; the weak, dragging *do*, *doeth*, *done* as auxiliaries; the relative *who*, for native *quhillk*, &c. But along with this one is surprised to find the Scoto-French words about as numerous as at any anterior period, and showing from their use in compositions of avowedly popular character that they had taken a firmer hold upon the language than is generally supposed.

The Glossary appended to the volume is satisfactory so far as it goes; it wants, however, many of the most peculiar words found in the ballads, and some it registers without explanation: such is "wont shone clout" applied to Rizzio :—

"Dany and his, thair state was *wont shone clout*
Our cumly King was of the blude royall:"

that is, Rizzio and his rout were to Darnley no better than a "used shoe-patch."

In the Preface the publisher mentions his obligations to the late W. B. D. D. Turnbull, Esq., of the Record Office, and J. W. K. Eytton, F.S.A., for their assistance in obtaining him copies of the originals. He does not tell us whom we are to hold responsible for the editing of these materials, so far as concerns

the accuracy of the text and arrangement. Indeed one is soon forced to the conclusion that this has been done by that indefinite personage Nobody-in-particular, so slovenly is the execution. The ballades are arranged ostensibly in 'chronological order, but they do not seem to have been read with any care, so as to educe the proper succession from their contents. The result is that in various places they are inserted in confusion; for example No. 9, "a ryme in defence of the Q. of Scotts against the Earle of Murray," in which we find the Regent still alive and vigorous, ought to have preceded not only No. 8, the Infant King's Complaint on account of Murray's murder, but even No. 7, which is, in fact, Sempil's reply to "Tom Trowth," the anonymous author of No. 9. Then also No. 10, which claims to be a vision of the Regent's death, appearing on the very evening of the murder, ought also to have preceded No. 8, which purports to be written after the results of Murray's removal from the scene began to take effect. Even without reading the pieces, suspicion might have been aroused by the fact that No. 9 occurs in Vol. 13 (December 11, 1568), No. 67 of the Scottish Series of State Papers, while No. 7 is in Vol. 14 (August), No. 74. Then surely we had a right to expect a text which, if not up to the standard of the best Early English Text Society's editing, should be free from the blunders which one is pained to stumble upon in this volume. We shall probably be told that many of these only reproduce the printer's errors of the old Broad-sides, but the fact that the volume closes with a page and a half of *Errata*, only four of which (and not all these truly) are excused as being in the originals, affords a test to be applied to the many errors not there corrected, arising mainly from a failure to distinguish letters similar to each other in the Old English type, as *f* and long *s*, *n* and *u*, *r*, *c*, and *t*, *T* and *C*, *li* and *h*, and in others clearly from the misreading of a modern hasty transcript, as where *dune* is converted into *clune*, *gruch* into *grude*. Granting even that a percentage of these is found in the original broadsides, the publisher in his *Errata* admits the principle of correcting them; and, indeed, the unconscious typographical errors of a printed original, left by the inadvertence of a printer's reader, are in a very different position from the peculiarities of a MS. of which the scribe must at least have been conscious. To give a fac-simile of an early printed book is one thing; to print from it is another; and in doing the latter, if we do not correct its errors, we exaggerate them; *f* for *s*, *T* for *C*, a broken-headed *d* for *o*, are very slight inaccuracies in black letter, and at once explain themselves to the reader, while in Roman type they are glaring and embarrassing blunders, which cost even the expert some time to see through. But if the editor had done no worse than give us a fac-simile of the originals, there would have been little to complain of. I have examined many of these, and collated them with the modern printed pages, and am thus able to say that Lekprevik's *Errata* are very few indeed, while those which Mr. Stevenson introduces are legion; the conclusion being that the Ballads were transcribed first of all by an incompetent person, or with a

haste and negligence worse than incompetence; and that they were printed from these transcripts without the proofs being read with the originals, so as to check either the blunders of the copyist or the additional ones due to the printer misreading his already erroneous copy.

JAMES A. H. MURRAY.

Paris et Versailles il y a Cent Ans. Par Jules Janin, de l'Académie Française. (Paris: Firmin Didot, frères. London: Dulau.)

THERE must be for a considerable number of French writers a certain seductive grace in the France of the last century—a fascination that few will regret or can explain. The era of regeneration has yielded less to literature than that of decadence and decay; the Regency has been a richer mine than the Revolution. Pen and brush have wavered and grown weak before Danton and Robespierre; they have dwelt longingly, if not lovingly, on the powdered heads of the meanest of Dubois's recruits and Louis's victims. The paint, powder, and periwig period occupied by the Regency and the reign of Louis XV. has been explored into the darkest dungeons of its bastilles, ransacked into the most secret boudoirs of its palaces: Arsène Houssaye has returned with taffeta flowers and mincing medallions, Lacroix with curious pamphlets, Taine with an unknown Boucher, Sainte-Beuve with a biography, De Goncourt with a fashion-plate. From Jules Barni, the political economist, to Alexandre Dumas, from De Loménie to Monselet, few modern French writers have resisted the *pompons* and patches, the philosophers and comedians, the courtiers and courtesans of a hundred years ago. There was a resemblance between the two mid-centuries that fitted the moralists of one to analyse the immorality of the other. Both were periods of reaction against preceding régimes of hypocritical austerity; both knew their transitory character, and cried *Carpe diem!* remembering yesterday, foreseeing to-morrow. It was the same frantic orgy on a muttering volcano, the same scepticism, the same pomp, the same police—the same paralysis of moral strength, and poverty of intellectual manifestation. Men studied the Paris of Louis the Well-Beloved as a guide to that of Caesar, the Versailles of the Monarchy as an explanation of the Compiègne of the Empire. The society they mixed with gave them clues to the intrigues of that which had died away; if La Montespan was missing, Dubois, Law, and even Richelieu—Anglicised, attenuated, but still retaining their old characters and positions—were visible wherever Tout Paris danced, gambled, wept from the end of its painted lashes, or clapped its jewelled hands. The names had changed, had lost the patrician particles; it was a noblesse whose only obligation was an “obligation Mexicaine”—but this was the only difference. Popular, however, as this similarity rendered the study of the pre-revolutionary era, that study has hitherto been strangely unproductive of any extended view of its subject as a whole. The eighteenth century has been pictured in morsels and miniatures, never by any authoritative writer in its entirety. It has been dissected

by specialists, seldom depicted by historians. The historians were not perhaps wanting, but the century was peculiarly difficult to describe. There is scarcely a stand-point from which a connected survey of the Louis-Quinze era can be obtained. We see a medley of conflicting anecdotes and private memoirs, a chaos of contradictions in morals, in politics, in literature, a Babel of love-whispers and war-cries, philosophic epigrams and courtly compliments. It is a reign of sixty years that has left scarcely one record of greater weight than a *chronique scandaleuse*. The *Fastes de Louis Quinze*, the *Vie Privée de Louis Quinze*, the *Notes de Police* of Sartines, the too famous *Recueil* of Maurepas, these and the innumerable slanderous Gazettes smuggled from Holland constitute the only contemporary history of the epoch.

M. Jules Janin has used these materials as they presented themselves to his notice, without essaying to evolve from their confused mass anything more compact and complete than a series of portraits in pen and ink. He has declined to mount the vacant pedestal of the historian of the eighteenth century, and contented himself with repeating and commentating its anecdotes. There was a golden opportunity, and M. Janin has missed it; but remembering the characteristic work of the first French *feuilletoniste*, we cannot assume that his readers have missed much. The critic of the *Débats* is too irresolute, discursive, and frivolous a writer in his most serious moods to deduce the philosophy of a reign like that of Louis Quinze, a philosophy that was the baby babble of the Revolution, that began in pedantic epigrams in the salons of Mme. de Persan and Mdlle. Quinault, and ended in a significant roll of Santerre's drums on the Place de la Révolution. He has doubtless chosen his part wisely, because that part is not an elevated one. It is that of a chronicler with considerable taste, with a fluent and graceful style, with a light and varied erudition most difficult to control, and a thoroughly accurate knowledge of what pleases the general reader. That general reader would indeed be hard to please who could find no chapter to his mind in *Paris et Versailles*. He is guided through the labyrinth of court intrigues, financier's snares, philosophers' systems, and bourgeois satires by a light and pleasant hand—a hand that pauses at no station long enough to do more than scatter a few flowers of rhetoric. Nor is the guide a flagellant, an irreconcilable hater of the characteristics of the *ancien régime*. He sees in Bourdaloue and Massillon a compensation for Pompadour and Montespan. He bids us admire the Regent performing his devotions in state at Ste. Eustache on Easter Day, and proceeding from the chapel to Mme. de Parabère's hotel in the Place Vendôme, where he feasts in a “chambre tout illuminée et tout ouverte.” “Comme on oublie en ce moment l'Encyclopédie et ses démons!”—the Père Massillon is reading at Versailles, turned towards the King, his sermon on *Le Véritable Culte*; and Mme. de Montespan sits behind the King's chair, likening, may be, the picture of Herod's court to those sacred paintings hanging in the most volup-

tuous boudoirs of the Petite Maison, remembering the *Saint Antoine prêchant aux Oiseaux* in the great billiard room, and reflecting that the painted birds were better listeners than the painted courtesans. There is an effective theatrical side to these pompous professions of faith, but M. Janin has been at pains to discover for them a meaning they never had in reality. Beside Bourdaloue it is permissible to place Dubois and innumerable *abbés galants* whose position in society M. Janin has himself described. With the pulpit denunciations of luxury and royal excess, it is easy to contrast Bossuet's implacable and blasphemous definition of Divine right: “The royal authority is absolute. The prince is accountable to no one for what he ordains. When the prince has judged there is no other judgment. Kings are gods, and share in a manner the divine independence.” If religion was a bath that purified, and occasionally a rod that chastised, in the Regent's Versailles, it was also an efficient prop—an ally that counselled a prompt use of the Bastille and the wheel.

The real religion of Versailles and Paris was that of etiquette and courtesy. It had its professors and bigots no less than the established form; and here the author, having no lofty moral to deduce, is a more acceptable instructor. The spirit of grand ceremonious civility pervaded the bourgeoisie as well as the aristocracy. A bourgeois saluted the bed of a *dame de qualité* and her portrait; his coat was of the colour of his hat; he kissed the noble hand that offered him a biscuit at table; he had a *maître de politesse* to instruct him in all such usages. At court, etiquette was greater than the King. Living, Madame de Pompadour was queen; dead, she was buried like the simplest shopkeeper of the Rue Quincampoix, her lover finding no tenderer requiem than: “Pauvre Marquise, elle s'en va par un bien mauvais temps!” There were public festivities in the house of the Duc de Maine when royal letters patent conferred on him the right to present the shirt and towel to the king. It was in nearly all points a world seen through a reversed telescope. The infinitely little predominated. M. Janin describes, in his *Journal d'une Provinciale*, what the Marquis de Dangeau ingenuously made patent in his Memoirs. The gravest events in this journal of a woman who read Tacitus occupy no more important place than the escape of a canary, the loss of a poodle, the death of a pet monkey. She has never heard of *L'Esprit des Lois*, *L'Essai sur les Mœurs*, the *Encyclopédie*, big as they are with Revolution. Pompadour had just died, the Parliament was banished, the people in revolt, war was imminent, and famine present—and Mdlle. Laurette confides to her journal that her canary is beginning to sing. The bombardment of Calais elicits the simple reflection, “On ne croit pas que cela leur serve à grande chose.” As M. Janin paints them, the omnipotent *philosophes* were scarcely less frivolous than the *provinciale*. M. le Baron de Grimm, even D'Alembert, were the purveyors of scandalous anecdotes to the Baron d'Holbach. For one among the baron's guests the author professes a warmer sympathy. It is Diderot, the incarnation of the literary

revolution, the first *romantique*, by turns tyrannical, indignant, fascinating, seeking Truth right and left, and stumbling over paradoxes; the people's idol, the guest of *grands seigneurs*—whom he never flattered like Voltaire—taller by all his *tête fumante* than the pretty *précieuses* and amateur sceptics of the Encyclopedists' Academy. He had said that there is but one virtue in the world—justice; and litigants came from the farthest provinces to pray to him plead for them, for the virtue was not universally practised under Louis Quinze. It is an obscure and unhealthy, an odious and ridiculous, a monstrous and puerile system of justice that M. Janin describes in the chapters "Une Reine d'un Jour," and "Un Lieutenant Civil de Vingt-quatre Heures,"—a system based on secret delation, and set in movement by the *bon plaisir* of the King. "La Reine d'un Jour" was an obscure burgher's daughter who happened to catch the eye of M. de Soubise, a favourite of M^{de} de Pompadour. Through his agency she could direct all the machinery of the State, confer honours, avenge injuries, ennoble and enrich her future husband, and cause a drunken broil in which he was engaged against some members of the English embassy to result in the expulsion of the insular envoys. The "Lieutenant Civil de Vingt-quatre Heures" was a young *abbé au petit collet*, arrested by mistake, and closeted for a day in the private cabinet of M. Hérault, Lieutenant of Police. He profited by his incarceration to read the quarterly reports addressed to M. le Lieutenant by the twenty-six state prisons, to examine the blank orders bearing the King's private stamp in red ink—the *lettres de cachet* by which all justice was suspended, all rights and privileges abrogated. There was a time when the terrible crimson stamp was affixed by none but the King himself. But Louis Quinze exercised even his tyranny with indolence; the privilege had been left to the ministers, who, in their turn, in many instances left it to their lacqueys. There was a curious confusion of reclamations and complaints on the Lieutenant Civil's table—all awaiting an answering *lettre de cachet*. M^{lle}. le Couvreur complained of the insolence of her rival, M^{lle}. Carton, of the Opera. Two hundred prisoners wrote from the several bastilles that their only crime was having cried "Vive le Roi et périsse la Constitution!" Twenty persons had been detained six years at the Bastille for having refused to accept the condemnation of the ninety-first proposition of the Père Quesnel, which avers that "the fear of an unjust condemnation cannot liberate us from our duty." The Abbé filled up the blank forms with merciful edicts. He commanded the liberation of Diderot; he ordered the Prince de Charolais to restore the wife of the Maître des Requêtes, detained in his *petite maison* at Montmartre; M. de Monthulé to render back M^{lle}. Haudry to her father; M. de Beauchamp, Chevalier de Malte, to repay to M. de Courbon the ten thousand livres he won with loaded dice. All the follies and turpitudes of the epoch were laid bare in that little cabinet of the Palais de Justice, and for all the improvised Lieutenant imagined some well-meant but evanescent remedy.

And the chaotic condition of the police administration was such that the orders were carried out without inquiry: the King had had a paroxysm of philanthropy, that was all. The subject of this adventure was François Joachim de Pierres, abbé, and afterwards Cardinal de Bernis, the minister, and something more, it is said, of M^{de} de Pompadour.

M. Janin avers that he owes as much of his erudition concerning society in the eighteenth century to art as to literature. The assertion is easily credible. The mannerisms and puerilities of Chardin, Oudry, Lancret, Moreau, and their contemporaries, in no way excluded a certain realism, lost under the Revolution. There are domestic scenes by Chardin that revive the old world life in its most intimate details; and what Chardin did for the bourgeois household, Moreau achieved for the frivolities, the gaieties, the elegancies of his time. His *Suite d'Estampes pour servir à l'Histoire des Mœurs et des Costumes au Dix-huitième Siècle*, are bitten in by a cunning satirist's hand. And the etching needle, the brush and pencil were less dangerous tools to hold than the pen. One might put philosophy into an engraving without fear of the dungeon reserved for the author of *Lettres Philosophiques*. Court and Academy recognised art if they ignored drama and philosophy. Chardin was elected one of the Forty, and occupied a *fauteuil* beside Pigalle, to whom the King had offered the cordon of St. Michel. Dilettantism was in the air of Versailles no less than the musk of the Mignons' shirt frills. Louis XV. was a clever draughtsman, Marie Louise excelled in landscape, the Duc d'Orléans produced a commendable *Daphnis et Chloé* and the famous pictorial witticism *Les Petits Pieds*. There was, in truth, no lack of appreciative Maecenases in Paris and Versailles; but M. Janin has dwelt somewhat too complacently on these sunnier sides of the era. His work ends fitly with a sketch of Mirabeau, but it is the Mirabeau of drinking bouts, of the Letters to Sophie, not the revolutionary tribune. And this avoidance of all earnest enquiry and analysis is observable from beginning to end of *Paris et Versailles*. It was natural enough—inevitable indeed—in an historical study by Jules Janin; but it is impossible not to regret that with such materials the author should have produced nothing more durable and dignified than a digressive and disjointed *causerie*, that skims but never plunges, amuses but never moves or enlightens. EVELYN JERROLD.

The Constitutional History of England in its Origin and Development. By William Stubbs, M.A., Regius Professor of Modern History. Vol. I. (Oxford: at the Clarendon Press, 1874.)

THE Delegates of the Clarendon Press are to be congratulated upon this book, the last addition to the valuable series of works issued under their auspices. While the Syndics of the Pitt Press at Cambridge are chiefly occupied in publishing Bibles and cribs (both useful in their way), the Delegates of the Clarendon Press have produced a series of works which reflect credit, not

only on the authors, but also on the university. Not the least important is this history of Professor Stubbs, which is calculated to supply a distinct want in our historical literature. We had no work upon English institutions which brought together the results of modern study and research. The fragment—and it is little more than a fragment—of his History of the Middle Ages which Hallam devotes to the subject only indicates the general outlines of the foundation of our constitutional history, leaving the reader to fill in the picture in its details by reading the numerous works on different parts of the subject. Mr. Finlason, in his edition of Reeves's *History of English Law*, has, it is true, endeavoured to fill up the gap, but the distinguishing features of that book are the divergence in opinion between the author and the editor, and the attempt to trace every existing institution to an origin in Roman law. Until the publication of Mr. Stubbs's books there has been no modern author who has endeavoured to write the history of the English Constitution as a whole, guided by the light that German scholarship and the publication of our national records have thrown upon it.

In this volume we get the first instalment of the work, giving the history to the year 1215, the date of John's Great Charter. It will be remembered that some few years ago Mr. Stubbs published a most useful volume, the text of the more important of our early charters and laws—in fact, the evidence upon which his present history is based.

The first three chapters give us an account of the German origin of our institutions and our German ancestors. Based mainly upon the statements of Caesar and Tacitus, Mr. Stubbs gives us a vivid picture of what our German ancestors were, and what was the life they led, before—impelled either by the spirit of plunder, or conquest, or both—they started upon those expeditions that ended in the settlement of England. Mr. Stubbs's explanation of the vexed passage in which Tacitus states that the Germans divided their land "*secundum dignitatem*," that cattle and slaves were their chief articles of property, that wealth in cattle involved of necessity a proportionate part of pasture and meadow, and wealth in slaves a larger share of the arable land, is certainly ingenious.

Mr. Stubbs advocates, and rightly advocates, the view that the importance of the Welsh laws upon our history has been greatly overrated, and that the Welsh laws we have are of so late a date that it is most probable that the points in which they resemble the Saxon laws were taken by the Welsh from the Saxons, not adopted by the conquerors from the conquered. Among the many doubtful points we have in our early history, this one at least seems clear, that there are none of our existing institutions to which we can assign a genuine native origin.

The subject of the settlement of the land is one of the most important elements, if not the most important, in our constitutional history; and here, while agreeing with Mr. Stubbs in holding that the original allotment of land was based upon the mark system, we differ from his view that, "at the opening of Anglo-Saxon history, absolute ownership

of land in severalty was established and becoming the rule." All the evidence seems to us the other way. Community of ownership was the principle upon which all the Saxon land settlement rests, and the great extent of common field land that exists to this day in England attests to the universality of the custom. Mr. Stubbs seems to be of opinion that there were three distinct classes of land—that held by individuals in full ownership, the bocland; that of which the ownership was in the State, the folkland; and the intermediate class, of which the ownership was held in common by the communities. But we fail to see how this theory is borne out by the evidence. The land was either private or public; there does not in early times—or really at any time—seem to have been a threefold division. The "ethel," as Mr. Stubbs terms the inherited land held in private ownership, may have been the origin of bocland, but the evidence upon which this proposition rests is very slight. Mr. Stubbs himself shows that the term "ethel," as applied to landed estates, is a modern, not a Saxon term. That private property in land existed before writing was known is most probable, and that writing formed no necessary part of the transfer of ownership of land, and was only used as a convenient form of evidence, is abundantly clear; but the fact that we have so few examples of the early transfer of land would tend to prove the small area of the bocland. In addition to this, the bocland was exempt from taxes to which the majority of the land was subject, thus proving by the fact of its exemption that its area was but small compared to that which paid taxes. As a rule it included merely the house, garden, homestead, and a small enclosure or two for rearing the young stock; but the bulk of the land belonging to each village was annually allotted, and was regarded, not as the land of the individual (bocland), but as the land of the inhabitants (folkland). Neither can we admit that the ownership of the folkland was in the State in the modern sense of the word. The village, the community, was the owner. The State, the kingdom, had nothing to do with the cultivated lands under the early Saxon system. It is under a new order of things, a totally different set of ideas, that the notion of the land being the land of the nation arose.

Mr. Stubbs very clearly shows another important point, which we are too apt to forget—that the mere possession of land was not regarded as the qualification of the free-man for political rights. Our notion that a man's position in the State was determined by the quantity of land he held, though strictly true in later times, seems to have had no place in the original Saxon settlement. Baronies by tenure, and the rule that holding lands worth 400 marks a year made a baron, 100*l.* a year an earl, 20*l.* a knight, were ideas as strange to the Saxons as to ourselves. With them the qualification for political life was personal distinction. A man was elected for other qualities than his mere acres; and one of the great changes that the Norman conquest produced was the confirmation of the idea that had been gradually growing up, that titles of honour were real, not personal property.

The idea of elective dignities pervades the whole Saxon system, from the tithing man to the King. In theory the sovereign was always elected, and the hereditary right, if it existed at all, was always subject to the elective right of the people. Mr. Stubbs thus states the principle:—

"The choice was limited to the best qualified person standing in close relationship to the last sovereign."

It was something very analogous to the Irish custom of tanistry, the selection of the eldest and worthiest. And the king, when elected, was a very different person from our modern king. He was

"neither a mere ornamental appendage, nor a ruler after the imperial model, not the supreme landowner, not the fountain of justice, not the autocratic maintainer of the rights of subjects who derive all their rights from him. But the representative of the unity, dignity, and of the historical career of his race, the unquestioned leader of the host, the supreme judge of appeal."

He accurately described himself as "King of the English," not as "King of England." If the President of the United States led the American armies to battle, he would more resemble an Anglo-Saxon king than an English sovereign now does. Of course the parallel is far from perfect, but the idea is the same, and the position and rights of each are in many respects analogous. It is this position of the king that is the true explanation of the union of the small kingdoms under the House of Cerdic. A leader and a representative of the country was required, and the necessity for that leadership led the tribes to unite in selecting the man best fitted for their needs. In the House of Cerdic they found what they required, and the struggle with the Danes helped to continue its ascendancy. But the elements of disruption were there: the king had only a nominal sovereignty over the greater part of his subjects; the local leaders, under whatever title we like to give them, exercised local jurisdiction, raised the local contingents to the national hosts, and prepared the way for the great earldoms of Canute, for the feudal system. Indeed, though we may not meet with the name of feudalism under the Saxon kings, we find, as Mr. Stubbs points out, that

"the great earldoms of Canute's reign were perhaps a nearer approach to a feudal division of England than anything which followed the Norman conquest."

The changes produced by that event were far more nominal than real. The great change—and this is a nominal one—which is the key to all the others, is that the king became the Supreme Landowner, and in consequence of this, at the Council of Salisbury William compelled all the inferior as well as the superior landowners to swear allegiance to him. This act of William was in reality the destruction of feudalism in England. It severed, in a way wholly foreign to the primary idea of that system, the personal tie between the lord and vassal—by compelling the vassal to recognise that there was a person above his lord to whom he owed allegiance; that as between subject and king the words of the vassal's oath to his lord, "I become your man," were meaningless. As Mr. Stubbs truly says:—

"In this Act has been seen the formal acceptance and date of the introduction of feudalism, but it has a very different meaning. The oath described in the oath of allegiance, combined with the Act of Homage, and obtained from all landowners whoever their feudal lord might be. It is a measure of precaution taken against the disintegrating power of feudalism, providing a direct tie between the sovereign and all freeholders, which no inferior relation existing between them and the mesne lords would justify them in breaking."

To us this oath seems the keystone of the greater part of our subsequent history. Its direct effect was to show that the land was the king's land, and not the people's; hence it is that we never find after the Conquest the expression of folkland, but always "Terra Regis." From it flowed the rule, that for every yard of land in the kingdom some one was responsible, and owed allegiance, and hence arose the doctrine that allegiance was territorial, not personal, a doctrine that culminated in the maxim *Nemo potest exuere patriam*. It also gave security for the peace of the kingdom. If the landowner conspired against the king, he broke his oath of allegiance to the king, and hence forfeited his lands, not to the lord, but to the king. It was thus the interest of the lords to prevent their vassals from engaging in conspiracies, for if they did the lords lost their lands. And so it became a matter of the utmost importance to the lords to have the offence of treason, the betrayal of allegiance, distinctly defined. And the Statute of Edward III., which has always been the standard of the law of treason, carried out this principle. The object of the lords in getting this declaration of the law from the king, was not so much a love of liberty as a love of their own pockets; it was not to determine who were and who were not traitors so much as when the forfeitures were to go to the king and when not. Of course it was one of the chief objects of the lords to limit the number of the royal forfeitures as far as possible, and it is to this cause that the continual reduction of the offence of treason to the limits of the Statute 25 Edward III. is to be ascribed.

The changes produced by the Conquest are well summed up by Mr. Stubbs:—

"No new England is created; new forms displace, but do not destroy the old, and old rights remain, although changed in title and forced into symmetry with a new legal and pseudo-historical theory. The changes may not seem at first sight very oppressive, but they opened the way for oppression."

To one of these changes—nominal, indeed, but really of the utmost importance—we do not think Mr. Stubbs gives sufficient weight—the appointment of the sheriffs by the Crown. Indeed, Mr. Stubbs states that "it is probable on early analogy that the 'gerefa' was chosen in the folkmoot, but there is no proof that in historical times this was the case." But here we differ from Mr. Stubbs: the inference from the present election of the sheriffs for London and Middlesex, the election of the sheriff's deputy, the coroner, by the freeholders, leads us to think the commonly received opinion to be the true one, that the sheriff was elected by the freeholders, and the express recognition of this right of election by Edward I., when the freeholders were becoming strong enough to

claim their old rights, strongly confirms this view. As Mr. Stubbs states, the "Norman lord who undertook the office of sheriff had more unrestricted power than the sheriffs of old." But the change was more than that, it was the substitution of an official who was a royal officer for one who was the people's officer. It was a change from self-government to personal government, and it was this official's duty to get all he could for the king, a duty he did not neglect, as he had paid for the office and made what he could out of it. In every shire in the kingdom there was a representative of royalty, the chief man in the shire, in whose discretion it was whether the law should be harshly or fairly administered. One example of how the sheriffs executed their office will show what the conduct of the sheriffs was. The Sheriff of Worcestershire in *Domesday* complains that there were so many exemptions in his shire that he could not make it pay. What a picture this gives of the royal officer exacting every penny in the name of his sovereign! Nothing could have brought home to the English the idea of their conquest so forcibly and keenly as the Norman lord installed in the place of the Saxon sheriff.

Mr. Stubbs seems to have fallen into an error in his comparison of the heriot with the relief:—"The heriot of the English earl or thegn," he says, "was in close resemblance with the relief of the Norman count or knight." We hold that the two were totally distinct, and arose from a totally different state of circumstances.

To the heriot all our legal antiquaries have ascribed a Danish origin. It was the lord's right to the arms of his dead tenant. The Danish settlers, who would probably arm their dependants at their own cost, would not let the tenant's family on his death dispose of the arms, which might in all probability be used against them, so the lord stepped in and took them for his own use. At first clearly the arms were the tenant's most valuable chattel, and in time the custom grew up that the lord might take, not the arms, but the best chattel his tenant had. To this day, as a rule, the right to a heriot is a right to a specific chattel, not to a money payment. The relief was the payment by the heir for the possession of his ancestor's lands, it was a bribe to the lord to place the child in the father's place. It was not a specific chattel, but always a sum of money. It dates from a time when the right to succeed the ancestor had no legal existence, when succession was regarded as a favour, not as a right. And it would seem that this relief was at first arbitrary: the lord fixed the consideration at which he would sell to the heir the right to succeed. One of the first clauses in *Magna Charta* settles the amount of relief, and turns into a right what had originally been only a favour.

One of the great points that tended more than any other to the unification of the kingdom, and to the idea that the king was the ruler of the people, bound in return for their allegiance to protect their lives and their goods, "the king's peace," seems to have met with but scant treatment from Mr. Stubbs. This doctrine seems to us to have

changed the whole of our early law. Offences were originally offences against individuals, and were regarded as wrongs, not as crimes. If the King had granted his protection to an individual, then the matter became, not merely a sin against the person wronged, and punishable by a fine to him, but also an offence against the king for violating his protection, and punishable as well as an offence against him. This peace, first granted to individuals, then to districts, then to the whole country, was the foundation for all crimes being punished by the State, and has, with the law of forfeiture, been the cause of the change from what Blackstone terms "private wrongs," to "public wrongs." If a person committed an offence against the king's peace, his goods and chattels were forfeited to the king, and it was useless for a private person to proceed against him, as the accused had no goods to pay his wergeld. A relic of this we see at the present day in the legal rule that in cases of felony, if a civil and criminal remedy coexist, the criminal must be taken first, because the Crown, by its prerogative, would thus get the first chance of the forfeiture, while in cases of misdemeanour, where there was no forfeiture, both might be taken concurrently. Thus in the old law as to appeals for murder, the suit of the king always went before the suit of the relatives. So far was this idea of the king's peace carried, that on a new reign, if a crime was committed before the king's peace had been proclaimed, it was held such crime was not punishable at the suit of the king, for the late king's peace expired at his death, and the new king's peace had not been proclaimed. It will be remembered that all the old indictments for felony concluded with the words "against the peace of our Sovereign Lord the King, his Crown, and dignity," thereby bearing modern testimony to ideas that had long been obsolete.

Mr. Stubbs appears also to share the general opinion that the main features of our Constitution are more Norman than Angevin. To us this does not seem the case. The total abolition of all regular government under Stephen left but one or two great principles of the Norman rule of William and his sons which have become engrafted upon the English law. Most of the changes usually ascribed to the Normans are in reality changes introduced by Henry of Anjou. To him, if to any one man, it is that we owe our Constitution. Upon the great substratum of English law and custom, the surface only of which the Conqueror had disturbed, upon the disorganised relics of the Norman polity, Henry built up the system under which we live. Hallam's statement that there are

"no essential privileges of our countrymen, no fundamental security against arbitrary power so far as they depend upon positive institutions, which may not be traced to the time when the House of Plantagenet filled the English throne,"

would be equally true if for the House of Plantagenet we read Henry II. He laid the foundation, Edward I. completed the work; but Henry was the author, Edward only the editor. We think that Mr. Stubbs hardly metes him out his full meed of praise in the following passage:—

"Henry II. is the first of the three great kings

who have left on the Constitution indelible marks of their own individuality. What he reorganised Edward I. defined and completed. The Tudor policy, which is impersonated in Henry VIII., tested to the utmost the soundness of the fabric. The Constitution stood the shock, and the Stuarts paid the cost of the experiment. Each of the three sovereigns had a strong idiosyncrasy, and in each case the state of things on which he acted was such as to make the impression of personal character distinct and permanent."

Mr. Stubbs seems to be of opinion that John's barons were really acting on a great and patriotic love of liberty in obtaining the Charter, not merely seeking redress of their own grievances. He says: "the demands of the barons were no selfish exaction of privilege for themselves," and in support of this says, "that in any case in which the privilege of the simple freeman is not secured by the provision that primarily affects the knight or baron, a supplementary clause is added to define and protect his right." We regret we cannot agree with him. We do not believe that any idea of liberty for the people ever entered into the minds of John's barons; the whole Charter is a treaty between the king and the barons, with regard to the king's right to oppress his subjects: the king is not to oppress the baron, or the baron's vassals, the freemen; but there is nothing to say that the barons are not to oppress their vassals, and that the barons did so, the Statute Book clearly shows. Community of suffering may have induced community of interest, and the barons may have at first felt for their fellow-sufferers; but that such feeling was lasting, or was used for more than the temporary purpose of exacting greater concessions from the king, we do not believe. The one subject of oppression and of early legislation is the tenure of real estates. If we deduct the provisions as to that and as to procedure, we have very little of the *Vetera Statuta* left.

Though we differ on several points from Mr. Stubbs's conclusions, we can conscientiously recommend his book to all those who take an interest in our early constitutional history. In no other book that we know of is so much information on the subject contained. No other author that we know of has brought more learning and research to bear upon the general subject of our social history. It is a book that will at once take its place as the book for students, the source of information for those who, to use Mr. Stubbs's words, "would learn how the present comes to be what it is."

J. W. WILLIS BUND.

Central Asia and the Anglo-Russian Frontier Question. A Series of Political Papers. By Arminius Vambéry. Translated by F. E. Bunnnett. (London: Smith, Elder & Co., 1874.)

THIS is the translation of a series of articles by which Mr. Vambéry has from time to time during the last five or six years endeavoured to awaken hostile interest in Russian progress in Central Asia among the readers of *Unsere Zeit*. The principal motive for republication in the present form would appear to be the author's desire to attract attention to his prognostications of future

events, by triumphantly pointing to the fulfilment of his earlier predictions.

This might perhaps have been done with more convenience to his readers, and equal satisfaction to himself, by a single connected narrative of the Russian advances, with references or quotations from his prophecies. The book, as it is, conveys no new information to those who understand the subject, and is too disconnected and full of repetitions, not only of facts, but of somewhat windy declamation, to awaken much interest in those who do not. Over-zealous advocacy spoils many a good cause. Magyar birth and education, followed by a long period passed under Turkish influences, are unlikely to conduce to a calmly critical frame of mind towards Russia, and the tone and language of these essays are hardly those of an impartial observer, claiming to be actuated by "perceptions resulting from long study and practical experience."

The Central Asian question, bound up as it is with the future of Turkey, is without doubt the most important problem out of England that, as far as we can see, English statesmen will have to solve during the present century; and the recent ostrich-like policy of persuading ourselves that there is no danger, simply because we do not choose to see any, cannot last much longer. Whether we like it or not, another twelvemonth can hardly pass without grave complications arising in the rapidly narrowing space between India and Asiatic Russia. The threatened Russian interference in Kashgár, staved off for the present by the submission of Yákúb Khán, and the whispered rebellion of his namesake of Herát, in consequence of the 'Amír's passing him over as heir to the throne of Kábul, a decision in which Russian influence may be not unreasonably suspected, are ominous clouds in the horizon. It appears from the St. Petersburg press that the Russian expedition to Marv, projected, no doubt, like its predecessors to Khaiva and elsewhere, simply to chastise evildoers, is postponed for the present in consequence of the refusal of Persia to join in it. If, as there seems every reason to expect, it is renewed next spring, with or without the co-operation of the Sháh, its issue will be a touchstone of Russia's real intentions in the East. Of course, there will be the usual disclaimer from Prince Gortschakoff, or possibly Count Schouvaloff may pay another visit to London; and of Russia's ability to root out the horde of Túrkmán manstealers whose headquarters are at Marv there can be no doubt, nor of the service that she will thereby render to humanity. The question is, Will she stay there? If she contents herself with punishing the Túrkmáns, and gives back Marv to Persia, its legitimate owner, the confidence of our statesmen in the good feeling of Russia will be justified. We may look on her as our commercial rival alone, and the very reasonable theory that her advances in Central Asia are due, like our own in India, less to lust for dominion than to inevitable destiny, will be fully upheld. But should she incorporate Marv with her own dominions, or, what amounts to the same thing, with Bokhára or Khaiva, the predictions of Mr. Vambéry and of other intelligent observers, English and

foreign, who are now stigmatised as Russophobists, will be on the high road to fulfilment.

Marv in the hands of Russia will be a pistol at the head of England. From a military point of view it will offer facilities for attempting or threatening an invasion of India which may be compared to those enjoyed by England against France whilst Calais remained in our hands. It will be the *tête de pont* across the river, behind which the bridge may be constructed in safety and secrecy. Politically, its occupation will give occasion for open meddling in Afghán affairs, and followed as it will necessarily be by the establishment of a chain of Russian forts along the road from the Caspian, will debar Persia from the power which she, and we through her, still possess of active interference on her as yet undefined north-eastern frontier.

Time, and not a very long time, will show which are right—the Russophobists or their antagonists. Whether the solution of the problem should be left entirely in the hands of Russia is another question, and one which we have no doubt is occupying the attention of our rulers.

An impartial history of Russian progress in the East, accompanied by a good map, and with references to official documents, would have been welcome to many in the present calm, which may or may not be the harbinger of tempest. Mr. Vambéry's book does not fulfil these conditions, full as it is of undoubted historical facts, and logical as are the conclusions which he draws from the Russophobic point of view. Nevertheless it is worthy of study by those who care to form an opinion for themselves on the question we have tried to set clearly before our readers.

On one point, the respective relations of Turkey and Persia to the Central Asian question, we are unable either to accept all Mr. Vambéry's facts, or to agree in his conclusions. He blames Persia for not taking part with Turkey in the Crimean war, and attributes her not doing so to Russian influence. We thought it a notorious fact that Persia was only prevented from joining in the crusade against Russia by the strongest remonstrances from England, unwilling to have another "sick man" on her hands. Again, so careful a student of ethnology might be expected to recognise that the antagonism between Turk and Persian, Súní and Shíah, is no new thing, referable to the modern representatives of the races, but prehistoric in its antiquity. Irán and Turán, Medes and Persians, Túrks and Tájiks, apart from any question of virtues and vices, have ever been, and ever will be, as impossible to amalgamate as oil and water. To characterise Persian kings as ambitious egotists because they deliberately brought about a schism between their subjects and the rest of Islám, is a strange heresy to Englishmen, proud of the refusal of their forefathers to submit to the religious supremacy of Italy. If Persians offended the Turkish minister at Tehrán by burning Omar in effigy, it does not seem a very serious crime in the eyes of a nation which has hardly left off doing the same by the Pope and Guy Fawkes every fifth of Novem-

ber. One opinion expressed by Mr. Vambéry in the paper referred to we can cordially endorse. The presence of French diplomatists in Tehrán, which might be useful to Persia and to English influence, is an unmitigated evil to both, without any but a negative advantage to Russia. As Mr. Vambéry says, the French minister "ought either to support Russia against Turkey and England, or both of them against Russia; he cannot carry on a purely French policy, and he has none moreover to carry on." The ostensible object of his presence is, we believe, to protect the Catholic Armenians. His occupation is to thwart with perfect impartiality every proposal made by England or Russia, for obvious reasons in the latter case, in the former from the petty spite and jealousy of which we had an exhibition during Sir Bartle Frere's expedition to Zanzibar.

The translation of Mr. Vambéry's papers is generally meritorious. Occasional sentences are somewhat prophetic in their obscurity, but, perhaps, this is the fault of the original. Partial attempts appear to have been made to render the Oriental names according to some English system of transliteration, but the majority remain in their naked German deformity. The result is even more appalling than usual. Is Mr. Vambéry, or his translator, responsible for *Beludjans*, *Shiites*, and *Tongens*?

O. ST. JOHN.

The Black Book of the Admiralty. Edited by Sir Travers Twiss. In Two Volumes. (Rolls Series.)

Second Notice.

SIR T. TWISS's second volume contains five pieces. Three are the customaries (*coutumiers*) of the boroughs of Ipswich, Oleron, and Royan at the mouth of the Gironde, and are valuable for the light they throw on the history of the English and French boroughs, and, in the cases of Ipswich and Oleron, on the growth of modern maritime law, both which subjects the editor discusses in his introduction. The others are two texts of peculiar interest, among the many varying ones which exist, of the Sea Laws of Oleron.

Ipswich is known to have enjoyed municipal institutions, the nature of which cannot be stated with much detail, from before the Norman conquest. In the year 1200, King John granted to it a charter, under which the governing body was to consist, "as far as the Crown was concerned, of two elective bailiffs, whose office it was to collect the custom of the borough, and to pay the fee-farm into the king's exchequer, and of four elective coroners, whose duty it was to keep the pleas of the Crown, and to see that the governors of the borough behaved justly and lawfully towards the poor as well as the rich." (Intr., p. xix.) According to the custom of that time (Intr. pp. xxix., xxxi.), the charter left the internal constitution of the borough, in all further points, to be freely self-organised, and so the common council of the town, having elected their bailiffs and coroners in pursuance of the charter, proceeded to ordain that there should be in the borough twelve capital portmen, and to

declare their duties, among which was to render the judgments of the town, and their remuneration, which consisted in the enjoyment of the Olderholm meadow for the support of their horses. These capital portmen, as soon as they were elected, "caused the whole of the townsfolk to stretch their hands towards the book, and with one voice solemnly to swear" obedience to their elected officers, and to maintain the town, its new charter and its liberties, against whomsoever, saving the king's just prerogative. "This," says Sir T. Twiss (Intr. p. xx), "is one of the instances of the remarkable system of adjustment between antagonistic principles which is the characteristic of English political institutions. We have here the substance of the 'sworn commune' of France, with its own elective magistrates administering justice on all questions of civil right between the burgesses themselves and between the burgesses and strangers within the borough, according to the free customs of the borough; on the other hand, in criminal matters, the king's law was affirmed, and special officers were elected by the burgesses themselves from amongst their own body to administer that law."

Another step which was most wisely taken by the burgesses immediately after the grant of the charter, was to put into writing the free customs according to which their magistrates were thus to administer justice; but "for as much as" (this first customary, described as) "the elde Domus Day, and the elde vsage of the toune of Gippywyche, and other rollys and remembraunces of the same town, by a fals common clerk of the forseide toune weryn borne away and falselich aloyned" (made away with, *éloignés*), after which the old customs were often designedly changed and violated, the town, in the 19th year of King Edward I., 1290-1, chose twenty-four men who were sworn to put the old customs again into writing. The result of their labours was the customary commencing "Ceo est le Domesday des Leys e des Usages de la ville de Gippewyz," which Sir T. Twiss has printed in the original French and in an ancient English translation, from two MSS. in the British Museum.

The customaries of the communes of Oleron and Royan are printed from one of the Douce MSS. in the Bodleian library, which gives its own date as having been completed on February 10, 1344. The customary of Oleron purports in its opening words to have been compiled by Guillaume Guischos, clerk of the commune, under the direction of the mayor and *prud'hommes*, and the editor is disposed, from internal evidence, to refer such compilation to a period shortly prior to the year 1314. Its full title, which should be given in order the better to distinguish it from the Sea Laws, is "Les bons Usages et les bonnes Costumes et les bons Jugemens de la Commune d'Oleron."

One of the most interesting features in the Ipswich *Domesday* or customary, and one which evidently had a principal share in attracting the learned editor's attention to it, is the existence of a court of maritime law sitting every tide, or perhaps at each time of spring tides; "the ples yoven (behooven—appertaining) to the lawe maryne, that is to wite, for straunge marynerys passaunt

and for him (them) that abydene not but her (their) tyde, shouldene ben pleted from tyde to tyde" (art. 1.). We thus have evidence that the maritime law was not first introduced into England through the Court of the Admiral, but was administered at least as early as the end of the twelfth century by the courts of the chief maritime boroughs, as a distinct and known body of law, but yet as forming part of their free customs, because it was the customary law of their own and the other mariners who resorted to them. On this Sir T. Twiss reminds us that under imperial Rome maritime causes were to be heard without any delay, and that the decisions of the consuls of the sea of the city of Trani, of the date 1063, to which M. Pardessus so happily called attention, and the Assises de Jerusalem, ranging from the commencement of the next century, give good reason to think that this beneficial provision of the Roman law was never allowed to lapse, but was carried into effect, throughout the dark ages, by special courts of the sea in the great Mediterranean ports; and we cannot refuse to follow him in the inference that similar courts existed in this country also, long before the charter of King John proved the occasion for putting the judicial system of Ipswich into writing. Indeed, there is some evidence that the Atlantic and German Oceans had gone on *pari passu* with the Mediterranean, in modifying the maritime laws contained in the *Digest*, in such a manner as presupposes the action of regular courts. Thus, while in the decisions of Trani "the slave no longer figures as a chattel, which may be thrown overboard to lighten the ship: the crew are free men," and rules are laid down as to their rights and duties,—also it is laid down, contrary to the *Digest*, that where a ship is not totally lost but only damaged, her owner may call on the owners of the cargo to contribute to her repairs,—the compilation published after the Conquest as the laws of Edward the Confessor contains, no less, a rule on maritime jetison differing from the Roman.

The customary of Oleron shows that the jurisdiction under the maritime law was exercised, at its date, by the Mayor's Court of that commune. But the question remains whether the famous Sea Laws of Oleron, or "judgments of the sea," which we have already seen entering into part C of the Black Book of the Admiralty, were judgments of that court. They are certainly older than the customary, yet some of them may have been later than the establishment of a commune at Oleron, and therefore have been given by its mayor; and, as Sir T. Twiss remarks, they were so regarded by the transcriber of one MS. of them, of which the title describes them as the *Jugemens du Mair*, and which belongs to the fourteenth century. Yet it can scarcely be doubted that many of those judgments must have been rendered by ancient courts of *prud'hommes* of the sea, at least by those who regard them as emanating from courts at all; and we imagine that after the editor's exhaustive discussion, few will take any other view. Before M. Pardessus, three theories about them were current among authors of repute, all supposing that they were compiled and issued by the order of

some potentate, but respectively making that potentate to be Eleanor, Duchess of Aquitaine, her son Richard I. of England, and Otho, Duke of Saxony, Governor of Aquitaine during the reign of Richard I. M. Pardessus, on the contrary, seeing the objections to all these theories, and the wide diffusion of the judgments, concluded that the latter in no way belonged to Oleron, but were the common maritime law of a large part of Europe; he did not, however, explain how the floating law came to assume this particular form, or how the judgments came to be connected with Oleron by name, in every ancient MS. of them, and in every ancient public document which alludes to them. To all the three theories which, while connecting the judgments with Oleron, attributes their compilation to some national authority, besides the special objections to each, there lies the general objection that the age for such dealings with local customs did not arrive till long afterwards. The old customaries, whether they set forth the system of judicature of a particular place, or the judicial procedure to be observed or the law to be administered in a particular court, emanated from the authorities of that place or the officials of that court. Such were the *Doomsdays* of Ipswich and the other English boroughs, and the old French *coutumiers*, before the pens of scientific jurists, and revision by royal authority, in the sixteenth and following centuries, had reduced them to the form in which we now read them: of these old French *coutumiers* so few have been printed that those of Oleron and Royan, in the volume we are reviewing, are important additions to the number. So too "*Les Costumes d'Oleron et deu Jutgamen de la Mar*," "*Le Jugement de la Mer et Koolle d'Olayron*," or by whatever equivalent name the compilation is described, must have been prepared in and for the use of some court, of *prud'hommes* of the sea or of a mayor, in the town of Oleron: several of the copies purport to have had "the seal of the island of Oleron, established for contracts," appended in testimony of their having been taken from the original roll and the form of each article, stating a case, with the decision, and concluding with the words, "This is the judgment in such case," speaks of the connection with an actual court. The celebrity of that court, combined with the fact that the custom of the sea which it administered was common to a great extent of coast, sufficiently accounts for the widespread authority of the roll which was elaborated and preserved in its registry.

The *Consulate of the Sea*, so far as it can claim to have been a widely accepted body of maritime law, consists of the second treatise, on the Good Constitutions and Customs of the Sea, and the third treatise, on Cruisers of War, in the first part of the *Book of the Consulate*, which was printed at Barcelona in the Catalan language in 1494, having been "drawn up for the use of the consuls of the sea at Barcelona by the notary or scribe of the Consular Court, just as the Black Book of the Admiralty was drawn up for the use of the judge of the High Court of Admiralty in England by the registrar of the Admiralty Court" (Intr., p. lx.). These treatises Sir T. Twiss considers to belong

to the second stage of the history of modern maritime law, the stage analogous to that of the scientific and revised *coutumiers* of the French districts, and not to the same early stage as the decisions of Trani and the judgments of Oleron (Intr., p. xlv.). From internal evidence, he declines to date them earlier than the middle of the 14th century, and at any rate the notion of their high antiquity in their present form has for some time past been exploded.

We have dwelt at such length on Sir T. Twiss's researches into the growth of modern maritime law, that we must pass lightly over the other matters of interest which he points out as resulting from the customaries printed in his second volume. He considers that the Ipswich *Domesday* "supplies most valuable evidence on several matters respecting the jury, which are at present involved in great obscurity," and "adds to our knowledge on the subject of compurgators;" and he sums various details by saying that "it would appear from the *Domesday* of Ipswich, as compared with the customary of Oleron, that the condition of the English burgess was, in the time of Edward I., in respect of personal independence and legal capacity, in advance of the condition of a burgher in the duchy of Aquitaine" (Intr., pp. lxx., lxxiii., lxxv.). A very curious punishment of Jews at Oleron is mentioned in the Introduction, p. xxxiv.

We must also refer to the work itself for a valuable distinction which Sir T. Twiss has drawn between the Gascon and the Norman or Breton MSS. of the Rolls of Oleron, the English MSS. agreeing with the former (Intr. to vol. i., p. lxxiii. *et seq.*; Intr. to vol. ii., p. lxxviii. *et seq.*). Of the two texts of the Rolls printed in his second volume, one is a previously unpublished Gascon text, in the earlier form, which has only twenty-four articles, while the other is a reprint of the longer text, with forty-seven articles, and apparently derived from a Breton source, contained in the now rare first edition of Garcie's *Grand Routier de la Mer*, of which the introductory epistle is dated in 1483.

J. WESTLAKE.

The Norman People and their existing Descendants in the British Dominions and the United States of America. (London: Henry S. King & Co., 1874.)

THE aim of this work is "to show that the Norman settlement at the Conquest consisted of something more than a slight infusion of a foreign element—that it involved the addition of a numerous and mighty people, equalling probably a moiety of the conquered population—that the people thus introduced has continued to exist without merger or absorption in any other race—that as a race it is as distinguishable now as it was a thousand years since," and so on. These theories are grounded mainly upon the evidence of supposed Norman names to be found in the *London Directory*, a formidable list of which forms the great bulk of the volume. In the introductory chapters the anonymous author explains the successive steps by which, having first traced his own descent from the "imperial race," he was led to ascribe the same origin to 400 out

of 550 peers, the great majority of the landed gentry and "the intellectual aristocracy," and finally to a third or more of the entire population of the country. The superiority of Norman blood, we are told, everywhere asserts itself. Enquiry into the descent of "the great captains, statesmen, poets, philosophers, jurists," and others, whose names are famous in English history, gave the following result. "The Anglo-Saxon and the Dane were in a hopeless minority; they were considerably outnumbered by the Celt. The Normans far exceeded in number the whole of the other races put together." These confident assertions are unaccompanied by any detailed proofs; and the strange reason is given for the omission, that the amount of evidence is so great that it would but embarrass the argument to produce it. Instead, therefore, the reader is referred to the alphabetical series of Norman names; and, to do the author justice, he does show there plainly enough what kind of evidence he considers sufficient to prove "an undoubted Norman origin." The majority of these names are identified as Norman by their occurrence, or that of their French or Latin equivalents, in Norman records of the eleventh and twelfth centuries. The fallacy of such a test, as might be expected, is apparent on almost every page. Thus Brock, Brook, Broke, Brooks, &c., are all said to be Norman names, and derived "from Broc, Anjou." But in the first place Anjou is not Normandy; and, moreover, the obvious derivation of all the above names is from the simple English "brook," which appears in ancient deeds and other documents in all the earlier stages of a residential surname, such as "atte Broke," de la Broke, "apud Brocam," &c. Again, the Norman origin of families bearing the name of Oake is inferred from the occurrence in Norman records of "de Quercu," Meadows from "de Pratis," Bury from Bourri, near Gisors [why not from Bury in England?], Ireland from "de Hibernia;" and so with London, Lincoln, and like names. Even "English" is not English but Norman. Granting even that the "Anglicus" of the Norman Exchequer Rolls is a regular surname, and not, as is probable, merely descriptive, as so-and-so "the Englishman," how does the author suppose it to have originated if not from the family being of English descent? If it is necessary to account for the name in England, it is easy to believe that two near neighbours of different race and the same baptismal name might be distinguished as "John English," and "John Norman," and the surname thus formed would soon become hereditary. The large class of names derived from trades, &c., such as Carter, Carpenter, Goldsmith, even Smith itself, are claimed as Norman with equal confidence, though in some cases it is conceded that some English families may be included. We pass over these, however, in order to give an example or two of the author's method of proving that genius in an Englishman argues a Norman pedigree. Sir Isaac Newton, it is urged, was of the Norman family of Pesson, because one William Pesson and his descendants held land at Newton, co. Lincoln, and took thence the name "de Newton." But even if the philosopher got his name from the

particular Newton in question, it does not follow that he was a Pesson; for mere residence in a village, or on a manor, gave rise to a local surname quite as often as ownership, and for one family of Newtons of the latter class there may well be half-a-dozen of the former. Shakespeare in like manner is made to descend from the Norman family of De Perers. A branch of this house held land at Saxby—or, as it was sometimes written, Shakesby—in Leicestershire; and the author holds that both the English Shakespeare and the Norman Sacespee are corruptions of the local name thus acquired. In confirmation, he appeals to the similarity of the arms of Shakespeare and Perers. In so doing, however, he not only assumes that the poet's father had a real ancestral claim to the arms granted him by Dethick in 1599, but wrongly describes the coat itself, the field of which is not *argent*, as he says, but *or*, and the sole resemblance to the arms of Perers is that both coats have a bend sable. The argument, therefore, from the armorial, so far from supporting the author's theory, makes decidedly against it.

To conclude, the author cannot in any way be congratulated upon the success of his work. Some of his arguments are ingenious, but very few are convincing; and the naive simplicity which they often display will make a cautious reader hesitate before accepting upon trust the correctness of his many unsupported assertions. G. F. WARNER.

Two Little Wooden Shoes. A Sketch. By Ouida. (London: Chapman & Hall, 1874.)

Mr. Carington. A Tale of Love and Conspiracy. By Robert Turner Cotton. Second Edition. 3 vols. (London: H. S. King & Co., 1874.)

Transmigration. By Mortimer Collins. (London: Hurst & Blackett.)

A Chronicle of the Fermors: Horace Walpole in Love. By M. F. Mahony (Matthew Stradling.) 2 vols. (London: Sampson Low.)

It is not easy at first sight to say why it should be considered a reproach to call a novelist sentimental, and a compliment rather than otherwise to call him (or her) impassioned. Novels are supposed to be chiefly valuable as representations of different varieties of human nature, and sentiment is as real an element in human nature as passion, and perhaps a rather more common one, so that it might seem to have at least an equal right to representation. The source of the prejudice is to be found, probably, in a vague but not quite baseless belief that sentiment is more likely in proportion than passion to find an unreal or false expression. The representation of passion is subject to control or verification by the necessity of giving a credible account both of the person by whom the passion is felt, and of the object by which it is inspired; for it is only when both these are made clearly conceivable that the relation between them, or the passion itself, appears real and natural to the spectator. If the circumstances described are those which in real life would stir deep emotions, to which the characters in the romance appear insensible, the work is commonly sensational; if, on the other

hand, the writer succeeds in representing men and women in considerable agitation of mind, without provocation, or upon provocation which would naturally induce a different kind of agitation from that exhibited, the work may be called sentimental, as fairly as if it had been deliberately intended for a representation of sentiment, which is simply passion unattached, a disposition to feel strongly about something or other, with a degree of obtuseness as to the comparative claims, of the different things about which human beings are supposed to be capable of feeling, to excite the sentiment which the author chances to be able most easily to reproduce.

In *Two Little Wooden Shoes*, Ouida, as usual, does not get beyond a kind of sentimentalism, which is, however, sufficiently effective to make it worth while to ask why, on reflection, the effect is always felt to be tricky and unsatisfactory. The reason, we imagine, is, that the author aims directly at exciting in her readers the sentiment which she conceives to be appropriate to the situation (always the same) which she prefers to treat, instead of representing the situation itself with such commanding truth and power as to ensure a response of some kind, even in readers who may take a different view of the situation from herself. The consequence is that the situation is never realised at all, even by the author, and that which is realised by her, and more or less effectively communicated to a congenial reader, is a sentiment, wandering at large amongst impossible occasions, and therefore never more than half true to life and nature. In the present instance, the sentiment to be communicated is one of languidly reproachful acquiescence in the order of nature, which causes a dreamy little flower-girl to come to an untimely end, like one of her own rosebuds; or, as the author puts it, having confidence enough in the theory to lay it down with epigrammatic generality: "Men are true children and women are their rosebuds."

Now Ouida, notwithstanding a genuine fondness for children, which is one of the pleasantest traits in her writings, has never made the discovery that a healthy child is the most unsentimental of beings, exactly because all its experiences are concrete and particular; and if she had further been able to believe that, in this respect, the child is generally father to the man, her heroes would have less of the appearance of being created *a priori*, as the purely ideal correlatives of a natural disposition on the part of flower-girls and novelists to be very much impressed by what they do not understand. Lady novelists especially are apt to imagine that they are realists as soon as they have summoned up courage to disregard—or, better still, to invert—the old-fashioned rules of poetic justice; but it is evident that something more is needed to complete the portrait of a sinner than an assurance, on the last page, of his impenitence and impunity—though this may be true and plausible enough as far as it goes. Ouida, however, never knows anything more of her heroes than that they are very wicked, very clever, very handsome, and cause a great many flower-girls and others to drown themselves for

love of those superlative qualities; but the latter part of the process which the novelist describes is not reckoned amongst the evidence of the hero's diabolical fascination and craft, because the sentiment of fatal awe and admiration which attends his steps presupposes a magic in his presence quite apart from anything he can be made to do or say on the stage. In one way the present volume gains in veracity by its slightness, because Flamen (a luxurious artist who wishes to paint a Gretchen), is not in evidence long enough to display qualities actively incompatible with the sentiment of which he is the shadowy object; but then, as his loyal worshipper, Bébée—who wears her little wooden shoes into holes by walking from Brussels to Paris when she hears he is ill—is something of a genius as well as a good and industrious little girl, it is hardly fair to suppose her to be fascinated by a lay figure without any individuality at all. The scenes descriptive of the quaint fancies and lonely business-like life of the pretty young orphan amongst friendly villagers before Flamen lends her *Paul and Virginia*, are pleasantly drawn, but as we advance the style becomes sentimental in the same vicious sense as the matter, and meaningless refrains with a pathetic sound are used at intervals as a kind of warning that these are the places where it is desirable to feel as tearful as possible. A good deal of sound virtuous indignation has been expended, we cannot but think unnecessarily, in denouncing the moral tendency of the fictions of this author and her school. An admiring critic in the *Revue des Deux Mondes*, who gives Ouida credit for a daring imagination rare in this country, quotes her as silencing prudish objections by the assurance "Je n'écris pas pour les femmes, j'écris pour les militaires;" in which we should be tempted to see a piece of profound cynical self-criticism if the slightest touch of humour in her works would allow us to suppose that she is herself not altogether imposed upon by the heroes who are probably admired by no living men, except perhaps very young officers in regiments of higher social than literary repute. However this may be, the *Little Wooden Shoes* will certainly not do any harm to any one who does not make the mistake of thinking the writing really fine; whilst anyone who is capable of making such a mistake deliberately, must have a mind too impervious to literary influences to be in much danger of suffering moral deterioration from anything in print.

Mr. Robert Turner Cotton's ideal of masculine perfection has much in common with that of Ouida, but, perhaps out of regard to the degeneracy of the age, he displays it less crudely and, as it were, symbolically. He has a generation of young men who are comparatively possible and prosaic; but they have a few surviving ancestors who in their youth fought duels, drank, gambled, and made love on an heroic scale, while, towering above the heads of even these distinguished persons, there appears the real hero, Mr. Carington, who arranged for them whom they should shoot, marry, disinherit, or otherwise provide for, while he was himself too distinguished even to condescend to take

part in those aristocratic diversions which he superintends in a grandly providential manner. We are told that Mr. Carington, when he could not find a good novel to read, used to send to the circulating library for the silliest of the season, and generally derived amusement from it. Perhaps Mr. Cotton was not uninfluenced by this peculiarity of his hero in writing what is more like a burlesque upon ordinary novels than a serious attempt to achieve something more imaginative than even Mr. Mortimer Collins's *Transmigration*. It is true that both these works are supposed to have really but one author under different names, the chief reason being that in both all the characters have a habit of eating lobsters with enthusiasm at all hours of the day or night, and that in both the poetical mottoes which abound are taken from "The Comedy of Dreams," which we gather to be an unpublished trilogy in which things earthly and celestial do their best to look as if they were standing on their heads, but have some difficulty in keeping in recognisable shape, because they are released from obedience to the laws of gravitation as well as from the minor canons of probability. We believe there are some people besides Mr. Carington who do find novels amusing in which a great many things happen for no reason in particular, and every one talks animatedly and with an air of deep conviction about nothing; who prefer, in fact, a magic lantern to dissolving views, and both to a panorama. Mr. Carington may be read without the sustained mental effort requisite to follow, for instance, a cunningly devised plot of Mr. Wilkie Collins, and yet it contains, if possible, more of marvel and mystery in the same space, because none is wasted upon explanatory details or futile attempts to fill in the missing links of causation. There is a Russian Prince, who is so very wicked that nobody but Mr. Carington can keep him in order; and there is a Russian secret society, of which the late Emperor Napoleon III. was the head—it is impossible to guess why, as the final cause of the society seemed to be a desire to do something rather dreadful (as soon as it could settle what) to the Russian Prince. The Foreign Office of course knows nothing about all these transactions till they are explained to a discreet subordinate by Mr. Carington, who, we are given to understand, puts an extinguisher on the society by carrying off into Cumberland, and marrying to a friend's son, the Italian lady who acts as the Emperor's second and aide-de-camp. It does not appear that the "love and conspiracy" have any thing more to do with each other than is implied in the business of both being looked after at the same time by Mr. Carington. If we had to choose, we should, on the whole, give the preference to the conspiracy half of the production, for Mr. Cotton's ladies are nearly as bad as Ouida's men, though, to do him justice, he is content with traducing their manners, and introduces no immorality to speak of that is less than fifty years old. One young lady who, we are told, is a comical imitation of a stage chambermaid, answers sufficiently well to the description; but the real heroine, Elinor, for whom the author professes unbounded reverence and admiration, does not succeed

in so demeaning herself as to make his boisterous assurances that she is the perfection of noble grace and gentle breeding appear as impertinent as such express statements would do if made concerning "the absolute perfection of womanhood." To say that the ideal lady is perfect, shows a want of faith in the self-evidence of her perfections, but to praise her in so many words for being ladylike is a positive insult, or a confession of innate vulgarity; for it is not more marvellous for the ideal to be innocent of pertness (which, by the way, she is not) than of pocket-picking.

The hero of *Transmigration* has three lives, one to each volume, of which the first and third are spent on earth, and the second in the planet Mars, the general result of which seems to be that, wherever lobsters and pert nymphs of erratic habits may be found, man may enjoy moments of contentment; but that for solid, durable happiness, it is necessary to be a school-boy, subject to flogging. The book is not amusing, because the author tries to play with his fancies before they are full grown, and seems not to be quite sure but what, if they were allowed to grow, they might develop into a serious contribution to philosophy. Still, the second volume is the least tiresome of the three, though we cannot commend the modesty of this new Dante who summons the great *Estese* from the shades to act as his guide, philosopher, and friendly co-devourer of lobsters; the change of planet, however, seems to have moderated the length as well as the depth of the Coleridgean harangues.

The *Chronicle of the Fermors* is a chapter of domestic romance from the last century, with the scenery carefully got up from contemporary memoirs and correspondence; but the only justification for the second part of the title (*Horace Walpole in Love*) seems to be the assumption that Horace's way of being in love would be to give no signs of the fact until the lady appeared to favour some other suitor, in which case he would begin to satirise her mother. There are no means of disproving the first part of the hypothesis; but the second seems to prove too much, for Horace Walpole can scarcely have been in love with the daughters of all the ladies of whom he has something spiteful to say in his correspondence. The author scarcely succeeds in showing that he took more interest in Lady Sophia Fermor than in any other famous beauty, who was expected to marry one Lord (Lord Lincoln) for love, and was consoled for her disappointment by the elderly, but illustrious Premier, Lord Carteret. There is an anachronism in some of the political wisdom which the Duke of Newcastle is supposed to bestow on his nephew Lincoln, who is to be consoled for the loss of Sophia by the prospect of the government of Ireland, which has the advantage, observes his Grace, of requiring neither skill nor knowledge. It may be doubted whether the idea that skill or knowledge might be expected by a troublesome population from their rulers had so far taken shape in the ducal mind of the period as to be worth noticing even as a fallacy.

EDITH SIMCOX.

NOTES AND NEWS.

WE learn that Sir T. Duffus Hardy has a rod in pickle for his opponents as to the date of the Utrecht Psalter.

THE two volumes of Peter Buchan's collection of Ballads in the British Museum have been copied for the Harvard College Library, in Cambridge, United States, by direction of Professor F. J. Child.

MR. SELBY has nearly ready for the Chaucer Society his account of the robberies of the poet Chaucer, in September, 1390, and of the fate of the gang of highwaymen who robbed him.

DR. JAMES A. H. MURRAY has undertaken to re-edit, for the Early English Text Society, the romance of *Sir Tristram*, from the unique copy in the Auchinleck MS., of the early part of the fourteenth century; and it is probable that M. Paulin Paris's essay on the sources of the French romance of *Tristan* will form part of Dr. Murray's volume.

WE are glad to find that Dr. Schmidt's *Shakspeare Lexicon*, which we noticed last week, is finished to the letter L, and that the first volume, containing A—L, will be published shortly by Messrs. Williams & Norgate. Dr. Schmidt's present title for his Lexicon is *The English of Shakspeare*; but as this is already the title of the late Professor Craik's well-known book on the play of *Julius Caesar*, issued in 1857 by Messrs. Chapman & Hall, we hope the Königsberg doctor's title for his new book may be changed.

AMONG the forthcoming books about Central Asia three are certain to have special importance. Mr. Schuyler is about, it is said, to resign his appointments as Consul at Riga and Acting Secretary to the U. S. Legation at St. Petersburg, in order to be able to write with more freedom about the proceedings of the Russian troops, but his book is not likely to appear till the autumn. Mr. Ashton Dilke will shortly publish the account of his successful march (stolen upon General Kaufmann) from Semipalatinsk in Siberia to Tashkent and Samarcand, and all he saw by the way and heard in various parts of the Russian empire. And Mr. Mac Gahan, who fairly astonished the Russian commanders of the Khiva expedition by the cheerful audacity with which he braved the perils of the desert in order to come up with the advancing Russian columns, will soon give us a description of his march with them to Khiva, and of the fall of that city. A part of his book will be devoted to his adventures among the Kirghiz of the Koom-Kizil, to talk of civilising whom he thinks is absurd, deeming it more reasonable to expect that they will civilise us.

A good sign of the progress of Oriental Numismatics in England is the production by Mr. Stanley Lane Poole of a catalogue of the first portion of Colonel Seton Guthrie's splendid cabinet. The work, which is now in Messrs. Austin's press, will be illustrated by a large number of excellent plates by the Autotype Company.

THE rejection of Sir John Lubbock's Bill to provide for the better preservation of our ancient national monuments, gives a foretaste of what literature and science have to expect from the Legislature. Sir John Lubbock's bill was the last bid for the few remaining Sibylline leaves which might, which ought to have been saved. But with the fact staring us in the face, that every year the most valuable ancient monuments are being destroyed and carted away, it has been decided that to try to save national property is not much better than "burglary by daylight," and that the country must trust in this matter to the enlightened spirit of country gentlemen and farmers. When Charles II., in 1663, visited the Celtic remains of Abury, sixty-three stones were standing within the entrenched enclosure. Not quite a hundred years later they had dwindled down to forty-four. Dr. Stukeley saw the upper stone of

the great cromlech there broken and carried away in twenty cartloads. After another century, seventeen stones only remained within the great enclosure, and these are now to be left to the tender care of gentleman-farmers, who consider as rubbish whatever is not in its right place. And this is a monument, as Sir John Lubbock said, "than which there is none more remarkable of its kind in Europe."

MR. BERESFORD HOPE, no advocate of spoliation, we should think, appealed to the House "not to let it go forth to the educated world that, notwithstanding the exuberance of our wealth, we were the only people in Europe who were careless of that great inheritance—the historical monuments which had come down from our predecessors," but the Chancellor of the Exchequer was proof against such Batavian arguments. Not many years ago the *Quarterly Review* (1867) adduced those very arguments in favour of the preservation of the national monuments of England and Ireland which, when last week addressed by Sir John Lubbock to the House, were treated with undisguised contempt. These are the closing words of the article: "*Such things ought not to be. Let those whom it concerns look to it before it is too late. These Celtic monuments are public property as much as London Stone, the Coronation Stone, or Westminster Abbey, and posterity will hold the present generation responsible for the safe keeping of the national heirlooms of England.*"

THE same question has recently assumed an alarming aspect in Italy, where so many of the great monumental works on which the nation prides itself really belong to private individuals. At the present time, Giotto's celebrated frescoes in the Scrovegni Chapel at Padua are the subject of litigation between a private family and the chapter of the Church of the Arena at Padua. These frescoes were painted by Giotto for Enrico Scrovegni, a noble citizen of Padua, who in 1303 built the chapel now called by his name, and employed "the acknowledged master of painting in Italy" to decorate it with paintings. The present family of Grademo, the inheritors of the old Scrovegni family, accordingly lay claim to these works as being their own private property, and have asserted their claims in the most aggressive form, namely, by making a contract for their sale and removal. The chapter deny the right of the family thus to alienate a great national monument of art, and the question is now to be adjudged by law. The most distinguished and able counsel are, it is said, engaged on both sides. The decision is of the highest importance with regard to the national art of Italy. It is terrible to think of the impoverished or grasping descendants of the grand old families of Italy being able to annul their ancestors' pious munificence by putting up to auction the votive offerings of their family. It is said that, if the sale of the Paduan frescoes can be accomplished, England will be the gainer of them; but it must be remembered that, however glorious the possession of these greatest works of Giotto's art might be, they would inevitably lose in their removal all the charm of association. "It is not difficult," says Lord Lindsay, in speaking of the Scrovegni Chapel, "gazing on these silent but eloquent walls, to re-people them with the group once, as we know, five hundred years ago, assembled within them: Giotto intent upon his work, his wife Ciuta admiring his progress; and Dante, with abstracted eye, alternately conversing with his friend and watching the gambols of the children playing on the grass before the door." Even Lord Lindsay's imagination would find it difficult to conjure up this vision in a London gallery! Besides, there is the great risk to be considered that must attend their removal, however skilfully accomplished. Altogether, therefore, it is to be hoped that the present representative of the Scrovegni family will be foiled in the attempt to turn the inheritance of every lover of art to his own particular benefit. Does he not remember that the avarice of one of his ancestors

immortalised him in the seventh circle of the *Inferno*?

Messrs. MACMILLAN will publish a translation of Lessing's famous piece *Laocoon*, with preface and notes by Sir Robert Phillimore. The translator's preface will describe the influence which the main position of the piece in regard to the *limits* of poetry and painting has exercised on subsequent work and thought in the two lines, and its struggle with the contrary maxim professed by Winckelmann, that each art could accomplish the work of the other. Many readers to whom the work itself is not otherwise familiar, may, perhaps, remember Mr. Matthew Arnold's poem, "Epilogue to Lessing's *Laocoon*." An endeavour will be made to render this edition popular by translations of the extracts from Greek and Latin writers that occur throughout, and by notes explanatory of the technical terms of aesthetic criticism that are employed by Lessing.

IN June, the monument of Hans Sachs, the once celebrated, but subsequently much-forgotten or abused head of the Master-singers, will be unveiled at Nuremberg. A complete edition of his works has also been commenced in serials by the *Literarische Verein* at Stuttgart. A course of three lectures will be given here, on "Hans Sachs and the Master-singer Period," by Herr Karl Blind, with a view of contributing to the costs of the Nuremberg memorial—which amount to 20,000 florins—and are not yet fully covered. The lectures will take place on May 22, 29 and June 5, at the Cavendish Rooms, Mortimer Street, Regent Street, at eight P.M.

THE Thessalian monasteries are threatened with something in the shape of a Universities Commission. The *Volo* correspondent of the *Levant Herald* states that the Patriarch has just sent a letter to the Greek bishop of Larissa, requesting him to send trustworthy persons to the monasteries in his diocese to investigate and report on their incomes and expenditure, to the end that a fair adjustment may be made, and the surplus devoted to establishing schools. Some of these monasteries are very rich, and it is hoped that a considerable sum will be realised by this very necessary reform, and made available for practical purposes.

We trust that the authorities of the monasteries may see the matter from the same point of view, and that the Commissioners may dispense with those *questiones infinitae ac subtilissimae* which seem to have so vexed the soul of the late Senior Proctor at Oxford.

THE lives and fortunes of correctors for the press do not fill up much space in the world's biography, but it is not uninteresting to a gleaner on the by-paths of historic lore to find traces of the existence of such useful members of the community upwards of two centuries ago. The career of the humblest individual, if plainly and truthfully narrated, is full of instruction. With the full conviction of this, and with a well-grounded belief that the subject of our remarks will be overlooked when that valuable work of reference, the *Athenae Cantabrigienses*, is sufficiently advanced to include the period in which he lived, we do not hesitate to publish the following little scrap of autobiography. When Thomas Phillpott, of Snowhill, in the parish of St. Sepulchre, London, was examined on December 30, 1660, about the publication of some seditious pamphlets, he said (we are quoting from a contemporary manuscript):—

"That he was sometimes a scholler att Christs Church neer St Barthol. Hospital London, and after a Kings Scholler att Westminster, and from thence chosen to Cambridge to Trinity Colledge, where he stayed about eight years: and tooke the degree of M^r of Arts; And about the yeare 1641 he taught schoole att Sutton Vallance, in the county of Kent, and continued neer 4 yeares. And before he was a corrector of a prying press of M^r Haviland, And since of several prying presses viz^t of M^r Griffin in the old Bayly, And of Richard Bishopp neer Bennets Castle

in Thamestreete, and alsoe of the widdowe Raworth neer to the same place. And the said examine doth now correct att M^r Whytes in Warwick lane and att M^r Mottershatt neer Docto^r Commons their presses, &c."

It would seem that the orders issued by the Japanese Government for the return of all students, except the few who are intended for the army and navy, are peremptory, and must be obeyed within two months of their receipt. The number of these Government students now in Europe and America is about five hundred and fifty, and they are chiefly engaged in qualifying themselves as civil engineers, and in studying commerce, banking, law, medicine and agriculture; about thirty-six only are studying the military and naval arts in various European countries. We understand that these young Japanese have been recalled mainly on economical grounds, as the cost of their maintenance, &c., is a heavy charge on the resources of their Government.

We had recently an opportunity of turning over a volume marked "Players Booke," preserved among the Lord Chamberlain's Records of the reign of Charles II. It contains copies of orders, &c., issued for the regulation of his Majesty's servants, which throw new light on the history of the revival of the drama. A few extracts are well worth reproduction here.

On December 7, 1663, the King, "being informed that divers persons do rudely press and with evil language and blows force their ways into the two theatres at the times of their public Representations and Acting, without paying the prices established, to the great disturbance of our Servants," &c., orders that no person of what quality soever shall offend again in this respect, "notwithstanding their pretended privilege by custom of forcing their entrance at the fourth or fifth Acts without Payment."

On April 6, 1672, his Majesty signifies his pleasure that Mr. Mohun, Mr. Hart, and Mr. Kynnaston, be continually furnished at the charge of the Master and Company of his Majesty's Comedians, each of them with the following habits:—

"Two Perruques to begin with for the first year
One Perruque yearly afterwards—to begin a year hence
Two Cravats yearly
One Lace or point Band in two years, the first band to be now provided
Three pairs of silk stockings yearly
Four pairs of shoes yearly
Three Hats yearly
Two plumes of Feathers yearly
Three shirts with cuffs to them yearly
and that this shall not be a precedent for any other to have the same."

Another order, of May 16, 1674, forbids any actor in his Majesty's Theatre or in his Royal Highness's Theatre to leave without giving three months' warning; and one dated January 18, 1678-7, directs that no person, not being a comedian, presume to come between the scenes, or to sit upon the stage or stand there during the time of acting.

Our last selection will be best understood by being given in its entire form:—

"No Act^r or Actress to go out of ye House in their acting clothes } Whereas Michael Mohun, Nicholas Burt, and Robert Shatterell three of His Ma^{ties} Comedians have given Bond of five hundred pounds unto Charles Killegrew Esq., Master of His Ma^{ties} Comedians to returne the Stock of Clothes and Scenes belonging to the Royall Theatre entire at the end of three yeares unto the said Charles Killegrew Esq. and whereas I am informed that some of the said Clothes hath been carried out of the House, and embzelled by some of the Company, These are therefore to require all His Ma^{ties} Company of Comedians both men and women that none of them presume to go out of the House in their acting Clothes, nor carry any of the said Clothes out of the House upon any pretence whatsoever as they will answer the contrary at their perills. Given under my hand and Seale

this 10th day of Aprill 1678. In the Thirtieth yeare of His Ma^{ties} Reigne.

"AZELINGTON.

"To His Ma^{ties} Comedians at the Royall Theatre."

Some of the best actors of this time had taken parts in much more serious engagements than were now allotted to them. Of those mentioned in these extracts, Charles Hart was a lieutenant of horse in the Royalist army, and Shatterell is said to have been in the same troop with him; Mohun served as major of a regiment in Flanders.

OCTAVE FEUILLET, the author of *Le Sphinx*, the *De Musset* of families and boarding schools, appears to have exercised a certain direct political influence over the government of the Empire which is not frequently vouchsafed to the purest and tamest of domestic novelists. His intimacy with Napoleon III. is a curious feature in his career. The Emperor preferred the dreamy mysticism of *Sibylle* and the *Jeune Homme Pauvre* to Mérimée's causticity and Houssaye's prettiness. The Librarian of the Palace of Fontainebleau was not unfrequently the only guest at those evening expeditions in the forest where the vague German sentimentality of Napoleon's character broke forth in quotations from Schiller and addresses to the setting sun. The Emperor would take the reins, and with the Empress beside him, and M. Feuilleux seated at the back of the *char-à-banc*, drive from Fontainebleau through the forest to one of the outlying villages. The novelist was accustomed to recite Victor Hugo's poems, the Emperor and Empress listening patiently; but it is presumable that Napoleon preferred Schiller, for his criticism on the *Légende des Siècles* is said to have been: "Grandes phrases; petites idées." It may be remembered that at the fall of the Empire, in spite of M. Thiers' sincere solicitations, Octave Feuilleux resolutely refused to retain his post of librarian at Fontainebleau.

THE publication of Gustave Flaubert's unsuccessful piece, *Le Candidat* (Paris: Charpentier et Cie.), lets some light into the mysterious laboratories where the censorship transforms moral poison into wholesome food. M. Flaubert has printed without comment the official corrections made in his manuscript. They are sufficiently eloquent. The author had likened one of his characters to a Seminarist; the Censure substituted "cagot." It preferred "entregent" to "intrigue" in a passage relating to the means to be employed at an election; struck out the words "Bishop" and "Monseigneur." There was in the text, "A ministerial committee proposes me;" the word "ministerial" was prohibited. The phrase "We will make him pass for a Legitimist in disguise" met with the same fate. And there are corrections less explicable than these. The heroine describes a suitor as "a man one wouldn't hire as footman;" her father remarks that he has been educated by an "eminent ecclesiastic;" his daughter retorts that her future sisters-in-law "ne savent pas l'orthographe;" and the red ink of the Censure erased these sentences as immoral and subversive of social order. These are all the changes made in M. Flaubert's original work, and it should be remembered that the piece was detained more than a month by the Censure, grave doubts being raised as to whether its production could be authorised at all.

M. SOULICE has just discovered and reprinted at Pau, *L'Apocalypse ou Révélation de Saint Jean mise en vers françois, avec les deux premiers Psalmes de David, l'Oraison Dominicale en langue d'Albigez et autres belles choses par Augier Gaillard Rodiez de Robastens en Albigez. A Tule, par Arnaud de Bernard, 1589*. This work of a poet who has been much discussed of late will greatly interest the curious. It contains, *inter alia*, a complimentary ode addressed to the author by D. de Mallortye, an epistle dedicatory of Augier Gaillard to the King of Navarre, in which

he speaks of Du Bartas, Ronsard, Du Plessis-Mornay, Henry IV., and the *Rodier de Rabastens*.

A CURIOUS duel has been going on between Meyer's *Konversations-Lexikon* (published at Hildburghausen) and Pierer's *Konversations-Lexikon*, sixth edition (Spaarmann, Oberhausen). Spaarmann brought out his first volume in great haste, so as to anticipate Meyer, but the critics found it so little satisfactory that he has withdrawn it, issuing to subscribers a corrected reprint, and delaying the publication of the second volume. Meyer's *Lexikon* commenced publication on Jan. 1 of the present year, and is going regularly forward. The twelfth edition of Brockhaus's well-known *Conversations-Lexikon*, announced for the beginning of this year, has not yet made its appearance.

THE Dublin University Shakspeare Society—which, though not a branch of the New Shakspeare Society, is in close union with it—held its inaugural meeting on Friday, the 10th, when the president, Dr. Ingram—formerly Professor of English Literature, and now Professor of Greek, in Trinity College, Dublin—delivered an address on “The Chronological Order of Shakspeare's Plays.” The means for determining this were (1) external, the dates of entry in the Stationers' registers, of allusions in the plays, or references to them, &c.; (2) internal, the verse-tests—a. the end-stopped line giving place to the broken line; b. the weak monosyllabic ending; c. dissyllabic endings; d. rhyme; e. Mr. Spedding's pause-test, which indeed includes a and b. Professor Ingram undertook to test all Shakspeare's late plays by test b. He gave an account of Mr. Fleay's investigations, and criticised them; arranged the plays in four periods, and showed the value of the verse-tests in distinguishing the genuine work of Shakspeare, as proved by Mr. Spedding's paper on *Henry VIII.* and Mr. Hickson's on the *Two Noble Kinemen*, when confirmed by the tests of Mr. Fleay and Mr. Furnivall. The Professor dwelt on the importance of the Dublin Society keeping its work parallel with that of the New Shakspeare Society, and read a letter of goodwill from Mr. Furnivall, containing suggestions as to lines of work.

THE Harleian Society is about to publish (volume for 1875) the Marriage, Baptismal, and Burial Registers of Westminster Abbey, edited and annotated by Colonel Chester, who has generously presented to the Society the materials which, during ten years' labour and at great personal expense, he has collected for their illustration. The historical value of these national archives, which the Dean and Chapter freely placed in the hands of Colonel Chester, is well known. It will be remembered that some thirty years ago a partial and unfortunately very inaccurate copy appeared in the late Mr. Nichols' *Collectanea Topographica*. Colonel Chester's work will include the whole of these registers down to the present time, and will be extensively illustrated by genealogical and critical notes, among which will be found identifications and discoveries of the greatest possible historical interest and importance. To the future genealogist, biographer, and historian, the volume will be invaluable. Only a limited number of copies will be printed, exclusively for members of the Harleian Society. Persons desirous of possessing a copy will do well to make an early application to the Honorary Secretary, George W. Marshall, LL.D., Hanley Court, Tenbury, Worcestershire.

In an article in the new number of the *Quarterly Review*, entitled “Irish Home Rule in the Eighteenth Century,” a sketch is given of the condition of Ireland at the time when it was in possession of an independent Parliament. The sketch is mainly based on Mr. Froude's *English in Ireland*, of which the article is a review. The conclusions drawn are by no means complimentary to the Irish, and lead up to the declaration that the kindest and most effectual remedy for the evils of Ireland would be to convince the Irish that Home Rule can never be granted.

AN article in the same journal, which we understand to be from the pen of Mr. S. R. Gardiner, “The alleged Apostasy of Sir Thomas Wentworth,” is written with a view to clear the character of the great minister of Charles I. from the charge of having, at the very outset of his career, suddenly deserted the cause of the people in order to accept office under the crown. Not by putting a new interpretation upon evidence which previous writers on this period have brought forward, but by the production of contemporary documents which have escaped their notice, is this sought to be accomplished. Among the Domestic State Papers of this reign are preserved some short-hand notes taken in the House of Commons by Edward Nicholas, Buckingham's Secretary; and Harleian MS. 4,771 contains a diary of proceedings in the Parliament begun on March 17, 1628. These important materials for the history of the third Parliament of Charles I. have been hitherto most unaccountably overlooked. Making good use of his discovery, the reviewer is able to trace Wentworth's policy, as made known by his speeches, day by day throughout the whole of this memorable session, and to show the consistency of his conduct from the beginning to the end of it. To our mind, after a careful perusal of the new evidence brought forward, it appears established beyond all manner of doubt, that “the conditions upon which the charge of apostasy was founded never really existed.” We fear, however, to weaken the force of the proofs by the short summary to which we should of necessity be obliged to confine ourselves, and so can only advise all interested, whether as admirers or the reverse, in this most fascinating character of English history, to read and judge for themselves.

MESSRS. DIDOT have just published a book which throws very considerable light on the earlier part of the reign of Louis XVI. It contains the secret correspondence between the Comte de Mercy-Argenteau and the Empress Maria Theresa, together with the correspondence between Marie Antoinette and her mother, edited from the originals in the State Archives at Vienna by MM. A. d'Arnoeth and A. Geffroy. This correspondence completely disposes of the accusations brought against the conduct of Marie Antoinette. It throws considerable light on the subject of the first partition of Poland, and proves that attempts were made at Vienna to obtain the direct intervention of the Dauphiness, as also in 1778, on the occasion of the war of the Bavarian succession, which was ended by the Peace of Teschen. It shows also for the first time the great part played by Marie Antoinette in the fall of Turgot, whom she wished to have not only dismissed, but also sent to the Bastille. In this instance she was not acting at the instigation of her mother, but was rather carried away by personal feelings and the influence of those around her. We hope to review this work at length at a future day.

M. CHARLES ROMÉY died at Paris a few days ago. He published the first ten volumes of his *History of Spain* in 1848, but the work unhappily has made no further progress.

It was known from a passage in a work of the twelfth century that Suger, the famous Abbé of Saint-Denis, had undertaken a life of Louis VII., but no traces of it had ever been found. Now, however, M. Jules Lair has found among the documents from Saint-Germain-des-Prés the beginning of a life of Louis VII., which dates from the twelfth century, and he has attributed it to Suger in a tract entitled *Fragment inédit de la Vie de Louis VII., préparé par Suger*.

THOSE who are interested in tracing the early change in the Teutonic kingship from a semi-elective to a hereditary institution will be glad to know that the subject has received indirect illustration from Professor Gindely's researches into the constitutional history of nations in which the development took place at a later period. Having already established the fact that in 1617

the Bohemians acknowledged the Ferdinand who was afterwards the Emperor Ferdinand II, as their king by right of inheritance, he has now published the result of his investigations into the progress of the change in Hungary in a pamphlet of forty-four pages, under the title of *Ueber die Erbrechte des Hauses Habsburg auf die Krone von Ungarn*. The result at which he arrives is that “from 1526 to 1687 the male descendants of Ferdinand I. possessed a family right to succeed to the throne, but that the Diet was empowered to elect any one of the number as King of Hungary.”

WE are glad to see that, in spite of the political misfortunes of Spain, the *Revista de Archivos Bibliotecas y Museos* is still flourishing in its fourth year. It is published twice a month, and, besides questions and replies after the fashion of *Notes and Queries*, it contains a large proportion of original documents. The number for Feb. 28 contains a paper of instructions given by a Spanish ecclesiastic to an ambassador going to Rome in 1600, some points of which are worthy of the country of Sancho Panza. Thus—

“Never let your Excellency treat on matters of State with religious persons (i.e. monks and friars), as they have no experience in them, and as they, having been brought up in their cells in discipline and devotion, have so depressed their thoughts that they never give any heroic or spirited counsel, and only give ear to their own interests or to scruples which mix too much water with great actions, and are generally unable to hold their tongues, except in matters of confession.”

Or thus—

“Let your Excellency take care not to favour any one, to hate any one, or to get excited with any one. By these three cautions you will be held to be a wise man and a saint.”

NOTES OF TRAVEL.

DR. GEORGE H. KINGSLEY has returned from his expedition to the Yellowstone River.

THERE was a great overflow of the Tigris last month. The water rose to the top of the dykes, which, however, having been strengthened and increased, successfully resisted the pressure. In Lower Mesopotamia the Euphrates and the Tigris united, and formed a single river.

COLONEL JILINSKY has reported to the Russian Imperial Geographical Society the results of the expedition sent in 1873 to examine into the possibility of draining the marshes of Pinsk. Only the fifth part of these marshes, which cover an area of 60,000 square versts, has as yet been explored; but the drainage is reported possible by means of 1,500 canals running into the Pripiet or its affluents, especially the Slovetchnaia and Ouscha. These canals would allow the water now stagnant to run off, would improve the soil, and feed the rivers, which would then become navigable. The expenses of the work are estimated approximately at 3,000,000 roubles.

THE French Alpine Club, which is now being organised, will have to deal at an early date with the Memoir addressed to the French Government by the English Alpine Club on the subject of a reform of the corps of guides. The Memoir states that, owing wholly to the number of incompetent guides at Chamounix, five accidents, causing the death of nineteen persons, have occurred on Mont Blanc within the last few years, and that the place will be deserted altogether unless some reform is speedily introduced. It, therefore, suggests that henceforward the examination for admission to the corps of guides shall be placed in the hands of competent persons who are strangers to the locality; that the head guide shall be nominated by the superior authorities instead of by the guides themselves; that every tourist shall be allowed to select his own guide, a privilege enjoyed at present only by members of the Alpine Club; that a register shall be kept of

the conduct, expeditions, &c., of every guide; and, lastly, that the tariff shall be reduced. The guide's fee for the ascent of Mont Blanc is 100 francs, the same as that paid for the far more difficult Matterhorn; while the guide for the Col du Géant is paid only 50 francs; for the Col d'Argentière at Orsière, the Col de Miage at Courmayeur, and the Col de Trelatête, only 60 francs in each case, while the ascents of the Aiguille Verte and the Grandes Jorasses cost 80 francs. All these ascents are more difficult than that of Mont Blanc. The Memoir, therefore, ends by urging the modification of the tariff, not only because it is disproportionate, but also because the conditions made to meet the case of an unsuccessful attempt are so unfavourable to the guides as to tempt them to imprudent acts which often prove fatal to tourists.

PROFESSOR BASTIAN, of Berlin, has received favourable news from the German expedition on the west coast of Africa. Dr. Gussfeldt, who is at the head of the expedition, has advanced into the interior, and reached the Fangela country, which, it is believed, is the right point for further advance into Central Africa. The travellers at the latest dates were at the station of Chinchato, and were busied with the preparations for the more important expedition.

THE recent numbers of Petermann's *Geographische Mittheilungen* contain a very interesting report of Count Wiltschek's Arctic Expedition to the north-east districts of Russia. The fourth number of this year's series gives a chart of the coasts of Waigatte in North Greenland, with explanatory annotations by Steenstrup, and includes amongst other papers a review of Gosse's and Warburton's *Travels in Western Australia* (1873-1874), together with a map of the district, and a summary of our geographical knowledge in regard to this region up to the present year. Colonel Warburton in the course of last February reached Perth from Adelaide, and thus accomplished the aim of the expedition in which he had taken part, while at the same time he has succeeded in throwing considerable light on a hitherto unknown part of the interior of Western Australia. As yet we know none of the particulars of Warburton's explorations, but Petermann's journal gives us very interesting details in regard to the expedition conducted on behalf of the South Australian Government by Mr. Gosse, who has penetrated much further west than the point reached by Mr. E. Giles, although he was not able to continue his course in the direction proposed, and was forced to retrace his steps before he had arrived at the West Australian settlements, for which he was bound. His partial want of success is ascribed by himself and others to the fact of his having only horses to depend upon, whilst Colonel Warburton was provided with camels for the transport of his supplies.

THE *Levant Herald* states that his Excellency Nubar Pasha, Egyptian Minister for Foreign Affairs, has addressed the following circular to the foreign consuls in Egypt:—

"CAIRO, March 8.—Sir, the establishment, maintenance, and working of the three existing locks on the Nile and of the flood-gates at Alexandria in communication with the sea have occasioned and still render necessary considerable expense. To relieve the Administration of a portion of these charges, the Government of the Khedive has had to follow its usual course in such cases. It has called upon those who profit by the locks to contribute to the expenses by means of a tax fixed at the lowest possible figure. This tax has been collected for several years past at the locks of the Nile. Six other locks are now working on the Canal from Ismailia to Suez—i.e. four on the course of the Canal, and two communicating with the sea. The establishment and working of these six locks have necessitated heavy outlay. The Government has, consequently, decided to take, as regards these locks, the same measures as for those on the Nile. Wishing, however, to make a tax as light as possible, it has taken as a basis the tax paid at the

three locks at Alexandria, and has divided this amount among the four locks on the Ismailia Canal in the following manner:—The total tax for the three Nile locks is 30 paras per ardeb on empty barks, 45 paras on barks half laden or less, and 90 paras on barks carrying more than half a cargo up to a full cargo. The total tax for the lock at Alexandria communicating with the sea is 20 paras per ardeb on barks fully or partially laden, and 5 paras on empty barks. For the four locks on the Ismailia Canal, Nos. 16, 42, 68, and the lock above Ismailia, the tax will be for each lock, and per ardeb, $7\frac{1}{2}$ paras on empty barks, $11\frac{1}{2}$ paras on barks half laden or less, and $22\frac{1}{2}$ paras on barks carrying more than half a cargo to a full cargo. Respecting the two other locks, one at Suez and the other below Ismailia, communicating between the Canal and the sea, the tax will be per ardeb 20 paras on barks fully or partially laden, and 5 paras on empty vessels, according to the tax levied at the Alexandria lock. Vessels laden with ballast only will pay as empty vessels, and be under the same regulations. Vessels not provided with plates will in all cases pay a double tax. Double tax will also be levied on barks which on account of low water require the aid of hydraulic machines to enable them to pass. This is on the same system as applied to the locks on the Nile. The execution of this measure will commence thirty-one days after the date of the present communication. The local authorities under whom the control of the locks is placed have received instructions to this effect. I request you, Sir, to be kind enough to communicate it to your compatriots for their guidance, and am, &c., NUBAR."

JERUSALEM, it will surprise no one to be assured by the most recent commercial reports from there, is one of the least commercial or industrial of cities. Its population is estimated at 18,000, of whom about 5,000 are Mohammedans, 8,000 to 9,000 Jews, and the rest Christians of various denominations. The chief native industry is the manufacture of soap and what is called "Jerusalem ware," consisting of chaplets, crucifixes, beads, crosses, and the like, made principally of mother-of-pearl and olive-wood, and sold to the pilgrims who annually resort to the Holy City to the number of 6,000 to 8,000. No mines are worked, although it is known that sulphur, bitumen, and rock-salt are found on the shores of the Dead Sea; but security and capital are wanting, and so long as these are absent, the probable wealth to be abstracted from these regions will remain unavailable. No factories are to be met with. The employment of the people is almost wholly agricultural and pastoral. The road between Jaffa and Jerusalem, never of the best, has been allowed to fall into such disrepair that none but the roughest kind of vehicle could now traverse it. The other roads of the district are of a wretched description. With these improved, more complete security established against the predatory Bedouin tribes inhabiting the outskirts of the districts, and certain administrative reforms, whereby encouragement would be given to bring under cultivation the vast and fertile plains now only partially tilled, there can be no doubt that the country could support a population many times larger than its present scanty number of poverty-stricken inhabitants.

THE rapid advance which the Argentine Republic is making, notwithstanding all obstacles, is very remarkable. Railways are extending themselves, and traffic increases, though outside the towns there is not a road, properly so called, by which to approach a railway station. Bridges have been erected over the principal streams, but the approaches are so neglected as to render the bridges almost useless. The city of Buenos Ayres is completely changing its aspect; new houses are springing up on every side, the streets are being paved with granite blocks, and tramways traverse the city in every direction. The value of land and house property in the town and neighbourhood has increased enormously, though this to some extent is owing to wild speculation. One remarkable circumstance is the dependence of this country upon others, for with the exception of bread, meat, and vegetables, there is hardly an

article of daily consumption which is not introduced from abroad. Nothing shows the progress in the republic better than the statistics of education. In 1862 there were 22,000 children attending the public school; in 1872 there were 80,000. Between the same years the national colleges increased from two to fourteen.

A REMARKABLE instance of a country in spite of recent political convulsions becoming rich and prosperous beyond the most sanguine expectations, is afforded in the case of Poland. The most trustworthy evidence of this is given by the report of Consul-General Mansfield, which has just been made public. Polish fabrics of every kind are gradually driving out of the market, both for the kingdom itself and the empire of Russia in general, a vast number of articles of inferior quality hitherto imported from Germany, and the industrial production for exportation into Russia is assuming very large proportions. In many cases the contractors can hardly meet the demands. Labour has risen in price in the same ratio, and active and intelligent hands find ready employment at a remuneration quite out of proportion with the price of living. The population is undergoing a steady increase, no emigration takes place for America or elsewhere, and the number of Jews who run away to escape military service is more than counterbalanced by the return of exiles from Russia, Siberia, and abroad, under the provisions of various Imperial amnesties. The convention with Austria respecting the salt mines in Galicia has terminated, and the Report from which we quote points out that there will be a large opening for the Liverpool dealers in salt, which is well worthy the attention of those firms; they should be early in the field, and acquire the business immediately, before it can get into German hands.

THE *Revue des Deux Mondes* of April 15 contains a pleasant and chatty article by M. George Bousquet, entitled "L'Illiver au Japon," in which the writer describes an excursion he made to Nikkô during the past winter. Nikkô, as our readers may possibly be aware, is a lovely spot in the mountains about eighty miles north of Yedo, and one of the three burial-places of the Shôguns. Hitherto, we believe, very few foreigners have seen this place, at any rate in the depth of winter, and M. Bousquet's paper possesses the greater attraction on that account; two years ago, however, Mr. Adams and Mr. Satow, of her Majesty's Legation, made a careful inspection of it, and the latter gentleman, a well-known Japanese scholar, published some of the results of his observations in the *Yokohama papers*. Instead of taking the direct road to Nikkô, M. Bousquet chose a circuitous route, almost unknown to Europeans, and half his article is devoted to a description of his journey, in the course of which he alludes briefly to some of the curious customs of the Japanese with regard to the burial of the dead, and he incidentally informs us that, while the question of introducing "cremation" is being agitated in Europe, the Supreme Council of Japan has decreed that in future all sects shall bury their dead, and not burn them. Having reached his destination, and before beginning the pilgrimage so dear to all Japanese, M. Bousquet says a word about the origin of Nikkô, and informs us that it dates from the end of the fifteenth (sixteenth) century, and was intended to perpetuate the remembrance of the submission of the Koreans. M. Bousquet visited the gorgeous shrine of Gongen-sama (known as Iyéyasu in his life-time), the founder of the Tokugawa dynasty, but he spent the principal portion of his time in shooting expeditions and in making excursions to neighbouring points of interest in the mountains. In our opinion—and we speak with due deference to his knowledge of Japan—M. Bousquet makes two somewhat serious mistakes in his paper: the one is in calling the "Shôgun" the "Taïcoun" (Tycoon), an error which we thought was long since exploded; and the other in stating that at Nikkô

are "les tombeaux des deux taicouns successeurs de Hieyas" (more usually, and, we think, more correctly written *Iyéyasû*), whereas the best and most recent authorities assert that, besides *Iyéyasû*, only his illustrious grandson, *Ivémitsû*, is buried there; and that of the other twelve Shôguns of the Tokugawa dynasty, six were buried at *Zôjôji* and six at *Uyéno*.

SELECTED BOOKS.

General Literature and Art.

- BETRÄGGE zur Entdeckungsgeschichte Afrikas. 2 Hft. Berlin: Reimer. 3 Thl.
FRANKLIN, A. Les Rues et les Cris de Paris au XIII^e siècle. Paris: Willem. 5 fr.
HENTY, G. A. The March to Coomassie. Tinsley Bros.
HEYWOOD, John. "Proverbs" printed 1546. Edited by Julian Sharman. Bell & Sons. 10s. 6d.
JESSUP, H. N. The Women of the Arabs. Sampson Low.
PARTSCH, J. Africæ veteris itineraria explicantur et emendantur. Breslau: Koebner. 1 Thl.
ROUX, A. Histoire de la Littérature contemporaine en Italie sous le régime unitaire, 1859-1874. Paris: Charpentier. 3 fr. 50 c.
STANLEY, H. M. Coomassie and Magdala. Sampson Low.
THOMSON, J. Illustrations of China and its People. Vol. IV., completing the Work. Sampson Low. 63s.

History.

- ADAMS, F. O. The History of Japan from the earliest period to the present time. Vol. I. King.
GALITZIN, N. S. Allgemeine Kriegsgeschichte aller Zeiten und Völker. 1. Abth. Das Alterthum. 1 Bd.—3. Abth. Die Neuzeit. 1. Bd. Cassel: Kay.
MORRIS, W. O'Connor. The French Revolution and First Empire. Longmans.
REUMONT, A. v. Lorenzo de' Medici il Magnifico. Leipzig: Duncker und Humblot. 8 Thl.
ZIEGLER, C. Illustrationen zur Topographie d. alten Rom. 2. Hft. 1. und 2. Abth. Stuttgart: Neff. 1 1/2 Thl.

Physical Science, &c.

- DOURS, A. Catalogue synonymique des hyménoptères de France. Berlin: Friedländer. 1 Thl.
D'AVIGNOR, E. H. Das Wohlsein der Menschen in Grossstädten. Mit besond. Rücksicht auf Wien. Wien: Gerold's Sohn. 1 1/2 Thl.
KALTENBACH, J. H. Die Pflanzen-Feinde aus der Classe der Insecten. 2. Abth. Stuttgart: Thiemeemann.
LEUCKART, R. Bericht über die wissenschaftlichen Leistungen in der Naturgeschichte der niederen Thiere während der J. 1870 und 1871. Berlin: Nicolai. 3 Thl.
RUETIMYER, L. Ueber den Bau v. Schale und Schüssel bei lebenden und fossilen Schildkröten. Basel: Schweighauser. 1 Thl.

Philology.

- KAY, T. H. Language; its Origin and Development. Bell & Sons.
KOCH, A. Der semitische Infinitiv. Eine sprachwissenschaftl. Untersuchg. Stuttgart: Schweizerbart.

CORRESPONDENCE.

ETRUSCAN RESEARCHES.

Cambridge: April 15.

Professor Müller's articles in the *ACADEMY* of April 4 and 11 enable us to estimate aright the worth, or rather the worthlessness, of Mr. Taylor's *Etruscan Researches*. He has produced a goodly list of passages which "no scholar could read without shivering," and I have indicated others in the pages of a contemporary journal. I should wish, however, with your leave, to increase the number by two, to which Mr. Taylor himself evidently attaches much importance.

At p. 266 Mr. Taylor says:—

"The Etruscan name *ATH*, or *AT*, as it is sometimes written, is of great interest. It was borne by the Emperor *Salvius Otho*, who was of ancient Etruscan lineage, belonging, we are told, to the *principes Etruriae*. It may also be identified with the name *Ete*, which was borne by the chieftains of the fourth of the seven Magyar tribes at the time of their settlement in Hungary. It seems also to form the first portion of the name of *Oth-man*, the great Turkic sultan from whom the *Otho-man* empire and the *Osmanli* language take their name."

Regarding *Otho* and *Ete* let others speak; but I know that *Othman*, *Osman*, *Usman*, *Ottoman*, are only different ways of transcribing the purely Arabic name '*Othmān* or '*Uthmān* (with a '*ain* for its initial letter, *rad*, '*athama*'). As a common noun, '*uthmān* is said by the Arab lexicographers to mean "the young of a bustard" or "the young of a snake." Consequently Mr. Taylor's comparison with the Turkish *ât*, "a horse," falls to the ground.

Again, at p. 376, Mr. Taylor says:—

"Now in the language of the Kourds, an Aryan race inhabiting the mountainous frontier of Persia, and contiguous to the land of Turan, the word for 'robber' is *rakhsen*. Also in Persian a 'robber' is *razen*. These designations can at once be accounted for, if we suppose that at some remote period a marauding nation, which bore the name of *Rasenna*, pitched its tents in the Turkoman steppe."

It will probably afford Mr. Taylor but little pleasure to learn that *razen* and *rakhsen* are merely different ways of writing the Persian *rāh-zan*, "a robber." The highwayman is called in Persian "the road-smiter," from *rāh*, "a road," and *zan* (Sanskrit *han*), the root of *zadan*, "to strike," the corresponding Arabic phrase being *kaṭi'u 't-tariq*, "the cutter of the road." Therefore any comparison of *razen* with *Rasenna* is out of the question.

Professor Müller will, I hope, excuse my correcting a slight mistake into which he has fallen in his second article. *Verd*, "a rose," in Turkish is not "a Persian, i.e. an Aryan word," but an Arabic, i.e. a Semitic word. There can, however, be little doubt of the identity of the Arabic *ward*, Aramaic *wardā*, Greek *πόρον* or *βπόρον* (i.e. *vrodon*), and modern Persian *gul*.

W. WRIGHT.

THE "REDUNDANT AND" IN BALLADS.

MILL HILL: April 20.

In Aasen's *Norsk Ordbog*,* Christiania 1873, the author says under "Og, and: Poems and verses often begin with *aa*, which is probably=*og* (and), but is usually employed as a mere introductory word without any defined signification whatever; e.g. *Aa det var Raamund Bondeson* (and it was Raamund Bondeson)." In a notice of the *Ordbog* in the last number of the *Zeitschrift für Deutsche Philologie*, by F. Liebrecht, the reviewer says in reference to this passage, "One of the best authorities on the popular poetry of the North, Professor Svend Grundtvig, author of the classical work *Danmarks Gamle Folkevise* (Ancient Popular Customs of Denmark) communicates to me the following note on the above passage: 'Ivar Aasen's remark upon the superfluous *og* (which in Denmark as well as Norway is pronounced *å*) is quite correct. It is found everywhere in our popular poems of the sixteenth and seventeenth century, but most frequently in the latter. According to my view it is a mere rhythmicomusical expletive, and of no grammatical significance. Of course there are many cases in which one may be in doubt, or at least raise a doubt, whether a copulative meaning does not belong, or may not be attributed, to this *og*, even when it begins a new sentence or verse. But where an entire poem begins with *og* (care being taken that it is a genuine beginning), it may with certainty be explained in the way in which I explain it in thousands of other positions, viz. as a mere expletive without any copulative meaning. Thus in *Danmarks Gamle Folkevise*, No. 12, B. 1: *Oc det vor rigeste Raanegardt* (this piece contains the same merely expletive *oc* in v. 2, 4, 5, 6, 7, 8, 9, 10; compare version A, where it is not found); No. 48, A. 1: *Og jomfruen bejler til ridderen skøn*.' Professor Grundtvig then produces thirteen other instances, and closes with the words 'The same peculiarity is quite as common in Norwegian and Swedish as in Danish poems.' Whence (says Liebrecht) it appears that the Norwegian *aa* stands at all events for the Danish *og*, Swedish *och*, however this use of the word is to be explained, and that we are to recognise also the corresponding word *and* in English ballads, although in particular instances it may be possible to explain it otherwise, as, for example, in the old ballad of *Chery Chace*, which begins:—

'The Persé owt of Northumberlande,
And a vow to God made he.'

where Mr. Furnivall changes *And a vow* into *An avow*, a reading which Mr. Skeat (*ACADEMY*, 1871,

No. 17, p. 123) considers proved by the occurrence of the form *avow* in another verse of the poem (Fit 2, 157); but this *and* cannot in all places be thus lightly set aside; rather is the observation of Abbott 'it is common in ballads and very nearly redundant,' to be upheld in its integrity, and by no means to be limited to a small number of corrupt places." From the testimony here adduced, it would appear that whether or not Mr. Skeat is correct in thinking that "*And a vow* is nonsense," and that "the popularity of *Chery Chace* has induced many to believe that *and* could sometimes be thrown in as an expletive at the beginning of a sentence, but . . . if other instances occur, they are ignorant imitations," such a use of *and* is common enough in all the Scandinavian ballads. Leaving the expletive use of *and*, I may say that I used always to read it in this instance as a copulative conjunction, taking *out* in accordance with strict Northern usage to be here used as a verb = *eruit*, not *er*. In the Northern, and probably other English dialects, nothing can be commoner than such phrases as "as soon as he saw them, he *out*, and fetched them in," "I *up*, and dressed myself," "we *in*, and spoke to them," "John *out* with it, as soon as he met me," &c. I think I have met with many such phrases in Shakespeare. I do not mean to uphold this interpretation as the proper one here; but I mention it, because, through reading the passage in accordance with this familiar use of *out*, the *and* never seemed to me otherwise than perfectly natural and regular, and I should think that many Northern readers would have the same tale to tell as to their spontaneous and uncritical, though not necessarily correct, apprehension of the lines.

JAMES A. H. MURRAY.

SHAKSPERIAN VERSE-TESTS.

Trinity College, Dublin: April 18.

Will you allow me to say to readers of the *ACADEMY*, what I hope soon to prove in detail, that one of the most valuable, if not the most valuable of all verse-tests for the chronology of Shakspeare's later plays is one to which Mr. Fleay and others are giving little or no attention.* I mean the "weak monosyllabic ending," which is not at all necessarily implied by the "unstopped line," and must be quite separately considered. It was used to some extent by Mr. Bathurst, and was pretty fully described and exemplified by the late Professor Craik in the Prolegomena to his edition of *Julius Caesar*. Mr. Spedding, with his usual clear-sightedness, has perceived its importance, and has noticed it in his recent letter to the New Shakspeare Society on the "Pause-test;" of which last, indeed, one very common form of the "weak ending" may be regarded as a particular case. This test (the "weak ending") establishes clearly two propositions which are opposed to Mr. Fleay's conclusions—viz. (1) that *Julius Caesar* was much earlier than the two other Roman plays, and belongs, not to the fourth, but to the third period; and (2) that *Cymbeline* belongs, not to the third period, but to the fourth. It also brings out the proper places to be assigned in a chronological scheme to Shakspeare's portions of *Pericles* and of *Henry VIII*.

JOHN K. INGRAM.

ON THE PLAY CALLED "EDWARD THE THIRD."

Skipton: March 30, 1874.

In preparing for my paper on the plays called *Henry the Sixth*, I have necessarily had to examine, with much greater minuteness than any one has hitherto done, all the plays that have been attributed to Shakspeare, but not generally received as his. Among these there is none that is so worthy of note as *Edward the Third*. I should not, however, have published any notice of it until my sixth paper for the New Shakspeare Society had been read, had not the *Athenaeum*

* Mr. Furnivall brought it forward, as fixing the place of *Cymbeline*, at the first meeting of the New Shakspeare Society.—Ed.

of Saturday last printed a letter of Mr. Collier's advocating an hypothesis which I am certain no one can hold who has given the subject a minute investigation. I will give my reasons for this assertion presently, but must first give my own hypothesis and the facts which support it.

The play in question consists of two parts—one, which forms the main bulk of the play, relates to the foreign wars of King Edward; the other, which consists of two scenes and part of a third, contains a narrative of an attempted seduction of the Countess of Salisbury by the same monarch. These parts are distinctly different in general style and poetic power; so much so, that none but the dullest of prosaic readers could fail to note the differences: they are also clearly separated by metrical characteristics of the most pronounced kind. They are equally distinguished by the use or disuse of special words; and the personages common to the two portions of the play—for example, the Black Prince—have different characters in those portions, and are unequally developed. In my opinion, the episode is by Shakspeare; the main part of the play not. I will first consider the episode. From the entrance of the king in Act i. sc. 2 to the end of Act ii. sc. 2, this play is not taken from the chronicles of Holinshed, but from Painter's *Palace of Pleasure*. This is the part from which Mr. Collier (by one of those remarkably lucky hits which distinguish him among men) has happened to select *all* his quotations given to prove that the drama is Shakspeare's from end to end; that it is *no doubtful play*; that the three last acts are all conducted with *true Shaksperian energy and vigour*. To give the reader a fair chance of judging on this point, I give passages from both parts of the play.

Edw. When she would talk of peace, methinks her tongue

Commanded war to prison; when of war,
It waken'd Caesar from his Roman grave
To hear war beautified by her discourse.
Wisdom is foolishness but in her tongue;
Beauty a slander but in her fair face:
There is no summer, but in her cheerful looks,

No frosty winter, but in her disdain.
(Act ii. sc. 1, quoted by Mr. Collier.)

John. At sea we are as puissant as the force
Of Agamemnon in the haven of Troy:
By land with Xerxes we compare of strength,
Whose soldiers drank up rivers in their thirst:

Then, Bayard-like, blind overweening Nod,
To reach at our imperial diadem,
Is either to be swallow'd of the waves,
Or hackt apieces when thou com'st ashore.

(Act iii. sc. 1, not Shakspeare's.)

Count. For where the golden ore doth buried lye,
The ground undeck't with nature's tapestry,
Seems barren, sere, unfertile, fruitless, dry,
And where the upper turf of earth doth boast

His pied perfumes and party-coloured cost,
Delve there, and find this issue and their pride

To spring from ordure and corruption's side.
(Act i. sc. 2, Shakspeare's.)

Cit. The sun, dread lord, that in the western fall,
Beholds us now low brought through misery,
Did in the orient purple of the morn
Salute our coming forth, when we were known;

Or may our portion be with damned fiends."
(Act v. sc. 1, not Shakspeare's.)

I might fill pages with passages like these, but these, I think, are enough; the difference is felt at once. The second and fourth are totally unlike Shakspeare; the first and third are just what he might have written between *Richard II.* and *John*. In the episode we also find expressions such as *hugg, vasture, muster men, via, imperator, encouch*, which are either of frequent occurrence in Shakspeare, or have the true ring of his coinage in them. We find, moreover, two new characters introduced (Derby and Audley), who appear in-

deed in the after parts of the play, but developed after a totally different fashion from the masterly sketch of their first appearance; and above all, we find one character, Lodowick, the king's poet-secretary, introduced in the episode only, who in a play entirely from Shakspeare's hand would certainly not have dropped out of sight so early, but have been utilised to the very end. The delicious pedantry of the man, whose attempt at verse consists of the two lines,

"More fair and chaste than is the queen of shades,
More bold in constancy than Judith was;"

who talks in inversions:

"Of what condition or estate she is,
"Twere requisite that I should know, my Lord;"

who tells the king, when enquiring for the above poem,

"I have not to a period brought her praise,"

is worthy, if not of the author of Polonius' advice to his son, at least of the author of the scene of Pandarus' love-song.

But it will be objected, Why do you give us these vague unscientific statements? Where be your rhyme-tests and double endings? Where your un-Shaksperian words that can be counted and tabulated? They are all at hand, good reader. Here they are.

In the episode, the proportion of rhyme-lines to verse-lines is one to seven; in the other parts of the play, one to twenty; in the episode, the proportion of lines with double endings to verse lines is one to ten; in the rest of the play it is one to twenty-five. These differences are far too great to allow the play to have been all written by one author at one period; and if the play be Shakspeare's work throughout, it would be necessary to suppose that the worst part of the play was written in his later time, with *Lear* and *Othello*; or, if I may not be allowed to presume so far on the results of my applications of metrical tests (though to the development of Shakspeare's work they are, I am certain, our surest guide), then I appeal to a different kind of evidence altogether.

In the main part of this play there are many words used that never occur in undoubted Shaksperian plays, however often certain of them may be found in Marlowe, Greene, and other early dramatists. For instance, *bonny*, which occurs in 1 *Henry VI.* and 3 *Henry VI.*, but is unknown in Shakspeare, occurs in Act i. sc. 2 three times, and *bonnier* in Act iii. sc. 1. So the strange verb *to patronage* occurs in Act iii. sc. 3, and in 1 *Henry VI.*, never in Shakspeare; *horizon* (Act v. sc. 1), *Ave Caesar* (Act i. sc. 1), *whinyard* (Act i. sc. 2a), *Bayard* (Act iii. sc. 1), *Nemesis* (Act iii. sc. 1), *martialist* (Act iii. sc. 3), *plate*, in the Spanish sense of silver (Act i. sc. 2, Act iv. sc. 4), *solitariness* (Act iii. sc. 2), *quadrant* (Act v. sc. 1), *ure* (Act i. sc. 1), are all words unknown to Shakspeare's vocabulary. *Battle-ray* occurs in Act iii. sc. 3, and Act iv. sc. 3; Shakspeare does not even admit the common form *'ray* for *array*, while *'rayed* is found in the part of *The Taming of the Shrew* not Shakspeare's. *Burgonet*, another word in this play, occurs only once in Shakspeare in a very late play, *Antony and Cleopatra*, while it is found in 2 *Henry VI.* three times. So the anomalous word *expulsed*, which we find in 2 *Henry VI.*, but not in Shakspeare, will be seen in Act iii. sc. 2 of this play of *Edward III.*; and in Act v. sc. 1 the unusual verb *to quitance*, as in 1 *Henry VI.*, but not in Shakspeare. *Cataline* in the *True Tragedy of the Duke of York* has been replaced by Machiavel in 3 *Henry VI.*, but remains undethroned in Act iii. sc. 1 of our play. But to go on with this list would be tedious: to make it complete, this is not the place. In the Transactions of the New Shakspeare Society we hope to collect all the possible evidence of this kind, regardless of the sneers of the idle, who want the reputation of work without the fatigue, or the cavils of the ignorant, who cannot understand our motives or our methods. We are much hindered at present by having to

make fresh collations, &c., which ought to have been long since done reliably to our hands, as to these doubtful plays; but time will show what our after work is worth if we live to finish it, and if not, the next receivers of the torch, we are determined, shall not be deceived in this respect; they shall find all our work genuine and truthful; our foundation, though humble, shall be firm; our transcripts shall be free from imaginary interpolations, and our texts from ingenious but delusive guess-work.

But I must not enlarge on this; I must return to our play. I recommend any one who has been deluded by Capell, or his German copiers, or his English reproducers at third hand, into the belief that this work is all Shakspeare's, to read from the entrance of the King in Act i. sc. 2, to the end of Act ii. by itself, and judge if that part be Shakspeare's, as I say it is; then to stop awhile, and read all the rest of the play by itself, noting the monotonous thud of the antique stop-line and the un-Shaksperian words I have given above, and judge if any part of that be Shakspeare's. If he say yes, he is not one I should care to argue the point with, for to such a one even the scientific metrical test would be of no avail for his enlightenment. He might even agree with Mr. Collier in saying, "I might quote the whole quarto, for it is *all his*." F. G. FLEAY.

P.S.—The New Shakspeare Society will publish all these plays in due course. This one is not wanted immediately, as the edition by Delius, published at Elberfeld, 1854, is very cheap, and, unlike some of our own reprints of about that date, singularly well collated and accurate.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 25,	1 p.m.	Sale at Sotheby's of the Engravings of the late T. Pemberton, Esq.
	3 p.m.	Crystal Palace Concert (Mr. Mann's Benefit).
	"	Royal Institution: Prof. Seeley on "The Age of the French Revolution."
MONDAY, April 27,	3.45 p.m.	Royal Botanic.
	1 p.m.	Sale at Christie's of the Collection of Drawings of the late J. Garle, Esq.
	6 p.m.	Philosophical Club.
TUESDAY, April 28,	7 p.m.	Institute of Actuaries.
	8 p.m.	Society of Arts; Cantor Lecture: Mr. F. Barff on "Carbon and Compounds of Carbon." (III.)
	"	Social Science Association: Mr. R. Hamilton on "Compulsion and other Means of carrying Primary Education to all Classes."
WEDNESDAY, April 29,	8.30 p.m.	Medical.
	1 p.m.	Geographical.
	1 p.m.	Sale at Sotheby's of Mr. Emerson Norman's Collection of English Pottery and Porcelain.
THURSDAY, April 30,	3 p.m.	Royal Institution: Prof. Rutherford on "The Nervous System."
	8 p.m.	Society of Arts: Col. J. C. Gawler on "The History, Progress, and Prospects of South Africa."
	8.30 p.m.	Civil Engineers. Anthropological.
FRIDAY, May 1,	4.15 p.m.	Royal Medical and Chirurgical.
	4.15 p.m.	Zoological.
	4.15 p.m.	Royal Society of Literature.
SATURDAY, May 2,	7 p.m.	London Institution: Prof. Morley on "The English Poets of the Nineteenth Century." (IV.)
	8 p.m.	Society of Arts: Mr. J. Spakes on "Some Recent Inventions and Applications of Lambeth Stone-ware, Terra Cotta, and other Pottery, for Internal and External Decorations."
	"	Geological.
SUNDAY, May 3,	1 p.m.	Sale by Messrs. Puttick & Simpson, of a collection of Music and Musical Instruments.
	"	Sale, at Sotheby's, of Mr. Brett's Collection of Sévres, Dresden, &c.
	3 p.m.	Royal Institution: Mr. W. N. Hartley on "The Atmosphere."
MONDAY, May 4,	6 p.m.	Royal Society Club.
	8.30 p.m.	Miss Agnes Zimmermann's Concert (Hanover Square Rooms).
	"	Royal Antiquaries.

FRIDAY, May 1,	1 p.m.	Sale at Christie's of Mr. Two-penny's Porcelain, etc.
	2 p.m.	Royal Institution: Annual Meeting.
	"	Royal United Service Institution: Colonel V. Baker on "The Military Geography of Central Asia."
	4 p.m.	Archæological Institute.
	7.30 p.m.	Sacred Harmonic Society: Costa's <i>Naaman</i> (Exeter Hall).
	8 p.m.	Philological: Mr. Sweet on "The History of English Sounds." (III.)
	"	Society of Arts: Mr. H. G. Kennedy on "The Ruins of Cambodia and the Antiquities of Indo-China."
	"	Geologists' Association.

SCIENCE.

Allgemeine Ethnographie. Von Dr. Friedrich Müller. (Wien: Holder, 1873.)

THE reputation of Dr. Friedrich Müller has not yet extended far beyond the inner circle of the learned, to whom, indeed, he almost exclusively addresses himself; yet he certainly occupies a distinguished and original place among professional scholars. While the majority of contemporary philologists have confined themselves to the study of a single family of languages,—some of the Aryan, some of the Semitic,—few have had the courage or the ability to embrace a wider range of subjects, and Dr. F. Müller is almost alone in having written with equal competence upon the most widely differing branches of philology, producing works on the languages of America and Australia, no less valuable than those which he has devoted to Pali and Zend.

He was first tempted to step beyond the Indo-European territory by the task confided to him, some years ago, of drawing up the linguistic part of the report on the voyage of the Austrian frigate *Novara*, and from that time he conceived the project of tracing in one vast outline the picture of the whole human race. Numerous articles published in different journals (Behm's *Geographisches Jahrbuch*, *Mittheilungen der anthropologischen Gesellschaft zu Wien*) were practically advertisements and instalments of the projected work. Dr. Müller's ambition was to present to the public a work as extensive as Prichard's famous book, and to include, as Prichard did, all the materials collected by science at the time he wrote. But without renouncing this great task, the author has thought fit to sum up in a kind of manual the principal results of ethnographic science as it is at present constituted. Dr. Müller will not complain of our insisting on the words at present, for his science builds as yet upon a shifting soil, and systems succeed systems with perplexing rapidity,—systems, that is, of classification, of migrations and origins. Our knowledge of the nature and manners of the races which inhabit our globe continues steadily progressing; but most works on this subject, though interesting and amusing, are devoid as yet of a truly scientific character.

Dr. F. Müller's work, though professedly only a handbook, is really a large volume of 550 pages: 72 of which are devoted to the introduction,—that is to say, to the theory; the remainder to the description of the races,—that is, to the facts. It will perhaps be most useful to restrict our remarks chiefly to the introduction, which contains the author's

original ideas, most of which will not secure the reader's assent, though all deserve the attention of scholars, despite the rashness of some of the hypotheses.

Ethnography is often confounded with anthropology, and the distinction between the two sciences is not as yet clearly established, especially in the minds of anthropologists, who are constantly encroaching upon the domains of ethnography. Ethnography is the science of *peoples*,—that is, of man considered collectively; anthropology is the science of *man*, considered as man,—that is, as an individual. The difference between the two sciences consists less in the subject which they treat than in the point of view from which they contemplate it; both alike are of modern origin, for it may be said that the German Blumenbach founded the first (*De Generis Humani Varietate et Natura*), and the Englishman Prichard the second (*Natural History of Man*).

The two sciences come into collision in the great problem which forces itself on everyone who aims at reconstituting the genealogy of the different groups into which mankind is divided, that of determining the relations between peoples and races. *Race* and *people* (or nation) are in fact terms of a very different character. The first, purely anthropological in significance, treats men as animals, according to the characteristics of their physical conformation, and, as such, directly subject to the laws of organic nature. The second, an ethnographic term, characterises man by his relation to the groups which he forms, and to the societies which are bound together within and made recognisable from without by the sign of a common language. The union of several *peoples*, whose mutual relationship is evidenced by affinity of language, forms a complex whole which in ordinary language is often, but erroneously, called a race, e.g. the Latin race, the Germanic race, &c. We say erroneously, for there is no unity in the physiological characteristics of the individuals which compose these groups. The flexibility of the German language makes it possible to avoid this confusion, by speaking, as Dr. Müller proposes to do, of a *Volkstamm* or family of peoples. To anthropology belongs the task of grouping men in races, and to ethnography that of grouping them in families of peoples.

There was evidently an age in the history of mankind when races did exist and peoples did not; but the inference which the author draws from this plausible hypothesis appears to us by no means evident: it is that, at the time when there were only races, man had not yet acquired the power of speech; he was still only the *homo primigenius alalus* of Haeckel, and it was only as he learnt to speak that peoples began to differentiate themselves. Anthropologists admit that *Volkstämme*, or groups belonging to the Indo-European, Hamitic, Semitic, and Basque families respectively, belong to the same race. Therefore they had no language before their separation.

This hypothesis is certainly convenient, and relieves its author from the necessity of making the divisions of races and of peoples agree, which is the rock upon which many systems have struck, but it is at the same

time purely arbitrary. If it is positively resolved to bring all these four families back to an original unity, it would be less hazardous to suppose (which Max Müller allows to be at least within the limits of scientific possibility) that at the time when the families now distinct were still united, their language was in a primitive state of mobility, in a kind of nebulosity, whence the most diverse forms could proceed, and once generated continue to diverge more and more as they followed their natural tendencies towards development. It seems to us that our science would do better to stop short in front of an insoluble problem, instead of attempting to give to mere guesses the form of an apparently scientific hypothesis.

The systems of classification hitherto adopted by anthropologists—and as promptly abandoned by them—seem to us to establish only one fact, that a satisfactory system has not yet been arrived at. They rest upon some one arbitrarily selected characteristic. Blumenbach, for instance, divided men into five races, according at once to their colour and their geographical distribution: the white, or Caucasian race; the yellow, or Mongolian; the black, or Ethiopian; the red, or American; the brown, or Malay race. The successors of Blumenbach have sometimes extended and sometimes abridged this classification. Cuvier admitted three races only: the white, or Caucasian; the yellow, or Mongolian; the black, or Ethiopian. Pickering recognised eleven; George Morton seventy-two. Other anthropologists have thought that the skull was too important an organ of the human frame not to afford an exact criterion. The most famous classification made from this point of view is that of the Swede Retzius, who, combining the form of the skull and the features of the face, reduced the whole human species to four types, though his views as to their arrangement varied four times in the course of fourteen years. Thus in 1842 he placed the Afghans amongst the *gentes brachycephalæ orthognathæ*, and in 1856 amongst the *gentes brachycephalæ prognathæ*; the Persians, who in 1842 were *gentes brachycephalæ orthognathæ*, had become in 1856 *gentes dolichocephalæ orthognathæ*. Such changes sum up and symbolise the history of most anthropological classifications.

Dr. F. Müller adopts Haeckel's classification, which is regulated mainly by the character of the hair. He says: "Following the nature of the hair of the head, men fall at once into two great classes,—namely, the woolly-haired (*οὐλότριχες*) and smooth-haired (*λίσσότριχες*). Whilst among the former each hair is slightly flattened, like a riband; among the latter each hair is cylindrical, and if cut straight across the end appears circular. All woolly-haired races are long-headed (*dolichocephali*) and with projecting jaws (*prognathi*), and show accordingly the closest relationship to the ape type: they all dwell in the southern hemisphere, reaching to the equator, and a few degrees above. Within these two chief divisions, I. Woolly-haired, II. Smooth-haired, there are two subdivisions, based on a closer examination of the growth of the hair in both classes. First amongst the Woolly-haired: I. The tuft-haired (*λοφόκομοι*); II. Fleecy-haired (*ἐπίδοκομοι*): amongst the former the

hairs grow in separate tufts or locks, amongst the latter they are spread equally over the whole surface of the head. Similarly the Smooth-haired are divided into two sub-classes, — namely, I. Straight-haired (*εὐθύκομοι*), II. Curly-haired (*ἐμπλόκομοι*); the dark hair of the former hangs down stiff and smooth, whilst amongst the latter, black or fair hair falls down in more or less waving locks: with the latter quality there is connected a greater or less development of beard, which in the other divisions is entirely wanting or only faintly marked." Dr. Müller classes all the varieties of the human species as twelve races, divided as follows:—

I. Woolly-haired.	A. Tuft-haired	1. Hottentots.
	B. Fleecy-haired	2. Papuas.
II. Smooth-haired.	A. Straight-haired	1. African Negro.
		2. Kaffirs.
		1. Australians.
		2. Hyperboreans, or dwellers in Arctic regions.
		3. Americans.
	B. Curly-haired	4. Malays.
		5. Mongols.
		1. Dravidians.
		2. Nubians.
		3. Mediterraneans.

Dr. Müller afterwards divides these races into families, but begins thenceforward to make language both the starting-point and criterion. In point of fact, two only of these races, the Kaffirs and the Malays, correspond to linguistic families; perhaps the same might be true of the Papuas and Australians, if the materials were not too scanty to allow of the question being completely elucidated at present. With these exceptions all the races indicated by the author are polyglot, i.e. divided into families that are linguistically distinct.

The majority of ethnographers make the mistake of passing indifferently from physical to linguistic characteristics, relying in their genealogical classifications sometimes on one, sometimes on the other. The great merit of Dr. F. Müller is to have distinguished between these two heterogeneous elements. Instead of classing peoples *with*, he classes them *within* races, as subdivisions, so that the data of ethnography and anthropology can be distinguished at a glance, and all confusion between the two sciences is avoided.

Dr. Müller next discusses—following for the most part Haeckel and Darwin—the question of the origin and antiquity of man, his primitive country, and the probable age of the races now existing, while he enquires from what geographical centres and in what order the families (*Volkstämme*) which have detached themselves, like swarms, from the races, were first formed. The picture is brilliant, but is made up of inductions that become more and more hypothetical as we go farther and farther back. We decline to adopt the author's ideas, though it cannot be denied that his system is grandly conceived, self-consistent, and abounding in suggestions, if not in proof.

After these considerations, which form the philosophy of the work, the author describes the races and peoples enumerated in the order adopted in his classification. Here the facts occupy almost all the available space. In the case of each people he sums up all that is known of its physical conformation, its moral character, its religion, its manners, industry, migrations, and languages. The

only nations which, to our thinking, the writer treats too briefly are the Indo-European peoples, and of these especially the Europeans. He probably considered that they were already sufficiently well known to his readers, but it would have been interesting, and indeed only right, to show that many of the customs and habits which he describes amongst natives of lower civilisation are to be met with under a more advanced form or sometimes only under a different name amongst the nations that believe themselves to be marching at the head of the civilised world. It is not only amongst the Hottentots and African negroes that the habit prevails of inhaling the smoke of narcotic plants through tubes. It is not only amongst the Polynesians and the Redskins of America that the rich keep several wives, while the common people live in monogamy. . . . Perhaps the ethnographical descriptions would have seemed to tend towards satire here, if Dr. Müller had described the *Volkstamm* to which we ourselves belong with the same method as the others; but the philosophic and unprejudiced reader may be trusted to trace many parallels and comparisons of this kind for himself.

H. GAIDOZ.

Dictionnaire Basque-Français. By W. J. Van Eys. (Paris: Maisonneuve. London: Williams & Norgate. 1873.)

BASQUE has long been at once a puzzle and a delight to the philologists. Its isolated position, its strange character, and its unknown origin have given scope for the wildest vagaries of the imagination. The Metropolitan Chapter of Pampeluna two hundred years ago, followed by Éro in the beginning of the present century, found in Basque the language of Paradise; and a short time since M. Baudrimont essayed to prove that the prehistoric annals of mankind could be read in the archives of the Basque Dictionary. But although every now and then we have evidence that the race of linguistic paradoxers, worthy of being immortalised in the Budget of a second De Morgan, is not yet extinct, the language has of late received the attention of serious students trained in all the severity of modern scientific philology. Prince Lucien Bonaparte has rendered invaluable aid to the scholar by his investigations into the several dialects of the country, and we have now at last a complete dictionary of this curious tongue by Mr. Van Eys, the well-known author of the best Basque grammar in existence.

Mr. Van Eys may well regard it as the first contribution to Basque lexicology. Larramendi's lexicon of the Guipuzcoan dialect, hitherto the only available work of the kind, is at once uncritical and inaccurate, and, like other dictionaries of the last century, full of words invented by the writer himself. Besides Larramendi, Pouvreau compiled a lexicon of the Labourdin dialect, which exists at Paris in MS. only; and this with Salaberry's vocabulary of the Bas-Navarrese are the only lexical works which Mr. Van Eys had to refer to. The rest had to be extracted from various Basque books, beginning with Lizarraga's New Testament of 1571. It is a pity that he had no trustworthy

source for the Souletin, which the Basques themselves regard as a peculiarly pure dialect.

The Introduction contains several highly interesting articles; we only wish there were more. One of them disputes the view of Prince Lucien Bonaparte and M. Vinson, that where we have an interchange of *h* with *g* or *k* the guttural is the oldest,—an opinion which, I suppose, they would support on the ground of the general phonetic law that the harder sound passes into the easier, and not the converse. Another article, on the Demonstrative Pronoun, has already appeared in the *Revue de Linguistique*. Some useful notes on the consonants and their interchanges are added.

The Dictionary is at once scientific and practical. The roots, or at least the most primitive forms now attainable, are printed in large type, with the derivatives arranged under them. The varying forms of a word in the four dialects are given, and the origin of terms borrowed from French or Spanish pointed out. Mr. Van Eys occasionally discusses the form and history of a word and the opinions of other writers about it, or illustrates Basque usage from other languages. He has done good service in exposing M. de Charencey's hasty etymologies in the latter's *Recherches sur les Noms des Animaux domestiques chez les Basques*; but he seems to me to have forgotten his usual caution when he regards the root *karraka* as connected with the parent-Aryan *krak*, "to sound:" onomatopoeic words may resemble one another all the world over without implying any mutual relationship.

We trust the Dictionary will attract more scholars to a study of the extremely interesting language which it puts within easy reach of the general reader. Philologically considered, there are few more valuable idioms; and Basque possesses the inestimable advantage of being an agglutinative language a practical acquaintance with which can be acquired without difficulty. We have not to plunge into the snows of Northern Russia or the barbarism of Siberia and Turkey. And the development which Basque has undergone renders it a more fruitful subject of study than most of the other examples of the agglutinative class; while the special problems which it presents are of the highest importance to the advance and elucidation of scientific philology. A. H. SAYCE.

P. Ovidii Nasonis Heroides XIV. Edited by Arthur Palmer, M.A., Fellow of Trinity College, Dublin. (London: Longmans & Co., 1874.)

THIS edition of Ovid's *Heroides* is throughout on a very high level of scholarship and criticism. It is strange that a book so often read in English schools, and which must so often have taxed the patience of the youthful aspirant at any period from the age of eight to fourteen—we read it at the former age ourselves, and found it excruciating—should never have received adequate critical examination in this country till now. Mr. Paley's *Fasti* is a well-known and popular school-book; but this is the only complete work of Ovid's with really good English

notes which has appeared up to this time; for even the *Metamorphoses* still lacks an editor; and the labours of Merkel, Korn, and other Germans, who have done so much to place the text of Ovid on a true footing, have received, as compared with editions of other Latin authors, comparatively little attention.

Mr. Arthur Palmer, who has hitherto been known only as the writer of a clever article on Propertius in the first volume of *Hermathena*, was attracted to the *Heroides* by the advantage which the work possesses of existing in a singularly good uninterpolated MS. of the ninth or tenth century. This MS., the Puteaneus, he considers to be so superior to all the others, of which there are a great many, as to stand in a first class by itself; a judgment which Heinsius seems, partially at least, to sanction, in calling it his *sacra ancora*, though we could wish that Mr. Palmer had done something himself in the way of further inspection of this and the other earliest MSS. to make the assertion incontrovertible. Next to the Puteaneus he ranks Merkel's G, a Wolfenbüttel codex of about the twelfth century; and these two, with an occasional quotation from other codices, constitute the *apparatus criticus* of the edition, which has thus the merit of clearness and much simplicity.

Starting from the Puteaneus as a base worth in its single self many hundred more corrupt foundations, Mr. Palmer has emended several passages of the *Heroides* with a success which, in our judgment, lifts this edition into a book of the first rank. His success is the more considerable that some of his predecessors have failed, or at least failed to convince. Amongst these is Madvig, whose emendations are given in *extenso*, pp. xxxiv.-xl. of the Preface. It need not be said that they are always interesting, as the conjectures of so great a scholar must be, but it is more and more certain that Madvig's strength as an emender is not in verse, but prose; and it must not be concealed that even in the editor of the *de Finibus* such monstrosities as "*Praeceptis Priamei* (voc. of *Priamēis*) *si foret usa tuis*," or "*Quodlibet ad facinus iste dat arma dolor*" are inexcusable. On the other hand, Madvig's *reportat* for *reportas*, vii. 159, *lentifero* for the meaningless *letifero*, ix. 141, like his explanation of the preposition *a* in vi. 156, "*A totidem natis orba sit illa viro*, are highly ingenious, and, at least the last of them, extremely probable. We are paying a deserved compliment to Mr. Palmer when we say that the care which he has shown in constantly keeping before him the two primary rules of conjectural restoration, to adhere to the palaeographical indications of the best MS. or MSS., as the case may be, and to make the author his own standard of ideas, language, and metre, have made us critical in judging not only his predecessors' attempts but his own. He is, in all probability, right in eliciting from the corrupt reading of P ii. 100, *Exspectem pelago vela negateta*, where the other MSS. give *negata meo*, which is nonsense, *vela negante data*, for the short final syllable has several parallels in the *Heroides*, e.g. *vela videre tua*, x. 46. Admirable, too, is *cavet for favet* vi. 100, *Urbe virum iuvi* for *Urbe virum vidi* vi. 55, restorations as certain as restorations can be. Less convincing is

Milite tam forti nauta, tuenda fui vi. 54, for P's *Milite tam fortuna tuenda fuit*. P m sec. and G have *forti vita tuenda fuit*, which Mr. Palmer has printed in his text, though he rightly finds it obscure. It seems possible that Ovid may have meant a contrast in *vita* to the deaths of their husbands by which the Lemnian women had before shown their bravery. "If we were brave enough to kill our husbands, we ought to have been brave enough to defend our lives." There is some weakness in this, but it is an Ovidian weakness, and not worse than his detestable fondness for confusing the material with the metaphorical, e.g. *Quamque lapis sedes tam lapis ipsa fui* x. 50, *Non poterant figi ptaecordia ferrea cornu*: *Ut te non tegeres, pectore tutus eras*. Indeed on the general score of the poetical merits of these poems we cannot agree with Mr. Palmer's verdict, or, to speak more emphatically and more truly, are inclined to think that Ovid's faults are nowhere so conspicuous as here. It is true the very idea of mythical heroines writing love-letters before the invention of writing materials is grotesque; but when this is got over, the execution is full of the most glaring faults of taste. How a man great enough to write the *Amores* could sit down from the perusal of the fourth Aeneid to write *Dido Aeneae* is one of those problems in human nature which only the most enlarged study of the poetic temperament can explain. It is a perpetual shock from first to last, and is only not exquisitely painful because it is so keenly ridiculous.

The commentary is generally good, though hardly full enough; but it is not without faults. In i. 90, *Viscera nostrae tua dilacerantur opes*, which Mr. Palmer translates 'My heart is rent, your wealth is squandered,' it seems more likely that *viscera* is in apposition with *opes*, a favourite trick of Ovid's style, cf. iii. 105, *fortes animas, mea numina*, 149, *nostram tua munera vitam*, vii. 157, *fraternaque tela, sagittas*. In this case *viscera* will be used as in Cic. *ad Q. Frat.* i. 3. 7, *cum de visceribus tuis et filii tui satisfacturus sis*, i.e., as a strong expression to denote the means of subsistence, as we might talk of a man paying away his very life-blood. In i. 103, *Hoc faciunt*, if the reading of P, is probably right, the meaning is not *hoc precantur*, but *precantur* simply, like *ροῦρο δρῶσι*. In vii. 146, ix. 61, it is not difficult to trace the usual half-ironical sense of *nempe*, "to be sure": can it be shown that it is ever without this notion, however latent and untranslatable it may be? In viii. 19, *Si (sit) socer exemplo nuptae repetitor ademptae, Nupta foret Paridi mater, ut ante fuit*, it is a violation of all probability to take *exemplo* as "after your fashion"; the sense seems to be, "if you look at home for examples, Menelaus would still be without his ravished wife, if he had acted like you." In ix. 101, *Quod tu non esses iure*, the subjunctive is strictly exact, "what you would have no right to call yourself," not, as Mr. Palmer translates, "That which you were not by right."

The book is, however, throughout careful and good. We hope to see another work of Latin philology from its editor.

R. ELLIS.

NOTES AND NEWS.

We understand that the *Micrographic Dictionary* is now undergoing a complete revision by its present editor, Professor P. M. Duncan, F.R.S., and that the first part of this new edition will be published shortly by Mr. Van Nostrand.

MR. GEORGE DINES has printed a large map of the rainfall of the London district from 1813 to 1872, which shows that the yearly average over the whole district during sixty years has been about 24½ inches. The day of least rainfall has been March 24, the day of greatest fall October 22. Taking five days in succession, the least rainfall has been from March 22 to 26; the greatest from October 22 to 26, both inclusive. This map does not corroborate Mr. Meldrum's theory of the connexion between the sun-spots and the rainfall.

IN our notice of the last report of the Royal Commission on Scientific Instruction, &c., we pointed out the important services rendered by Kew Gardens to our colonies and dependencies in supplying them with living plants, with seeds, and with trained gardeners. An interesting confirmation of this is to be found in Governor Grant's recently transmitted account of the Botanic Gardens at Castleton, Jamaica. We have space but for two extracts:—

"The Vanilla thrives very well at Castleton, and the flowers are artificially fertilised, with complete success, by the new gardener, Mr. Kendall, selected for us by Dr. Hooker, whose services in all respects have been most valuable."

Further on we read,—

"For a few years past the Superintendent of our Botanic Garden has been distributing here small packets of tobacco seeds, at the rate of two hundred packets a year. These packets contain five varieties of seed, originally procured from Kew. I cannot mention Kew without observing that, infinite as have been the services of Dr. Hooker to every part of the British Empire, there is no spot in that empire which has greater reason for gratitude to that eminent man than this island of Jamaica."

Solar Photography.—Mr. De la Rue, to whom astronomers are indebted for the introduction of photography in celestial affairs, exhibited at the last meeting of the Astronomical Society an ingenious contrivance for taking on different parts of the same plate sixty photographs in succession of the planet Venus with the neighbouring part of the sun's limb at intervals of one second, on the occasion of the approaching transit of Venus, an idea due to M. Janssen. With this object a circular glass plate, eleven inches in diameter, duly sensitized, is moved step by step every second, whilst a brass disc with a narrow slit revolves in front of it once in a second, the exposure, amounting to a few thousandths of a second, being given when the slit passes across a rectangular aperture which determines the size of each picture, successive portions of the plate being brought in front of this opening every second. The motion is given by clockwork, and the whole apparatus is to be attached to the photoheliograph now being constructed by Mr. Dallmeyer for the Indian Transit of Venus expedition, under command of Colonel Tennant, R.E. Another plan with the same object in view has been devised at Greenwich, to be applied to the five photoheliographs for the British expeditions, and has already been brought into operation. With this arrangement fifty pictures of the sun's limb have been taken in as many seconds, and without any indication of tremor, the great difficulty in the practical application of Janssen's idea; for though the exposure is so short, yet a vibration may have time to produce an injurious effect even in a hundredth of a second. The great test of the smoothness of the working of this apparatus is that there is no audible sound during the turning of the handle which gives motion to the whole, though the operators have hardly yet acquired the skill of an organ-grinder in keeping good time.

The Distance of the Sun.—Not content with equipping a costly expedition to the Mauritius for the Transit of Venus, Lord Lindsay seems determined to leave no stone unturned which is likely to help in obtaining accurately the sun's distance. Accordingly he has, in an elaborate paper, discussed the value of observations with a heliometer of the distance of the planet Juno from neighbouring stars; for though this small body does not come so near us as Venus or Mars, yet it can be more accurately observed on account of its smallness, and as the rotation of the earth shifts the position of the observer and so produces a parallactic displacement of the planet among the stars between rising and setting, there is no necessity to move outside the observatory, or to compare measures at different places in order to find the parallax and distance of the planet and hence the distance of the sun. Lord Lindsay considers that, by making the most of the measures which may be obtained next November, when Juno is near the earth, the distance of the sun may be found within one four-hundredth part, or about eight hundred thousand miles, a small error comparatively speaking. The heliometer which is to be used in these measures is a telescope with an object-glass cut in two, each half of which forms an image of the object, so that, by separating the two halves to the proper amount, the image of Juno from one half may be made to coincide with the image of a star from the other half; the reading of the scale will then give the separation of the two halves of the object-glass, and therefore the distance between the star and Juno, and as a preliminary to the observations, Lord Lindsay has carefully determined the value of the scale divisions on which everything depends. Of course the length of the scale will vary with the temperature, but it appears that the focal length of the object-glass varies in nearly the same proportion, so that the angle measured, which is the length of the scale divided by the focal length of the object-glass, remains nearly unaffected by change of temperature.

Twinkling of the Stars.—The subject of the twinkling of stars has engaged a good deal of attention of late years, and some interesting results have been obtained. A few years ago, the Italian astronomer, Respighi, announced the discovery of the cause of scintillation in certain dark bands which were seen to traverse the spectrum of a star, indicating changes in the refrangibility of our atmosphere, from hot and cold strata, which produce something of the effect of a passing mirage. A layer of hot air would bend the rays less than the colder and denser air around, and thus the star's light would not reach the observer, rays which traversed the hot stratum passing over his head, and those which traversed the cold air below being bent so as to fall beneath his feet. As the rays of different colours are differently bent in their passage through the air (the red rays being the least refracted), different parts of a star's spectrum would be thus cut off in succession, as the relative temperatures of the layers of air varied. Arago's not very lucid explanation of the phenomena, as a result of the interference of light, is in this way completely disposed of.

M. Montigny, of Brussels, has been investigating the amount of scintillation in different stars by the help of an ingenious contrivance, to which he gives the name of scintillometer. His plan is to make use of the persistence of impressions on the retina, by causing a thick plate of glass, mounted obliquely on an axis parallel to that of the telescope used, and fixed just in front of the eyepiece, to rotate rapidly; the effect of this is to displace the star's image, so that, owing to the varying inclination of the glass plate, the star appears to move in a circle, which, if the rotation is rapid enough (three or four times in a second), forms a continuous circle of light, just as in the case of a burning stick whirled rapidly. The changes in the colour of a star will be seen on this circle, the successive points of which give the

appearance of the object at successive small fractions of a second; and in this way, by counting the alternations of colour in the circumference of this circle of light, M. Montigny has succeeded in observing nearly two hundred alternations of colour in a second of time.

The point sought to be established was the connexion between these changes and the constitution of the stellar light, for it is easy to see that rays which are deficient cannot be acted on by undulations of the atmosphere, and that there will therefore be fewer changes of colour the more dark bands there are in a star's spectrum. Now Secchi has divided the stars of which he has examined the spectra into four types, and M. Montigny has observed the scintillations of stars belonging to three of these types: viz., bluish white stars, exhibiting four black lines in their spectrum; yellow stars, like our sun, showing numerous fine dark lines; and orange stars, which have a spectrum somewhat resembling a colonnade. As far as the results obtained by M. Montigny go, it seems that the greatest amount of twinkling is to be found in the first type (white stars), and the least in the third type (orange stars), and that the mere brightness of the star has no influence on the phenomena. But the principle of combining observations of different nights without any further correction, on which M. Montigny has acted, is highly objectionable, and destroys our confidence in his conclusions. The proper way of treating such measures is to arrange the stars in sequences representing the order of scintillation, just as Sir John Herschel formed sequences of brightness as a basis for his standard magnitudes of stars.

Polarisation of the Light of the Sky.—When light is reflected from any surface, it suffers to a greater or less extent a modification known as polarisation, by virtue of which it is rendered incapable of reflection from a plate of glass, or of transmission through certain crystals in certain positions. We thus have a ready means of knowing whether a body is self-luminous, or shines by reflected light. But the polarisation of the sunlight reflected by the sky often masks other effects, and Professor Pickering has done good service by taking up this subject, which he does in a paper in *Silliman's Journal*. The first part of the paper is devoted to an experimental verification of Fresnel's formulae for the intensity of the light reflected or transmitted by glass plates. The curious result is arrived at, that with ten plates of glass more light is transmitted obliquely than normally.

The polarisation of the sky is found by Professor Pickering to be the same at points equidistant from the sun, and to follow nearly the law which would be given by specular reflection from particles of aqueous vapour, but diminished in amount 30 per cent.

By means of the polarimeter Professor Pickering has separated the polarised light (which is nothing but reflected sunlight) from the light which has been absorbed by the particles of the air and then emitted, and which, therefore, partakes of their colour; the interesting result of these experiments is that the blue of the sky is really inherent in it, and is due to the colour of the particles, a view quite in accordance with the observations of Professor Cooke with the spectroscope, and Professor Tyndall on aqueous vapour in a state of formation.

Solar Corona.—Mr. Ranyard has pointed out some curious features in the solar corona, as depicted in the photographs taken during the total eclipse of 1871, and has suggested the possibility of their being due to a comet, as a nucleus with three concentric rings is visible. Like a good picture, the more these photographs are looked at the more detail is seen, and the structure exhibited in the corona after patient gazing is quite marvellous. Under Mr. Ranyard's care, faithful drawings have been made which represent with wonderful accuracy the principal detail, but though the sun's diameter is only two-tenths of an inch

in the photographs and is four inches in the drawings, it is hopeless to attempt to insert everything that can be made out on the negative.

The drawings will appear in the exhaustive report on Solar Eclipses, to be published in the *Memoirs of the Astronomical Society*, under the superintendence of the Astronomer Royal and Mr. Ranyard.

Changes in a Nebula.—The nebula surrounding the southern star η Argus has at last been caught in the act of changing. Mr. Ellery writes from the Melbourne Observatory to say that its appearance is quite different from what it was six months ago, and that it is closing rapidly on the central star which is situated in an open space, something like a figure of eight. It has long been known that the star is subject to wonderful variations of brightness, but the changes in the nebula appear more marvellous still. Possibly, we are witnessing the birth of a new solar system. The decision of this question, which has been for some time a matter of dispute, must be most gratifying to those who urged the equipment of the magnificent Melbourne reflector of four feet aperture, and who devoted so much time and trouble to its construction.

THE German papers announce that the iron observatories, which have been constructed by order of the Imperial Government for the observation of the Transit of Venus, are now being exhibited to the public at Stuttgart. The structures, which have excited great notice from their singular appearance, consist, in addition to the main building, of what may be described as turrets on wheels, provided with moveable and revolving cupolas. The roof has an opening which may be closed at will, and is also provided with a canvas cover to protect it against sun or rain, while the main passage of the building, which is appropriated to the instruments, is admirably adapted to the purpose, and thoroughly secured from all avoidable risks of atmospheric influences. Several of these portable observatories have already been forwarded to Berlin, and the director of the Observatory at Strassburg is daily expected at Stuttgart to superintend the removal of the remainder.

WE have received the "Reports of the Mining Surveyors and Registrars" for the Colony of Victoria, for the last quarter of 1873, which contains some statistics of interest. The total number of gold miners in the colony was 50,595, of whom 11,388 were in the Ballarat district, and 10,364 in the Maryborough district. 362 steam-engines, with an aggregate horse-power of 9,579, were employed. The price of gold was highest in the Ballarat and Maryborough districts; in the central division of the former it was from 4*l.* 1*s.* 6*d.* to 4*l.* 2*s.* 9*d.* per ounce. The deepest shaft in Victoria seems to be in the Pleasant Creek division of Ararat; it was 1,305 feet deep, and "still sinking," but the largest mine is Clunes, in Ballarat, the shaft being 1,012 feet, the deepest level 1,005 feet, and the deepest cross-cut 1,005 feet in depth. The average yield of gold from the quartz crushed varied greatly; at a mine in Gippsland it was as high as fourteen ounces per ton, but in the majority of cases was below one ounce. The total yield of gold for the quarter is given at 297,576 oz. 15 dwt., of which 124,474 oz. 8 dwt. were got from alluviums, and the remainder from quartz reefs. The quantity of gold, the produce of the colony, exported was 267,579 oz. 6 dwt. The gross weight of rough gold received at the Royal Mint was 12,252-32 oz., and of gold bullion, 45,558-32 oz.; while the gross weight of coin issued was 76,277-01 oz., and of gold bullion 684-645 oz. The report also gives details of the quantity of gold obtained from quartz, quartz tailings, and mullock, washdirt and cement.

The accounts from the goldfields vary, but on the whole the quarter seems to have been a dull one. In the Bunyong division a nugget weighing 101 oz. 6 dwt. was found, and in the Hepburn

division one of almost pure gold of 57½ oz. Strikes are not unknown. What a gain it would be if only our compilers of blue-books would take example by one of the surveyors, who reports: "I have nothing worth reporting about my division for the past quarter," though we are bound to add that he does devote a little over a line to one other fact. Baron Müller continues his description of new vegetable fossils of Victoria, dealing with *Pentane Clarkii*, *brachyclinis*, and *trachyclinis*.

MR. JAMES A. H. MURRAY has received from the University of Edinburgh the honorary degree of Doctor of Laws, in honour of the contributions to the language, ethnology, and early history of Scotland contained in his *Dialects of the Southern Counties of Scotland*, and other philological works, which have made his name known to the linguistic world not only of England, but of France, Germany, and America. The honour was at the same time conferred upon Dr. Reinhold Pauli, of Göttingen, one of the first students of English History in Germany.

DR. A. BRUNING, the young pastor of the Dutch Reformed Church, whose essay on the Vedānta philosophy was noticed in the ACADEMY shortly after its appearance, and who has since been devoting his leisure time to the study of this system, has just published the first portion (30 pp.) of a translation of 'Sankara Āchārya's commentary on the Brahma Sūtras (the aphorisms in which the principles of that doctrine are concisely indicated) in his native tongue, which has been printed in the Transactions of the Society for promoting an Acquaintance with the Peoples, Languages and Literatures of Netherlandish India. This translation Dr. Bruining proposes to continue; and if a judgment may be formed from the essay above referred to, his present undertaking promises to furnish an important contribution to our knowledge of Hindu philosophy—a department of Indian literature on which German Indianists have as yet published comparatively little. The English translation of the Brahma Sūtras by the Rev. K. M. Banerjee, of Calcutta, of which the first fasciculus (96 pp.) appeared in 1870, does not seem as yet to have proceeded further.

ACCORDING to Dr. Mommsen's last report, laid before the Berlin Academy, February 5, 1874, the present state of the *Corpus Inscriptionum* is as follows:—

Dr. Henzen has carried on the printing of the *urbanae* (vol. vi.) from p. 329 to 376. This finishes the inscriptions of the magistrates, except a portion of those after Diocletian.

The separate publication of the *Acta* of the Arvales, with commentary by Dr. Henzen, is finished.

Dr. Zangemeister has undertaken the graffiti inscriptions of Rome, and made arrangements for collecting the stamps found on Roman tiles.

Dr. Mommsen himself has finished vol. iii. (East and Danubian Provinces), which is published.

The printing of vol. v. (Upper Italy) has proceeded from p. 617 to 744, and its publication may be expected in 1875.

Preparations for the South Italian Inscriptions, carried on by Mommsen, have so far advanced that the printing will begin in 1874.

Dr. Hübner has finished his part (vol. vii.), embracing the inscriptions found in England.

The inscriptions of Gaul and Germany have been entrusted to Dr. Hirschfeld of Prague.

Dr. Bormann is engaged at present in collecting and collating the inscriptions of Central Italy, while those of Africa have been assigned to Dr. Wilmanns.

THOSE who are interested in the scientific study of the races of man will, says the *Nation*, be glad to know that the new Ethnological Society of New York is giving evidence of considerable vitality and capacity for scientific work. At the monthly meeting, held on March 24, a carefully studied paper was read by Professor Philip Valen-

tin on "The Mexican Hieroglyphic for the Sun." Professor Valentini took for his starting-point the famous "Aztec Calendar," a huge sculptural stone exhumed in the great square of the city of Mexico, in December, 1790, representations of which may be found in the large illustrated works on Mexican antiquities. In fact, his paper was devoted to a detailed description of this stone, and an investigation of the probable meaning of its elaborate hieroglyphic symbols. The sculptured face, which occupies the centre, was examined in detail, special attention being given to the long projecting tongue, which, however, in the opinion of the author of the paper, is not a tongue, but a huge and awkward ornament inserted in the lower lip. The four cartouches and the other hieroglyphic symbols immediately surrounding the face were also examined, and the conclusion was reached, after a somewhat precarious course of reasoning, that the stone was not simply a calendar, marking, as Gama long ago ventured to suggest, the time of the summer and winter solstices, but an astronomical history, depicting, by symbols well understood in ancient Mexico, the successive destructions of the earth by the sun, as recorded in the Mexican mythology. At different points in the course of his enquiry, Professor Valentini attempted to establish a connexion between the hieroglyphics and picture-writings of Mexico, and the peculiar inscriptions found in such abundance upon the ancient monuments of Central America. These inscriptions have hitherto been looked upon as entirely distinct from those of Mexico, and are considered by the best modern investigators as possessing a syllabo-phonetic character, and, therefore, as offering a specially attractive field for some modern Champollion. There are a few enthusiasts quietly at work at the task of deciphering them. Should Professor Valentini's hypothesis be adopted, their occupation would not indeed be quite gone, but it would take on a different form, and become much less fascinating than it has been.

M. JULIEN VINSON, of Bayonne, is preparing a complete bibliography of works relating to the Basque language and history. There is already a work of the kind by M. Francisque-Michel, prefixed to his edition of the *Proverbes of Oihenart*; but the researches of M. Vinson are expected to bring to light much additional matter. Many old Basque books are very rare; at the sale of M. Burgaud de Maret's library several fetched high prices: *Kalendera Bazia noiz daten*, Rochellan, P. Hautin, 1571 (a unique copy, containing a Protestant liturgy), 900 fr.; a translation of the *Imitatio* (Third Book only), by Arambilague, Bayonne, 1684, 220 fr.; *Gueroco guero ecto*, Bordeaux, G. Millange, 1643, 420 fr. (one of two copies known of a book of devotion by Pierre d'Axular, curé at Sarre); the *Imitatio*, translated by Chourio, Bordeaux, 1620, 100 fr.

THE *Numismatic Chronicle* (vol. xiii. part 4) contains the completion of Mr. B. V. Head's paper on the "Greek Autonomous Coins of the Wigan Collection selected by the British Museum," with notes on the more remarkable, and an interesting letter from M. Six, of Amsterdam, on certain difficult pieces described in the first part of the same article. The latter suggests to class tentatively the remarkable incuse coin No. 24, with the inscription *ser*, to the unknown city which was succeeded by the Apulian Neapolis, and also offers a theory for classing the difficult coins of the Kings of Pergamus. M. Sauvaire, of Alexandria, contributes a letter on an inedited *dīnār* of Sālih ibn Mirdās of Aleppo, the first known coin of the Mirdāsids. The historical *résumé* accompanying the description is of no little value, and M. Sauvaire has adopted the admirable plan of adding a full genealogical table of the dynasty. Mr. Stanley Lane Poole concludes his treatise on the Coins of the Urtuk princes of Syria and Mesopotamia, whose coinage is remarkable for the adoption of Byzantine images combined with Arabic inscriptions. The article is

chiefly occupied with a detailed catalogue of the coins of these princes; but at the end, under the somewhat fanciful heading of "Metalegomena," the writer has appended some critical notes on various contested points connected with the subject. One of these notes dissipates the widespread numismatic error as to the orthography of the name of the Abbāsī Khalīfah, En-Nāsir; another slightly touches on the history of the double-headed eagle. At the end of this part there is the usual annual report of the Council of the Numismatic Society, from which it appears that the number of the members of the society has increased to 185. The report includes obituary notices of General Fox, Mr. Edwin Norris, Mr. Bergue, and Sir G. Musgrove.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY (April 17).

MR. H. SWEET read his second paper on the "History of English Sounds," in which he treated of the vowel-changes of the Transition (Semi-Saxon) and Middle period.

In orthography the introduction of French spellings to indicate English sounds was noticed, and the causes explained; the general result of the examination of Middle English orthography was to confirm Mr. Ellis's view that the mediæval scribes wrote phonetically, not traditionally, as is the case now.

Mr. Sweet then passed on to the consideration of the peculiar "levelling" of sounds in the Transition period, one result of which is the loss of the Old English modifications of *a*, namely *æ* and *ea*, both of which return to the original sound, so that Old English *nama*, *glæd*, *heard*, are all levelled under the one vowel *a*: *name*, *glad*, *hard*. These returns to an older and stronger sound are quite inexplicable, if considered as ordinary "organic" sound-changes. The explanation given by Mr. Sweet was that the key to the whole change must be sought in the well-known alternation of *æ* and *a* in such words as *daeg*, *dagas*, which, in accordance with the levelling tendencies (especially noticeable in the inflections) of the Transition English, came to be regarded as purely superfluous discriminations. The indistinct *æ*—so liable to be confounded with *e*—was therefore discarded, and the clear *a* made the sole representative of its class.

The general laws were then stated on which depend the remarkable qualitative divergence of long and short vowels in the modern Teutonic languages. If it can be shown that all these languages follow the same general laws, it is but reasonable to suppose that the same laws will be found valid in the case of Middle English also; especially when we consider that the thirteenth century English was as much in advance of its contemporaries as Modern English is of its, and that Middle English is practically on a level with Dutch and the other living Teutonic languages. It can be shown that processes which were in active operation in Transition English are still going on in Dutch and the other languages. Mr. Sweet summed up the general results of his investigation thus: "Long vowels contract both the pharyngeal and the oral passage as much as possible, the former by 'narrowing,' the latter by raising the tongue, and contracting the lips (as when *oo* becomes *uu*, and *aa* becomes broad *oo*). Short vowels pursue the very opposite course: their tendency is towards 'widening,' and lowering of the tongue, nor are they diphthongized, as long vowels are."

These general principles were then applied to the investigation of the distinction between close and open *ee* and *oo* in Middle English. Mr. Sweet came to the conclusion, opposed to Mr. Ellis's, that distinctions did exist which were shown to correspond to distinctions both in Old and Modern English. The following table gives a general idea

of the result as far as the *oos* are concerned (*ôô* = close, *òò* = open *oo*).

Old English.	Middle English.	Modern English.
tóó	tóó	tun (<i>too</i>)
taa	tòò	tóó (<i>toe</i>)
hól (short)	hòl hòl	hóol (<i>hole</i>)

The Old English close *ôô* was kept unaltered in Middle English, while *aa* was labialized to the broad *òò* (as in *law*), and the short *ô* of *hol* was first lowered, and then lengthened, giving the broad *òò*, thus becoming identical with the preceding *òò* from *aa*. In Modern English, the two *oos* were, in accordance with the regular tendencies of long vowels, raised each a step, *ôô* to the *uu*—and *òò* to the *ôô*—position.

NEW SHAKSPEARE SOCIETY (April 19).

ON Friday, April 19, was read (Mr. Tom Taylor in the Chair) Mr. Fleay's third paper on "The Authorship of the *Taming of the Shrew*." There was little new in the results attained, or supposed to be attained, by the writer of this essay; in fact, he seemed rather to aim at showing that his metric tests led to the same results as criticism from other points of view, than at any particular novelty in his conclusions. The train of argument was threefold: first, that the play abounded in lines metrically deficient, monosyllabic measures, and doggerel of a different kind from that used by Shakspeare in *Love's Labour's Lost*, the *Comedy of Errors*, &c.; secondly, that the classical allusions and Latin quotations were such as are found in plays of the Marlow school, but not in Shakspeare's undoubted plays; thirdly, that there are 130 words in the play not used in any certainly authentic drama of the great bard,* twenty of which do occur in *Henry VI.* and *Titus Andronicus*. He said: "Shakspeare uses in his undoubted plays about 14,000 words; the *Taming of the Shrew* is about one-fortieth in length of his complete works; if each of his plays had as many words peculiar to itself as this one, more than one-fourth of his whole vocabulary would consist of words that occur in one play only."

Thus far Mr. Fleay seemed to attack the genuineness of the entire play; but he showed from the lists and tables which he gave that there were portions (viz. the last scenes of Acts iv. and v., and bits of Act iv. sc. 3, Act ii. sc. 1) to which none of his remarks were applicable; these parts being entirely free from the phenomena adduced as to the other parts. He concluded, therefore, that the only parts touched by Shakspeare were the characters of Katherine and Petruchio; † that the play had been written by another poet of the theatre, but his *dénouement* proving unsatisfactory, Shakspeare had been employed to alter it: that this explained the leaving Sly undisposed of at the end of the play, and other minor matters. He also agreed with Mr. Collier as to the date of the production of the piece, viz., in 1600–1601, and confirmed this by the allusion to Heywood's *Woman Killed with Kindness*, and the proportion of rhymes, &c., given by the metrical tests.

He gave also a similar list to the one above mentioned, of words occurring in *Titus Andronicus*, but not in the undoubted plays.* In discriminating plays of the Marlow type, Mr. Fleay seems to set a high value on this argument; perhaps he overrates it on the ground of the trouble it has cost him to get at his data; in order to form these lists for the plays named above and the three parts of *Henry VI.*, he has had to read Mrs. Clarke's

* At the meeting many of these words were shown to be used in Shakspeare's Poems, or in the Shakspeare part of the *Shrew* and other doubtful plays.

† At the meeting it was contended that the revised Induction, and the scene with Grumio and his fellow-servants, were also Shakspeare's.

Concordance from beginning to end, a work of some labour if not of utility.

Mr. Fleay's papers on *Timon of Athens* and *Pericles*, in which the criticism is of an entirely different cast, and which we understand he values much more highly for the sake of their results, were distributed to the members. The conclusions arrived at in these papers can be subjected to the most searching tests, as Mr. Fleay has not shrunk from printing separately the parts which he assigns to Shakspeare.

VICTORIA INSTITUTE (April 20).

AT the meeting last Monday evening, April 20, of the Victoria Institute, Mr. Edmund W. Gosse, of the British Museum, read a very thoughtful and carefully-prepared paper on "The Ethical Condition of the Early Scandinavian Peoples." After having drawn the attention of his hearers to the special forms of culture which Christianity superseded in Greece and Rome, and to the low moral condition of the Southern nations, from which it was the mission of the Christian teacher to raise them, Mr. Gosse proceeded to show how far the early ethical codes of the Scandinavian peoples had rendered those races more or less amenable to the discipline of the new faith.

As might be expected from a writer who is at once an accomplished Northern scholar and a graceful lyrist, Mr. Gosse derived his materials and illustrated his theme directly from the Older Edda, that most precious depository of all we know of the religion, literature, history, and social life of the race with which we are proud to claim kindred. The author drew a rapid but vivid sketch of Northern cosmogony, and of the special psychical characteristics which so favourably distinguish Scandinavian mythology from all other forms of pagan belief. In this part of his lecture he showed how the Odinic religion, without detriment to its individuality, seemed to combine with its own stern and solemn force something of the graceful loveliness of Hellenic mythology, and not a little of the unchangeable, calm, and meditative spirit of the Buddhist's faith. But there was one point, he said, at which the religion of the Scandinavians stood alone, and had no connecting links with other pagan theologies, and that was, in the idea of an active holiness, a stainless spiritual purity personated in the minds of the people by their god Heimdal, the one immaculate son of Odin, whose serene purity no passion-stirred emotion could dim or ruffle, and whose mission amongst his brother Aesir it was to watch the worlds above and below them until the end of all things that are, when from his unsullied lips the blast will resound that is to summon gods and men to a final judgment, after which evil will be annihilated, holiness will reign supreme, a new and beautiful world will arise, the good Aesir will survive in renewed strength and beauty, and the One All-Father will rule the universe alone and supreme in beneficent wisdom and perpetual peace.

Mr. Gosse very justly pointed to the general character of the Northman's conception of an All-Father, of a final judgment, and of the readjustment of the balance between good and evil, as proofs of the superiority of the Northern race, morally and spiritually, over other pagan peoples. But we think his own poetic appreciation of the beauty of the myth of Heimdal may have led him unconsciously to clothe the Northern idea of goodness and purity with something more of spotless brightness than the mythic elements of the Saga warrant us in claiming for it. There can, however, be no question of the generally pure and elevated tone of the Odinic religion, and Mr. Gosse imparted special interest to his subject by the ability with which he considered the practical bearings of that faith on the lives of the people, while he followed, with fairness and clearness, some of the special directions in which their religious and moral conceptions succeeded or failed in making themselves felt in their motives and actions.

ASIATIC SOCIETY (April 20).

JAMES FERGUSON, Esq., F.R.S., D.C.L., V.P., in the Chair. Mr. T. W. Rhys Davids read a paper on the "Place of Ceylon in Historical and Archaeological Research," maintaining that the importance of Ceylon was not that of a strong military power, but depended rather on the light which its different remains, literary and archaeological, threw on the history of civilisation in the adjoining continent of India. In India itself, Professor Wilson had long ago pointed out the absence of any real historical works, whereas in Ceylon there was a continuous history from B.C. 161 downwards, written in both Sinhalese and Pali, and confirmed by existing inscriptions and archaeological remains. From these historical works much valuable information might be gleaned concerning the more important history of India, especially during three periods: 1. From the time of Buddha to that of Asoka the Great, circa 500 B.C.–240 B.C. 2. From the time when the Buddhists were overcome in Kalinga to the time when Buddhaghosha went to Burma, circa 300 A.D.–500 A.D. 3. During and immediately after the time of Parākrama the Great, circa 1150–1250 A.D. Attempts had lately been made to throw doubts on all ancient Sinhalese history because of certain discrepancies in the Mahāvamsa, but these discrepancies could not rightly be considered fatal to the whole work, which, especially by comparison with other records, would yield important results to criticism. The Mahāvamsa date for the death of Buddha had, it was true, been almost universally condemned; but in the older Diparansa was found a different chronology, which, by calculations based on the theraparamparā, or succession of chiefs of the Winaya (Buddhist patriarchs), placed the date of the death of Buddha at about 400 B.C., and not 543 B.C., the date derived from the Mahāvamsa.

The historical works of Ceylon were mostly written in the second period above referred to, when as in the sixteenth century in Europe a literary and religious reformation reacted upon and strengthened each other; but those of the third period were also very important, from the great fulness of detail with which they recorded the history of a comparatively short time. So abiding were Oriental customs, and so very little did we know of ancient civilisation, that a full description of the state of society in the twelfth century in Ceylon could not fail to throw much light on the antiquities of India. The importance in this respect of Mr. Kumāra Swāmi's just published edition of the Dāthāvamsa, a Pali historical work of this period, based on the much older Daladāvamsa in Sinhalese, was pointed out. After a slight sketch of some of the principal ruins, and of the inscriptions of Ceylon, a sketch which would have been ampler but for want of illustrative drawings, it was finally urged that, though this claim had been lately disputed, yet it was chiefly to the Ceylon records that we must look for any clear understanding of Buddhism, the most important movement save Christianity in the history of mankind; and, as a proof of the great interest of the results which might be expected from a study of the religious books of Ceylon, some very curious coincidences between the doctrines of the Essenes and those of Buddhism, were pointed out.

A discussion ensued, in which Mr. Kumāra Swāmi, Dr. Leitner, the chairman, and others took part.

LONDON ANTHROPOLOGICAL SOCIETY.

At a meeting of this Society at 37 Arundel Street, Strand, on the 21st inst., Dr. Charnock, F.S.A., President, in the Chair, the paper read was "On Hybridism," by Mr. Serjeant Cox. The paper discussed the various theories of the production of mixed races of men and animals. Adopting the "germ theory," as developed by the elder physiologists, the author endeavoured to prove that two germs contribute to the peculiar qualities of the hybrid.

ROYAL SOCIETY OF LITERATURE (Wednesday, April 22).

A PAPER, by Dr. Birdwood, was read on a Greek silver-gilt patera, belonging to the India Office Library, found in Badakhán by the late Dr. Lord when attached to the late Sir Alexander Burne's Mission to Cabool. It had long lain forgotten in the strong box of the Library, and when Professor Childers, with Dr. Birdwood, first came upon it, they thought, in the absence of all record of it, that a real discovery had been made. But the patera, it was found, had already been described and figured by Prinsep in vol. vii. of the *Asiatic Society's Transactions of Bengal*; and it is mentioned also, and badly figured, in Burne's *Cabool*. It represents the triumph of Dionysos. Its style is debased Graeco-Roman. The treatment of the figures, and more particularly of the drapery, recalls the later Roman and Byzantine ivories, and it is possibly of Eastern workmanship of the latter part of the fourth century. Its weight is 29 oz. 5 dwt. Troy; its diameter 9 inches; its depth $1\frac{1}{2}$ inch; and its thickness from $\frac{1}{8}$ to $\frac{1}{16}$ and $\frac{1}{20}$ of an inch. . . . It was Mr. Thomas who saved this patera on a memorable occasion from the melting-pot.

DEATH OF PROFESSOR PHILLIPS.

WE have just received by telegram from Oxford the melancholy intelligence of the death of Professor Phillips, the geologist and keeper of the University Museum. It appears that on Thursday night he met with a serious accident at All Souls College, by falling down stairs and fracturing his skull. He never recovered consciousness, and died yesterday at 1.30 p.m.

FINE ART.

Modern Gothic Architecture. By T. G. Jackson, Architect. (London: Henry S. King & Co.)

Modern Parish Churches: their Plan, Design, and Furniture. By J. T. Micklethwaite, Architect. (London: Henry S. King & Co.)

WE have placed these works together at the head of this article, notwithstanding a very considerable divergence between them in quality, style, and material, since each represents an important and characteristic phase of contemporary thought upon questions of architectural practice.

Mr. Jackson's work is a pleasant oasis in the arid tract of architectural literature, and has all the advantages which a wide and cultivated view of his subject, a pleasant style and unblemished good taste in the treatment of matters too generally disfigured by vulgar polemics, can bestow on it. His modest admission "that there is little in the work which has not at some time or other passed through the minds of thoughtful students of architecture," may perhaps be accepted, but not as in any great degree detracting from its value. Those who have given exceptional study to the subject will be glad to see their own views expressed in a perfectly readable form, with all the original colour given to old matter by the influence of another mind, and with novel illustrations of very considerable value; and those to whom such discussions are less familiar will find in his work a ready and easy admission into the heart of the question as it is at present conceived.

Mr. Jackson's argument is briefly as follows. The Gothic revival may be said on the whole to have failed in obtaining the results which its advocates anticipated for it, and this is so generally admitted that it is time to enquire into the causes of the failure. Not but that the style is the right one for us who have no living style amongst us to have chosen, but the spirit in which we have studied it is at fault, and we have failed, for various reasons, to put it to the best use. The first cause of failure is that we have mistaken the letter for the spirit, have run into excess in the direction of "formalism and purism," and have failed to appreciate the elasticity and capability of the style when assimilated with cultivated intelligence. Again, an important obstacle to the success of the style has been the vanity and self-assertion of practical architects, who have assumed the necessity to be original and striking at all risks, have preferred vulgarity, eccentricity, and sensationalism to the least suspicion of tameness, and who, by their restless and uneasy self-assertion, have induced the degradation of the style which is almost universally apparent. Another stumbling-block in the progress of Gothic is, in Mr. Jackson's opinion, the idea which is current of the exclusively ecclesiastical character of mediaeval architecture, and its inapplicability to modern domestic uses. He conclusively shows that no such duality of function can be traced in the Gothic of the past, nor is it essentially inherent in the style, of which the full elasticity must be adequately recognised by those who would use it to the best purpose. Its elasticity in this respect is to be limited neither by special period, nor even by received terminology; but as Gothic architecture is to be taken in the wide and catholic sense of "the practice of architecture in Great Britain according to true and natural principles," we are by no means to put aside methods of architectural treatment which are usually placed in the category of the Renaissance. There is practically to be no limit to our catholicity in the selection of models, so long as the essential principle of Gothic treatment be established in our minds. Finally, not only are we to study one style in the light of universal architecture, but architecture itself is to be treated in the spirit of universal art. The architect is to be at least the organiser, if not the inventor of an artistic result, to which painting and sculpture are to contribute in no less degree than architecture itself, and in which they are not less rigorously controlled to an harmonious result.

Such is a very brief and inadequate expression of the view which Mr. Jackson takes of our present position and prospects, and which we are content to accept generally, reserving for the present some few points of divergence.

Mr. Micklethwaite's work is a series of practical essays upon details of ecclesiastical design, each of which is discussed in its relation to that form of modern worship which avails itself most of the assistance of good art. The writer, though differing, and expressing perhaps *ad nauseam* his differences, with the "correct" style of church

architecture, nowhere expresses any consciousness that any question may be raised as to the general features of the present condition and tendencies of ecclesiastical art, which are assumed to be exclusively of the ceremonial kind. So rooted is his conviction that things will still go in this direction, that he advocates the immediate introduction of certain implements of mediaeval worship which are not at present used, anticipating that they must shortly be required. The theory of this work, therefore, is rather implied than expressed, and we are content to recognise it as another phase of the best architectural thought and practice of our day—its apparent collision with the other work being the principal characteristic for which we have elected to notice it.

But we may observe in passing that it is pre-eminently desirable that in the discussion or proposition of architectural ideas, a moderate and tolerant tone should be preserved. The public are by this time fully, much too fully, alive to the fact that in the profession of architecture each style is the rival and antagonist of every other, and the catholicity which Mr. Jackson advocates in the practice of the art is no less needed in its discussion. Nor indeed has he done less in the latter direction by example than in the former by precept. We greatly regret the tone of such a passage as this: "May those who remove their ancestors' modest grave-stones . . . have their own correct memorials broken up to mend the roads with." And again, the facetiae about Mr. Flick the architect, and Mrs. Berlin Baby-linen, and Messrs. Snip and Co., are not calculated to enhance the dignity of the subject. We would suggest, first, that the discussion of things ecclesiastical does not necessarily involve the adoption of the style of the *Rock* or the *Church Times*; and, secondly, that a susceptibility to the conditions of art should not be without its influence, even on controversial literature. But to return. We have in these two works two broad principles maintained. The first is the need of the widest view of art and of the most frank recognition of all modern practical requirements; the second, of the necessity, as a condition of ecclesiastical art, of mediaeval uses or uses differing from these in a very small degree. Unquestionably this apparent duality in theory is not without its example in the practice of individual architects. Not only do we find the same artist founding his ecclesiastical work upon mediaeval precedent and his domestic upon some totally distinct style—say, for instance, the style of the eighteenth century—but it is notorious that the greater the range in the choice of styles, the greater often is the accuracy with which each is understood. Nor do we think that we shall satisfactorily bridge, or even diminish, the great gulf between two such styles by the employment of Mr. Jackson's catholic definition of Gothic, however *vraisemblable* it may appear when examined in the light of history.

However startling this duality of tendency may be to those who desire unity of aim as a primary condition of success in art, we are disposed to justify it on the following grounds. The influence of architectural art may be divided into two main features:

utility and association. The degrees in which these two elements are combined are different for the two main branches of architectural art—association predominating in the ecclesiastical, and utility in the secular domain.

In the second place, association in ecclesiastical architecture is, on the whole, based upon the characteristics of the styles of the middle ages; whereas in domestic architecture the associations are as numerous as the types which various tastes and conditions of life have developed at different periods.

In the third place, those who thoroughly realise the state of anarchy into which we have necessarily been thrown by the absolute breach of that continuity which has been an invariable condition of all previous developments, will understand how the ultimate interests of art will be best consulted by a catholic and accurate study of very various examples, so that the direction of future progress may be ultimately determined by experiment rather than by theory.

BASIL CHAMPNEYS.

The Rape and Return of Proserpine. (Der Raub und die Rückkehr der Persephone). By Richard Förster. (Stuttgart, 1874.)

The Forms of the Gods and Heroes in Greek Art. (Herosen und Götter-Gestalten der Griechischen Kunst). By Alexander Conze. (Vienna, 1874.)

THE study of Greek mythology has of late entered vigorously upon a track which, if not altogether new, promises, under new hands, to lead to important results. For some time the chief auxiliary to this study had been a comparison of other ancient mythologies, and by this aid conclusions have been arrived at which, reckoning only those on which a certain unanimity prevails, are both numerous and highly instructive. From the nature of the case, however, these conclusions pointed only to the original conceptions of the Greek deities and heroes. As to how those beings were regarded when they had come to what, by comparison, may be called their full estate, Greek records were left to speak for themselves. So far as these records were literary, they were diligently searched and ingeniously compiled; but so far as they were handed down in monuments of art, they suffered from comparative neglect; not, certainly, at the hands of Gerhard and his school, who maintained and acted up to their convictions that mythology should be included as a branch of archaeology. But an opposite way of thinking prevailed among archaeologists: that of treating the ancient monuments principally from an artistic point of view. Fortunately this has been carried on with such energy that the mass of published monuments is already sufficiently large and solid to enable the mythologist to build upon it without adding to his proper labour much of archaeological research. To make his task easier still, an elaborate system has been set on foot of collecting and classifying under distinctive heads all the mythological subjects found on ancient works of art.

The first great undertaking in the direction of what is called in Germany *Kunstmythologie*, that is, the record of myths handed down in works of art, was begun by Overbeck, and that on a scale so colossal that it is scarcely to be hoped he may live to finish it. A large volume of the series devoted to Zeus, and accompanied by enormous plates, appeared in 1871, and a similar service was rendered to Hera in 1873. Meantime the obvious utility of such books, and perhaps also the restricted range of thought which they require, have brought many other workers into the field, and among the results which have already appeared may be mentioned *The Erinyes (Die Erinnyen)*, by Adolf Rosenberg; *Aphrodite, ein Baustein zur Griechischen*

Mythologie, von J.J. Bernoulli (Leipzig, 1873); and *The Rape and Return of Proserpine (Der Raub und die Rückkehr der Persephone)*, by Richard Förster. To the last-mentioned book a word of special praise is here necessary for the brevity, not inconsistent with thoroughness, with which the myth is traced through the ancient poetry, philosophy, and literature. In descriptions of works of art the equivalent of brevity is classification, and in this respect no complaint need be made of the work now before us, though the descriptions are still bulky enough not to be very inviting. With regard to existing works of art representing the subject of the Rape or Return of Proserpine, and of a date which may be set down as before the time of Praxiteles, the only examples here given are three small terra-cotta reliefs found at Locri Epizephyrii, where the worship of Proserpine is known to have stood in high favour. Of these three examples one is correctly described as in the British Museum. It is not, however, alone there, but is accompanied by three other examples of the same subject, each with certain varieties of detail, but clearly all fragments of one and the same monument, possibly a small sarcophagus, to which also the second at least of the other two fragments referred to by Förster, so far as can be judged from an engraving, appears to belong. If it is here rightly conjectured that these and the other fragments found with them, and now in the British Museum, the Museum of Naples, and elsewhere, are parts of one object, it would be interesting to see an attempt to put them together. It is certain that the various figures have all a character suited to a sepulchral monument, and that they harmonize with each other completely in point of style. Their style is what is called *Hieratic*, that is, an ancient manner retained under religious influences till later times, but not readily distinguishable from the style called *Archaistic* to denote it as being a revival, not a continuation, of the archaic style. But while describing the figure in the British Museum as Hieratic, Förster seems to follow Curtius, who published it in the *Archäol. Zeitung*, 1870, p. 77, in assigning it to an early period. His words are (p. 110) "at the earliest, towards the end of the sixth century, B.C." Now we do not say that in the figure immediately in question there is positive evidence of a later date, but there is a suggestion of it which is strongly confirmed by the presence, on three of the other fragments in the Museum found with it, of vases of a fluted pattern such as hitherto have not been shown to have existed in Greece much before the time of Alexander the Great. On the other hand, it is always possible that vases of this class may have been frequently produced at a much earlier period in Etruria, and thence found their way among the Greeks of Southern Italy. But this can hardly be made use of as a likely conjecture at present, when the date of Etruscan works of art is so much in obscurity. Had Förster seen these fragments, it is probable that his book would not have contained even its small list of sculptures executed previous to Praxiteles; possibly also he might have been led to reconsider the question whether, after all, the fragment published by Curtius really represents Pluto and Persephone. There is no direct indication of Pluto; and failing this, it would perhaps be wiser to seek an explanation in some other ancient rape, the more so as in the companion fragments the robbers are still less of the type of Pluto, one of them indeed being obviously female.

With regard now to Conze's *Götter und Heroen Gestalten*, it is a pity that a text so remarkable for thought, and yet for precision, so highly welcome at the same time as a relief to Overbeck's ponderous volumes, should be wedded to a most indifferent set of plates. A. S. MURRAY.

THE little town of Urbino celebrated Raphael's birthday on April 6 with its customary fête.

EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE impression proper to the Suffolk Street Gallery in any given season depends upon the proportions of the two elements which it regularly exhibits. Here are regularly many things which do but renew in the student the sense of a familiar nullity; and a few which attract him with the sense of originality, of artistic reality, whether in effort or in achievement. When I say nullity, I mean nothing disrespectful; but only that a large class of our painters in water-colours seem to me to have acquiesced in a stationary condition of their own powers, and that the work of quite stationary powers, however respectable in the first instance, ceases to be interesting in the long run. Year after year the same artists set before us the same effects with slight variation. From one, we have effects more approximate to nature, from another, more inclining to convention; but it is seldom that the grip upon nature is very firm on the one part, or the ideal of the mind very striking on the other; commonly one feels—here is an artist who has nothing particular to say, and has found the language which suits him best for saying it; very well for a while, especially since his theme is pleasant, and since he babbles of green fields, of downs and braes and shores; but some of us, on repetition, get tired of this; some of us insist on asking of art something particular—if a transcript of nature, then one which shall really have something of subtle, masterly, and original; if an artistic abstraction from nature, then one which shall really set vibrating some chord in a sensitive imagination.

And so one gets to resent the monotony, the mediocrity, of that respectable school of landscape which has for years predominated in our Water-Colour Society. Above all, one finds it almost impossible to make remarks about them individually. The landscapes that seem to call for remark are those of the younger men who have not yet settled into any stationary phase, who are growing, or at any rate trying to grow, and who do, by methods which are not yet a routine, seek to express something significant in nature, to strike some true chord in the spectator. Of these, it is certainly Mr. Albert Goodwin who this year bears the palm. He contributes seven pieces, all of them interesting, and some, I think, of signal excellence. The small picture numbered 167 (*Colour in Sunlight—Lago Maggiore*), is perhaps at once the boldest and the most successful, aiming at a poetical extreme of richness in the rose and azure of the South, and hitting the aim without any sacrifice of delicacy. Next come the two studies of Alpine slopes in the season of flowers (108, 175), one dedicated to the gentian, the other to the Alpine rose. The effect of a vivid sky-coloured sheet of flowers on the ground, enchanting to all the senses in reality, is one of those delights of nature which art too often proves herself unapt to render. But Mr. Goodwin has done admirably with his gentian-covered slope in the sun; the vivid blues and greens are kept in admirable harmony, and balanced by the shadowed mass of mountain on the left of the picture; nothing is more positively true, or done with a more exquisite hand, than the passing shadows of light cloud in the foreground; in all parts, both of the painting and drawing, there are the finest evidences of subtlety and feeling. In other contributions Mr. Goodwin shows himself quite remarkable among his compeers in the study of Alpine scenery, by his high sense both of composition and colouring. The masses of rain-clouds in No. 81 (*A Stormy Sunday, Simplan*) are admirable for the richness, almost the glow, of sinister colour which is contained—as nature is prone to contain colour in shadow—within their blackness. Next to Mr. Goodwin in the poetical treatment of landscape, though far behind him in technical accomplishment, we should be inclined this year to

place Mr. W. M. Hale. Both of this gentleman's pictures exhibit evening effects, in which the prevalent tones of the land are purple, with the twilight blue of the sky passing into green and amber. The scene of one (*The Great Rock of Corgach*—168) lends itself to a broad and simple composition, with water of a very dark and opaque blue lying in the foreground under the mountains, and the sky seen only high up on the left; the other (156) is an inland Devonshire scene, with a wet lane winding in the foreground, and trees holding their upper branches above the slopes against the sky. In both of these Mr. Hale shows the power and the sentiment of a true colourist; but at present allowance has to be made for something inexpert in his touch which gives the work a grainy and uncomfortable look, especially in the skies. Passing to contributors of longer standing, there is Mr. Boyce, whose manner, indeed, does not change much—but then it is so good, his transcripts from nature are so amazingly subtle and powerful in the order to which they belong. If I were to select for especial admiration one among his several studies of English summer greens and the level lines of English pastoral landscape, it should be the *Shalford Common* (239); and after that, in a vein which is the result of old travels—and which, with Mr. Boyce, one cannot help feeling to be accidental and irregular—the *Khan at Cairo, January 1862* (291). This is an architectural drawing, extraordinarily delicate and refined in colour, and at the same time showing, in the attire of the oriental personages in the court, a courage rare with this artist in the use of vivid primaries. The work suggests a comparison with one that hangs immediately below—the *Palazzo del Governo, Perugia*, by Mr. A. Glennie (292); this also is an architectural drawing not without merit, but looks curiously empty and poor in the comparison with its neighbour. And now we are upon architecture, attention is due to the works of a lady associate exhibitor, lately elected, Miss Clara Montalba. The Society promises, I should say, to gain more by the accession of this lady than by that of another new Associate, Mr. Walter Duncan, whose two illustrations of Undine show a treatment rapid as their subject. Miss Montalba's pair of St. Mark's interiors are not carried very far as to finish, are indeed not much more than sketches; but they show a keen eye and a vigorous hand; the tempting and difficult relations of porphyry pillars and mosaic vaultings in the religious light are seized with considerable art; and in another outdoor picture, showing one of the quays of Venice, the same power of seizing values and relations is still more conspicuous: the black rigging relieved by some red pulley blocks, the green of the water and the white of the buildings in the background, are quite excellently got together.

But to return to the well-known exhibitors of landscape—Mr. A. Hunt's contributions this year are not quite so important as usual, but it is needless to say that they show all his usual care and all his usual pertinacity in the grapple with nature and her difficulties as she presents them to him. Perhaps the most delightful is the delicate piece of mist and water work which the artist calls *The Stillness of the Lake at Dawn* (288): the *Miner's Path near Coniston* (281), on the same screen, is a small study for the subject of an oil picture sent, I believe, to the Royal Academy. Among the more popular seniors, Mr. George Fripp is quite his best self with his picture from the Isle of Sark (19); Mr. Alfred Fripp, very luminous and pleasant with his *Sea Anemones* (231); and Mr. Dodgson, singularly happy and original with the harmony of his cliffs and sky in his *Bait Gatherers, Whitby Scar* (125).

If we take as a class apart the pictures into which landscape and figures enter on equal terms, Mr. J. D. Watson and Mr. E. K. Johnson call for particular notice in the class. Mr. Watson is a copious and versatile contributor, generally on a small scale, and there seems to me to be a great

inequality in what he does. Some of his little costume incidents hardly rise above a vulgar level; while there is not, upon all the walls, a truer piece of observation and quiet artistic work than the little hunting picture *Check* (193). The whole little scene of bare woods and white autumn daylight is capitally felt. The design of the principal group, a horseman tightening his girths and the horse fidgetting, is admirable, and the motive one that I do not remember to have seen before. Only less happy than this are the two woodland scenes on the first screen (224, 236), full, both of them, of the most careful study of trunk and root forms, as well as striking, both, a true note of sentiment. But in the trial of careful study, it is Mr. Johnson who comes far before all competitors. Since the early Pre-Raphaelites, one has seen no finishing of out-door objects more loving, assiduous, and minute, than in the two pictures of *Summer Time* (44), and *The Reader* (71). In the former case, the garden background is quite exquisite, both in feeling and detail, and the design and painting of the flowers perhaps as fine as such work can be; the Reader and his hearers are in a wood of soberer hues. If in both cases one thinks more of the background, the flowers and foliage, than of the persons, that is not from a want of harmony or subordination, but because in truth the persons are not done with so fine a feeling. They are fully as careful and thorough, but they have a certain commonness—both the girls who, in the summer picture are busy collecting rose-petals for *potpourri*, and the man who, leaning in a diagonal both physically and pictorially uncomfortable, reads aloud to a pair of girls seated in the fork of a tree.

The President of the Society, by two at least of his contributions this year, ranges himself in the first of this class—the painters of mixed landscape and figure. And admirable the style of his landscape is—not, of course, with the excellence of literal or topographical study, but with that of vivid and poetical abstract impression. *The Lost Route* (72) is a noble piece of this class. Sir John Gilbert also stands easily at the head of the figure-painters proper, with his two large Shakespeare pictures, displaying, as he always does, in the *savoir-faire*, and indeed the real grandeur of his composition, and in the masterly treatment of his coloured stuffs and surfaces, many of the qualities which, with a different training and with a greater distinction and individuality in the heads, would make of his art something great in the high sense of greatness.

SIDNEY COLVIN.

ART SALES.

BRISTOL porcelain has of late years been so eagerly sought after, and specimens have attained such a fabulous price, that it is no matter of surprise that Sotheby's rooms, last Friday, should have been crowded on the occasion of the private view of Mr. Edkins' collection, now about to be dispersed. With the exception of Mr. Fry's, of Bristol, possessor of the fine series of vases, Mr. Edkins' collection has been long known as one of the most extensive in Bristol porcelain; both collectors, belonging to families engaged in the Bristol works, had special opportunities of procuring the finest examples of the manufacture.

Among the specimens here assembled are to be seen a cup and saucer of the celebrated Burke service, sold in 1871, when the teapot fetched twice its weight in gold. This cup and saucer was bought for 100*l*. There is also one of the set made by order of Edmund Burke as a present to Mrs. Smith, in acknowledgment of the hospitality he received during his electioneering at Bristol. The dark green of the laurel festoons forms a charming contrast with the matted gold decoration.

To enumerate all the specimens of interest would be impossible. Many figures, among others the four quarters of the globe; medallions, one of Franklin specially, surrounded by the delicate

raised flowers for which Bristol was so celebrated; choice examples of Bristol glass, besides Plymouth, Worcester, and other English ware. The collection consists of about 500 specimens, and has the advantage of a catalogue, superbly illustrated with woodcuts from the well-known work of Mr. Hugh Owen, the great authority on Bristol ceramics.

AMONG some pictures sold in Paris on the 16th instant, were: Chaplin, *Reflexions*, 3,300 fr.; Corot, *Paysage*, 4,100 fr.; Courbet, *Marine*, 1,800 fr.; *Paysage*, 1,700 fr.; Daubigny, *Bords de l'Oise*, 3,050 fr.; Diaz, *La Mare*, 7,250 fr.; *Grès de Fontainebleau*, 2,700 fr.; *Paysage sous bois*, 4,100 fr.; Jacque, *Moutons à la lisière d'un bois, effet d'orage*, 10,020 fr.; Jules Dupré, *Paysage*, 2,950 fr.; Jacque, *Moutons au pâturage*, 5,300 fr., and another picture, same subject, 4,500 fr.; Vollon, *Le Déjeuner*, 1,950 fr.; *Vue de Venise*, par Ziem, 4,425 fr., &c.

NOTES AND NEWS.

AN interesting exhibition of goldsmiths' art has been opened at Liverpool at the Club Rooms in Suggall Street. Among the most noteworthy contributions are some splendid specimens of silver-gilt *repoussé* work, of Nürnberg workmanship, lent by J. G. Morris; three chalices (one of the fourteenth century), and several belts of Icelandic workmanship, lent by Edward Rae; an argosy of silver and other metals richly wrought, and several other excellent specimens of Japanese metal work, lent by James L. Bowes. The English silver work of the eighteenth century is not in general remarkable for its beauty; but there is one piece that has an interesting association—a book of silver, engraved with the inscription, "William Hogarth to Dr. Saml. Johnson, 1762." It was probably Hogarth's own work. A chalice-shaped cup of early English workmanship, bearing the inscription, "Henry de Beaumont," and containing some coins of Edward III., is the only example of English mediaeval work exhibited, though in the goldsmith's craft England was not so far behind other countries of Europe as might be supposed, considering how few articles of early English workmanship exist. An instructive preface to the catalogue of this exhibition has been written by Edward Quail, who is one of the largest contributors.

THE Musée de Cluny has just made the acquisition of a monument of great historic interest—an equestrian statue of Joan of Arc, in armour, and holding in her hands the French standard. This statue, which is a work of the beginning of the fifteenth century, is of wood, painted in colours and heightened with gilding. It is above four feet high. She is on horseback, her head covered with a helmet of which the visor is raised so as completely to uncover the face. Her armour is precisely similar to that of the bronze statuette of which the mould is preserved in the Musée de Cluny. The harness of the horse, the bit and bridle, present the same characteristics. This statue has been preserved in the family of a drawing master at Montereau, who, at the request of M. du Sommerard, has given it up to the Museum. The base which supports the horse shows marks of fastenings, which leads to the supposition that it was carried in solemn procession.

THE War Museum of the Invalides likewise has just acquired a relic of the Maid. It is the suit of armour given by Charles VII. to Jeanne d'Arc, and deposited by her in the Abbey of St. Denis after she was wounded under the walls of Paris.

THE retrospective Exhibition at the Palace of the President of the Corps Législatif, the proceeds of which are to be devoted to the colonisation of Algeria by emigrants from Alsace and Lorraine, opened on Thursday, the 23rd instant.

A POSTHUMOUS exhibition of the works of Chintreuil, the landscape painter, is to be open daily, without fee for admission, from April 25 to

May 15, in one of the rooms of the Ecole des Beaux Arts, between the hours of eleven and five.

THE *Giornale Artistico* of Florence has already published a programme of the proceedings that are to take place at the proposed Michael Angelo centenary celebration in 1875. The fête on this occasion will be continued, it is stated, for three days, during which time the statue of Michael Angelo will be inaugurated, and his bust in bronze placed above the door of the Buonarrotti house in Florence, the façade of which has been newly restored. At night this house, as well as that at Lessignano, will be illuminated. The Torre del Gallo will also be lit up, not exactly in honour of Michael Angelo, but to remind the world that, by a compensating Providence, on the day that he died Galileo was born. By a not unnatural mistake, seeing that Michael Angelo was born in 1474, many journals have stated that his centenary festival would be held this year. It is the difference of old and new style that makes this apparent discrepancy. The old Florentine year began on March 25, and Michael Angelo was born on March 6.

M. HÉBERT has recently brought home with him from Rome a painting of the Virgin and Child which has created a great sensation in the artistic world of Paris. The subject is conceived in a solemn, poetic mood, with a tinge, we should imagine from the descriptions we have heard of it, of the old Byzantine melancholy. The type of the Virgin, however, is purely human, being that of the Syrian woman of the present day, with fine black eyebrows nearly meeting. As in *The Shadow of Death* by Holman Hunt, so in this picture by Hébert, an ideal conception is treated in a realistic manner. The picture has been presented by M. Hébert to the church of his native place, La Tronche, and has been blessed by the Pope. The artist will not, therefore, in spite of the solicitations of his friends, send it to the Salon, but he has not objected to its being exhibited at the Rue Chaptal with other works destined for exhibition in May. Emile Rousseaux, it is said, has been chosen to engrave this great work. M. Hébert, it will be remembered, is the new member of the Académie des Beaux-Arts.

A PORTRAIT of the Prince Imperial, painted by M. J. Lefèvre, formerly professor of drawing to the Prince, has been accepted for the salon; but M. Lefèvre has been warned, it is said, that he must immediately withdraw it if it should become the object of any kind of manifestation. The Prince is represented standing near a table, on which is placed an enormous bouquet of violets covered with black crape.

MR. OWEN JONES, the distinguished architect whose name is associated in most minds with the Great Exhibition of 1851 and the Alhambra Court of the Crystal Palace, died last Sunday, April 19, after a long and painful illness, at the age of sixty-five. Mr. Owen Jones devoted his attention chiefly to the decorative branch of his art, and no one perhaps ever attained a more complete understanding of its ornamental details. In his *Grammar of Ornament*, a magnificent text-book published in 1856, he showed the progress and expounded the principles of the decorative art of all countries from the earliest times to the present day. His decoration is especially remarkable for its effective employment of colour, an element of which most modern architects are somewhat afraid; his use of it, indeed, has excited much opposition among the members of his profession.

The Alhambra Court of the Crystal Palace is not a merely fanciful design, nor is it a direct copy of any portion of the ancient Alhambra; it is the popularisation of the great decorator's vast knowledge on the subject. In his work, *Plans, Elevations, and Sections of the Alhambra*, published in 1848, we have a more scientific expression of that knowledge. His designs for decorative furniture (chiefly executed by Messrs. Jackson & Gra-

ham) have been admired at many exhibitions, and last summer attracted much attention at Vienna. So wide indeed was his reputation, that, according to the *Daily News*, the Khedive of Egypt employed him to design a complete set of furniture for an oriental palace. Mr. Owen Jones was the Gold Medallist of the Royal Institute of British Architects, and had won many other honours of like kind both at home and abroad.

THE four splendid panels of Gobelin tapestry, with the story of Jason and Medea, described last week in the notice of the Salamanca collection, were sold for 3,700 guineas.

THE sale of the pictures, studies, and drawings of Théodore Carnelle d'Aligny, one of the most distinguished landscape painters of the French school, is to take place at the Hôtel Drouot, on May 4. The most important of the pictures are *L'Entrée d'Enée aux Enfers*, *Saül consultant la Pythonisse d'Endor*, and the *Souvenir du Lac d'Abano*. Among the studies are numerous scenes in Greece, Italy, and Switzerland, while among the drawings, *Pentélique*, *Prométhée*, *Corinthe*, *Delos*, are especially worthy of notice.

THE French Photographic Society, a society of purely artistic and scientific aims, will open its tenth exhibition at the Palais de l'Industrie on the same day as the Salon, May 1. Foreigners are invited to contribute to this exhibition, and medals and honourable mentions will be granted to the most successful competitors. The works sent by the society to the Vienna Exhibition, and which gained the first diploma, will form part of the exhibition.

M. HENRI DELABORDE has an article in the *Revue des Deux Mondes* for April 15 on the late M. Victor Baltard, which gives a fair, and on the whole favourable estimate of a laborious and successful career. M. Baltard's wonderful readiness and fertility of resource was strikingly exemplified by his producing within a few days of the condemnation, first by public opinion, and afterwards by the Emperor, of the original design for the Halles Centrales, for which he was not really responsible, the design which was actually carried out. M. Delaborde gives an anecdote which we cannot but quote as doing equal honour to both parties concerned. Baltard, while a student at the French Academy at Rome, being a married man, was in straitened circumstances, and was obliged to use dish covers of iron. One day Ingres, the great painter, then Director of the Academy, called with a set of silver covers, charging Baltard to accept them, "as he would have received them from the hands of a father, and as obedience likewise required him." Baltard related this anecdote to M. Delaborde towards the close of his life with tears of gratitude.

THE Signori Giacobbe and Leone Trieste have just discovered, in their property at Abano, near Padua, whose sulphureous thermal mud baths have been celebrated from the time of the Romans, two large antique bathing-cisterns, capable of holding several persons, as was the custom among the Romans. The sides of both, and the paving of the smaller one, are of regular squares, formed of the volcanic stone of the neighbouring Euganean hills; the paving of the other, which is much larger, is in irregular squares of the same stone, united by strong cement. Probably the first cistern, so well preserved that it appears of recent construction, belongs to the time of Theodoric. The latter is well-known, written at his command by Cassiodorus, in which he desires the architect to restore the buildings of these baths. The second cistern is not so much preserved, whence it may be inferred to be more ancient. With the cisterns were found a votive inscription to the Abanese waters, and the fragment of another recording the name of a Paduan prefect.

THE architectural and sculptural remains mentioned in the ACADEMY of February 14 as having been sent to the Louvre from the shores of the

Tonking river, by M. Delaporte, a lieutenant in the French navy, turn out to be of even greater archaeological importance than was at first anticipated. It appears that all along the banks of the Tonking, and in the kingdoms of Cambodia and Siam, there are immense plains covered with the ruins of an ancient civilisation that must have had a long duration, and have attained to a high degree of perfection in the arts. Vast palaces and temples entirely covered with sculpture have been found, and single statues that are spoken of as being executed with the greatest amount of skill. Among the monumental remains sent to the Louvre are several fine statues of Buddha, a remarkable figure with eight arms, a group of two giants squatting down, one of whom has five heads and ten arms, in which he holds a dragon with nine heads; three lions of immense size, and several female figures, besides numerous busts, heads, capitals of pillars, friezes, entablatures, and other fragments. M. Delaporte has also sent a number of photographs and plans of the gigantic ruins that he has discovered that will perhaps aid archaeologists in their researches into the history of the early period of civilisation which these remains attest.

AMONG the valuable services rendered to Archaeology by the Instituto di Corrispondenza Archeologica in Rome, not least is the watch it keeps, by means of its Secretary, W. Helbig, over the various excavations going on in Italy, and especially the excavation of ancient tombs, the form and contents of which it is of great importance to have recorded at the moment of their discovery. In the case of Etruscan tombs such supervision is particularly necessary, because it sometimes happens that they yield objects (e.g., vases), which would go forth as archaic, were it not for other obviously late articles found by their side. If at the opening of a tomb with mixed contents of this nature no one has been present who is qualified to say whether or not it had been opened before, in ancient times, for some new interment, and these later articles then laid in it, the contents of such a tomb are worthless, at least for the present great question as to archaism in Etruscan art. In the March number of the *Bullettino* of the Institute above named, M. Helbig gives an account of the opening of three tombs at Corneto, the ancient Tarquinia. One was found empty, the other two contained each the remains of an unburned body with a number of personal ornaments in gold, silver, and bronze, with which the deceased had been buried, all bearing the stamp of a very high antiquity and being of the same class as the ornaments from Praeneste now in the British Museum; fibulae in bronze ornamented with amber, necklaces of amber beads, coloured glass and silver pendants, chains formed of small bronze rings, &c. It has frequently been remarked how well the ornaments found in these early Etruscan tombs are suited to recall Homeric passages in which mention of articles of personal ornament occurs. M. Helbig now points out another coincidence which had not before been remarked, and in doing so clears up what it was always hard to understand, viz., why these tombs contain so many fibulae or brooches compared with the tombs of later times, in which the Doric or Ionic chiton, requiring only two fibulae, was worn. In *Odyssey* xviii. 201, Antinoos gives Penelope a peplos fastened with twelve golden fibulae. To show how these fibulae were applied, there is the passage *Iliad* xiv. 179, where the dress in which Hera prepares to meet Zeus on Mount Ida is described *χρυσείῃσι δ' ἐνέηται κατὰ στῆθος πεπλόησιν*, the scholiast adding that the dress was in the Homeric period fastened down the breast, not as in later times on the shoulders. If we suppose the inmates of these tombs to have worn a dress so fastened, we at once account for the presence of fibulae in such large numbers, and come to the conclusion that the persons must have lived while the civilisation of the Homeric age was yet in force. It has also occurred to M. Helbig that

the small spiral ornaments, whether of gold, silver or bronze, which, he observes, are usually found beside the head of the skeleton, were used to keep the hair in tresses or sets of curls, and therefore illustrate the line *Iliad* xvii. 52, *παρὰ τοῖς ὤμοις τε καὶ ἀπὸ τοῦ κεφαλῆς*, all the more since these spirals not unfrequently end in the head of an animal. Usually that animal is a snake, but it might perhaps as well be a wasp, to compare with the *χοῦροι τριπίτες* which the Athenians wore, and which M. Helbig regards not as hair-pins with a grasshopper at the head, but as spirals like those now in question terminating in the head and wings of a grasshopper.

WE have received the first number of a new Italian journal, entitled *Giornale Ligustico di Archeologia, Storia, e Belle Arti*. It is especially the official organ of the Società Ligure di Storia Patria, and will publish the papers read at that institute; but it will besides furnish information concerning the various archaeological researches at present carried on in Italy, and the restorations that are being effected. The present number contains a long history and detailed description, by Professor Santo Varni, of a painting of the Crucifixion in the Cathedral of Sarzana, belonging, it is affirmed, to the year 1138, and painted by an artist named Guglielmo. Rosini mentions this Crucifixion in his *Storia della Pittura Italiana* (vol. ii. p. 288), and considers its inscription and date to be genuine; but Professor Varni is the first who has given any historic account of this remarkable old work. The remainder of the number is taken up by the proceedings of the society. The *Giornale Ligustico* is published at Genoa, under the direction of L. T. Belgrano and A. Neri.

THE STAGE.

"PRIDE" AT THE VAUDEVILLE THEATRE.

MR. JAMES ALBERY has not maintained the reputation won by his comedy, *The Two Roses*. The favour with which that play was received was not, perhaps, proportioned to its merits; but the dialogue was of a kind then almost new and pleasing by its novelty to the audience: there was a careful portrait of an adventurer drawn somewhat in the manner of Balzac, and the character was played with finished excellence by Mr. Henry Irving. But this earliest success was followed by productions of various classes from the pen of the same author—sketches of modern society, and plays romantic, fantastical, and farcical, and the judgment passed on the first comedy was virtually reversed. Mr. Albery was found to be wanting in the first requirement of scenic representation, the act of dramatic construction. With the barest knowledge of the more mechanical rules of stage carpentering, he showed no power of sustaining interest or of subordinating his characters to one central figure. The personages had no individuality, were merely mouthpieces for the utterance of repartee. The wit of *The Two Roses* had become weak and emasculated, utterly unlike the robust style of M. Emile Augier and the best French dramatists. Everything was sacrificed to epigrams, and these not scholarly or vigorous, but often laboured, often degenerating into buffoonery, and very often offensive. This is the new style of comedy written for the English stage, and Mr. Albery has the credit of bringing it into fashion. His latest play, *Pride*, produced on Wednesday night at the Vaudeville Theatre, belongs to the class, and, though the story is ridiculously confused, it was received with applause.

Many fine comedies have been written on the motive of pride conquered by misfortune. But the arrogance of a retired trader, ashamed of his former business, and aping the manners of persons of good birth, is not a substantial ground for a dramatist to build on. M. Poirier, in the well-known French play, was certainly in a somewhat similar position. But though tickled with the prospect of one day being called Baron Poirier, and thus

led to pay for the extravagance of his noble son-in-law, the vanity of M. Poirier soon passed, and he was found to be a human and sympathetic character. Mr. Cadman Cadbutton, of Mr. Albery's comedy, is neither human nor sympathetic. His life is troubled by the fear of two discoveries: the first, that he had made money by carpet-weaving; the second, that he had formerly left his wife and children to starve. But as when both these facts are found out he seems in no way affected, it may be surmised that the play is constructed on a very inadequate motive. The dialogue is flippant, and seldom brilliant. The author's desire to sparkle is never concealed. All the characters, whatever their station, are provided with grotesque retorts and poetic similes, and soon grow very wearisome.

But the comedy is generally acted in a superior manner. The character of the merchant is one of those which M. Got performs with such consummate art. There is a strut and vulgarity in his impersonation of the trader in Jean de Thommeray which is inimitable. Mr. William Farren takes almost too refined a view of the part. If the man were so refined he would not be so arrogant. But there are touches in his playing which betray the excellent actor; as when he listens to the tale of his former misdeeds, told as concerning an unknown person. Mr. Thomas Thorne is entitled to praise for his artistic representation of the character of one Barnabas Smith, a mechanic who devotes the time he can spare from his usual occupation as locksmith to reading scientific works, to inventing implements of domestic utility, and to delivering some of the author's sharpest sayings. Quite the most successful of these was to the purpose that marriage was like the effect of throwing a stone into a pond, beginning in a little ring, and ending in a large family circle—a fair specimen of the remarks for which dramatic interest is frittered away. Mr. Thorne has the gift, which many actors lack, of appearing to deliver his repartees unconsciously. Mr. David James had an ungrateful part as a weak-willed baronet, dependent on the charity of his brother-in-law, Mr. Cadbutton. This unhappy person, described as an "eccentric gentleman," has an unfortunate habit of making unpleasant remarks in French, which bring him into disgrace, and a more unfortunate habit of gambling, which induces him to steal money. The character is wholly artificial. Mr. Warner is not very satisfactory as the secretary who makes love to Miss Cadbutton; but the fault should perhaps be ascribed to Mr. Albery. Frank Leyton is one of the most insufferable of lovers, with a disregard for good breeding which is almost startling. Mr. Horace Wigan did good service as a conventional stage-villain, a class of character in which he has had much experience since the days of the *Ticket-of-Leave Man*. Of the ladies the most noteworthy is Miss Kate Bishop, who lends much grace to the small part of a village schoolmistress. Miss Amy Fawcitt must restrain her spirits if she hopes to sustain with success such characters as the heroine of this play. It may be doubted whether the author had any distinct conception of his creation; but he could scarcely have intended her to be of such free manners that she loses respect, so fickle and foolish that the sacrifice she is supposed to make at the end of the play leaves the audience perfectly indifferent. Miss Larkin also appears in the cast. WALTER MACLEAN.

THE Tichborne Trial is to be transferred from the law-courts to the stage. At Rome, an opera is in rehearsal of which the Claimant is the hero; and at the Ambigu Theatre, now the recognised home of melodrama in Paris, negotiations have been opened with M. Adrien Barbusse for the reproduction of his drama in seven tableaux, entitled *L'Affaire Tichborne*.

At the Royalty Theatre, an adaptation of the French play *Moi*, formerly performed at the Théâtre Français, has been produced under the

title of *The Main Chance*. Miss Henrietta Hodson and Mr. Righton sustained parts in it with success, but the piece was coldly received. It was followed by the *Fire Eaters*, which is founded on a Palais-Royal farce, and served to introduce to the London stage a new actor, Mr. Fosbrooke.

THE St. James's Theatre will open on Saturday, May 2, with a revival of Mr. T. W. Robertson's play *Progress*, and an adaptation of Offenbach's opéra-bouffe *Vert Vert*.

THE latest productions on the Parisian stage are for the most part comic operas. At the Folies Dramatiques a work of M. Coedès, formerly musical prompter at the Grand Opera, called *La Belle Bourbonnaise*, has obtained a notable success. The plot hinges on a resemblance between a country girl and the mistress of Louis XV., M^{me}. Du Barry; and the music, though showing signs of inexperience, is sufficiently lively. At the Bouffes Parisiens, Offenbach's operettas *Pomme d'Api* and the *Chanson de Fortunio* have been revived; and M^{me}. Theo has been transferred to the stage where M^{me}. Judic has hitherto reigned supreme. The Variétés Theatre is shortly to produce Offenbach's *Périscholle*, considerably altered by its authors, MM. Meilhac and Halévy.

Rob Roy has been produced at the Gaiety Theatre with all the original music, and with Mr. Phelps as Bailie Nicol Jarvie.

Two young writers, MM. Montréal and Blondeau have written for the Théâtre du Château d'Eau a play called *Colin Jampon*. Much expectation was raised by the announcement that real elephants would be introduced on the scene, and there were signs of disappointment when a cardboard animal, moved by two supernumeraries, made its appearance.

BALZAC's novel *Le Cousin Pons*, first part of the work called *Les Parents Pauvres*, has been adapted for the Théâtre Oluny, by M. de Launay. The novel being ill-suited to dramatic purposes, the playwright has taken great liberties with it, and has crowded his canvas with vicious characters; but the representation of the *Cousin Pons* by M. Charly is a remarkable creation.

MR. TOOLE has appeared in a new farce, *Billy Doo*, at the Globe Theatre. A piece of the same class, by Mr. Martin Beecher, is being represented at the Strand Theatre.

THE historical play of Mr. West Digges, produced at the Queen's Theatre on Saturday last, was received with disapprobation. The first act raised some enthusiasm, but the rest of the piece fell flat. Mr. Creswick and Miss Furtado played unsatisfactory parts with moderation.

DURING the comparative leisure of the winter season amateur theatricals are all the rage amongst most of the foreign communities in China, and the acting is often of a very respectable order. From Shanghai we learn that the A.D.C. gave a performance on February 27; that the comedietta, *A Cup of Tea*, with which it commenced, though brief, was well acted throughout; and that the burlesque, *Romulus and Remus*, was very successful. The local hits, we are told, were wittily conceived and pointedly applied, and the songs and choruses were admirably given by the members of the Glee Society and the soloists of the company.

MUSIC.

CRYSTAL PALACE CONCERTS.

WITH the exception of Mr. Manns's annual benefit concert, which takes place this afternoon, the present series of Saturday Concerts was brought to a close last week. As if resolved to conclude in a manner worthy of the reputation of his orchestra, Mr. Manns presented his audience with one of the most splendid renderings of the often heard, but ever fresh and welcome "Pastoral" Symphony to which we ever had the pleasure of

IN the same elaborate style as the book on Holland House, Messrs. Macmillan are preparing an edition of White's *Selborne*, with copious illustrations by Mr. Philip H. Delamotte, including original views of Selborne. The reprint will be full and exact, and scientific completeness as regards ornithology will be aimed at by means of additional notes.

It would appear as if all the great collectors of English china were "retiring from business." This week has witnessed the dispersion of the Edkins collection, and on the 28th Sotheby will sell the well-known English pottery of Mr. Emerson Norman, of Norwich, consisting of choice examples of Fulham, Newcastle, Lambeth-delft, and other earthenware, with some good Staffordshire statuettes, among which is the finely modelled figure of a female holding a child, attributed to Bacon, with some Bow, Chelsea, and Plymouth china, Bristol glass, &c.

AMONG the most interesting book rarities at Washington, says the *Bibliotheca Sacra*, is a quarto copy of Benoit's edition of Pindar, which belonged to John Milton. If Mr. Masson had seen the manuscript notes in this volume, he would have spoken in a more confident tone of Milton's Greek scholarship. They contain 35 quotations from Eustathius, 63 from Homer, 27 from Callimachus, 9 from Moschus, and 15 from Tzetzes. Of Lycophron's *Cassandra*, Lord Macaulay says that it is "the most obscure work in the whole range of ancient literature;" yet Milton had read it, and made notes on it, and cited from it eighteen passages, while he was reading this Pindar, at the age of twenty-one.

A BORDEANO telegram from Athens states that Dr. Dethier, the director of the Imperial Museum at Constantinople, has applied, in the name of the Turkish Government, for a sequestration of such of the antiquities found by Dr. Schliemann in the Troad as have been removed by the discoverer to Greece. Dr. Dethier made the application with a view to the consignment of the objects in question to the Turkish National Museum, but the Greek tribunals have decided it to be inadmissible.—*Levant Herald*, April 15.

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LITERATURE.

THE INDIAN ADMINISTRATION OF LORD ELLENBOROUGH.

History of the Indian Administration of Lord Ellenborough in his Correspondence with the Duke of Wellington. Edited by Lord Colchester. (London: Bentley & Son, 1874.)

THE reading public have good reason to be thankful to Lord Colchester for this valuable contribution to our materials of Indian history. The correspondence in this volume is threefold. It consists of Lord Ellenborough's letters to the Queen; of his letters to the Duke of Wellington; and of the great Duke's replies. The first are formal and frigid—of the usual style of ministerial letters to Royalty; the second are characteristic and interesting; the third are equally characteristic, and still more interesting to the general reader.

The book, it is presumed, is intended to illustrate the character of Lord Ellenborough. The reviewer, therefore, whose space is limited, will wisely confine himself to this one subject. The correspondence now given to the world confirms all previous impressions of the greatness and the littleness of this singular man. He was a statesman of rare capacity; but he did very silly things. He was fearless and independent, but there was sometimes a tortuosity in his proceedings, which was uncandid and ungenerous, if not cowardly. At one time he would write and speak, as if he thought only of the welfare and the dignity of our great Indian Empire; and at another time he would display an amount of egotism and vanity unparalleled in persons of either sex. He had a great contempt for his contemporaries, civil and military, and those of the mixed official race known as "politicals." He was wont to speak of old generals being ruled by "boys" in the field—but the boys were mostly of the age at which Lord Wellesley, the greatest of India's Governors-General, superintended the affairs of the Empire. Of the generals in Afghanistan, to whom these remarks upon boy-guidance principally refer, Lord Ellenborough seems to have entertained opinions which may best be described as "everything in turn and nothing long." Of Pollock he writes on April 20, 1842: "General Pollock has carried the Khybur Pass, and his troops behaved beautifully. He seems to be charmed with them. They have recovered their spirits now that they are well led." Of Nott, he writes in June: "I regret to say that in Major-General Nott I do not entertain the smallest confidence as an officer. He is a brave man, but his own troops do not respect him as a general." Of Pollock, who in the meanwhile had relieved Jellalabad, the Governor-General writes in July: "I am doing all that I possibly can to send on to

it (the army) camels and mules; but I cannot make a general, and it wants that more than anything else. . . . If he had any real mind, he would not be in the hands of the boys about him." Having thus deposed Pollock, the Governor-General sets up Nott (whom he had previously traduced) as the model of a general officer: "It is impossible," he writes, "that any officer can have obeyed his instructions from the Government more implicitly than General Nott has done, and I have a much higher opinion of him than of any officer in the service." It was reported in India, more than thirty years ago, that Lord Ellenborough had said, "Nott is a very good general, and a very obedient general too," thus hinting that Pollock was disobedient. And if Pollock had not been disobedient, our country would have been eternally blackened in the eyes of all the nations of the East.

General Pollock determined not to slink out of the country without setting his mark upon the capital, in which the representative of the British Government had been murdered, and recovering the prisoners in the hands of his murderer. If he were influenced in this by the "boy political," George Macgregor (whose great fault in the eyes of Lord Ellenborough was that he had been a favourite member of Lord Auckland's staff), he was influenced wisely; but it was from the "unaided, uninstructed impulses" of the soldier that this manly decision emanated. Lord Ellenborough did not see the force of this, but the Duke of Wellington did. "Great interest," he writes on July 6, "is felt in this country for the fate of the prisoners, particularly for the ladies; and I would incur some risk and some expense to save them, if any such prospect or opportunity should offer." He then points out the danger of endeavouring to recover the captives by force, as the enemy might, in their desperation, be tempted to kill them; and adds:—

"But it does not follow that, because the army in Afghanistan ought not to undertake any active operation, with a view to obtain possession of the persons of the prisoners, its presence in the country may not produce a moral effect and greatly influence the negotiations for an exchange of prisoners, and the surrender of the British prisoners by [to] our general. And I must say that Ghuzni being lost, you will quit Afghanistan with honour if you can bring away the prisoners."

The fact is that the re-occupation of Caubul, from which we had been ignominiously expelled, and the recovery of our British prisoners, formed no parts of Lord Ellenborough's original programme. He never approved or appreciated a measure that had not the impress of his own egotism upon it. His design was that Pollock, having relieved Jellalabad, should return to the British Provinces by the line of his advance, and that Nott should retire from Candahar by the way of the Bolan Pass. All men, now, who give a thought to the subject, shudder when they think of what might have befallen the nation if these crude ideas had been wrought into practice. Those were days when Colonel (Sir William) Sleeman—by no means a boy-political—said that he was "ashamed to look a native in the face." From the humiliations and disasters, which

would have been the natural growth of the Governor-General's own original policy, the nation was rescued by the earnest remonstrances of the Lieutenant-Governor of the North-Western Provinces (Mr. Campbell Robertson) and the resolute disobedience of General Pollock. Lord Ellenborough adopted their views, and ever afterwards hated the men who had so greatly benefited him. It was generally reported in India, at the time, that Lord Ellenborough had said that Mr. Robertson—one of the ablest and the honestest men who ever went to India—was "the greatest fool in the country, except the Bishop of Calcutta." In an unpublished letter now before the present writer, the Governor-General, writing to Robertson, says: "If I save this country, I shall save it in spite of every man in it who ought to give me support; but I will save it in spite of them." And this was written at a time when he was contemplating the withdrawal of our armies from Afghanistan without re-occupying the capital or recovering our prisoners—the surest means of losing the country that could have been devised.

And as to Pollock, mark the results. The Governor-General had so prejudiced the mind of the Duke of Wellington against the general, that his Grace said there was some difficulty in proposing a vote of thanks to the officer, who had saved the nation from disgrace and the Governor-General from impeachment:—

"We should have moved the thanks in the two Houses," writes the Duke, in February 1843, "to the Governor-General and the officers and troops employed in India, on Thursday next, the 9th, instead of on Thursday se'night, the 16th, only that it would be absolutely necessary to bring papers on the table, in conformity with precedent, if we moved thanks to the Governor-General for military services, he not having been himself on the field."

And, presently, he adds: "I am much more uneasy about the thanks to General Pollock, than I am about those to yourself." And this, because Pollock had set his mark upon Caubul by blowing up a bazaar and a mosque. The "military services" of a Governor-General, who had wished the army to slink out of Afghanistan like a dog with its tail between its legs, were to be exalted, whilst those of the general who wished to fight, to conquer, and to rescue—and who did fight, conquer, and rescue—were esteemed in high quarters to be of such dubious quality, that the Duke of Wellington was doubtful about their acceptance by the two Houses of Parliament.

This was an exception to the general sagacity of the great Duke—for the rightful claims of Sir George Pollock to the thanks of Parliament were never questioned, whilst those of Lord Ellenborough were. The great speech of Sir Robert Peel in the Lower House settled the question of Pollock's claims to the gratitude of the nation. But Lord Ellenborough could never get over the affair of the Somnauth Gates. The Duke of Wellington vindicated it as "a song of triumph." In India it was at first believed to be a hoax. I can vouch for the truth of the following illustration. The editor of one of the leading Calcutta journals was at the house of the Principal Commissary of Ordnance in Fort

William, when, just before dinner, some one asked him if there was any news. The answer was that Lord Ellenborough had issued a Proclamation about the Gates of Somnauth. The journalist had received an early copy of it, and a proof had been given to him as he was starting for dinner. He produced it, and read it aloud to the infinite amusement of the party assembled, which comprised some of the chief people of the City of Palaces. As the reader, in his younger days, had been somewhat prone to the production of political parodies, all his hearers laughed at the "Proclamation" as a joke, and some said, "This is the best thing you have ever done!" In vain the luckless journalist endeavoured to persuade his friends that he had not written a line of it—that it was Lord Ellenborough's, every word; and it was not until late in the following day, when the Proclamation was published in the *Gazette*, that their scepticism was finally removed. Then all India laughed at it; some who laughed at it also condemned the "Song of Triumph," but it was perfectly harmless, and the Governor-General afterwards vindicated its publication by saying it had produced no effect. Lord Ellenborough was fond of applying the word "puerile" to others. But Macaulay's "fourth-form schoolboy," in sober seriousness, would have committed no such puerility as this. It is interesting, however, to observe that in Lord Colchester's volume, the anti-Mohammedan enthusiasm of his uncle displays itself in a remarkable manner. He writes to the Duke of Wellington, saying, "I fired forty-two guns for Ghuznee and Caubul; the twenty-second gun, which announced that all was finished, was what overcame the Mahometans." A little before, he writes in the same letter, "I am told that the guns produced absolute consternation, visible in their countenance. *One Ayah threw herself on the ground in an agony of despair.*" This is charming! The pity is that there was no Indian *Punch* at the time to celebrate the "Fall of Islam" in the person of an agonized ayah, with a hair-brush in her hand, in convulsions at her mistress's feet. And this tremendous effect was produced on the minds of the followers of the Prophet because Nott had gone to Ghuznee, and Pollock to Caubul (in spite of Lord Ellenborough), instead of returning by Quettah and Peshawur. The Governor-General took to himself the merit of the overthrow of Mohammedanism by the disobedience of his generals.

These weaknesses and vanities might be forgiven in a man who was personally weak and vain, even though they tended to cast discredit on men who were, fortunately, strong enough to resist anything that Lord Ellenborough could write against them and to go down to posterity, purer and brighter, for what, in his egotism, he chose to write. But the spoliation of Sindh was a great political offence. There is a story told, I think, by Horace Walpole, that a certain nobleman, who, one day, had caned a man, was surprised to find him, soon afterwards, caning another. "I congratulate you," said my lord, "on your access of valour." "Yes," was the answer; "your lordship and I know whom to beat." Lord Ellenborough knew whom to beat. He was con-

tent that the British nation should be chastised by Afghanistan, and straightway set to work to find a weaker State to chastise. Assisted by Sir Charles Napier, he caned the Ameers of Sindh, and reduced them to miserable pensioners. This is the great stain on Lord Ellenborough's Indian career. It was not a vanity. It was a crime. It was justified, somewhat reluctantly, by Sir Robert Peel, who said that "when civilisation and barbarism come in contact," &c., &c.—precisely what Russia says now of her advances in Central Asia. It was the strong sense of the injustice of these proceedings expressed by Major Outram that made Lord Ellenborough hate him with an extreme intensity of hatred and to write evil things of him which Lord Colchester has greatly damaged the reputation of his uncle by reproducing in the volume before me.

I must briefly pass over the important affair of Gwalior, for mere lack of space. Lord Ellenborough on this occasion behaved with great personal gallantry. He exposed himself to the fire of the enemy, and did much to aid and animate his active soldiers and to console the sick and the wounded. It is not impossible, however, that the Duke of Wellington afterwards saw cause to regret what he had written about the "military services" of a Governor-General "not in the field;" for it incited Lord Ellenborough thus to go into action at Maharajpore, and made him very boastful on his return to England. After some time the Duke felt that he could not stand it much longer, and he said, or is reported to have said (the story was current both in England and in India thirty years ago): "Ellenborough, if I were to talk as much about my battles as you do about yours, people would call me a bore."

It is easy to sum up, in a few sentences, the character of the second Lord Ellenborough. He might have been one of the greatest men of our times, if he had not been the vainest. But his genius was rather French than English; and he would, probably, have accomplished a greater career in military than in civil life. He was nicknamed the "Brummagem Napoleon;" but the man whom he most resembled was Murat. Of all epithets that could be applied to him, the most characteristic would be "dashing." Unstable as water, he could not succeed as a statesman. He could not help contradicting himself. He went out to India declaredly to cultivate the arts of peace—and he had no sooner withdrawn from one war, than he launched into a second, then a third, and had his blood up to spring into a fourth, when the East India Company recalled him. His Indian career was the very reverse of his programme. He smote himself on both cheeks with the most heroic self-abnegation, and stultified himself in dust and ashes. Yet, for all this, history cannot deny that he was a man of wonderful ability—or rather, it should be said, of uncommon genius. But it was genius of an erratic kind. He wrote with scholarly lucidity, and I have seldom heard, in any assemblage of English gentlemen—even in the House of Lords, where oratory is so much cultivated for lack of business—any eloquence

surpassing Lord Ellenborough's. But his whole career was a failure, and he went to pieces simply for want of bottom. He carried so much sail, that he fouled upon the rocks, and never got safely into port.

I must repeat at the end of this article what I said at the beginning. The reading public are greatly indebted to Lord Colchester—no one more than myself. For the volume under review has established the accuracy of the facts that I had previously recorded, and the views which I had expressed, as nothing else could have done.

JOHN WILLIAM KAYE.

Lost Beauties of the English Language. An Appeal to Authors, Poets, Clergymen, and Public Speakers. By Charles Mackay, LL.D., Fellow of the Royal Society of Antiquaries of Denmark. (London: Chatto & Windus.) Pp. 322.

THE more careful and enlightened study of our older language that marks the present century and especially the present generation, is undoubtedly producing fruits upon our present speech. Many archaic and provincial words are receiving a recognition of which but a few years ago they would have been thought unworthy. There is every hope that some outcasts will be reclaimed; that "the losses" so much lamented are not altogether irreparable; that certain words, long regarded as dead and buried, are to rise again. And with this hope we have much sympathy. It is most desirable that the vocabulary of our forefathers should not be recklessly forgotten and ignored. The verbal links that bind us to our past are among the most precious of the links that so bind us. To wantonly snap and discard a single one is an impiety done to Nature herself; and so to recover one and reunite us by one more bond is an act of true filial service. In this general sense we welcome Dr. Mackay's *Lost Beauties of the English Language*.

But it is only in this general sense. The book is, in fact, a Lexicon of some 320 pages, compiled mainly, it would seem, from various sources, such as Halliwell's well-known *Dictionary of Archaic and Provincial Words*, the Glossaries of various old romances and poems, Wright's *Provincial Dictionary*, &c. Of course, it is impossible that such a collection should be uninteresting, especially for those who are not acquainted with the sources drawn from. It is well that the results of more thorough works should be popularised; and we thank Dr. Mackay for having made an effort in that direction. But we fear this is all the thanks we can give him.

The real purpose of the volume is to further that revival of older words to which we have referred. The Introduction strongly urges it; "the appeal" mentioned on the title-page is in behalf of it; the word-list itself is formed and published with a view to facilitate it. But we doubt whether Dr. Mackay will do more good or harm to the cause which he has at heart. He seems to have but an imperfect comprehension of the history of our language. He takes upon himself to correct Spenser, who calls Chaucer

"the well of English undefiled." "If we really wish," he says, "to discover the true 'well of English undefiled,' where the stream runs clear and unmixed, we must look to the author of *Piers Ploughman*, rather than to Chaucer." Now, what does Dr. Mackay understand by the term "English"? We suspect he has not grasped the sense of the term he uses so confidently. And what is his acquaintance with *Piers Ploughman*? It is evident he does not know this indisputable fact: that *Langland* "employs Norman-French words freely whenever he wishes to do so." The revival of old words can only be achieved by the exercise of a careful judgment, and a proper consideration for all the traditions of our language. It is absurd to spite any particular element of what is essentially compound. One is reminded of the old fable of Menenius Agrippa. One might as well spite one's own forehead, or try to develop one's chest at the expense of the shoulders. Moreover, Dr. Mackay's list is far too indiscriminate. It is the list of a revolutionary rather than a reformer. Does he really hope that "the Authors, Poets, Clergymen, and Public Speakers" to whom he "appeals," will adopt his resuscitations? Among them there are, we think, several that deserve consideration. A shorter and well-selected list might be of real use. But, unless every churchgoer is provided with a *Glossary Ancient and Modern* as well as the *Hymns* and the *Prayer-book*, we do not see how at present, in case of Dr. Mackay's suggestions penetrating to the pulpit, there could be any satisfactory communication between the pastor and his flock. Perhaps a few interpretations might be given in fresco in a conspicuous part of the church, or the vergers might be made into a sort of philological "sandwiches," or any special difficulty might be "looked out" in the curate, or in a well-edited and neatly-bound churchwarden kept chained to the lectern for the purpose; but certainly there would often be obscurity, especially when the speaker had plunged deep into "the clear and unmixed" stream we have heard of, and come up saturated and dripping. Conceive any orator, in our present benighted condition, talking of a "niding," or a "nimster," or a "knoppe," or a "bummel." In such a profuse and unsifted catalogue the chance of such members of it as might reasonably have looked for acceptance is seriously reduced.

It is also to be regretted that Dr. Mackay should have meddled with etymological and kindred questions; for the result is anything but satisfactory. We have already seen reason to suspect his knowledge of the history of the English language. The fact is, that the more we read him, the more we suspect him. He speaks of "the languages of modern Europe that have sprung directly from the Sanscrit and Celtic." What can he mean? Is there any language whatever of modern Europe sprung directly from the Sanskrit? Does not "every schoolboy" know that the real relation of Latin and Greek to the Sanskrit is not filial but sisterly? Again: "The English, so far as it remains an Anglo-Saxon tongue, is derived from the Low German, with a mixture of the Scandinavian and Icelandic; while the Lowland Scotch, or Scoto-Saxon, is

indebted more immediately to the Dutch, Flemish, and Danish, both for its fundamental and most characteristic words and for its inflection and grammar" (Introd. p. xiv.) To leave alone other points, is it possible that Dr. Mackay does not know that Dutch is Low German? In another passage (p. xv.) it is only too clear that he does not know that Dutch and Norse are Teutonic. Further on, he assures us that Gaelic is "indubitably a branch of the Sanscrit"! To turn for a moment to details, he puts the plurals *men* and *women* in the same category with "oxen" and "housen." It would appear, after all, that he is a devotee of Gaelic rather than of "Anglo-Saxon;" for it is from the Gaelic he derives *bailie*, *grove*, *grieve* (a bailiff), &c. When will the world learn that Etymology is a science, and not mere guesswork? We are told that "egg" in "to egg on" is a "corruption" of "agg," where the fact is just the opposite!—that "beck" is "derived from the German *Bach*"!—that the Scotch *bir* is derived from the Latin *vir*!—that *boon* a substantive and *boon* the adjective are one and the same word!—that *brimful* is probably a "corruption" of *rimful*! &c. &c.

We wish we could have spoken otherwise of this book. But we too love that old language of which the author makes himself the champion, and cannot but vent our remonstrance when we see the defence and illustration of it undertaken by hands scarcely competent for so high an office.

J. W. HALES.

Verfassung und Demokratie der vereinigten Staaten von Amerika. Von Dr. H. von Holst, a.o. Professor an der Universität Strassburg. I. Theil: Staatensouveränität und Sklaverei. (Düsseldorf: Julius Buddeus. New York: E. Steiger.)

THE 436 pages of the present volume comprise but a fraction of the work on the "Constitution and Democracy" of the United States, which Professor von Holst has undertaken; and since he informs us that this first instalment of it has cost him five years' labour (a statement which may well be considered as authenticated by internal evidence), it becomes almost appalling to look forward to the distant future in which his task may eventually be completed. The whole work, he tells us, will be divided into three parts: the first embracing the internal history of the United States, so far as may be desirable for the development and understanding of their constitutional law and democratic polity; the second devoted to their constitutional law itself; the third to their "actual political and socio-political condition,"—which last, indeed, one cannot help feeling, may have become very different by the time the work is finished from what it is now. But the first volume, now presented to the public, only extends to the compromise with South Carolina on the Nullification or Tariff question in 1833; and considering the far greater importance in a constitutional point of view of the subsequent period of American history, it seems difficult to believe that this first part of the work can be completed in less than three volumes; so that if we allow the same bulk to each part, the whole would

comprise some nine volumes. Carried to such large dimensions, one fears that, whatever may be its merits, it will have but little effect in instructing the public opinion of Europe in its important subject.

It follows necessarily from what has been said above that Professor von Holst's work is a thoroughly painstaking one. Its fulness is truly German; there is probably no American statesman who would not learn something from it. This very fulness is, however, one of its main defects: one fails to see the wood for the trees, so overwhelming is the abundance of its details. Another defect in it is that it presupposes too much knowledge in its readers. No one can attempt to study it with profit who has not already a good knowledge of the facts of American history, and is not familiar with its leading personages. Had the author accompanied his work with a sketch of the general history of the United States, he would have perhaps decupled the number of his European readers. As it is, few but Americans probably will be able to follow the work with the interest which its real ability deserves. To the same cause must probably be attributed the singular circumstance, that sometimes the most important documents are those which occupy the least space. Possibly a full consideration of the Constitution itself may be reserved for the second part of the work, but a somewhat complete summary of it would seem the necessary starting-point for the "internal history" of the United States; yet whilst a very able chapter is devoted to the "canonizing of the Constitution," and certain articles in it are copiously dwelt upon, such a summary is nowhere to be found. So again at the close of the volume, in the account of the Nullification controversy, whilst considerable space is devoted to Calhoun's address to the people of South Carolina, to his letter to Governor Hamilton, to the proceedings of the Governor and Legislature of the State, a single reference to Jackson's "celebrated proclamation" on the other side, with a discussion in a note as to its authorship, is considered sufficient; whilst not a word is quoted from Jackson's subsequent Nullification message or his second Inaugural, which both carry on with singular power the argument against state-sovereignty. In this case, indeed, the omissions may be owing to the habitual depreciation in which Jackson's statesmanship has been held by European writers, who have mostly followed Tocqueville's lead, although Professor von Holst himself correctly points out the superficiality of the latter's *Démocratie en Amérique*, especially as compared with his truly weighty and searching *L'Ancien Régime et la Révolution*. But at any rate, such a mode of treatment, by a too scholarly exclusion of the facts and documents which are supposed to be best known, greatly impairs the breadth and massiveness of the work, and prevents it from standing foursquare on its own ground, as a really great book should do.

One cannot, indeed, help doubting whether Professor von Holst has not diminished the value of his work, as he certainly has damped its interest, by the analytical treatment which he has applied to it. After one has followed at great length the history of the question of state-sovereignty as far as the Hartford

Convention in 1814, it becomes tiresome to go back to the very beginning of the Republic in order to take up that of the Slavery question. In reality, this latter question has underlain all others, however far buried out of sight, from the very foundation of the Union; but for the opposition of interests between slave and free, the doctrine of state-sovereignty would never have needed to be seriously put forward. Not that that doctrine has been one peculiar to the South, as indeed the Hartford Convention alone proves, and as Professor von Holst shows by many evident instances; but that no other local interest than that of slavery could ever have been strong enough to balance the vitally paramount interest of union with the other States of the federation. Hence, to the close of the Civil War, the guiding thread of the historian of America should from the first be the sense of the bearings of that question on the politics of the day, even when their issues lie apparently most remote from it.

Another defect in Professor von Holst's treatment of his subject lies in his shutting himself up too exclusively in what may be called the State-paper world. Unless I greatly err, there is no mention anywhere in his volume of "General Gabriel's" rebellion in Virginia in 1801, when the coloured people, armed with scythes, attempted to take Richmond, the rebellion giving rise to the permanent institution of a public guard in the city. Yet who does not see that an event like this gives terrible point to the whole discussion of the slavery question in following years, and puts, for instance, in quite a different light, words like those which he quotes of the North Carolinian Macon in the debate on the mode of dealing with negroes seized on board of slavers in 1808: "It is in vain to talk of turning these creatures loose to cut our throats." Many a time, indeed, in going through these often acute and always able pages, one cannot help longing for a few of those touches of fact which cast, as it were, an electric light through a whole controversy. Professor von Holst quotes, not unfrequently, Benton's "Thirty Years' View;" in treating, as he does at length, of Calhoun's Nullification movement, why has he not found space out of Benton's pages for that striking scene at the Jefferson banquet of April 13, 1830, when, surrounded by Nullificationists, Jackson, called on for a toast, gave "Our Federal Union: it *must* be preserved;" whilst Calhoun, his Vice-president, retorted with "The Union; *next* to our liberty, the most dear. May we all remember that it can only be preserved by respecting the rights of the States, and distributing equally the benefit and burthen of the Union." Surely the whole coming struggle between the two men is prefigured in the antagonism between their two toasts.

It has been before intimated that Professor von Holst appears to underrate Jackson. It is probably owing to this that he omits all mention of his struggle with the United States' Bank. Yet surely the question involved in it was one of the gravest constitutional nature, and big with issues affecting the whole future of the United States, viz., whether a money-power of national dimensions should be allowed to subsist, which

took part in political warfare, set at nought Government control, and seized the dividends on the public stock. How momentous such a danger is in a Republic, from the want of all those countervailing influences which other forms of government may supply, the instance of the Erie Ring shows, which but the other day we saw controlling the legislature and half the judiciary of the "Empire State" of the Union. If James Fisk's mammonocracy was confined to a State or two, it was probably thanks only to the toughness of "Old Hickory," which, forty years before, had thrown Fisk's precursor, Nicholas Biddle, in that previous wrestle, wherein the control of the Union itself was at stake.

It is, moreover, at least a question whether the constitutional history of the United States can be thoroughly intelligible without some previous consideration of the colonial history of the States themselves before either union or confederation. Professor von Holst somewhere excellently remarks that the only real bond of union between the States at the first was that they had all been alike subject to England; that until the rupture with the mother-country was complete, their citizens were first the children of their respective colonies, then Englishmen. It appears singular that, recognising this fact, it should not have occurred to the author that it must be important to determine what it was to be a South Carolinian or a Virginian, a New Englander, New Yorker or Pennsylvanian, in order to understand what might help each of them to grow into an American, or hinder him from doing so. Is there nothing that throws a light on the prominent part played by one of the smallest of the slave States on any occasion of opposition to the general Government, from Nullification in 1832 to the bombardment of Fort Sumter in 1861, in the fact that the colony of South Carolina first emerges into history (1670) as refusing to accept the Constitution devised for it by Shaftesbury and Locke, and that for over twenty years the struggle lasted, till in the end the Constitution was formally set aside? Is there nothing that explains the unity of spirit which on such occasions has prevailed in its counsels in the peculiar concentration of political power in its legislature, which alone among the States of the Union has had the privilege of naming both the Governor of the State and its presidential electors? Conversely, is there nothing in the fact that the political life of New England begins with a solemn voluntary compact, with the famous "instrument" signed on board the *Mayflower*? Speaking broadly, when we observe that the North was colonised by religious faith, the South by the spirit of adventure, do we learn nothing from that towards judging of after times? Is there no lesson to be drawn from the record of the repeated projects, more or less realised, of confederacy which proceeded from the North, whilst there was nothing to correspond to them in the South? from the tenacious attachment of Massachusetts to its charter, compared with the repeated changes in the political constitution of Virginia during the colonial period?

There is yet another point on which

Professor von Holst has hardly come up to the mark of what might have been expected of a writer so painstaking. He speaks somewhere with great contempt of English writers on American history, and follows up that contempt by an almost total absence of reference to them, except to some small extent for the revolutionary period. Surely Professor Cairnes's *Slave-Power* was not a work to be entirely passed by, and indeed works of a more popular character might be named which, although their pages are not rich with references to Elliot's *Debates* and Niles's *Register*, might yet have been read by the learned professor not without profit.

Errors of fact there are probably few, although one rather serious one may be pointed out, where from the apportionment of representation to the slave States, under the Constitution, by adding "to the whole number of free persons . . . three-fifths of all other persons," i.e. of slaves, Professor von Holst draws the conclusion that the vote of the possessor of fifty slaves was made equivalent in weight to that of thirty freemen. This is a wrong inference. The mischief of the enactment lay far deeper. Had the slaveholding whites of the South enjoyed the privilege of voting individually in right of their slaves, slavery would have had no worse enemies than the Southern non-slaveholders, the "mean whites." It was the voting power of the State at large which was increased by this enactment, and not that of the individuals. At the polls the non-slaveholder was the equal of his wealthiest slaveholding neighbour, and had the benefit of the latter's slave property as against the Northerner; so that, if we suppose the required quota for a representative to be 50,000, 160 slaveholders owning on an average 500 slaves each, or 80,000, and 1,840 mean whites without a slave, or 2,000 Southern freemen in all, would equal 50,000 freemen of the North. This is the secret of the singular pride which nearly the whole white population of the South felt in the "peculiar institution," and of their really heroic fight for the privilege of being ruined and degraded by it. It beggared them socially; politically, it made them equal members of an aristocracy.

To sum up, Professor von Holst's mode of treating his task, however ample in its elaboration, seems to want thoroughness of insight and completeness of survey. In offering such a criticism, one is of course bound to make every due reservation with reference to the fragmentary shape in which the work has begun to appear; what seems as yet to be wanting may no doubt, from the author's point of view, be only postponed. On the other hand, the fragmentary shape of the work restrains the critic from dwelling upon a feature which, if the end is to answer to the beginning, might prove its gravest blot. So far as it has gone, it certainly looks as if it were designed to show only the weakness of the American Constitution—which is no doubt real, and deserves to be fully set forth—and not also its strength, which has proved itself as real, by weathering the crisis of a civil war such as the world never saw. It is easy to make game of the "canonizing" of that Constitution.

Fourth of July orations are certainly by this time as unreal as the paper sacrifices burnt by the Chinese to propitiate the spirits. But one should also recognise the fact, that below all this frothy effervescence of mock-patriotism there lies a deep, true loyalty, transferred from the persons of English sovereigns to the supreme law of the country, and neither deaf to the teachings of the age nor incapable of applying them, which is the very backbone of American greatness.

J. M. LUDLOW.

Teresina Peregrina; or, Fifty Thousand Miles of Travel round the World. By Thérèse Yelverton (Viscountess Avonmore). In Two Volumes. (London: R. Bentley & Son, 1874.)

WE are rather at a loss to know in what terms to express a decided opinion with regard to this work; in fact, we are puzzled to see its *raison d'être*, and can only account for its appearance on the supposition that the *accœthes scribendi* was too strong for the writer. The style is peculiar and generally unfeminine; the grammar is uncertain; and yet withal we cannot deny that the book is often very amusing, although there is scarcely any depth of information in it. It is not, however, a work that we would place in the hands of unsophisticated youth of either sex, for the cool way in which the writer goes, with perfect calmness, into delicate matters which a man would hesitate to name or even hint at, is somewhat astounding.

If the writer has really been to all the places of which she speaks, she has certainly performed a feat which, for a lady, is almost, if not quite, without parallel. But a little short of half her 50,000 miles of travel was performed in the United States, and to this portion she devotes less than sixty pages; but from various indications in other parts of the book, we gather that she did not carry away with her a very exalted opinion of the manners and customs of our cousins on the other side of the Atlantic. She visited Salt Lake City, and was pleasantly disappointed in her preconceived ideas respecting the Mormons and their institutions, for she took quite a fancy to them. She "attended the Tabernacle" on Sunday and heard Brigham Young preach, and she also went to the theatre, which is "the finest building in the city." We are next taken to the Yosemite Valley, "the grandest feature of American scenery," and the reader will regret that a more detailed description is not given of the stupendous mountain peaks and waterfalls to be found there. The account of the various and variegated costumes of the lady visitors to the Valley is one of the most amusing passages in the whole book. On leaving America the writer visited the Sandwich Islands, and then crossed over to Hong-Kong in a Dutch sailing vessel, arriving just in time to witness the disastrous effects of a violent typhoon.

Until we perused these volumes, we were not aware that brief visits to Canton, the British colony of Hong-Kong, and the Portuguese settlement at Macao were sufficient to constitute a claim to have travelled through China! Such, however, is the position which our author takes up, and we cannot be sur-

prised that, with her very limited experience, Chinese houses of the better class are a puzzle to her; but she manages to hit off the orthodox native way of drinking tea correctly enough in the following sentences:—

"Tea is instantly presented; a small copper saucer, a teacup of fine china, and the china saucer reversed on the top of the cup. You take the copper saucer in one hand, press the upper saucer with the other, and sip the tea from between the cup and saucer, the latter preventing the tea leaves from passing into the mouth. . . . (the tea) is taken without sugar or cream."

Though she witnessed several marriages, the writer failed to discover the binding part of the ceremonial, which, we may remark, is believed to consist in the bride and bridegroom pledging each other in wine, and paying obeisance to their parents (or to their tablets, if they be dead). Our author—who throughout the work never loses an opportunity of insisting upon the bad treatment of the weaker by the stronger sex—is evidently pleased to find that "the virtuous conduct of a woman through a long life is more highly honoured in China than in any other country. Temples are raised in honour of virtuous women, as in other countries monuments are erected to heroes."

We fear that the Hong-Kong community will hardly be flattered at the description of their New Year's customs, from which the writer was glad to escape to Macao, where, of course, she visited the garden and grotto of Camoëns, moralising at some length over the poet's sad fate. Owing to an accidental meeting with a French traveller at Macao, she was induced to go to Saigon, and starting from that port, after many troubles and adventures in her journey through the kingdom of Cambodia, she eventually reached the famous Angkor ruins, alluded to in Carné's travels. The chapters in which this expedition is described, are, on the whole, the most interesting and amusing in the book, and we cannot but admire the pluck and perseverance which enabled a woman to undertake such a journey and carry it to a successful termination.

We next come to Singapore, which at first the writer thought presented no very striking features, and no doubt it must have seemed a humdrum place after her recent adventurous exploits. She is, nevertheless, forced to admit that the beauty of the roads—of which a pleasing recollection lingers in our own memory—is not easily surpassed. She made friends with the Rajah of Johore, and paid a second visit to his realm for the purpose of seeing the gold mines of Chindras, at the foot of what she considers to be the ancient Mount Ophir; and, what with tigers and convict companions, she must have had an exciting time of it. During her stay in Borneo she visited some places where we can well believe that a foreign lady had never been seen before; but it would be impossible to follow her through her wanderings in that quarter, though we may mention that, when she was in one of her strange abiding places, a Dyak youth "used to steal up generally with the shadows of the moon, and discourse sweet music from a species of pumpkin and half-a-dozen bamboo reeds!"

One of the weakest chapters in the whole work is that on the "Coolie Question," and

some of the assertions in it are so manifestly untrue, that they materially shake any confidence we might otherwise have in many of the writer's statements. The author clearly approves of the detestable coolie trade, and endeavours to paint a pleasant picture of its results. "The coolie," she asserts, "is better off than our British labourer, who has very little more wages!" Now the coolie, be it remarked, earns *five* shillings a week, and, by the writer's own showing, is liable to be flogged at his master's pleasure: and may even be so treated as to have no escape, save in suicide, from the intolerable wretchedness of his condition. We fail to see that the writer betters her case by pointing out that the coolies are no worse off than the Malay sailors on board of foreign vessels "on the China coast and archipelago." In doing this, she incidentally advances the extraordinary dogma that "the ships must be sailed by these men, who alone know the coast." We cannot conceive what the writer can be aiming at in making such a statement, unless it be to exhibit her ignorance and destroy her credit. Some ships, of course, on the coast of China have crews composed in part of Malays, but we need hardly point out that these Malay sailors have absolutely nothing to do with their navigation. To another assertion of the writer's we must take the gravest exception. Speaking of an endeavour to keep the coolie traffic under some sort of control, she observes:—

"A British Consul at one of the British sailing ports proposed that every coolie should, before embarking, be brought to the Consulate, and questioned as to his desire—for which the fee was to be one dollar. Not a bad idea of the Consul's to increase his own receipts about a thousand or two a year, by seeing that the coolie got British protection!"

On this we would observe, with all deference to our author's superior information, that there cannot be a British consul at a British sailing port (whatever that may be), and we must suppose that she really refers to one of the treaty ports of China at which Consular officers are stationed. If that be the case, her insinuation about fees is a gratuitous insult to the Consular Service in China: for, of our own personal knowledge, we can affirm that all fees are accounted for to her Majesty's Government. For our own part, we trust that the coolie trade has received its death-blow since this work was published, for, as has been already noted in these columns, it was abolished on March 27 at Macao, a place which had long boasted an unenviable notoriety as the headquarters of this abominable traffic.

Passing over the chapters on the Indian Archipelago and the Battaks, in the latter of which the writer relates some disgusting stories, we come to that on Ceylon. In this she makes a statement which we believe to be utterly and entirely devoid of foundation. Speaking of a festival in honour of the tooth of Buddha, she says:—

"Formerly the high priest was associated with the King at the ceremony; but since the island and the tooth have fallen into British hands, it is, of course, the Governor standing in lieu of the Queen. With subsidiary priests, private secretaries, aides-de-camp, and attachés, &c., they enter

the *sanctum sanctorum*, where this singularly long tooth dwells in costly obscurity."

In conclusion, we need only add that, after some wanderings in Ceylon, our author eventually "arrived in Gibraltar *viâ* the Suez Canal;" thence made her way through Spain, meeting with some adventures among the Carlists; and finally completed her tour of the world at Paris.

EDW. DUFFIELD JONES.

TWO WORCESTERSHIRE BOOKS.

1. *Illustrations of Old Worcestershire Houses, drawn and etched on Copper.* By W. Niven, Architect. With Notes, historical and descriptive. (London: Printed for the Author, 1873.) Folio.
2. *The Heraldry of Worcestershire, with Genealogical Notes.* By H. Sydney Grazebrook, of the Inner Temple, Barrister-at-Law. (London: J. R. Smith, 1873.) In Two Volumes, 8vo.

SINCE the publication, in 1781, of Dr. Nash's ponderous but incomplete *History*, very little has been done towards illustrating the antiquities of Worcestershire. Dr. Prattinton's valuable collections still remain in manuscript, and up to the present date the Harleian Society has not undertaken to print any of the Heraldic Visitations of the county. We therefore welcome the volumes of Messrs. Niven and Grazebrook as evidences of an awakened interest in matters which have been too long neglected. During the last century many a goodly mansion has fallen a victim to decay, or to the scarcely less destructive process termed "restoration," and one result has been that Mr. Niven's art has been exercised upon far fewer subjects than might otherwise have been the case.

His volume contains twenty plates, executed with great delicacy and care, and accompanied by a few notes, chiefly extracted from Nash's *History* and other patent sources of information. He has nothing new to tell us about the picturesque buildings which he has delineated, unless it be to remark upon the ruthless manner in which stucco and rough-cast have been applied to walls rich in architectural details. In this way the timbered houses of Earl's Croome and Areley Hall have lost their chief beauty, and the castellated mansion of Ham has become, externally, as insignificant as a modern villa.

At Grafton Manor, once the grand seat of the Talbots, a happier taste has permitted the beautiful Renaissance porch to be incorporated in the modern mansion; and both Eastington, the earliest timber house in the county, and Birts-Morton, where Wolsey once was chaplain, still retain most of their characteristic features. With Witley Court it is otherwise. The present Italian house harmonises well with the lovely gardens by which it is surrounded; but we regret that it has supplanted an Elizabethan mansion, which might have been remodelled so as to rival Longleat or Montacute. Henlip Hall exists only in name. The old irregular building, which sheltered in its secret passages the authors of the Gunpowder Plot, was pulled down some forty years ago; and scarcely a vestige remains of Hampton Lovet, "a veri goodly howse," where the

Pakingtons used to dwell, and from which the newly-created peer has taken his title. However, Westwood Court, the more modern seat of the family, still stands in undiminished beauty, and in delineating its choicest features, Mr. Niven has achieved his greatest success and left little or nothing to be desired. In these views, and scarcely less so in those of Meer Hall, Pirton Court, and Severn End, the artist has proved to our satisfaction that none of the modern processes by which sketches are reproduced can compete with the old-fashioned copper-plate.

Mr. Grazebrook's volumes relate to a wholly different sphere of antiquities, and one which is scarcely likely to be as generally attractive. Yet Heraldry may rank among the handmaids of History, and unquestionably is often of the greatest service to the topographer and genealogist. Mr. Grazebrook has, we think, done wisely in keeping himself free from any rigid definition of what constitutes a Worcestershire family. Had he applied Mr. Shirley's severe rule, his labours would soon have had an end, for, of those landowners who entered their descents in the years 1530 and 1569 (when the Heralds made their first visitations), only three have now a direct representative in the county; and perhaps no part of England underwent greater changes at the suppression of monasteries than Worcestershire. Mr. Grazebrook, therefore, in his desire to make his book extensively useful, has opened its pages to all persons and families whom, in the course of a laborious search, he has found to have identified themselves in any way with the county. Accordingly, we have Actons, Blounts, Talbots, and Lechmeres intermingled with *novi homines* whom it would be invidious to name, and the result is a valuable contribution to the gentilitia history of Worcestershire, and one which contrasts very favourably with the careless compilations of the Rev. F. W. Kittermaster and others.

Mr. Grazebrook is no mere copyist, but evinces much critical acumen, not only in the detection of error but also in the discovery of truth, and every page of his work shows that he has spared no pains to render it complete and accurate. The quotation we subjoin will give the reader a fair idea of the plan which Mr. Grazebrook has adopted:—

"Bagshaw of INKBERROW.—A pedigree of this family was entered at the Visitation of 1682-3; it commences with Arthur Bagshaw, of Rush in Inkberrow, gent., who paid a fine for refusing knighthood at the coronation of Charles I., and who is stated to have died in 1643, aged 105.—A bugle horn between three roses. (Disallowed at the Visitation.)

"Mr. Bagshaw produced a gold seal of these arms, which he says was his great-grandfather's, but they are the arms of the Bagshaws of Ridge and Farewell, co. Stafford. C. 4, 40. Vinc. Staff. 107." (Note in the *Visitation Book*, K. 4, Coll. Arm. fo. 51.)"

It should be added that Mr. Grazebrook has resorted for information not merely to Heraldic Visitations and ancient manuscripts, but also to church monuments and trustworthy personal sources.

The title of his book is perhaps unnecessarily modest, for its contents have almost as much to do with the Genealogy as with the Heraldry of Worcestershire.

CHARLES J. ROBINSON.

NEW NOVELS.

Lady Anna. By Anthony Trollope. (London: Chapman & Hall, 1874.)

Half a Life. By George Webb Dasent, D.C.L. (London: Chapman & Hall, 1874.)

Ingram Place. By a Cape Colonist. (London: Longmans & Co., 1874.)

Johnny Ludlow. (London: R. Bentley & Son, 1874.)

Through the Mist. By Jeanie Hering. (London: Virtue & Co., 1874.)

Claude Meadowleigh, Artist. By Captain W. E. Montague. (London: Hurst & Blackett, 1874.)

IN reviewing any novel of Mr. Anthony Trollope's, one must either write a very long notice or a very short one. Probably in the case of *Lady Anna* the latter will be the more appropriate. If Mr. Trollope were to write a novel in his sleep, or while talking to miscellaneous people, or under the influence of an unbroken series of bilious headaches, it would no doubt be amusing and readable; consequently it is unnecessary to apply these epithets to *Lady Anna*. And as we have high authority for believing that vessels of humbler materials than gold and silver are tolerable and necessary in a house, the present work may be allowed to take its place without much question by the side of *Barchester Towers* and *Orley Farm*. There is a foolish and unpleasant parson in it, but then in return there is at least one very pleasant lawyer. Mr. Trollope probably counts upon a rush of wigs and gowns and blue bags to save him from the traditional fate of being torn in pieces by wild curates. In the last sentence we are promised some further account of the heroine and her husband, Mr. Daniel Thwaite, the tailor. The promise is welcome; but we should like to ask Mr. Trollope a favour. He is fond of immolating one of each pair of turtle doves who have figured in his tales. It would be an immense relief if Daniel Thwaite were sent to the *lugentes campi*, to seek the company of John Bold and Mary Flood Jones.

The most decided impression which *Half a Life* produces on the reader is this, that it ought to be a very much better book than it is. Nor is it obvious at first where the fault lies, or what it is that makes the story halt and drag, and wearies the reader notwithstanding a very tolerable style, and material attractive and varied enough of its kind. But one perceives before very long that it is, in fact, not one book, but a conglomerate. It tries to be a handbook of London forty years ago, a chronicle of the humours of Westminster, an Oxford guide, and a collection of Berkshire folk-lore all at once; and interwoven with all this there is the strangest series of notices of John Sterling, who is called Mr. Chrysostom, but is identified beyond possibility of mistake by allusions to his family, friends, and places of sojourn. The central stream of fable, which has to dissolve and assimilate all this miscellaneous matter, is of the feeblest description, and quite unequal to the task, so that the whole result is heavy and incongruous to an extraordinary degree. It is autobiographic in form, autobiography appearing to have a singular moth-and-candle attraction for novelists, and the hero is maudlin

and uninteresting even beyond his fellows. The only character in whom it is possible to take the least interest is a certain Honora Tailby, who is no favourite of the author's, and is introduced merely as a foil. We have seldom read a more undigested and indigestible book; and we cannot help regretting that Dr. Dasent should have wasted much good English, plenty of promising material, and not a little amusing anecdote upon so crude and unsatisfactory a production.

It has not been possible to bestow unqualified praise on either of the two books hitherto mentioned, but in passing from them to others we cannot help feeling as though we had been guilty in our censure of the crime of "sinning our mercies." Mr. Anthony Trollope may have written better novels than *Lady Anna*, Dr. Dasent may have produced literary works more worthy of him than *Half a Life*; but at any rate we feel tolerably safe in the hands of either from the novel-critic's blackest beasts, absurdity and bad English. This pleasing confidence is not by any means always with us, and we must confess that it deserted us altogether when, at the fourth page of *Ingram Place*, we came upon an Irish tramp, who, being possessed apparently of three hands, and a double portion of the ubiquity of his country's birds, arrests somebody else's hand, severs a bell-rope with a sharp knife, and locks a door "at the same instant." It would not be fair, however, to judge a "Cape Colonist" entirely from this unlucky passage. He writes very fair English—we beg his pardon, Irish—and is not without ideas both of plot and character. But there is a curious incoherence of place and time about his story, and his personages do some of the very oddest things. Being Peers and Lord Chief Justices, they seem to have the power of altering passed sentences at their pleasure, and setting free convicted prisoners; they are in the article of death by cholera one day, and cheerfully pay visits to their friends the next; they hear of England's going to war first from a "foreign paper" (we are not sure that this does not refer, in an outburst of patriotism, to the *Times*), and they pass their time in refusing blue ribbons, and correcting the misquotations of Royal Highnesses. The Cape Colonist incidentally informs us that "perhaps only a Celt could have appreciated to the full the privilege of being assaulted by the polished shafts of a mighty intellect," and that "an ordinary Saxon can have no conception of" this sort of thing. We are inclined to agree with him.

Most people who have read the pleasant papers which have appeared from time to time in the *Argosy* under the signature of "Johnny Ludlow," will be glad to see them collected; and anybody who has not yet read them had better do so without loss of time. There is nothing at all ambitious about them; on the contrary, they are decidedly parochial in tone and character—in fact, small beer. But any one who, like ourselves, is unheroic enough to confess to an occasional remembrance of the poor creature, will find in them a pleasant and healthy brew. They are written from the stand-point of the provincial Philistine, and it would be hard to find a happier touch

than, for instance, this, said of a neighbouring millionaire: "I think he was more to some of us than *Prince Albert*!" The volumes contain nearly thirty stories, more or less unconnected, and it is of course impossible to give any detailed account of them. As particularly good may be mentioned "Major Parrifer," an Ahab, who, stoning being out of fashion, gets Naboth sentenced to a month's imprisonment for working on Sunday, and meets with rare poetical justice; and "Going to the Mop." There are some ghost stories, which are not quite up to the mark. A good ghost story is an excellent and admirable thing, but it is not given to every one to write it.

Ingram Place is a very Irish book, *Johnny Ludlow* is altogether English, it is therefore only fair that Scotland should have its turn. And *Through the Mist* is as Scotch as its title. Indeed, the authoress seems to be imbued, unconsciously perhaps, with a truly North British conviction that the majority of Englishmen are fools or rascals, and the majority of Englishwomen dolls or shrews. But she has managed to write a very agreeable novel to illustrate this general notion, and therefore we shall not waste time in useless protests. The scene opens in the island of Arran, where a young Englishman, Maurice Ingram, becomes accidentally acquainted with a family consisting of two aunts and two nieces. With one of the latter—Dulcie Duncan—he falls in love, and as the course of love does not run quite smooth, elopes with her. They are married, and the two families, his and hers, reconcile themselves without much difficulty. Now it so happens that Maurice has been rather a scapegrace, and in particular has suffered from a terrible attack of *delirium tremens*. This he himself not unnaturally, and his family most unfairly and unwisely, conceal from Dulcie. About a year after the marriage he has an accident, is dosed with brandy, soon afterwards has a series of relapses into his old complaint, and finally flings himself over the balusters and is killed. Everybody marries everybody else, and Dulcie at last consoles herself with an elderly artist, Harold Pierrepont, in whom an under-thread of interest has been kept up throughout. The first half of the book—the Arran scenes—is excellent; the four ladies of Tigh-na-Bienne are all charming and uncommonly well drawn; but the latter part does not show equal skill or familiarity with the subject, and is indeed a little repulsive. *Delirium tremens* is certainly not a nice disease, and by no means so interesting as, for instance, consumption; but a man may have suffered from it without being guilty of every vice and capable of every crime. And the unfortunate Maurice is not only in a manner forced into his relapse, but no one seems to try or know how to get him out of it. It is surely hard on any man—even an Englishman—to be hustled out of the world so unceremoniously, and reviled so heartily by his creator, as Maurice Ingram is by Miss Hering. Still, the book is on the whole a decidedly good book, and had we space we should like to dwell on some of the Scotch scenes.

Claude Meadowleigh, Artist, notwithstanding its title, is what may be called a military novel. This is a class of book which seems

to be increasing in numbers; and if novels are to be written by the hundred (a question which appears to be settled for us by *force majeure*) we see no reason why it should not continue to increase. But one thing has always struck us in these military novels, and that is the exceeding folly of their heroes as generally depicted. We are bound to say that the British warrior does not appear to us to be, as a rule, half so foolish as his brother warriors represent him when they take to novel-writing. The hero of this book, Jack Silver, almost passes the bounds of folly in his conduct towards his betrothed, the artist's daughter, Alice. But the said conduct affords scope for some fair situations, very fairly treated, in the extraordinary double shuffle which follows between Alice, a self-willed Di Vernon of an heiress named Janie Harkhollow, Jack Silver, and a bored but not boring baronet, Sir Charles Bulstrover; and Captain Montague has got hold of a very good thing indeed, and has treated it very far from badly, in the shape of the affection of Claude Meadowleigh towards his daughter, and the despair into which that affection passes at her marriage. His minor characters, especially the baronet's mother, and the lawyer Gnaish, terrible by name and terrible by nature, are not so well managed; but then "the gods are not wont to give everything at once to mankind." They have given Captain Montague enough to enable him to write a very pleasant and creditable book.

GEORGE SAINTSBURY.

COOKERY BOOKS.

First Lessons in the Principles of Cooking. By Lady Barker. (London: Macmillan & Co., 1874.)

Little Dinners: how to Serve them with Elegance and Economy. By Mary Hooper. (London: H. S. King & Co., 1874.)

The Royal Pastry and Confectionery Book. By Jules Gouffé. (London: Sampson Low & Co., 1874.)

LADY BARKER inaugurates her appointment as Manager of the National School of Cookery by this little unpretending volume, which is not exactly a cookery book, in the ordinary acceptation of the term, but a treatise on the best modes of preparing food, and on the principles of diet, as derived from a knowledge of the relative nutritive value of the various kinds of food within our reach. As Lady Barker justly observes, instead of crying out about the high price of food and fuel, and looking fondly back on a cheaper past and the good old prices which will never come again, let us accept as it is the present state of things, and manfully face the increased cost of the necessities of life, and feel how much it is the imperative duty of all to avoid waste, and thereby make the materials at our disposal go as far as we can. The question, therefore, to be considered is, what is the best and cheapest food, and the most wholesome way of cooking it, always bearing in mind that it is not the quantity of food received into the human body which nourishes it, but the proportion of such food as can be digested. Bread and beef Lady Barker adduces as samples of food containing every element required to build up the

human frame, and on the reparative power of beef-tea in illness she strongly insists. She alludes to the insufficient diet allowed in schools, and also to that of the British soldier as contrasted with the well-fed German, whose savoury meal made from pea-sausage and bones we all saw, if we did not taste, at the International Exhibition last year: but then the German soldier has the additional advantage of knowing how to cook his own rations.

Lady Barker goes through all the various modes of preparing food, and concludes that improvement in the knowledge of cookery must begin in the upper classes and spread downwards, that mistresses must know before they can teach, and that though "it is not necessary for ladies to bend over the fire and harden their hands with saucepan handles," yet in these times, when economy in food is become so necessary, ladies should know something more than mere accomplishments, and that a practical knowledge of the art of cookery is quite compatible with the utmost refinement and cultivation of mind.

Following up the same idea of economy, but combined with elegance, Mrs. Hooper seeks to give little dinners at small cost. Her intentions are good, and so may be her recipes; but there is a seeming inconsistency in desiring the linen to be of the finest damask, the glass of the purest crystal, one coloured for hock, flowers and dessert tastefully set out, and yet, to economise the meat, suggesting macaroni, potatoes, or some other "farinage" to be served first, taking us back to our nursery days of rice or roley pudding. On the other hand, she recommends *hors-d'œuvres* of mayonnaise, cheese, &c., "to stimulate the jaded appetite," and prepare us for the looked-for meats, among which we see in her list bullock's and sheep's heart, tripe *sauté*, and sheep's head in three different forms—dishes a little out of place with pink glasses and Silesian damask.

The *Royal Book of Pastry* is a sequence to the *Livre de Cuisine*, previously published by M. Gouffé—both magnificently got up, with chromo-lithographs, &c. The pupil of Carême and other great masters in the art of cookery, M. Gouffé gives us in his book the result of a life's experience, there not being a recipe which has not been prepared by himself. The first part consists of directions for making paste, sweet sauces, and other preliminary preparations necessary before executing the large ornamental pieces. It requires, he says, not only a practical acquaintance with the work, but also a perfect taste and thorough knowledge of modelling and drawing to succeed in the practice of high-class pastry: "I have made a drawing for an ornament twenty times over before I have been satisfied that I had correctly reproduced my idea." The reputation of the writer and the beauty of the work are sure to gain it a favourable reception.

F. BURY PALLISER.

WE understand that the Rev. Dr. Richard Morris will succeed Mr. Alexander J. Ellis as President of the Philological Society, and that Mr. Ellis will take Dr. Morris's place as one of the vice-presidents of the society.

CATHOLIC THEOLOGY.

Essays on Religion and Literature. Edited by Archbishop Manning. Third Series. (H. S. King & Co.). It is to be supposed that this volume, like its predecessors, is in the nature of an invitation to educated men to meet their Roman Catholic countrymen on the common ground of culture and discussion. And the average of intelligence and ability shown by the writers, though it might be higher, is quite sufficiently high to justify the invitation, and yet the volume seems, upon the whole, to be a failure; it leaves an impression that all these intelligent and able people are, after all, beating the air, letting off more or less telling argument at adversaries who are out of range. One great difference which prevents a real understanding is perhaps an assumption on the part of the writers that it must be bad to deny what happens to be true, whether it can be proved or no; though of course there are exceptions to the resulting haziness.

The inaugural address of Archbishop Manning is in his familiar exoteric vein of imposing plausibility; the subject is the relation of Church and State, and the main thesis is the present superiority of voluntarism. He makes a fair historical point that before the Reformation the liberties of the Church were supposed to be matter of law, while the encroachments of the Crown were matter of custom. There is a more questionable page on the incapacity of Anglicanism to restrain the Romanising and rationalising tendencies from "reaching their natural points of rest;" each of these tendencies is so paralysed by inward inconsistency that Anglicanism is likely to survive both. Another defect is that the five possible relations between Church and State leave no room for the condition of the Scotch Kirk, as it now is, much less as it might have been had Chalmers won his game of brag against Lord Aberdeen; for even then it would have been a national establishment. Father Christie contributes a sequel to his former paper on the "Philosophy of Christianity," dealing for the most part with the probabilities about revelation. It contains an extremely neat statement of the Roman Catholic theory of the relative authority of the Church and the Bible; and would have considerable weight with a reader anxious to introduce order and substance among the attenuated unconsidered hypotheses which are at present the vehicle of the sense of duty. Father Aylward's paper on "Ancient and Modern Spiritism" is a thoughtful comparison of the abnormal phenomena obtained by the Neoplatonists with those of modern clairvoyance. The writer insists with great force on the immorality of the surrender of the will to an external power which he holds to be diabolical, the Church apparently being committed to a rejection of Porphyry's view, that such phenomena are due to exalted action of purely human powers. He does not deal with the question whether a matter deserves attention about which scientific verification is unattainable. Dr. Laing makes a really vigorous attempt to treat Darwinism as it is fashionable to treat spiritualism. The first of his papers is headed "A Reassuring Thought at the Ape's Encroachment on our own Likeness." The "reassuring thought" is, that as secant $89^{\circ}59'59''$ is a finite line, and secant 90° an infinite, so it is possible that an absolutely erect animal, man, may have an immortal soul, while animals which approximate indefinitely to erectness are mortal, which seems to be ingenious rather than reassuring. The second paper, "Darwinism brought to Book," is much better; whether under existing circumstances such an attack will be regarded as telling or becoming is hard to say. Circumstances apart, the attack is of the same kind as attacks which have told. The writer certainly makes out that the knowledge available to support a view practically held by almost all competent judges, is so incomplete as to make a very poor figure when drawn out in strict logical form; but, after all, such an observation would be more relevant as a

confirmation of the doctrine of the Grammar of Assent than as an objection to the hypothesis of evolution. It is more to the point that the "tendency" which Mr. Darwin continually postulates is less like an ultimate idea than what we recognise under the old name of "The Spirit of God." The Rev. John Doherty points out, in a rather rambling paper on "Flaws in the Philosophy of Bacon," that he contributed very little to influence the direction in which physical science advanced in England or in Europe, and that he probably helped to give a twist to English speculation on mental science. It is probable that writers who insist upon what Bacon did not do, would produce more effect if they would investigate historically the traces of his real influence. It is rather hopeless to convince the world that such a great reputation is as good as spurious. Mr. St. George Mivart, in his paper on "One point in the Controversy with Agnostics," may be thought to have proved that the proposition that "a series of states of consciousness exists," is not an ultimate truth, but involves a number of postulates which he draws out for the comfort of Conservative Gnostics. Such victories, however, are always barren unless the postulates laboriously reasserted can be made the starting point of deductions pointing to new and fruitful observations in the sphere of experience. The same kind of objection applies to Father Humphrey's two papers on Scholastic Philosophy. In the first, he enumerates the scholastic ideas which are assumed in Roman Catholic theology, and possess, therefore, for Roman Catholics "a more than metaphysical certainty." In the second, he shows that Boethius' definition of a person "*Individua substantia rationalis naturae*" will, if *individua* be rightly taken, fit the Catholic doctrine of the Trinity and the Incarnation; and that Gunther's definition, "a substance conscious of itself," will not, and is filled with enthusiasm at this result. It is exceedingly probable that the real and imaginary knowledge of the contemporaries of Albert the Great and St. Thomas Aquinas was better organised, and came nearer to making a coherent whole than the real and imaginary knowledge of the contemporaries of Mill and Darwin; but it does not follow that mediaeval ideas will be found useful in organising modern knowledge, for mediaeval ideas were abstractions from an experience more limited and more homogeneous than ours. The present instalment of Mr. Lucas' treatise on "Christianity in Relation to Civil Society," is devoted to the proof of two points: "first, that the dogmatic functions of the [Christian] Society must be as absolute in modern as in ancient times; second, that the authority of the Society must be as supreme in matters of fact and discipline as of doctrine." Formally, both points may be said to be proved by the kind of argument that the instructed reader will anticipate; a chapter on the question whether the well-being of the world has always depended, and will always depend to the same extent upon "the Society," would have a more general, perhaps a more substantial, interest. It is the strength or weakness of Mr. Lucas' mind that he naturally argues as if his view was in possession. This gives an air of unreality to his essay on Mr. Mill on the liberty of the Press. If we were living under a censorship, it might be worth while to formulate a definition of liberty, from which it should plausibly follow that it is no more restraint upon liberty to have to acknowledge the truths of Christianity than to have to acknowledge the truths of geometry; as it is, the argument hardly seems worth dissecting. It would have been more instructive if Mr. Lucas had compared Mr. Mill's ideal with the actual condition of the Press, and discussed seriously whether, in its actual condition, the Press does more harm than good, and whether the remedy for the harm it does is to make the Press better or weaker, and how either remedy is to be applied. Though it is hard for a writer on the unpopular side to get a quiet hearing upon a concrete issue, it is hardly worth while to take

refuge, like Mr. Lucas and most of his colleagues, in a line of argument which almost always produces notional, not real, assent. Monsignor Patterson's paper on the religious condition of Germany is rather empty and inadequate. He gives a few statistics and historical remarks, in order that he may denounce the Falk laws, which are bad enough, with an air of authority. He traces those laws to the necessity of conciliating the anti-Christian liberalism of Germany; a simpler explanation which does not exclude the other) would be that success has made Prince Bismarck very overbearing.

G. A. SIMCOX.

NOTES AND NEWS.

THE May number of the *Atlantic Monthly* contains a poem, eleven pages in length, on the late Professor Agassiz, by Professor James Russell Lowell.

MR. S. BARING-GOULD has in preparation a work on the Apocryphal Gospels, and the fragments of other than the Canonical Gospels, which are to be found quoted by known writers, to be published under the title of *Lost and Hidden Gospels*.

A MISCELLANY containing contributions from writers of all parties, including the principal Russian poets and novelists, and scholars of the most opposite views, has just appeared at St. Petersburg. It is entitled *La Cotisation*, and the profits are to be devoted to the relief of the starving population of Samara. The writers, printers, and publishers have all given their labour gratuitously; and it is expected that the sale of the work will reach 10,000 copies at three roubles a copy.

MESSRS. CHARPENTIER are about to publish a work, of which an English translation will appear simultaneously in London, from the pen of M. Odysse-Barot. It is to be called *A History of Contemporary Literature in England*; but the author by no means confines himself to the limits indicated by his title.

MR. HALLIWELL has just issued to public libraries and private friends fifty copies of the six documents from the Lord Chamberlain's office, relating to the actors' shares in the Globe and Blackfriars Theatres in 1635, of which we printed the most important one, from the MS. in the Public Record Office, in the *ACADEMY* of February 21. We regret to see from the short note prefixed to the papers that the publication of the first part of Mr. Halliwell's *Illustrations of the Life of Shakspeare* will be delayed for some months.

WE hear that the next play of Shakspeare to be issued in the Clarendon Press School Series will be *The Tempest*.

WE understand that Professor Bell's long promised edition of White's *Selborne* will contain a memoir of the author, and many hitherto unpublished letters scarcely less interesting than those which constitute the original work. It will be published by Mr. Van Voorst.

DR. C. M. INGLEBY has just finished the second edition of his little book, *The Still Lion*, against rash emenders of Shakspeare's text. The first edition was written for a German publisher, and published in Germany. The second edition will be seven or eight sheets, nearly twice the size of the first. Chapter iii. is on the danger of tampering with the text of Shakspeare, and in particular on misunderstood or misprinted words. Chapter v. is a particular examination and defence of certain passages which have long suffered the wrongs of emendation. The book will be conservative to the backbone.

DR. INGLEBY has also just sent to press his Preface to Part I. of the *Shakspeare Allusion Book* that he is editing for the New Shakspeare Society.

MR. FURNIVALL asks us to mention that the old play of *Edward III.*, of which Shakspeare wrote the episode of the King and the Countess of Salis-

bury, commented on in last week's *ACADEMY* by Mr. Fleay, was reprinted in the Tauchnitz series some years ago, with four other plays attributed to Shakspeare; and all five can now be had of any foreign bookseller for eighteenpence. Also, Chetle's *Hoffman*, which Professor Delius has lately shown was written to match Shakspeare's *Hamlet*, which it follows point by point, was reprinted by Lacy (the late theatrical bookseller) in 1853, and is now sold for two shillings by Russell Smith.

MR. HALES has finished his edition of Milton's *Areopagitica* for the Clarendon press.

WE are glad to hear that the unprinted part of *Pepys's Diary* is being deciphered anew by Mr. Mynors Bright, and that it contains several very interesting passages relating to the theatres of the old gossip's time. We believe that all this fresh matter will be included in the new edition of *Pepys's Diary* now contemplated by a west-end house.

MR. HENRY SWEET's *History of English Sounds*, the last portion of which he read before the Philological Society yesterday, and in which he has very much simplified the representation of the sounds, will probably be issued as a separate book, as well as in the Society's Transactions. The phonetics of our best grammars are always their weakest point, and a short historical treatise on the subject is much wanted.

MR. HENRY B. WHEATLEY will probably issue this season a second part of additions to his *Dictionary of Reduplicated Words* for the Philological Society.

THE Chaucer Society hope to print this season Mr. Henry Ward's essay on the sources of Chaucer's "Knight's Tale," and the poet's debt to Boccaccio in it. Now that Shakspeare's treatment of the story, in *The Two Noble Kinsmen*, is made certain, Mr. Ward's essay is wanted more than ever.

PROFESSOR SEELEY's Political Conversation Class at Cambridge has been very well attended this term. The Historical Tripos is slowly but surely making way in the University.

THE publication of a Danish translation of *Leaves of Grass* gives *Nær og Fjern* the opportunity of commenting at some length on the qualities of Walt Whitman, this "athletic phenomenon of democratic America." The review is, on the whole, warmly sympathetic, both from a literary and a social point of view. It makes a novel attack, however, upon the poet's dream of a life reduced to its simplest functional development, when it points out that such a society of brothers, all athletic and all equally semi-educated, would soon grow to be monotonous and frightfully tiresome. It is perhaps not generally known that Walt Whitman's poetry has long been admired in Denmark.

ACCORDING to *Morgenbladet*, the poet Björnson has bought the estate of Aulstad, near Lake Mjøsen, for 32,000 Spd. (about 7,500*l.*). While it is being prepared for him, he resides in Rome, and is busily engaged in writing, whether prose or verse is not yet stated.

THE new *Quarterly* contains a very skilful and authoritative article on the late Bishop of Winchester, which curiously resembles a vindication rather than a panegyric. The article opens with a partial list of his contributions to the *Review*, from which we learn that he was the author of a very clever plea for the relaxation of clerical subscription in 1865, and reviewed the Queen's books and the Life of Keble, and that his first article in 1849, and his last, three months before his death, were on Mr. Knox's *Ornithological Rambles in Sussex*, and *Autumn on the Spey*. Between 1849 and 1860 he was too occupied with his diocese to write.

Much stress is laid upon the originality of his episcopal ideal, and upon the sacrifices which he made to fulfil it. Perhaps his tendency to impose his own will and his own mind on his clergy has

not been so clearly brought out before. Satisfactory explanations are given of his conduct in the matters of Hampden and the Canada Clergy Reserves, while his persistence in pushing the revival of Convocation in the face of the hostility of the Court is fairly insisted on as a proof that his avowed disinclination to fight what he looked upon as hopeless battles was not due to anything like self-seeking.

Yet where an impression exists that single-mindedness was hardly the most characteristic grace of that earnest and accomplished prelate, it will hardly be removed by a eulogist who admits that he plumed himself on his political foresight, and boasts of the influence of his counsels on political combinations. In fact, Bishop Wilberforce was more remarkable for tenacity of purpose than for tenacity of principle. He understood times and seasons too well to be able to conceive of truth and duty as something eternal and separable from all temporal and local conditions. In action he was entirely devoted to duty in the concrete, but it was impossible that the adroit complacency with which he was able to look at things alternately as a bishop and as a man of the world, as a high Anglican and as a sound Protestant, should be regarded with enthusiasm by lookers-on. A man with transcendental aims is expected to look down upon the expediences and practicalities which the bishop enjoyed and appreciated so highly. If he manages to override them he is admired, and if he has not force for this he had better allow for them in practice without dwelling on them, as a busy man sees things in a street well enough not to knock against them, though he never notices them.

In the current number of the *Revue des Deux Mondes*, M. Emile de Laveleye gives an interesting account of the progress of instruction in Russia. Very important is it to Europe, he remarks, that the Russian people should be instructed, for the empire to which they belong is growing so fast, and developing its resources so rapidly, that it bids fair to become the dominant power of the world, and terrible would be the result for civilisation if that power were swayed by a warlike and ambitious despot, wielding at his will an army of three or four millions, and restrained by no cultured class possessed of numerical importance. It was Peter the Great who first introduced education into Russia, but his efforts were utterly fruitless. Catherine II. ordered schools to be founded in the towns and villages, but her orders were never carried out. After the emancipation of the serfs, an attempt was made to bestow on the liberated peasants the benefits of education, and all sorts of plans and regulations were drawn up, but little beyond a success on paper has been obtained. One great difficulty in Russia is to obtain schoolmasters. Old soldiers are excellent persons in their way, but their stock of knowledge is apt to be limited. To ecclesiastics, also, who have got into trouble and taken to teaching as a last resource, objections may sometimes be made. Another difficulty is the sparseness of the population in most districts, though this might be met, M. de Laveleye suggests, by organising a service of "flying schools," on the plan of those which have worked so admirably in Norway. The report published in 1871 by the Minister of Public Instruction is not encouraging. Out of 34 provinces, only 14 have sent in returns as to the progress of popular education. In those 14, which are the most civilised as well as the most densely peopled in European Russia, comprising 20,425,294 inhabitants, there existed in January 1870 about 4,247 schools, with 4,982 teachers, of whom 3,516 were priests. The number of pupils was 143,385, so that there is only one scholar to every 142 inhabitants, whereas in Denmark, Sweden, Norway, Saxony, and in the Protestant cantons of Switzerland, there is one pupil to every six inhabitants. Clearly it is time that educational Russia should bestir itself.

THE Norwegian primate, Dr. J. L. Arup, Bishop of Christiania, died on April 11, in his eighty-first year. In his earliest youth he served in the French navy, under Napoleon I., and afterwards lived for some time as a tutor in Denmark. In 1836, and twice afterwards, he represented Drammen in the Storting, and distinguished himself there by his brilliant and enlightened defence of religious liberty, until then denied to Norwegians. In 1846 Arup was elevated to the See of Christiania. His religious writings, though few and small, display much literary ability, and before he became bishop he distinguished himself by some translations of Victor Hugo. This extremely modern-minded bishop was one of the many well-known men who have dared to marry their deceased wife's sister.

THE literary novelty of the hour in Scandinavia is Professor L. Dietrichson's historical drama, *Karl Folkunge*, written in Swedish, which has just been put on the boards, almost simultaneously, at Stockholm and at Christiania. Dietrichson, a Norwegian by birth, began his literary life by producing works in Norse, but has gradually learned to write in the tongue of his adopted country. His new drama is well spoken of.

A WELL-ATTESTED centenarian's death is just reported from Sweden. A soldier of the name of Bok, born on February 21, 1774, died in an almshouse at Lund a few days ago. Less circumstantial, but apparently worthy of credence, is the account of another Swedish veteran just dead at Wexjö, aged 101 years and seven months.

EDVARD GRIEG has suddenly waked up to find himself famous. As we mentioned last week, he was born in 1843, at Bergen, in Norway. When he was quite a child, his extraordinary talents attracted the attention of the celebrated violinist, Ole Bull, and in 1858 he was sent to the Conservatory at Leipzig to study music. In 1863 he went to Copenhagen to work under Gade, and soon became the most brilliant of the knot of clever young composers collected there. *Musikalisches Wochenblatt* calls Grieg "the Scandinavian Chopin."

THE Danish composer Hartmann has just brought out a charming little opera at the Royal Theatre of Copenhagen. It is called *Thrymskviden*, and deals with an Icelandic subject.

THE *Moniteur Universel* gives a curious story of the discovery of a princess of the House of Bourbon, resident in the native state of Bhopal, in the heart of British India. M. Rousselet, a French traveller, happened to be present at a grand durbar, held by Sir John Lawrence at Agra in 1866, and was astonished at hearing the name of Madame Elisabeth de Bourbon announced as one of the retinue of the Begum of Bhopal. Shortly afterwards he happened to be in the town of Bhopal, and received a visit from a French ecclesiastic, who proved to be the father confessor of the French princess. On her invitation, M. Rousselet repaired to the palace, where he was received by armed retainers, and conducted to the presence of the princess, or Dulan Sirdar, as she was called. The story of her origin was quite romantic. It seems that in the reign of the emperor Akbar (1557), a European, named Jean de Bourbon, of noble birth, arrived at Delhi. He had been taken captive by Turkish pirates while travelling with his tutor, and by them taken to Egypt. Here he entered the army, and was again taken prisoner in a conflict with Abyssinians. His being a Christian here stood him in good stead, and he was enabled to procure passage to India in a vessel plying between Abyssinia and the Northern Konkan. Landing at Broach, he was attracted to Delhi by the fame of the Great Mogul's splendour, and by his general intelligence gained the favour of that monarch and entered his army. Jean de Bourbon eventually died at Agra, full of honours, leaving two sons. The Bourbons retained their position till the invasion of

Nadir Shah, when Salvador Bourbon went to reside on his estate at Narwar, where he lived in great ease. In 1794, his successor, Bhoba Bourbon, by a curious coincidence, was ousted by a French adventurer in the service of Scindia, just about the time that the more illustrious branch of the royal family in France lost their throne. Bhoba Bourbon was shortly afterwards assassinated, and his son, Enayet Messiah, took refuge with the Prince of Bhopal, from whom he received some estates in reward of his services. In 1816 Balthasar de Bourbon, surnamed Shahzadah Messiah, or the Christian Prince, became the prime minister, and subsequently the regent, of the state, and it is chiefly to his energy that this principality owes its stability and prosperity. Sir John Malcolm, in his *Central India* (i. 420), bears witness to the ability of this minister, and enlarges on the remarkable history of the family. Balthasar died in 1830, leaving his privileges and rights to his widow, Elizabeth de Bourbon, surnamed Doulan Sircar, and his nephew, Bonaventure Bourbon, or Merban Messiah. This presents a curious parallel to the case of Charles X., who died in 1830, leaving a grandson, Henri Dieudonné, the hope of France.

The descendants of Jean de Bourbon at the present day form a clan about four hundred strong, three hundred of whom are located in Bhopal, and call themselves "Francis," a corrupted form of "Français." They are all Christians, and have a church for the use of their community. M. Rousselet was further informed that among the heirlooms of the family is preserved a scutcheon with fleurs-de-lys emblazoned on it, which was originally the property of Jean de Bourbon.

M. Rousselet was present at a solemn fête held on the day of Saint Louis, when prayers were offered up for the welfare of France, the cradle of this little people. The worshippers were clad after the Mohammedan fashion, but some who wore caps removed them on entering the building. A feast was then given in a spacious hall of the palace, and the health of Bonaventure Bourbon was solemnly drunk. The day's rejoicings finished with a display of fireworks.

M. Rousselet soon afterwards left Bhopal, but his curiosity respecting the origin of Jean de Bourbon, the founder of the race, led him to examine contemporary history, and he has since arrived at the conclusion that this Jean de Bourbon must have been an illegitimate son of the Constable Bourbon, born two years before the death of his father at the siege of Rome in 1527, but deterred by the notoriety of his father's crimes from returning to a land for which he had such undoubted affection.

WE have already mentioned the collection of books relating to Paris, at the Hôtel Carnavalet, which is now in process of formation. M. Jules Cousin, its librarian, had intended to bequeath his Parisian library to the city; but the destruction of the library at the Hôtel de Ville during the Commune induced him to perform this generous action during his lifetime. His gift to the municipality consisted of 6,000 volumes and 7,000 prints, which have been increased to 25,000 volumes and 12,000 prints by private generosity, and purchases out of an annual sum voted by the Municipal Council. Besides books on Paris, the library contains only dictionaries, histories, &c., so that it might be strictly termed a Library of the History of Paris. The catalogue is already finished, and is remarkably clear and complete.

M. DESJARDINS has read a Memoir before the Academy of Inscriptions on eleven hundred leaden sling-bullets from Ascoli (Asculum in Picenum). They are a little larger than musket-balls, and many scholars have remarked on the inscriptions found on such bullets; but it has not hitherto been noticed that the balls are palimpsests, and bear three or four inscriptions. M. Desjardins explains this by the scarcity of lead. The bullets, like arrows and javelins, thrown from one camp to the other, were picked up, stamped with a new

mark, and discharged at their former possessors. The same balls sometimes served for years, and those examined by M. Desjardins bear inscriptions which show that they were used at the siege of Asculum in the Social War, the Servile War under Spartacus, and the Civil War of the year 40 B.C.

M. CH. GIRAUD read a paper on Saturday week, before the Academy of Moral and Political Sciences, on two bronze tablets found near Osuna, in Andalusia, containing passages from the municipal statute-law of a Latin colony in Baetica, founded by Julius Caesar. Its date is A.U.C. 710, and the Latinity is excellent, proceeding evidently from the Roman Chancery. These bronzes were discovered about the end of 1870, and kept jealously concealed by their possessor, until their private publication last year by Don Manuel Rodriguez de Berlanga, the same scholar who published the Tables of Malaga twenty years since. They have just been rendered accessible to the learned world at large in the *Ephemeris Epigraphica*, and a full translation will appear in the *Journal des Savants*. These tables are another testimony of the policy pursued by the government of playing off the *municipia* against the Roman aristocracy.

PRINCE EUGÈNE DE CHIMAY'S *Gaspard de Coligny, d'après ses Contemporains* is a pleasant if not particularly profound incursion into the historical by-ways of the sixteenth century. Prince de Chimay describes the Renaissance period, and its central martial figure, Gaspard de Coligny, with a good deal of picturesque vigour. The reader follows Coligny's life step by step, through the wars of the reign of Francis I.; beholds him administering Picardy and Artois under Henry II., concluding peace with Spain at Vauxcelles, and doing his best to deliver France at St. Quentin from the iron grip of Philip II. This first portion of the volume is by far the most graphic. It has something of the bold colour and vivacity of Brantôme's egotistic chronicles. The author is too fervent a papist to describe the second portion of Coligny's life with historical impartiality. He moralises unnecessarily over the transformation of the old Admiral into a party chief and a militant Huguenot; and considers that bloody episode of the Saint Bartholomew, his assassination, something of a divine judgment.

THE Catalogue of the MSS. of the Municipal Library of Bordeaux, which is now in the press, contains several items of interest. Among these are a copy of the translation of Livy by the Benedictine Pierre Berchoire or Bersuire, with carefully executed miniatures; a Romance translation of the *Aphorisms* of Hippocrates, with glosses; a version of the *Peregrino* of Jacques Covuzo, which was very popular in France at the beginning of the sixteenth century. The Municipal Council are also publishing a series of works relating to the history of the city; two volumes have already appeared, *Le Registre des Bouillons* and *Délibérations de la Jurade de 1405 à 1411*. A third volume, by M. Léo Drouin, which will appear shortly, relates to the topography of the town in the fourteenth century; every street is marked and described according to contemporary documents, and a large plan is appended.

M. MAXIME DU CAMP's study on "Les Cimetières de Paris," in the current number of the *Revue des Deux Mondes*, is a perfect storehouse of arguments for the advocates of cremation. Incidentally, too, the article offers many points of interest. The author dwells on the strange contradiction between that sceptical population of Paris, without reverence and without a creed, and its almost idolatrous veneration for the relics of its dead. We can forgive him for moralising as he takes us through the cemeteries where the slayers and their victims lie side by side, the holders of power who have followed one another with such bewildering rapidity to the scaffold and the tomb, and where the flowers planted by pious

hands are blooming on the graves of the men of the Commune, as on the turf that covers the remains of the victims of the Terror and the Restoration. During the last century, the great burial place of Paris was that of the Holy Innocents. So long ago as 1554, the condition of this ground was suspected as imperilling the health of the city. In that year two learned physicians were ordered to study the question and report upon it. They recommended its immediate suppression, but were not listened to. Again in 1737 the Academy of Sciences appointed a commission, who reported to the same effect, and with the same result. In 1765 a decree was issued, forbidding interments in the existing cemeteries and in the churches, and ordering the selection of seven or eight spots for cemeteries outside Paris; in 1786 this decree was at last carried out.

Here is a characteristic description of this cemetery during the seventeenth century:—

"The people of Paris loved their cemetery, where they were treated to the sight of grand processions with incense and psalmody on the bells on certain holy days. They came thither gladly to offer up their prayers at the popular church of the Holy Innocents, to admire the monuments, the chapels, the alabaster skeleton wrongly attributed to Germain Pilon, the old pulpit where he preached so grandly during the League, the Glatine cross, the statue of Christ, which was called the God of the city, and the tower of Notre Dame des Bois, where every evening a lamp was lighted which served as a beacon to this field of the dead. Buying and selling went on; dealers in finery and linen sold their wares in the galleries; against the pillars of the arcades, beneath the charnel-houses that bent beneath the weight of bones, the public writers had installed their tables, and supplied epistolary literature at a fixed fee. The Messieurs de Villiers, who visited the charnel-houses in January 1657, say: 'If it is in the grand style, the letter is worth ten, twelve, or twenty *sols*; if in the humble style, it is only five or six *sols*.' The crowd was always circulating; it was a regular promenade. . . . All the Parisians were persuaded that the earth of the cemetery of the Innocents had the property of devouring corpses in twenty-four hours."

NOTES OF TRAVEL.

THE group of islands known as the Nicobars, situated about 150 miles south of the Andamans, has been but little explored, though the manners and customs of the inhabitants of these islands offer very interesting peculiarities to the notice of the ethnologist. One of the most noticeable of these, and one which seriously affects the trade of the islands, is the passion for old hats which, without exception, pervades the whole framework of society. No one is exempt from it. Young and old, chief and subject alike endeavour to outvie each other in the singularity of shape no less than in the number of the old hats they can acquire during their lifetime. On a fine morning at the Nicobars it is no unusual thing to see the surface of the ocean in the vicinity of the islands dotted over with canoes, in each of which the noble savage, with nothing whatever on but the conventional slip of cloth, and a tall white hat with a black band, may be watched standing up and catching fish for his daily meal. Second-hand hats are most in request, new hats being looked upon with suspicion and disfavour. This curious passion is so well-known that traders from Calcutta make annual excursions to the Nicobars with cargoes of old hats, which they barter for cocoa-nuts, the only product of these islands: a good tall white hat, with a black band fetching from fifty-five to sixty-five good cocoa-nuts. Intense excitement pervades the island while the trade is going on, and fancy prices are often asked and obtained. When the hats or the cocoa-nuts have at length come to an end, the trader generally lands a cask or two of rum, and the whole population in their hats get drunk without intermission until the rum also comes to an end. It is curious that in those far-away regions so profitable a market should be found for

cast-off specimens of one of the most disagreeable symbols of civilisation.

The same yearning after better things in a more advanced stage may be observed in Madagascar, where no official is content if he cannot deck himself out in the tarnished plumage of some long defunct admiral, general or ambassador.

AUSTRALIAN newspapers report the success of Major Warburton's exploring expedition. The party had arrived at a place 150 miles from the De Grey river, out of provisions, having eaten all but three camels, but they had made their way over some 900 miles of unknown country and discovered a route from Southern to Western Australia. News had also been received from the expedition sent out in search of Sinclair and his comrades, who, it was feared, had been lost on the coast of Northern Australia. The relief party arrived just in time to rescue the explorers, who had experienced a series of disasters. They had been cast ashore, with loss of boat, at Vasilicon Head, Port Essington, and had then attempted to coast round to Port Darwin in canoes, but were again cast ashore at Cape Don, the extreme end of Coburg Peninsula, with loss of rations, clothing and canoe. They then endeavoured to make their way through swamp and bush and were found by the natives, despatched to their aid, in the last stage of exhaustion. Sinclair, the leader, had suffered very much from having had to walk forty miles through the bush without boots or body clothing, and for three days the whole party had been without food. The natives had been most friendly, and without their aid the explorers must have perished. The relief party visited the old settlement, Victoria, and found parts of the fence and jetty, erected thirty-five years ago, in perfectly sound condition. They saw a small herd of splendid cattle and tracks of horses and buffaloes. The harbour is reported as good, but inferior to Port Darwin. "Formation: ferruginous sandstone; no trace of any other mineral. Soil, as a rule, poor and hungry, but rich on inundated flats. Country well grassed and heavily timbered throughout."

THE annual Report of the Melbourne Zoological and Acclimatisation Society has just reached us, and contains some items of interest. The flock of Angora goats had been largely increased, and no doubt existed as to the suitability of the climate to this valuable animal. The Society's ostriches had been removed to Swan Hill, where they were expected to thrive better than in their old quarters on the Wimmera. Deer, hares, Californian quail, French pheasants, and English skylarks had been liberated during the year, besides large numbers of carp and trout. Trout-ponds, for breeding purposes, had been constructed at Wooling, Mount Macedon, and their probable success may be inferred from the fact that many large trout have been captured in the various creeks that have been stocked by the Society—in one instance a fish having been caught weighing more than 9 lb. Sir Henry Barkly had presented to the Society a pair of elands from the Cape Colony, and a hope was expressed that a herd of these animals might be raised as, we believe, has already been the case in England.

WE understand that another most important step has been taken towards that amelioration of the state of affairs on the East Coast of Africa, of which so much has lately been said. The completion of a contract between the French Government and the British India Steam Navigation Company for the despatch of a monthly mail steamer from Zanzibar to Nossi Bè, Mayotte and Madagascar was announced in our columns in February last, and we are now informed that a further contract will shortly be concluded between the same company and the Portuguese Government, which has for its object the extension to the whole of the Portuguese possessions on the East Coast of Africa of a monthly line of steam communications to and from Zanzibar. The impetus

thus given to trade must be enormous, and these new steam lines will also render a sporting trip to Africa a much less expensive, less uncertain, and more speedy undertaking. It is unnecessary to point out how valuable an aid will also be furnished by these steamers towards the suppression of the slave trade, which still shows extraordinary vitality.

The *Débats* of April 24 draws attention to the endeavours that are now being made to explore the West Coast of Africa, more particularly in the regions watered by the Congo and the Ogoway rivers. The exploration of the Congo now rests upon the shoulders of one of our own officers, Lieutenant Grandy, R.N. The Ogoway has been more lately brought to notice by the Admiral du Quillo, who ascended the river to a distance of about 160 miles from its mouth. He found the French flag everywhere well received, and states indeed that it is the standard always used by the chiefs on their various expeditions. M. du Quillo's presence was taken advantage of for the settlement of many intertribal disputes. The population of these countries is described as consisting of Orongous, who inhabit the coast from Sangatoug as far as the island Lopez, and the right bank of the Ogoway as far as the point Dembo. The Camas, who inhabit the borders of Mexias and of Fernand-Vaz or Rembo, outnumber the Orongous; the Gallois (10,000) are more numerous than either, and have the country in the proximity of the Lake Onangué, and on the right bank of the river as far as N'Gouniè. There are also some tribes of Bakalais, d'Ivilis, Inengas, and of Pahouins who, having emigrated from the interior, are daily approaching nearer and nearer to the sea. The language almost universally used is the Pongoué, from which fact the *Débats* considers it probable that all these tribes were formerly part of the group which also included the Gabonnais.

There is a fairly prosperous commerce in ivory and caoutchouc, which is principally in the hands of the Bakalis; and it is represented that the sale of slaves brought from the interior by the Inengas to Portuguese traders has but lately ceased. The Portuguese language is still the best known by the natives. The flora and fauna of the Ogoway are of the same nature as those of the Gabon; and among the birds a great variety of beautiful parrots is especially remarked. There are two European traders in these regions, one English and the other German.

The Admiral du Quillo did not reach the lake Onangué, but he verified the impossibility, either by canals or by the Igongonoué, of getting back to Fernand-Vaz. The delta of the Ogoway has throughout a southerly direction in all its ramifications. The bed of the river is described as being generally impeded by shifting sandbanks, which render navigation exceedingly difficult in any other craft than the native canoe. MM. Marche and De Compiègne are now engaged in further exploration of this interesting region.

RECENT geological explorations in the Western United States, towards which Congress has just voted a sum of 10,000 dols. for the current year, have led to some discoveries of great interest. It appears that between the Mississippi and the Rocky Mountains a series of great lakes formerly existed, in the midst of a fauna and flora of the most luxurious tropical character. An examination of the lower strata, which crop out here and there, has revealed extensive remains of hippopotami and titanotheria, an extinct pachyderm much larger than our elephant. Fossil turtles of all sizes, and certain primeval types of our modern stag and boar, are here found in vast numbers. Hard by, the relics of tigers, hyaenas, wolves, camels, and numerous other beasts have been brought to light; while various species of rhinoceroses, mastodons, elephants, and other pachyderms used apparently to congregate here in herds. All these discoveries tend to prove that America has a better claim to the title of

"Old" than that of "New World," so generally bestowed on her.

As might have been anticipated, the expedition which started under Lieutenant Grandy, R.N., from the West Coast of Africa, has not found it all plain sailing. Lieutenant Grandy's brother, who has returned to this country, reports that so many difficulties had been met with on the southern bank of the river, that it had been found necessary to cross the river to the northern bank, a measure which it may be presumed will seriously disarrange the original plans of the expedition. The nature of the difficulties met with is not clearly stated, but they were connected principally with the disinclination of the natives to allow the passage of white men into the interior.

It would appear, from a telegram in the *Times*, which we quote below, that the Geographical Society in St. Petersburg has after all carried its point in the equipment of a large expedition, headed by the Grand Duke Nicholas Konstantinovich. We had been informed that the Government had disapproved of the scheme of the Geographical Society, and had granted a sum of 10,000 roubles to the Society of Naturalists of Moscow, for the despatch of a scientific party, composed of Mr. Alenitzin (to the Aral), Mr. Grimm (to the Caspian), Mr. Barbot de Morny (geologist), and Messrs. Bogdanof and Butlerof (zoologists) to Mangryshlak, and thence to the Aral and across that sea to the delta of the Oxus. According to this project the ancient bed of the Oxus was not to be made the subject of investigation.

There have evidently been some differences over the question of these expeditions, and it is said that the retirement of Baron Osten Sacken and Colonel Veniukof from their functions at the Geographical Society is referable to some divergence of views.

The paragraph to which we refer is as follows:—

"At the meeting of the Geographical Society on Wednesday evening the secretary announced that the expedition was finally organised. It will be commanded by the Grand Duke Nicholas Constantinovitch, assisted by Colonel Stoletoff and Dr. Moreff, as secretary. It will include twenty-five persons, whose work will be divided into four sections:—1. The trigonometrical and topographical, consisting of six topographers and one hydrographer, Captain Zubow, who will survey the delta of the Amu Daria and all the places on that river, ascertain the levels between the Amu Daria and Syr Daria, and survey hydrographically the channels of the Amu Daria. 2. The meteorological section will construct two stations on the Amu Daria, at one of which hourly observations will be made of meteorological phenomena. The profile of the Amu Daria will be determined, and the rise and fall of its waters and the velocity of its current noted. The same observations will be repeated at the second and lesser station. This section will consist of nine persons—viz. the chief meteorologist, Dorondo, his assistant, and seven observers. 3. The Ethnographical Statistical Section will collect information on the numbers and classification of the inhabitants, describe their social and economical condition, collect traditions and manuscripts, determine the sites of places mentioned in historical records, and examine ruins. This section will be composed of five members—Colonel Stoletoff, Dr. Moreff, Colonel Skoboleff, the draughtsman Karazin, and the interpreter, Sartlanow. 4. The natural history section will study the geology, botany, and zoology of the Caspian lowlands, ascertaining their flora and fauna. These labours will be undertaken by the naturalist Severtseff, the botanist Smirnow, and the geologist Barbot de Morny. Explorations will also be made beyond the confines of Russian territory in the Khawate of Bokhara up the course of the Amu Daria, if the political aspect of affairs in Central Asia will permit. The commander and most of the members of the expedition will leave St. Petersburg next Sunday, and will rendezvous at Kazalinsk, on the Syr Daria."

The first general meeting of the French Geographical Society was held on the 26th ult. The President spoke of the deaths of Dr. Livingstone

and Francis Garnier, of the coming Congress, and of the loss the new French Alpine Club has sustained in the death of its president, M. de Billy, who was elected on April 2, and killed on April 4 in a railway accident near Dijon. M. Henri Duvoyrier gave a summary of the contributions of Dr. Livingstone to geographical science; and l'Abbé Bouche, formerly missionary at Dahomey, gave an account of an excursion from Lagos to Cotonou on the Gold Coast. The Society then proceeded to award the annual prize for the most important discovery in geography. Reserving for the future the claims of Dr. Schweinfurth, Ney Elias, and Nachtigall, whose labours are still incomplete, the Commission, under the presidency of M. Malte-Brun, awarded the gold medal to M. Alphonse Pinard. M. Pinard has passed a year in exploring the coast of Alaska and the Aleutian Islands, and has brought back valuable collections of objects of natural history, and important geographical and ethnographical information.

SELECTED BOOKS.

General Literature and Art.

- BEVAN, W. L., and H. W. PHILLIOTT. *Medieval Geography: an Essay in illustration of the Hereford Mappa Mundi*. Stanford. 10s. 6d.
- BROOME, St. John A. *Theology in the English Poets*. King. 9s.
- COWPER, W. *The Task, with Tiracium, and Selections from the Minor Poems*. Edited, with Life and Notes, by H. T. Griffith, M.A. Clarendon Press. 3s.
- DICHTUNGEN, deutsche, d. Mittelalters. Hrsg. v. K. Bartsch. 3. Bd. Das Rolandlied. Leipzig: Brockhaus. 1 Thl.
- FLEURY, G. Robert de. *Lettres sur la Toscane en 1400, architecture civile et militaire*. Paris: Morel. 25 fr.
- MONTAIGNE, Michel de. *Essais*. Texte original de 1580, avec les Variantes des Editions de 1582 et 1587, collationnées par R. Dezeimeris et H. Barchhausen. Paris: Anbry. 15 fr.
- MURRAY, J. Clark. *The Ballads and Songs of Scotland, in view of their Influence on the Character of the People*. Macmillan.
- SMITH, R. Bosworth. *Mohammed and Mohammedanism*. Lectures delivered at the Royal Institution in February and March, 1874. Smith, Elder & Co.
- STRAETEN, E. van der. *Le Théâtre villageois en Flandre: Histoire, Littérature, Musique, Religion, Politique, Mœurs*. T. I. Paris: Sandoz et Fischbacher. 10 fr.
- WASIELEWSKI, J. W. v. *Die Violine im 17. Jahrh. und die Anfänge der Instrumentalcomposition*. Bonn: Cohen. 1 Thl.

History.

- ANALECTA Divionensia. Correspondance de la Mairie de Dijon, extraite des archives de cette ville, publiée pour la première fois par Joseph Garnier. T. 2 et 3. Dijon: Rabotot.
- DE BOYS, A. *Histoire du Droit Criminel de la France, depuis le xvi^e jusqu'au xix^e siècle, comparé avec celui de l'Italie, de l'Allemagne et de l'Angleterre*. T. 6. Paris: Durand et Pedone Lauriel. 7 fr. 50 c.
- LEX SALICA hrsg. v. J. F. Behrend nebst den Capitularien zur Lex Salica bearb. v. A. Boretins. Berlin: Guttentag. 1 Thl.
- MARCHET, Jacques-Basile, seigneur de Samos. *Brief et vray récit de la prise de Teronane et Hedin, avec la bataille faite à Renty, 1559-1554*. Paris: Techener.
- REGESTA Pontificum Romanorum inde ab anno post Christum natum 1698 ad annum 1804 ed. A. Potthast. Fasc. VIII. Berlin: v. Decker. 2 Thl.
- YONGE, C. D. *History of the English Revolution of 1688*. King. 6s.

Philology.

- BURKHARD, C. *Flexiones praecliticae, quas editioni suae Sacantali pro supplemento adiecit*. Breslau: Kern. 1 Thl.
- JACOBI, C. *Ueber die Sprache d. Dionysos von Halikarnass in der Römischen Archaeologie*. Aarau: Sauerländer. 1 Thl.
- PALMER, E. H. *Grammar of the Arabic Language*. Allen. 18s.
- PRIZMAIER, A. *Ueber japanische Archaismen*. Wien: Gerolds Sohn. 1 Thl. 18 Ngr.
- RASSOW, H. *Forschungen über die Nikomachische Ethik d. Aristoteles*. Weimar: Böhlau. 1 Thl. 6 Ngr.
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CORRESPONDENCE.

IS "ROSE" A SEMITIC OR AN ARYAN WORD?

Oxford: April 25, 1874.

Professor W. Wright, in his letter to the ACADEMY, dated April 15, remarks:—

"Professor Müller will, I hope, excuse my correcting a slight mistake into which he has fallen. *Verd*, 'a rose' in Turkish, is not 'a Persian, i.e. an Aryan word,' but an Arabic, i.e. a Semitic word. There can, however, be little doubt of the identity of the Arabic word, Aramaic *wardā*, Greek *ῥόδον* or *ῥόδω* (i.e. *vrodon*), and modern Persian *gul*."

There are few words, I believe, over which Aryan, Semitic, and even Hamitic scholars have fought so persistently as the name for *Rose*, and if Professor Wright has really satisfied himself that the body of Patroclus belongs to the Semitic army, and not to the Aryan, I hope he will give us his reasons. Till I know them, I hold as strongly as ever that the name *ward* and its derivatives, in whatever language they occur, have an Aryan origin, nor can I see how, if *ward* was originally an Arabic word, and yet identical with Greek *ῥόδον*, as Professor Wright admits, it could have found its way from Arabic, not only into Homer (*ῥοδοδάκτυλος Ἥρα*), but into the language of Greek mythology (*Ῥόδος*, *Ῥόδη*, &c.).

The more one studies the history and etymology of the word *Rose*, the more one perceives how full of thorns it is. Few scholars have touched it without pricking their fingers. I do not promise to solve the problem; I only wish to point out the difficulties which have sometimes been overlooked, and I shall try to show why, on the whole, the evidence seems to me to be decidedly in favour of an Aryan origin of the word.

I begin with the end, the names for *rose* in modern languages. Here, nothing seems at first sight clearer than that the French *rose*, Ital. *rosa*, is the Latin *rōsa*. Yet, it is not. If the modern Romance words had been derived direct from the Latin *rōsa*, with a short o, we should, according to Diez, have had *ruosa* in Italian, and not *rosa*. The Romance words, therefore, presuppose a vulgar Latin *rōsa*, with long o, or they must be treated throughout as purely scientific terms.

But what is *rosa* in Latin? Here we find in our best classical dictionaries one and the same answer: viz., that the Latin *rosa* is connected with the Greek *ῥόδον*; and if we look for *ῥόδον*, we are informed that *ῥόδον* is connected with *red*.

Now, all this is simply impossible. How can *ῥόδον* become *rosa*? If it was a foreign word, adopted from Greek, as most likely it was, how shall we account for the change? If we were to treat it as a common Aryan word, then we should be driven to admit with Corssen (i. p. 812) a very exceptional suffix *sa*, and explain *rosa* as *vrod-sa*, from the root *vardh*, to grow, which never appears in that form (*vrod*) either in Latin or in Greek.

A very extraordinary solution of the difficulty has lately been proposed on two successive occasions by Dr. Fick. In his *Wörterbuch*, and again in his *Spracheinheit* (pp. 359 and 368) he tells us, first, that *rosa* is connected with Sanskrit *rāsa*, dew, Latin *rōs*, *rōris*; secondly, that *ῥόδον*, *ῥόδος*, is connected with *ῥίζα*, *ῥιζα*, for *ῥαίζα*, the Goth. *vaurt-i-s*, root. How *rōsa*, as far as its form is concerned, can be derived from *rōs*, *rōris*, Dr. Fick does not explain; but as to the meaning, he can hardly be serious if he appeals to *ros marinus*, in order to show that *ros*, dew, may become the name of a flower. I prefer to confess my ignorance as to the exact antecedents of the name *rosa* in Latin, for I hardly like to suggest that the Greek word *rhodon* was, through a well-

known tendency of language to acclimatise foreign words, assimilated to *russus* or *rusus*, red, and thus irregularly changed to *rosa*.

But what about the Greek *ῥόδον*? Of course, during the last century, *ῥόδον* was compared with *red*, Goth. *raude*, and its relatives; but that such etymologies should survive to the present day, even in the best Greek dictionaries, is strange. Is poor Grimm never to have any rest in his grave? If *ῥόδον* existed in Gothic, it would change *d* into *t*; and if *ῥόδον* had anything to do with *ῥοῦρος* or *rudhira*, it could not have *d* in Greek.

Then to what root can *ῥόδον* be traced? Possibly, and I say no more, to a root *ṛad*, to be soft, which occurs in the Veda, and which would, phonetically at least, offer a tolerable explanation of the Greek *ῥίζα*, i.e. *βριδία*, as the soft fibres, and of *βρόδον* as the tender shoot. For the same rule, to which I referred just now, which precludes the admission of any real connexion between *ῥοῦρος* and *ῥόδον*, precludes equally the admission of any organic relationship between *βρόδον*, *vaurt-s*, *ῥίζα*, and the root *ṛadh*, to grow, to which these words have sometimes been referred.

And yet I think that *βρόδον* may be derived from the root *ṛadh*, only not directly, but indirectly—not as a native, but as a foreign word in Greek. Though the word belongs to a very ancient stratum of language in Greece, it may have been borrowed quite as much as *κοινὴ*. The garden rose is, I believe, botanically and historically, of Persian origin. It is called *ṛad* in Persian and in the *Pehlvi-Pazend Glossary*, edited by Destur Hoshangji Jamsapji Asa, p. 228, we find *varta* with the same meaning. If, therefore, the rose came to the Greeks from Persia, and if in Persia it was called *ṛad*, we can hardly resist the conclusion that *ṛad* or *ṛad* was adopted in Greek as *βρόδον*, and thus became the classical name for rose.

Then remains the question, why the rose in Persian was called *ṛad*. And here, I think, the best answer has been given by Spiegel, Justi, Pott, and others, who identify *ṛad* with the Zend *vareda*. Justi remarks: "One might, against the tradition, translate *varedhabyas ka* 'from the flowers,' referring *varedha* (fem.) to the modern *gul*, Armen. (Arab.) *ṛad*, Chaldaean *ṛad*." *Vareda* would therefore originally have meant, in the most general way, what grows, what is grown; it would then have become *par excellence* the name of the flower in a certain locality, just as most rivers were first called the river; and then, like *al-nus*, *ul-mus*, *il-ex*, *ar-undo* (see Corssen, i. p. 812), have become specialised as the name of one flower, viz., the rose.

If that is the origin of the word, we can well understand its spreading from Persia to Armenia, to Chaldaea, to Egypt, to Greece, and we can also account for the regular change in Persian from *ṛad* to *gul*. I think it was Dr. Oppert who, in 1851, first showed that old Persian *ṛd* becomes *l* in modern Persian, and that *ṛad* and *gul* are as much the same word as *heart* and *dil*. It is difficult in these matters always to observe the *sum cuique*, but at all events Dr. Oppert's article (*Journal Asiatique*, 1851, p. 260, note) came before Spiegel and Friedrich Müller's articles (Kuhn's *Beiträge*, i. 317; ii. 493), to whom this observation is generally ascribed. Spiegel says that there is no Semitic etymology for the word *ṛad*, and that its initial renders it suspicious. He traces the word back to the Zend *vareda*. F. Müller doubts the Persian etymology, and asks whether it may not be of Coptic origin (*ouert* and *ouert*), "as it has been proved to be a borrowed word in Semitic."

I have thus given the principal reasons why I have always considered *ṛad* as a Persian, i.e., an Aryan word; and as there is no one whose opinion on the Semitic side I should value so much, I hope Professor W. Wright will now give us his reasons for considering *ṛad* an Arabic, i.e., a

Semitic word. The difficulties I feel about a Semitic origin of the word are these:—

1. If the word was originally Arabic, how did it find its way into ancient Greek?

2. If the word was originally Arabic, would it, as a foreign word in Persian, have undergone the change of *v* into *g*, and *rd* into *l*?

3. If the word was originally Arabic, what is its Semitic root?

MAX MÜLLER.

SULTAN OTHMAN.

Twickenham: April 27, 1874.

Mr. Wright will, I hope, excuse my correcting an error into which he has fallen. He has confused the name of the Kalif Othman and the Sultan Othman. The former, who was an Arab, doubtless bore an Arabic name, which, for aught I know, may have meant "the young of a bastard," or "the young of a snake." The Sultan Othman, on the other hand, was a Turk, and he was born at a time when Arabic had not begun materially to influence Turkish speech. His name is a true Turkish name, which the Arab historians, like Mr. Wright, have confused with that of his predecessor. As Gibbon well phrases it, the founder of the Ottoman Empire was "Thaman or Athman, whose Turkish name has been melted into the appellation of the Caliph Othman." Gibbon, as usual, is quite correct. In the ancient records of the Turkish race we repeatedly meet with the name borne by the Great Sultan. Thus the Chinese annals (B.C. 214) mention a Turkic Khan who was called Toman or Teuman; and the Turkish traditions inform us that a Khan called Tumen conquered the Tunguses in the year 546 A.D. This Altaic name may probably be identified with the well-known designation of Hetman (Atman), which is still borne by the chief of the Don Kosaks, a Turkic tribe.

I have not the needful books of reference at hand, but I believe I am not far wrong in saying that the Turkic name or title means "Horse General," a designation for the leader of a horde of Tatar horsemen, far more intrinsically probable than an Arabic word meaning "the young of a bastard," or "the young of a snake."

Even if I had been wrong in this matter, instead of being right, I do not see how the trivial mistake of supposing that a Turkish Sultan may have borne a Turkish name would justify the tone of Mr. Wright's letter, or how an issue so irrelevant would affect the question of the Altaic character of the Etruscan speech, which is the only thesis which I am concerned to defend.

ISAAC TAYLOR.

DATE OF PRIVY COUNCILLORSHIP OF LORD WENTWORTH.

April 21, 1874.

Like most other people, I have, till within the last few days, believed that Wentworth became a privy councillor in the autumn of 1628, and that thus, whatever might be the character of the step taken by him, the change was all over within a few months after the prorogation of the session on which the Petition of Right was passed. An inspection of the Privy Council Register has shown me that this is a complete mistake. Wentworth became a privy councillor only on November 10, 1629. It is needless to say what a revision of opinion this fact necessitates. After the session of 1628, Wentworth merely became a peer with the promise that he should be Lord President of the North, where he would be able to put in force those strict measures against the Roman Catholics which he had supported in the House of Commons. But till he became a privy councillor he had no responsibility for the general government of the kingdom; and this, we now learn, he did not take upon himself till after the final breach between the King and Commons, in 1629. No one who has studied the evidence can doubt

that Wentworth would then be conscientiously of opinion that the King was right and that the Commons were wrong. SAMUEL R. GARDINER.

EXTENSION OF THE APPLICATION OF METRICAL TESTS TO THE GREEK DRAMATISTS.

Skipton Grammar School: April 25, 1874.

I have applied tests exactly similar to those which have proved successful in the cases of Shakspeare, Massinger, and Fletcher, to the works of Aeschylus and Sophocles, with the following results as to the chronological order of composition: in the instance of the later plays of Sophocles this is not necessarily the exact order of production to the public.

Aeschylus.

1. Supplices.
2. Persae.
3. Septem contra Thebas.
4. Agamemnon.
5. Choephoroi.
6. Eumenides.
7. Prometheus.

Sophocles.

1. Antigone.
2. Ajax.
3. Trachiniae.
4. Electra.
5. Oedipus Coloneus.
6. Philoctetes.
7. Oedipus Rex.

The coincidence of this order with that given by the combination of external evidence with the inferences of Hermann and others from style, is too striking to be overlooked. I shall be very thankful for any criticisms public or private on this arrangement before I publish further details; also for information as to any researches on Greek choral metres that may be unknown to me. I am going on with the investigation for Euripides and Aristophanes. I should add that the ratios for Nos. 2, 3, 4 of the Sophocles plays are very close, and may be altered by further investigation: the metrical order of the others and all the Aeschylus series is, I think, certain.

F. G. FLEAY.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

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| SATURDAY, May 2, | 1 p.m. | Sale at Christie's of a portion of the Collection of Pictures of the late W. Twopeny, Esq. |
| " | " | Sale at Christie's of Pictures of the Early English School and Old Masters. |
| " | " | Sale at Christie's of Thirty Modern Pictures. |
| 3 p.m. | Royal Institution: | Professor Seeley on "The French Revolution." |
| " | Crystal Palace: | First Summer Concert. |
| " | New Philharmonic Concert (St. James's Hall). | |
| MONDAY, May 4, | 10 a.m. | Royal Academy Exhibition opens. |
| " | 1 p.m. | Sale at Sotheby's of Professor Church's collection of old English pottery and porcelain. |
| " | " | Sale at Christie's of the remaining portion of the Collection of Pictures and Drawings of the late John Baker, Esq. |
| 2 p.m. | Royal Institution: | General Monthly Meeting. |
| 3 p.m. | Herr Paner's first Historical Concert (Hanover Square). | |
| 7 p.m. | Entomological Society of Arts: | Cantor Lecture. Mr. F. Barff on "Carbon and Compounds of Carbon." (IV.) |
| " | British Architects' Medical. | |
| " | Philharmonic Concert (St. James's Hall). | |
| 8.30 p.m. | Royal United Service Institution: | Captain W. S. Crondeau on "Crondeau's Stellar Azimuth Compass, and Ormance Night-Light Vane or Collimator;" Mr. A. Folkard on "Improvements in Apparatus for Lowering, Hoisting, Engaging, and Freeing Ships' Boats." |
| TUESDAY, May 5, | 3 p.m. | Royal Institution: Professor Rutherford on "The Nervous System." |
| " | 7 p.m. | Sculptors of England. |
| " | 8 p.m. | Anthropological: Dr. Anton Bachmeier on "Pasigraphy;" Mr. A. L. Lewis on "The Oxfordshire and Kentish Groups of Rude Stone Monuments;" Civil Engineers. Pathological. |

- 8.30 p.m. Zoological : Mr. A. H. Garrod on "Some Points in the Anatomy of the Columbae;" Dr. Julius Haast on "The Occurrence of a New Species of *Euphysetes* (*Euphysetes Pottii*), a remarkably small Catodont Whale, on the Coast of New Zealand;" Mr. F. Moore on "A List of Diurnal Lepidoptera collected in Cashmere by Captain R. B. Reid."
- " Biblical Archaeology : Mr. J. W. Bosanquet on "The Synchronous History of Israel and Judah, B.C. 745-638;" Dr. H. Fox Talbot on "A Revised Translation and Further Notes upon the Legend of the Descent of Ishtar into Hades;" Messrs. Bonomi and Sharpe, "An Account of a Granite Altar in the Museum at Turin;" Dr. Birch on "The Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin."
- WEDNESDAY, May 6, 8 p.m. Society of Arts : Mr. F. E. Thicke on "Timber Houses."
- " Obstetrical. Microscopical.
- " New Philharmonic Concert (St. James's Hall).
- THURSDAY, May 7, 3 p.m. Royal Institution : Mr. W. N. Hartley on "The Atmosphere and its Relations to Life."
- 6 p.m. Royal Society Club.
- 8 p.m. Linnean. Chemical.
- 8.30 p.m. Royal. Antiquaries.
- FRIDAY, May 8, 1 p.m. Sale at Christie's of Landseer pictures. 1st day.
- 3 p.m. Hallé's first Recital (St. James's Hall).
- 7 p.m. Literary and Artistic.
- 8 p.m. Royal Institution : Weekly Evening Meeting.
- " Society of Arts : Dr. Griffin on "Sugar Refining, with special reference to Fenzl's Sugar Crystals."
- " New Shakspeare Society : Rev. F. G. Flay on "The Authorship of *Timon of Athens* and *Pericles*."
- " Astronomical. Clinical. Quakett Club.
- 9 p.m. Royal Institution : Mr. Sedley Taylor on "An Historical Enigma in the Trial of Galileo before the Inquisition."

SCIENCE.

Essays : Scientific, Political, and Speculative.
By Herbert Spencer. Vol. III. (London : Williams & Norgate, 1874.)

THIS third volume of the collected *Essays* of Mr. Herbert Spencer consists to a large extent of papers of a somewhat controversial character. Two essays are devoted to the exposition of his classification of the sciences, and the defence of it against the Comtists and Mr. Bain. Another contains a defence of his individualistic theory of the social organisation against the criticisms of Professor Huxley. In a fourth, entitled *Replies to Criticisms*, Mr. Spencer attempts to repel attacks made from various quarters upon the metaphysical basis of his system. This last essay is the most important in the volume, and only a fragment of it has been already published in the *Fortnightly Review*. It shows, like everything written by Mr. Spencer, comprehensive knowledge, great mental fertility and resource; it shows remarkable intellectual honesty and willingness to appreciate and meet fairly the objections of opponents; but it shows also, I think, that he is becoming partly conscious of the weak points of his system. In particular he seems himself to doubt the satisfactoriness of the answers which he gives to two of his critics, Mr. Sidgwick and Mr. Martineau. I shall therefore make a few remarks on the points on which the controversy turns.

The most frequent mistake of philosophers is, that while they attempt to analyse the mind and the process of knowledge, they

fail to account for their own point of view in doing so. They take up a position similar to that of an artist who is putting together a machine, and who examines each part by itself before he unites it with the others to accomplish the purpose in view. They do not sufficiently remember that the mind is an instrument which we have no other instrument to examine but itself, and that in order to analyse knowledge we must know. We are therefore asking a testing question when we inquire whether our author's philosophy can account for itself; in other words, can we account for Mr. Spencer's philosophy consistently with the view of knowledge taken by Mr. Spencer himself?

His *First Principles* begins with a theory of the Unknowable, or of the limits of the human understanding. We can know, he maintains, only the finite, not the infinite; only the relative and phenomenal, not noumena or things in themselves. One of Mr. Spencer's critics (p. 256), asks the natural question, How can we know a limit without in some sense going beyond it? how can we know that we are finite unless we know the infinite with which we compare it? Mr. Spencer (p. 257) states that he had anticipated this objection, but had not thought it necessary to mention it, as it seemed to him sufficiently met by arguments which he sums up as follows:—

"Reason leads both inductively and deductively to the conclusion that the sphere of Reason is limited. Inductively, this conclusion expresses the result of countless futile attempts to transcend this sphere—attempts to understand Matter, Motion, Space, Time, Force, in their ultimate natures—attempts which, bringing us always to alternative impossibilities of thought, warrant the inference that such attempts will continue to fail as they have hitherto failed. Deductively, this conclusion expresses the result of mental analysis, which shows us that the product of thought is in all cases a relation, identified as such, or such; that the process of thought is the identification and classing of relations; that therefore Being in itself, out of relation, is unthinkable, as not admitting of being brought within the form of thought. That is to say, deduction explains that failure of Reason established as an induction from many experiments. And to call in question the ability of Reason to give this verdict against itself, in respect of these transcendent problems, is to call in question its ability to draw valid conclusions from premises; which is to assert a general incompetence necessarily inclusive of the special incompetence" (p. 258).

In this passage Mr. Spencer's deductive argument is, that "the product of thought is in all cases a relation," and therefore "Being in itself out of relation, is unthinkable." But if he admits the validity of the argument, that to know things as limited we must be able to go beyond the limit and apprehend the Infinite, he must for the same reason admit that we cannot know things as relative without going beyond Relativity and apprehending the Absolute. He does not escape the argument by changing the category in which it is drawn. If the Absolute, the thing in itself is unknowable, how can we know that it exists, and so be able to contrast the knowledge of it which we have not with the knowledge of the phenomenal which we have. If all things are relative, to know them as relative is absolute knowledge of them; if, on the

other hand, they have a nature in themselves apart from relations, how do we come to know, consistently with the relative nature of knowledge, that they have such a nature?

Inability of Reason to solve certain questions may be shown, says Mr. Spencer, without implying its general incompetence, "if its deliverances, valid within a certain range, themselves end in the conclusion that Reason is incapable beyond that range." But this is just the question. How can Reason determine that there exists a "range" beyond its own competence, and that that which lies within that range is the absolute reality of things? How can Reason determine that what we know is not the real, and that we do not know is the real?

Mr. Spencer's inductive proof, when we look at it closely, proves to be just the deductive proof over again. Only, instead of things in themselves, we have now Matter in itself, Motion in itself, Space in itself, Time in itself, Force in itself. In other words, the fact that contradictions arise when we treat abstract elements of reality as independent totalities is made a proof that we do not know these elements as they are in themselves. But in this way we can make as many contradictions as we please, if we tear away a relative term from its correlative, or treat an abstraction as if it were an independent existence. For this is just to speak of that which can only be comprehended as a part, as if it were the whole. Why should we say that this is a weakness of thought any more than it is a weakness of thought that we cannot conceive an inside in itself without an outside, or concave without convex, or even a father without a son? It is absurd to seek for the Absolute apart from the Relative, the Thing in itself apart from its relations, Matter apart from Form, Force apart from its expression. And the same is true of all abstract elements of existence, even though their relativity may not at once be obvious in our first conception of them. "Space," says Mr. Spencer, "is the abstract of all relations of co-existence, Time is the abstract of all relations of sequence" (p. 11). If so, it is no great difficulty that the notions of Space in itself, and Time in itself, give rise to contradiction. Universalise an abstraction, treat it as without limits, and it must break down and become self-contradictory. But this is simply the way in which it shows its relative character—shows that it is a part and not the whole. The solution of such contradictions is to be found, not by keeping the ideas in question in their abstraction, but by advancing to more complex ideas, which include, but at the same time transcend them. It is the strength of thought, not its weakness, that gives rise to such contradictions, as it would be a proof of weakness, and not of strength, if we could conceive of abstractions as absolutely real—that is, as complete in themselves. It is the highest aim of Science and Philosophy, indeed, to rise above the abstract and partial way of knowing things with which we begin and in which we treat everything as a totality by itself, and to attain to that higher mode of knowledge in which we may see all things as related to each other, and so find the whole

in every part. And if we cannot attain absolute knowledge, it is only because we cannot complete the all-embracing circle of relations; because we continually stop short at abstract and partial views, which, as such, always contain a contradiction, in so far as they pretend to be complete. It is a relic of the old scholastic mode of thought to which Mr. Spencer still clings, when he goes back to the first form of knowledge in which things are conceived as all but entirely isolated and unconnected with each other, and supposes that we should attain the absolute truth if the isolation could be made complete.

In answering Dr. Hodgson, who had argued that Mr. Spencer uses ideas which he himself regards as contradictory and inconceivable as the basis of his philosophy, Mr. Spencer points out that the basis of his philosophy is the consciousness of an ultimate reality, a consciousness that does not disappear with the contradictions which arise when we attempt to conceive or define it.

"Reality," he argues, "though not capable of being made a thought properly so called, because not capable of being brought within limits, nevertheless remains as a consciousness that is *positive*, is not rendered *negative* by the negations of limits."

"The error fallen into by philosophers intent on demonstrating the limits and conditions of consciousness, consists in assuming that consciousness contains *nothing but* limits and conditions, to the entire neglect of that which is limited and conditioned. It is forgotten that there is something which alike forms the raw material of definite thought and remains after the definiteness which thinking gave to it has been destroyed, something which ever persists in us as the body of a thought to which we can give no shape" (p. 273).

Beyond the relation is the related, beyond the limit is the limited. But *what* is it? We may admit that the beginning of knowledge consists in the consciousness that "something is," in the opposition, that is, of an object to the subject. But why should Mr. Spencer consider that this first of all judgments, this first position of thought involves the existence of an absolute thing in itself out of relation to thought? We cannot separate, though we may distinguish by abstraction the judgment "Something is" from "I think it," any more than we can separate the judgment "It is this" from "It is not that." The "basis" of knowledge is like everything else that is reared upon it, it involves difference and distinction; but it also involves the relativity of the elements distinguished, and therefore the unity of the thought that apprehends them. Here again, however, Mr. Spencer seeks to reach reality by abstraction, and repeats the mistake of the scholastics, that whatever things can be distinguished really exist as separate and independent entities.

In a passage quoted (p. 291), Mr. Martineau presses Mr. Spencer with the argument that the Relative and Finite is simply one term of a relation, and that we must either admit that we know nothing of the Relative and Finite, or else, that we know both it and the Infinite and Absolute with which it is correlated. If they be taken as relative terms, we can know both the Finite and the Infinite, the Relative and the Absolute. If they be not taken as relatives, we can attach no sense to either of them,

and the assertion that we cannot know the Infinite and the Absolute is an assertion that conveys no meaning whatever. "The same law of thought which warrants the existence, dissolves the inscrutableness of the Absolute." To this Mr. Spencer answers, that when he uses the word Absolute or Non-relative, he understands it as meaning "the totality of Being, *minus* that which constitutes the individual consciousness, present to us under forms of Relation," and not in the "Hegelian sense, as comprehensive of that which thinks and that which is thought about." His Absolute, therefore, always is "that which in any act of thought, is outside of and beyond it, rather than that which is inclusive of it." And of this he does not speak as a "conception," but merely as a "consciousness."

This is simply saying, in other words, that in his conception of Being, Mr. Spencer leaves out the relation to self-consciousness, and then finds that the remainder is inconceivable. And, indeed, we must allow that a "consciousness" which has no relation to a conscious self is utterly inconceivable. But what ground has Mr. Spencer to say either that there is such a consciousness, or that its object exists?

In order to illustrate the possibility of holding the inconceivable in some vague manner in thought, in some "dim consciousness," Mr. Spencer speaks of the difficulty of conceiving the ninety-two millions of miles that separate us from the sun. We can, he thinks, conceive an inch with perfect clearness, a mile less distinctly, but as to ninety-two millions of miles, we cannot grasp in our conception either that distance or its relation to one inch. And, indeed, if to conceive means to hold a picture before the imagination, it may be allowed that we cannot even conceive of one mile very distinctly. For in this point of view the limits of imagination are not greatly wider than the limits of sense. But we can *understand* what is meant by ninety-two millions of miles as well as what is meant by one mile or one inch. Our arithmetical system, dealing with number in the abstract, enables us to understand the greatest equally with the smallest number, and gives perfect definiteness to the relation of the smallest and the greatest quantity. But Mr. Spencer, starting from this inadequate illustration, proceeds in the following way:—

"This partial failure in the process of forming thought-relations, which happens even with finite magnitudes when one of them is immense, passes into complete failure when one of them cannot be brought within any limits. The relation itself becomes unrepresentable at the same time that one of its terms becomes unrepresentable. Nevertheless, in this case it is to be observed that the almost blank form of relation preserves a certain qualitative character. It is still distinguishable as belonging to the consciousness of extensions, not to the consciousness of forces or durations; and in so far remains a vaguely-identifiable relation" (p. 294).

An example of the kind of "vaguely-identifiable relation" of which Mr. Spencer speaks, may be taken from Spinoza's twenty-ninth Epistle, in which this question is treated in a manner that has never been surpassed. Suppose we have two circles, not concentric, the one of which is enclosed

within the circumference of the other, and suppose it to be required that we should enumerate the number of inequalities of distance between their respective circumferences. Obviously the problem is an insoluble one, though the space or "extension" to be measured is perfectly definite. Here Mr. Spencer might say that the line by which we measure one distance has a relation to the whole extension, but a relation that cannot be defined. But the real solution of the difficulty is, that a straight line, the abstraction of direction, is incommensurable with a plane surface. There is no failure of reason except to establish a relation of number where no relation of number exists. We cannot answer a question which itself contains a contradiction. The next step brings Mr. Spencer to the conclusion of his argument:—

"But now suppose we ask what happens when one term of the relation has not simply magnitude having no known limits, and duration of which neither beginning nor end is cognizable, but is also an existence not to be defined? In other words, What must happen if one term of the relation is not only quantitatively, but also qualitatively unrepresentable? Clearly in this case the relation does not simply cease to be thinkable, except as a relation of a certain class, but it lapses completely" (p. 295).

The answer to this is simply that if we define a thing as that which is not to be defined, we cannot, of course, give any further definition of it, and the "dim mode of consciousness" which Mr. Spencer supposes to remain in regard to it, is a pure assumption. Of course, when we proceed by abstraction, as Mr. Spencer does, to omit one determination or property of things after another, we come at last to the notion of bare Being without any predicates. The abstraction of Being is the beginning of knowledge, the first in synthesis, and therefore it remains as the last in analysis. But even this first conception, as we have shown, is relative, though its relativity is not fully developed. Being implies at least Not-Being, and there is no especial "dimness" in our conception of it, except that which arises from its abstractness. It is quite clear, unless we seek for more than is to be found in it; we can without difficulty know all about it that there is to be known. If Mr. Spencer would accept a lesson from Hegel, he would seek for the absolute not in the beginning of knowledge but in its end; but while he insists in finding the absolute reality in the object in itself, abstracted not only from the *individual* subject or consciousness, but from *all* consciousness, and again in Being in itself abstracted from all determination, he is simply attempting to perform a psychological feat analogous to the gymnastic feat of leaping off his shadow. The only way in which he can perform either is by leaping into the dark.

In Mr. Spencer's encounter with Mr. Sidgwick, the same difficulties reappear in another shape. Mr. Sidgwick points out (ACADEMY, vol. iv., p. 131) that while Mr. Spencer defends the crude realism of common sense, that is to say, the ordinary belief in an object altogether distinct from and independent of consciousness, he yet rejects entirely the common-sense view as to the nature of that

object. Common sense regards the object or "non-ego, as *per se* extended, solid, even coloured (if not resonant and odorous). This is what common language implies; and the argument by which Mr. Spencer proves the relativity of feelings and relations, still more the subtle and complicated analysis by which he resolves our notion of extension into an aggregate of feelings and transitions of feelings, lead us away from our original simple belief—that (*e.g.*) the green grass we see exists out of consciousness as we see it—just as much as the reasonings of Idealism, Scepticism, or Kantism." To this Mr. Spencer answers that here he is only doing what science always does when it substitutes a new explanation of things for the vulgar or common-sense explanation of them. The astronomer does not deny the reality of the facts which give rise to the vulgar belief that the sun moves round the earth, but only substitutes a correct for a false interpretation of those facts. In like manner Mr. Spencer admits the judgment of common sense, in so far as it asserts that there is a real object independent of the subject, though he explains the properties attributed to that object in a different manner. But the Idealist is like one who, from the various anomalies following from the common-sense interpretation of the celestial appearances, should draw the conclusion that there externally exist no sun and no motion at all. To this Mr. Sidgwick would no doubt answer that the illustration fails just in the point it ought to illustrate. The astronomer finds he can better explain the celestial motions by a change in his own position than by a change in the position of the sun and the other heavenly bodies. In like manner, the philosopher, starting with the crude realism of common sense, with the belief in the existence of an object completely independent of consciousness, gradually discovers that all the qualities which the object presents are relative to consciousness, and is thus led to give up his belief in any reality that is not relative. But Mr. Spencer, although he explains the reality we know as relative to consciousness, yet insists on maintaining the vulgar belief, that in addition to this there is an unknowable reality out of all relation to consciousness. If, indeed, there be any "Idealist" who maintains that there is no other reality existing except his own *individual* consciousness, we surrender him to the mercy of Mr. Spencer and to his own unhappy fate. What we had supposed Mr. Spencer to be maintaining, was the existence of things in themselves unrelated to consciousness in general, and which therefore by the very definition of knowledge cannot be known, and it is that view to which Mr. Sidgwick's objection is fatal.

Mr. Sidgwick next goes on to show that Mr. Spencer's dualism is not confined to his view of the relation of the knowable and the unknowable. It reappears in relation to the knowable. In interpreting the phenomena of consciousness, Mr. Spencer "continually postulates not an unknown something, but something of which he speaks in ordinary terms, as though its ascribed physical characters really existed as such," independent of consciousness, although he admits that "our states of consciousness are

the only things we can know." There are thus two distinct explanations of things which are parallel to each other, and have no point of connexion. We may explain all things as states of consciousness, we may explain all things equally as attributes or relations of matter; and between the two explanations there is a great gulf fixed, so that we cannot pass from one to the other. Mr. Spencer answers that he had himself pointed out this duality, or "fundamental incoherence," as Mr. Sidgwick calls it, in his *Principles of Psychology*, but he thinks that it is an incoherence, "not between his own two expositions, but between the two consciousnesses of subjective and objective existence." In other words, it belongs to the human mind and not to Mr. Spencer's philosophy. Knowledge is thus fundamentally incoherent, even within the range of the knowable, for it consists of two distinct forms of consciousness, which exist together in our minds, but which we cannot bring into unity. Not only is thought the resultant effect of two factors which we cannot know in themselves, but also the product continually reproduces the duality of the unknown subjective and objective activities, which are its causes. Here again we have what Kant called "a nest of contradictions." In the first place, Mr. Spencer does not tell us how he reaches the point from which he can see thought to be produced by the action of two factors, which we know only through their combined result. In the second place, even supposing knowledge did spring from the action of two separate factors, this duality out of our knowledge would not explain how there should be an absolute duality in knowledge. One would have expected that when the unity of consciousness was once produced, any duality appearing in it would be only a relative duality, that is to say, a duality of elements related to each other, and held within the compass of the unity. One would not have expected to find consciousness itself breaking up into "two consciousnesses," neither of which can be resolved into the other. Lastly, if there is no such unity of consciousness, how is it that we can compare the objective and the subjective consciousness, and discern that they are parallel to each other? Mr. Spencer's own conception of the relativity of consciousness is at variance with this conception of its absolute duality. He seems almost to forget that he who apprehends a relation has already reached a unity that is beyond the difference of its two terms.

There are some other points of interest in Mr. Spencer's "Replies," particularly his strange representation of Kant's meaning (p. 269), but it would take too much space to discuss the subject here.

EDWARD CAIRD.

Dictionary of the Old English Language; compiled from Writings of the Twelfth, Thirteenth, Fourteenth, and Fifteenth Centuries. By F. H. Stratmann. (Krefeld: printed for the Author. London: Trübner. Second Edition. 1873.)

In estimating the merits of a dictionary of any language, the first question we naturally ask is, what is the author's ideal of such a

work? and secondly, how far has he succeeded in carrying out his self-imposed task? If he appears to have conscientiously utilised all the materials at his command, the result, however imperfect in itself, deserves the fullest recognition. No one looks for anything approaching perfection, either as regards quantity or quality, in a dictionary; least of all in one which, like the present work, is the first of its kind.

We ask, then, what are we to understand as the scope and object of Dr. Stratmann's dictionary? His title-page shows clearly enough that he understands by "Old English" the whole period which extends from the break-up of the old inflectional system to the loss of the final *e*, and rise of modern English—including at the one end Layamon and the other Semi-Saxon writings; at the other, Lydgate and Occleve. Accordingly he gives a long list of authorities, extending over eight pages, which seems to comprise all, or nearly all, the texts hitherto published.

We look in vain, however, for any indication of the plan on which this vast mass of material has been worked up; the only information given about the general character of the work and the relation of this second edition to its predecessor, besides what we glean from the title-page, is contained in an "advertisement" of remarkable brevity, which we quote in full:—

"The present edition of the Dictionary of the Old English language has not only been revised and enlarged, but written anew from one end to the other, so that there will be found few lines in which the amending hand is not visible. But, although in many respects improved, it can, of course, not be said to be perfect. The author, therefore, intends to publish a Supplement to it as soon as material sufficient for a volume has been collected, and he will be happy to receive communications for that purpose from fellow-students. For the present work he has to acknowledge the kind assistance of Mr. F. J. Furnivall and the Rev. W. W. Skeat."

This is a very vague statement: all we really learn from it is that the second edition is an improvement on the first—of the amount and quality of the improvement we are told nothing.

Putting all things together, however, it seems clear enough that the work professes to be a complete dictionary of Middle English—complete, at least, in as far as all the words contained in the authorities cited in the introductory list are given, with references enough to guarantee correctness. A dictionary which does less than this has really no claim to the title of dictionary—it is merely a glossary or selection.

Now the most conspicuous defect of Dr. Stratmann's first edition was that it failed to satisfy this primary and indispensable requisite of completeness: the words of French origin, especially, were registered in a most careless and meagre style. One of the reviewers of the work in Germany, after giving a long list of omitted French words, went on to conjecture that the compiler had originally confined his attention to the Teutonic elements only, and that the addition of the French words also was an after-thought.

That Dr. Stratmann should have thought fit to publish his dictionary in this imperfect

state, instead of waiting a few years—a delay by which the work would have profited in many ways—is not calculated to inspire confidence in the soundness of his work generally, nor is the fact that he has not anywhere given the reader the slightest warning of this defect in his book, of which he must have been fully aware, likely to diminish our distrust of the quality of his work. We had hoped that whatever might be the defects of the second edition, this omission, at least, would be rectified, and that it would be tolerably complete as far as the French element is concerned. This hope has, we regret to say, not been realised. Although many of the French words have been registered, others of equal importance have been omitted. The reader need only glance through Mr. Ellis's text of the Prologue to the *Canterbury Tales* in his *Early English Pronunciation*, where the words of Romance origin are printed in italics, to find that whatever may be the merits of Dr. Stratmann's dictionary, it is of next to no use in reading the greatest of all Middle English poets, whose writings are full of naturalised French words, many of which are extinct in modern French, and must be sought in an Old French dictionary, which, unfortunately, does not yet exist.

The purely English vocabulary is also far from complete, even in the words of the Transition or Semi-Saxon period, which evidently has a special interest for Dr. Stratmann. In short, as Dr. Stratmann's warmest supporter in England, Mr. Furnivall, remarks, in his contribution to the second annual address of the President of the Philological Society, "Unluckily Dr. Stratmann did not conceive that his duty was to register *all* the words found in our printed texts from MSS. of the dates assigned in his title; and I believe that his book must be at least trebled in bulk (or number of entries), before it can supply the student with all he requires in a real Early English Dictionary."

Mr. Furnivall goes on to state that "Dr. Stratmann is now hard at work on a Supplement to his excellent book, so that the defect I have spoken of is in course of being remedied." As the present edition already has nearly ten pages of additions, the result will be that when the promised Supplement appears, the unhappy student will have to look up many words no less than three times, with a very dubious prospect of finding them in the end. Looking for words in Dr. Stratmann's dictionary has all the excitement of a game of chance, but has the disadvantage of wasting a good deal of time.

The treatment of the words that have been admitted into the dictionary is far from satisfactory. A considerable variety of forms is given, but they do not seem to have been selected on any definite principle, nor are they classed according to dialect and age, while a disproportionate space is given to long lists of words from the cognate languages,—Old High German, Icelandic, &c., together with Sanskrit roots (printed, too, in Sanskrit letters), all of which are quite out of place; a reference to the oldest English or French forms is quite enough. The discrimination of the various shades of

meaning and of the syntactical usage of the various words, especially of the particles—the crucial test of all higher dictionary work—is very superficial and incomplete.

It is quite clear that Dr. Stratmann has undertaken a task far beyond his powers, and has carried it out in such a hasty and slovenly style that we cannot but regard the result as eminently discreditable to German philology, which, whatever may be its shortcomings, has always been distinguished for laborious and conscientious work.

The bad quality of Dr. Stratmann's work appears quite inexcusable, when we consider how entirely gratuitous the enterprise was. There was nothing at all to prevent him from making a dictionary of the Germanic as opposed to the Romance elements of Early English, if he chose to do so, provided only the fact of the work being so limited had been distinctly stated on the title-page. It was equally open to him to take some special period, or even a single author, and produce a really solid piece of work, which would form a secure basis for future investigations: as it is, the greater part of the work will have to be done over again. We do not say that the book is useless—far from it: the mass of accurate material that has been collected is of high value, and must make the work indispensable to all Early English students, but it is, at most, a stopgap, which we hope to see superseded as soon as possible.

H. SWEET.

THE LATE PROFESSOR PHILLIPS.

PROFESSOR JOHN PHILLIPS, M.A., F.R.S., &c., aged seventy-three last Christmas Day, was of Welsh descent, though born in Wiltshire. He was vigorous and actively employed up to the day of his lamented death, looking forward to the almost immediate issue of a new edition of the first volume of his *Geology of Yorkshire*.^{*} He was long associated with York and its great county, whose antiquities, physical features, products, and geology he has so attractively described and illustrated in several works and maps. For, after the publication of the great Geological Map of England had brought William Smith into repute, leading to his further survey of many parts of England and an enthusiastic teaching of his favourite science, he was invited, in 1824, to lecture to the Yorkshire Philosophical Society, then newly founded at York; and he took with him John Phillips, his affectionate nephew and ward, who had grown up to be his valued companion, pupil, assistant and fellow-worker. The society's collection of fossils was arranged by the young geologist, who became in 1826 the curator of the museum, now standing on the site of St. Mary's Abbey, and well known for its treasures of natural history and antiquities. Here also, in 1831, Phillips and others originated the British Association for the Advancement of Science, which, set afoot the next year at Oxford by Buckland's energy, has progressed so grandly since, not without Phillips as secretary for many years, and as president in 1864.

In 1834, he was appointed Professor of Geology in King's College, London; and in 1844, in Trinity College, Dublin. He succeeded the lamented Hugh Strickland, in 1853, as Assistant-Reader in Geology, at Oxford, and three years afterwards, on the death of his old friend Buckland, he was appointed Reader or Professor in his place.

In the meantime he had worked with De la Beche in the National Geological Survey, as is especially seen in the maps, sections, and memoirs

illustrative of South Wales, the West of England, and the Malvern and Abberley districts. In some of these, as also in other works, his knowledge of zoology aided him in the description of fossils drawn with his own hand.

In 1845 he was honoured with the Wollaston Medal of the Geological Society, and held its presidency in 1859-60. He was honorary member of many societies; universities conferred on him honorary degrees; and only a few weeks ago the Turners' Company in the City recognised his services to science and the arts by giving him the freedom of their guild.

In his *Guide, Manual*, and other text-books of geology, Phillips taught the advanced geologist as well as the student; for original observations are carefully blended with well-digested information. Indeed, in these and his other books we see the work of personal knowledge derived from wide research and sound experience—not merely of the specialist, for the geological surveyor is here also a thoughtful naturalist and a cautious philosopher.

When we remember that astronomy, meteorology, and terrestrial magnetism were among his mental occupations, and practically took up much of his attention, we can but look on him as a man of rare accomplishments and great energy.

Learning and teaching whilst young, teaching and still learning in advanced life, consolidating scientific ideas and making them useful to the world, John Phillips fulfilled his best instincts and his duty. Working throughout the British Isles, and elsewhere, in collecting knowledge and distributing it through the great intellectual centres, London, Dublin, and Oxford, to so many succeeding circles of students, and, by numerous writings, to all the world, he freely gave of what he had amassed; he added treasure to the intellectual wealth of many minds, and indeed material wealth to some of the industries of his country, and he has left a good name behind him.

Royal Commission on Scientific Instruction and the Advancement of Science. Vol. ii. *Minutes of Evidence*, &c.

THIS volume contains the second and apparently the final instalment of the evidence given before the Royal Commissioners. The former volume of evidence attracted considerable public attention from the unanimity with which scientific men were found to express their opinion upon the necessity for organising forthwith in this country the national endowment of scientific research. The chief interest of this volume consists in the schemes put forward for the satisfaction of this general need; and in this matter also the outside world will be impressed with the consensus of opinion in favour of a complete change in the relations between the Government and the physical sciences. Not only the professors of each particular science, but also those members of the public departments whose duties are of a scientific character, would seem to be all agreed upon the general outlines of a plan which at first sight appears startling in the boldness of its conception. Colonel Strange and General Strachey, both of the India Office, must have the credit for the first presentation of this plan to the Commissioners in a complete shape, and for the trouble with which they have elaborated its details and pressed it upon the attention of their scientific friends. The project is no less than to raise science, and all that is concerned with scientific instruction and scientific research, into a new Department of State, with a permanent Council of scientific men, to form the constitutional advisers of the Government on all questions where scientific knowledge is required. This proposal was strongly supported by the Hydrographer to the Admiralty, and by the Permanent Secretary to the Board of Trade, as well as by Mr. Reed, the late Chief Constructor of the Navy, so that it may be fairly assumed that it would be of utility to the national service, as

^{*} The preface was dated May 1, 1874.—Ed.

regarded from the point of view of those who are most directly responsible for the evils that at present result from scientific ignorance in high places. It was natural that men who, by a lifetime devoted to scientific investigation, have learned the dignity and importance of their pursuit, should join in the advocacy of a Council of Science; and, on the main question, Sir W. Thomson, Sir H. Rawlinson, Captain Galton, and Messrs. Joule, De la Rue, B. Sanderson, and indeed nearly all those whose opinions were asked, were in harmony. On minor matters there is considerable divergence of opinion; some would have a Cabinet Minister of Science, some wish merely for a Science Sub-committee of the Education Department, while others would raise to an official position delegates from the Royal Society. Different views were expressed also on other details: whether the members of the Council should be highly salaried, or paid merely by a moderate retaining fee, or whether their services should be entirely gratuitous; but it may be hoped that the Royal Commission, when they present their final report on this important subject, may be able to discover some way by which this promising scheme may be carried into effect without offending more people than it would satisfy. It should be added, that the opinions of Lords Salisbury and Derby, and Sir Stafford Northcote, who were specially consulted with reference to the establishment of this Science Council, were distinctly adverse to it, on the ground that it could not work well with our present parliamentary and administrative arrangements.

The establishment of state laboratories, for original investigation in physics, chemistry, and physiology, is another measure on which the evidence given in this volume is almost unanimous; and it was strongly urged by Sir W. Thomson, Professor Frankland, Messrs. De la Rue, and Gore, that these laboratories should rather be the homes of original research, than merely schools for scientific instruction. Professor Frankland pointed out that it was one of the characteristics of English science, that important investigations are so largely carried on by men who are in no way engaged in teaching, and who never have been so engaged; and that it would be an immense stimulus to investigators of this kind, of whom England may well be proud, that national institutions supplied with the more expensive instruments should be open to their use. Mr. De la Rue strengthened this argument by appealing to the history of the College of Chemistry; which was originally founded by the voluntary efforts of a body of energetic workers, who were desirous of undertaking original investigation, but which has now, owing to the want of public aid, become unable to maintain its independent character, and has been absorbed by the School of Mines.

A great deal of evidence was also given with reference to the only subsidy from the public funds at present allowed to original research, the 1,000*l.* annually voted to be distributed by the Royal Society. It is curious to learn certain matters regarding this grant. It was first volunteered by Lord Palmerston, and accepted by the society with some reluctance; and although now it is on all sides regarded as a most niggardly recognition of the national duty towards scientific investigators, Lord Palmerston at the time offered to make it 10,000*l.* if the society would only say the word. Even out of the present scanty sum, according to the accounts printed at the end of this volume, after balancing the grants and appropriations of the last sixteen years, 1,000*l.* has been repaid to the Treasury, and 1,600*l.* is left in hand. It is now suggested by the majority of the witnesses that the annual grant should be increased ten or twenty fold; and no one need demur to the demand, though surprise may be felt at the confessed inability of these very witnesses to find recipients for the whole of even the smaller sum.

Another important feature of this volume is the evidence given by politicians with regard to the

practical possibilities of the various subjects. It is presumably due to the circumstance that the Commission was called into being by the late Government, that none of the Liberal ministers gave their evidence on this matter; but to those who might be otherwise indifferent to the change of parties, it will be interesting to observe that at least two among the foremost members of the present Cabinet have given a pledge to support the national endowment of scientific research, and to reform the Universities in that direction. Both Lord Derby and the Marquis of Salisbury unhesitatingly avow their conviction "that the State may legitimately assist in giving aid to the advancement of science; because in that industry the results are not immediate, they are not popular in their character, and they bring absolutely no pecuniary advantage to the investigators." Sir Stafford Northcote speaks on the main question with the characteristic caution of a future Chancellor of the Exchequer, yet he agrees with his two present colleagues in stating "that the present endowments for education must be better utilised for the purposes of science than they now are before any public votes come from the public money." On this matter Lord Salisbury is particularly explicit, and his position as Chancellor of the University of Oxford cannot but give weight to his advocacy of the project by which the surplus revenues of the wealthy universities and colleges, may be utilised in establishing "scientific deaneries." He is careful to state that the duties attached to such posts should in his idea be merely nominal; but that out of deference to public opinion, it would be desirable to impose upon their holders the necessity of publishing, in some shape, an account of the result of their labours during each successive year.

It may also be noticed that the practical mind of Mr. Farrer, the Secretary to the Board of Trade, himself an Oxford man, inclines to the conclusion that the House of Commons will not consent to make a large application of public money to scientific research, "whilst the enormous endowments of the Universities remain as at present diverted from the purposes of learning and knowledge, and which would be able by themselves, if properly applied, to do almost all that science requires."

It must be admitted that among the witnesses some expose themselves to the charge of being over careful to air their own peculiar grievances. Mr. Reed takes the opportunity of explaining how the *Captain* was lost; the Irish Professors in a body complain of the hardships under which Catholic students suffer, and of the jobbery which extends to all scientific appointments; while the Scotch retort in an elaborate document that the assistance which their own men of science receive from the State as compared with that received by the Irish bears no proportion to the amount which the two countries contribute to the national exchequer. In contrast to these somewhat petty questions, it is pleasant to read that Professor Owen has no change to advocate with reference to the government of the British Museum; that General Sir E. Sabine is perfectly satisfied with the present condition of the Meteorological Department; and that, on the authority of Mr. Slater, the Zoological Society obtains sufficient funds from its gardens to answer all its scientific wants.

In conclusion, there should be noticed in the Appendix a short communication from Professor Bain, of Aberdeen, in which he protests in the name of his own chair of Logic and Moral Philosophy against the arbitrary limitations which the Commissioners have imposed upon the interpretation of the name "Science." He rests his argument on the ground that there are other studies which, being pursued in a scientific spirit and in accordance with scientific methods, cannot, without injury to the solidarity of human knowledge, be thus roughly severed from the physical sciences: and before the Universities are reorganised in

agreement with the views of this Commission, it would certainly be well that his arguments should meet with their due consideration.

NOTES AND NEWS.

THE *Revue des Deux Mondes* for April 15 contains an interesting article from the pen of M. de Tastes, on Synoptic Meteorology and Weather Prevision. The paper is, however, disappointing, as it is written from a point of view too exclusively French, and almost ignores everything which has been done in other countries to advance the science of weather knowledge. At the same time it is only fair to admit that it contains a notice of some of the more important results attained in that department of science.

The only organisation of which the author speaks, as deserving serious notice, is that of the Observatoire de Paris, the only meteorological bulletin, the *Bulletin International*; while in this country telegraphic weather reports have appeared in the papers since 1861, have been lithographed since 1869, and, with weather charts, issued to subscribers since March 1872; not to speak of the Russian bulletins, and the *Bulletin Météorologique du Nord* (published at Copenhagen), both of which are of recent date.

M. de Tastes says: "De toutes parts en Europe, on s'est lancé dans cette voie nouvelle de la météorologie synoptique;" he is surely unaware that in his first Annual Report (for 1857, Appendix II), Admiral Fitz-Roy issued the first circular inviting observers on land and at sea to send in simultaneous observations.

When speaking of cyclones the author refers to M. Bridet's work on the *Hurricanes of Réunion*, but he ignores the fact that too close an adherence to M. Bridet's rules is considered by competent authorities, such as Mr. Meldrum, to have occasioned the loss of several vessels on a recent occasion. Here, too, the labours of Redfield and Reid are totally disregarded. No mention is made of Buys Ballot's name, and yet the universal acceptance of his Law has been the most important step which weather knowledge has made during the last fifteen years.

The most amusing inaccuracy in the paper is in regard of storm warnings, where M. de Tastes, following an incorrect phrase in the *Bulletin International* of March 26, says: "Ce système d'avertissement aux ports, qui fonctionne depuis plusieurs années en France, et qui avait été interrompu en Angleterre depuis la mort de l'Amiral Fitz-Roy, vient d'y être rétabli, à partir du 14 Mars dernier," &c., &c. M. de Tastes does not know that Admiral Fitz-Roy's system was maintained for eighteen months after his death, nor that since January 1, 1868, after only a single year's interruption to the warnings, signals of storms (drums) have been hoisted on the coasts of the United Kingdom, although it was only in March 1874 that the use of Admiral Fitz-Roy's cones was restored.

Not only, however, have warnings been issued regularly to our own coasts for six years past, but also, at the special request of the Ministère de la Marine in Paris, to the coasts of France, from Dunkerque to Nantes; and it was only in September 1873 that the same office in Paris requested the sanction of the Meteorological Committee in London to a plan for the independent issue of warnings by the Préfet Maritime of Rochefort to the fourth Arrondissement (*Revue Maritime et Coloniale*, vol. xxxix., p. 372).

Practically, therefore, it is the Meteorological Office in London, and not the Observatoire in Paris, which issues warnings to the coasts of France! These arrangements, which have subsisted for more than ten years, have entirely emanated from the French authorities, and it rests with them to terminate them, as is abundantly shown by the correspondence on the subject presented to Parliament in 1868 (*Parliamentary Paper* No. 181 1868).

SIGNOR LUIGI CALORI has contributed to a late part of the Memoirs of the Bologna Academy of Sciences an elaborate paper on the ancient skulls of various races buried in the old Necropolis of Bologna, which is illustrated by seventeen plates of skulls and skeletons.

THE last volume of the *Atti della R. Accademia delle Scienze Fisiche e Matematiche* of Naples, contains a paper by Signor Luigi Palmieri on the Eruption of Vesuvius on April 26, 1872, with five views of the mountain as it appeared before, during, and after the eruption.

ONE of the objects that attracted great attention at the Royal Society's *soirée* on the 22nd ult., was a very remarkable group of living corals (*Astroides calicularis*) from the Bay of Naples, which was lent for the occasion by the Crystal Palace Aquarium Company.

THE *American Naturalist* bears pleasant testimony to the zeal with which natural history and kindred sciences are cultivated in the New World. The numbers for February, March, and April of this year, now before us, contain much valuable matter, of which we can only mention a few portions. Mr. Comstone contributes a couple of papers on that amazing tract of country called "Yellowstone National Park." (See ACADEMY, vol. v. p. 83.)

Professor O. C. Marsh contributes a paper on "The Structure and Affinities of the Brontotheriidae," great fossil creatures from the Miocene beds of Dakota, Nebraska, Wyoming, and Colorado. They belong to the Perissodactyls, or "odd-toed" quadrupeds, and are huge animals, interesting, amongst other things, for supplying some of the connecting links so much sought for by geologists and comparative anatomists. They seem to have affinities with the Rhinoceros family, also with the Proboscidea (elephants, &c.), which succeeded them in the geological series, and with their predecessors, the Dinocerata.

The March number opens with one of the last papers written by Agassiz, on "The Teething of the Selachians" (sharks, &c.).

An account of dredging "Explorations of the Gulf of Maine," by A. S. Packard, Jun., brings out the interesting result that "the fauna of the deeper portions are almost purely arctic; the temperature at about 100 fathoms being from 36½ to 39°."

Professor Verrill illustrates "The Giant Cuttle Fishes of Newfoundland and the Common Squids of the New England Coast." From portions of the huge creatures that have reached him, it is evident that "two kinds of gigantic squids exist on the coast of Newfoundland." "The body of one must have been fifteen feet long and nineteen inches in diameter; the ordinary arms about ten feet long and seven inches in diameter, and the two extensible arms of unknown length." It is thought to be the *Architeuthis monachus* of Steenstrup. Another, with a body ten feet long, had extensible arms about forty-two feet long. It was supposed to be Steenstrup's *Architeuthis dur.* A smaller specimen, caught in herring nets in Logic Bay, about three miles from St. John, had

"a body more than 7 feet long, and between 5 and 6 feet in circumference. The caudal fin was 22 inches broad. . . . The two long tentacular arms were 24 feet in length, and 2½ in circumference, except on the broader part near the end. The tips were slender and acute; the largest sucker 1.25 inch in diameter, with serrated edges; the eight short arms were each 6 feet long; the two largest were 10 inches in circumference at base. The others were 9, 8, and 7 inches, and each bears about 100 large bell-shaped suckers, with serrated margins. Each of the long arms bears about 160 suckers on the broad terminal portion, all of which are denticulated."

Mr. Jordan (April number), describing the "Flora of Penikese Island," gives a curious illustration of the changes that may be produced in the vegetation of a district by the introduction of a new animal. Formerly this island abounded in trees,

such as red cedar, pitch pine, red maple, &c., but of this growth scarcely any traces remain. The trees perished in the struggle against grass and sheep.

Naturalists have noticed that in different parts of England birds of the same species have local peculiarities of note and song. This is observed in America by Mr. Ridgway. He finds the *Cardinalis Virginianus* has a much finer song in Southern Illinois than in Maryland; and the Baltimore oriole sings better there than near Warlington. Certain birds of the Potomac Valley, and those of the valley of the Lower Wabash, differ in that the former "sing as if afraid of being heard." Other species sing as loud as elsewhere. If the soft singing incurs less danger, this peculiarity would increase by inheritance, as Darwin has pointed out.

Among geological discoveries may be mentioned the finding of fragments of a Sigillaria in Lower Silurian beds near Lebanon, Ohio, older than any land plants previously known; and the investigation by Professor Le Conte of the great lava region of California. He believes the mass of this lava issued from fissures in the Coast Ranges, and still more from the Cascade and Blue Mountain Ranges, and it covers an area greater than all France.

Mr. Palmer describes a curious property of the red berries of *Rhamnus croceus*, which the Opache Indians eat. The colouring matter is taken up by the circulation, and diffused through the system, so that "the skin exhibits a beautiful red network."

THE French Acclimatisation Society has just held its seventeenth annual meeting at the Grand Hotel, Paris. M. Drouyn de Lhuys, the President, gave an account of the naturalisation of coffee, and M. Henri Bouley, of the Institut, delivered a lecture on the domestication of animals.

A NEW comet was discovered by M. Coggia, at the Marseilles Observatory, on April 17. This object is quite invisible to the naked eye, being only 2' in diameter, but it is impossible to say as yet what the chances are of its ever becoming a conspicuous object. Mr. Hind secured an observation of it at Twickenham on Monday last.

THE Dresden papers report that seventeen experiments have been made during the present year with invariable success in the hospitals of that city to infuse lamb's blood into the human subject. In the first case tried the patient had long suffered from pulmonary disease, and the immediate effect of the operation was to raise the pulse, and impart a sense of greater strength. The large number of times which, according to the report, this old and often-tried, but never long-enduring method has been repeated with success, may possibly contribute to decide its merits, which have hitherto gained less credence in this country than among foreign practitioners.

FOR the relief of the traffic over London Bridge we hear that a company has been formed, under the name of the Southwark and City Subway Company, for the construction of a double tunnel from St. George's Church to Arthur Street West, on the City side of London Bridge. St. George's Church is at the junction of the Dover Road, leading to the Bricklayers' Arms Station, and the road from the Elephant and Castle. The trains on this subway will run on a line of rails of three feet gauge, at intervals of five minutes, the fares being fixed at one half-penny and one penny. The distance to be travelled is about three-quarters of a mile. The trains will be worked by a wire rope, and will run during sixteen hours of each day, having in a year a carrying capacity of over twenty million passengers, giving an estimated gross annual income of 68,000*l*.

THE annual report of the Meteorological Station at Hamburg, which has just been published, contains some interesting details with regard to the system at present in use for detecting and signal-

ling the approach of atmospheric disturbances. According to the returns published, no storms or other disturbances of a dangerous character occurred within 600 geographical miles of the Hamburg station without having been detected and recorded, even in cases where the disturbing waves diverged in the direction of central Norway and the Gulf of Bothnia. There seem to be abundant grounds for assuming that the central portion of the majority of the winter storms which visit Hamburg come from Iceland and the Faroe Isles, over the Shetlands and the upper part of the German Ocean, and that they then diverge, either over central Norway and Sweden to the Gulf of Bothnia, or southward through the Skagerac and southern Sweden to the Baltic. In the former case, the sky at Hamburg will be overcast, a drizzling rain comes on with more or less strong winds from S.W. to N.W., having a velocity of from twenty-five to thirty miles. In the latter case, hurricanes of wind will be felt coming from S.E. to N. and N.E., with sudden alterations of temperature, ending in snow and hail. It is anticipated that when the atmospheric telegraphic connexion with Iceland and the Faroes is fully established, and warnings can be received a day sooner of the local disturbances at those spots, important results may be looked for with regard to the solution of various problems of meteorological disturbances which control the direction and force of storms.

MR. GEORGE C. ATKINSON has commenced a Catalogue of the Remarkable Trees of Northumberland and Durham in the last number of the *Natural History Transactions of Northumberland and Durham*, and he there describes an hypsometer, contrived by him in 1872, which enables the cataloguer to supply the girth at five feet from the ground, the spread of the branches, and the height of the various trees.

THE following is a list of candidates selected and recommended by the Council of the Royal Society for election as Fellows:—Isaac Lowthian Bell, F.C.S.; W. T. Blanford, F.G.S.; Henry Bowman Brady, F.L.S.; Dr. Thomas Lauder Brunton, Sc.D.; Prof. W. Kingdon Clifford, M.A.; Augustus Wollaston Franks, M.A.; Prof. Olaus Henrici, Ph.D.; Prescott G. Hewett, F.R.C.S.; John Eliot Howard, F.L.S.; Sir Henry Sumner Maine, LL.D.; Edmund James Mills, Sc.D.; Rev. Stephen Joseph Perry, F.R.A.S.; Dr. Henry Wyldbore Rumsey; Alfred R. C. Selwyn, F.G.S.; Major Charles William Wilson, R.E.—*Nature*.

A CORRESPONDENT of the *Times*, writing on the 18th ultimo, states that Herr Brugsch had read an important paper before a philanthropic school society at Cairo on the Exodus. From the hieroglyphic tablet, which has cast such a light on many dark places in ancient Egyptian geography, it appears that the city of Tanis was also called Ramsès. Herr Brugsch satisfied himself that the Pharaoh under whom Moses lived was Ramsès II., and that his son and successor, Ménephthah, was the Pharaoh of the Exodus. Near Mount Casius, in the north-east of Egypt, existed formerly the Serbonian Lake, which was subject to great inundations from the sea under certain conditions of wind. It was there that the Persian army of Artaxerxes perished in the same manner as the army of the Egyptian king, and there it is, says Herr Brugsch, that the latter perished in their pursuit of the Hebrews. He argues that the mention of "the Red Sea" only occurs in the "Canticle of Moses," a work composed a long time after the occurrence, and that in the true historical narrative of Exodus there is only mention made in a general way of "the sea," which was the Mediterranean. On this hypothesis all difficulties vanish. Tanis, Ramsès, Succoth, Migdol, Pithom, the Land of Goshen—hitherto the despair of all the theorists—can now be quite readily identified. It was not at

Memphis, nor at Heliopolis, that the Israelites gathered together to cross the Red Sea or to traverse the salt lakes between Suez and the re-filled bitter lakes on their way to the desert and the land of Canaan, but at Tanis, where Ramses ruled, and where Ménéphthah drove them to desperation. To the support of his theory, says M. Mariette, who has given his adherence to the conclusions of Herr Brugsch, the author brings arguments "short and few, but irresistibly solid." It explains all difficulties hitherto experienced, and takes away every stumbling-block.

THE new *Quarterly Statement* of the Palestine Exploration Fund contains valuable reports by Lieut. Conder, Mr. Tyrwhitt Drake, and M. Clermont-Ganneau. The progress of the survey continues to be most satisfactory. Lieut. Conder reports that the Jerusalem sheet, containing over 1,400 names, has been completely filled in, and that he has increased the number of special surveys to sixty-three, including that of Tell Gezer, the plan of the tombs of the Maccabees, the great church at Ramleh, &c. He has also confirmed the identification of Gilgal, first proposed by a German traveller, with Jiljul, or Jiljilia, a mile and one-third from Er Riha, though he candidly admits that "like many other of the sites which date from so remote an antiquity, in a country subject to continual inroads and devastation, there must naturally be a certain amount of doubt or difficulty attached to its identification." Mr. Tyrwhitt Drake's reports run to some extent parallel with those of Lieut. Conder. His researches on the boundary line of Judah appear to throw much light on the account in the Book of Joshua. The letters of M. Clermont-Ganneau relate chiefly to the archaeology of Jerusalem. He also gives two or three curious Arab legends, particularly one which bears a remarkable resemblance to the story of the fall of Jericho. Lieut. Conder also sends a note on the "Identification of Scopus from a Military Point of view."

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY (Monday, April 27).

SIR BARTLE FRERE being in the Chair, portions of the letters written by the late Dr. Livingstone, and recently brought home, were read. The President said that Mr. Livingstone had undertaken the duty of constructing a connected narrative of the later years of his father's life from such material as they had now before them, supplemented by such oral information as they could derive from Jacob Wainwright.

The first letter read was dated October, 1869, in the Manyema country, and in it the Doctor reiterated his opinion, in spite of native accounts which informed him that the Lualaba flowed west after issuing from its last lake, that it must flow north-east and join the Nile basin. This would make the Lualaba and Tanganyika the two great head branches which Ptolemy speaks of. In another letter he speaks of the Tanganyika by Ujiji and "the lower Tanganyika discovered by Baker" as forming one continuous riverine lake whose northward flow (which he watched for three months during his illness) was marked by aquatic vegetation. The Lualaba was also a lacustrine river, from 4,000 to 8,000 yards wide. In 1873 he wrote to Sir Henry Rawlinson expressing his gratitude for his despatching the Search and Relief Expedition to his aid. But the goods sent to the depot at Ujiji for him were stolen, none of his maps or papers, except one letter, secreted on the person of a buffalo driver, reached him, and in despair he was on the point of working down to Baker for help, when Stanley providentially came to his aid.

* By an error of the printer, only half this note was printed last week.

SOCIETY OF ANTIQUARIES (Thursday, April 30).

MR. NEWTON ON THE DISCOVERIES AT HISSARLIK.

BEFORE the lecture a letter was read from Mr. Gladstone, expressing his regret that absence from town prevented his being present at the meeting. Mr. Newton commenced his address by stating that his object in bringing this subject before the society was not to discuss the question, whether Hissarlik was at Troy, how far Homer could be taken as an historical authority, or how near to the reputed date of the taking of Troy the poet lived. These were all questions of very great importance in reference to Dr. Schliemann's discoveries, but it would be better to keep them quite distinct from the enquiry which had now to be discussed, viz., to what period can the Hissarlik antiquities be ascribed on archaeological evidence? These antiquities, photographs of which, from Dr. Schliemann's work, were exhibited, might be roughly classed as pottery, the terra-cotta disks called by some spindle whorls, implements and weapons in stone and bronze, ornaments and vases in gold and silver. Taking the pottery first, the lecturer stated that it was clumsy in form, heavy in fabric, and in many examples had the surface polished by the hand and ornamented with incised patterns. In these peculiarities it resembled the ancient Latian pottery, found under the lava at Marino near Albano, and described by Sir J. Lubbock in the *Archæologia* in 1869; the pottery found under the lava at Santorin, described in the French *Archives des Missions*; certain specimens from Cyprus, discovered by Mr. Lang and General Cesnola, and certain specimens from Germany in the British Museum. Thus the Hissarlik pottery resembled that from sites which severally had claim to be considered of very remote antiquity. On the other hand, no trace of painted pottery had been found at Hissarlik. The lecturer then described the two classes of painted pottery which up to this time had been considered the most ancient obtained from Greek sites. The earliest of these was the pottery with geometrical ornaments painted in brown and black on a drab ground, with occasionally animals and human figures very rudely drawn. This pottery was found at Mycenæ, Tiryns, Athens, Melos, Ialysus, Camirus, Cyprus, in the tumuli near Sardis, in Palestine, and in the excavations at Nimrud. As it occasionally bore Phœnician inscriptions, and was found in purely Semitic localities, it might be called the pottery of the Graeco-Phœnician period. The pottery which succeeded to this, and of which there is a very fine collection in the British Museum, is sometimes called Corinthian. It is characterised by zones of animals painted in black, brown, and crimson on a drab ground, with incised lines to strengthen the outlines and inner markings; in the field are flowers. The human figure, and occasionally Greek inscriptions occur on these vases. The change of style in the designs is certainly due to Asiatic influence, derived probably from Assyria through the Phœnicians. These vases are associated in the tombs of Camirus with variegated glass, Egyptian porcelain, the imitation of Egyptian objects, and figures in bronze and terra-cotta. They probably range in date from 500 B.C. to 600, or even earlier. The more ancient painted pottery, that, namely, of the Graeco-Phœnician, may be ascribed to a still earlier date, and to this earlier period may also be ascribed certain marble statuettes found in the Greek islands, and certain gems engraved in intaglio, specimens of both of which were exhibited. Both the statuettes and the gems are singularly rude, but still their rudeness is very far in advance of the attempts to represent the human form in the Hissarlik antiquities. The lecturer then considered the curious terra-cotta disks, called by some spindle whorls, of which Dr. Schliemann had found such quantities. He suggested that they may have been strung and worn as chaplets, necklaces, and arm-

lets, as the Assyrians on the Nimrud friezes are represented wearing necklaces of cylinders and pierced gems. The Hissarlik disks may have been worn as amulets, and on that supposition the strange graffiti on them may have some symbolical import.

On a comparison of the pottery and disks from Hissarlik with the pottery and other antiquities of the very earliest period which we can connect with the Hellenic race, we find that the rudeness of Dr. Schliemann's antiquities far transcends the rudeness of all previously-known archaic art. Are we then justified in assuming that, because the Hissarlik antiquities are ruder, therefore they are earlier; that because their rudeness is non-Hellenic, therefore it is pre-Hellenic? That is the question really at issue in regard to Dr. Schliemann's discoveries. Of course there may be barbarism of all times. Certain British and Gaulish gold coins are of extreme rudeness, but it is now proved that they are of a comparatively recent date, being derived by slow degradation from the coins of Philip II. of Macedon.

Assuming, then, that art may be Neo-barbaric, or Palæo-barbaric, have we any certain criterion to distinguish these two classes? As yet not; we must consider each case with all its collateral circumstances; and taking all these into consideration, the lecturer thought we were justified in claiming for the Hissarlik antiquities a place in the pre-Hellenic period.

He then passed on to review the remainder of the collection. The implements and weapons in stone and bronze he left to be discussed by those more conversant with that class of antiquities. With regard to the gold ornaments, the lecturer remarked that they did not in any way remind him of the earliest ornaments of the Greeks, Etruscans, or Assyrians. There was no embossed or chased work, and only one slight indication of the granulated work of which Etruria and Camirus had yielded such fine specimens. The ornaments at Hissarlik were composed of wire and thin plates beat out, and had a curious resemblance to certain ornaments in bronze found at Hallstadt, in Upper Austria, and published by Von Sacken. In conclusion, the lecturer expressed his strong conviction that, for the due investigation of the Hissarlik question, the following ancient sites should be explored, the tumuli on the plain of Troy, the tumuli of the Lydian kings near Sardis, also Orchomenos, Tiryns, and Mycenæ, which latter site Dr. Schliemann was now at work on.

Professor Max Müller took objection to Mr. Newton's use of the term pre-Hellenic, contending that there could be no reason for supposing that the Greeks did not, like other nations, pass through such a rude phase of art as was represented by the Hissarlik antiquities. The word pre-Hellenic is, however, employed by archaeologists simply to indicate the period of Greek civilization preceding that in which the name of Hellenes came to be applied to the whole nation. Another point raised by Professor Müller was Dr. Schliemann's interpretation of the word "glaukopis" as meaning "owl-headed," which Mr. Newton had partly defended, though the terminations *ops* and *opis* clearly refer to the eye only, and not to the head. The fault of Dr. Schliemann's interpretation of the *Iliad* generally is its literalness; and, after complaining of this, Professor Müller referred Dr. Schliemann to the passage in the *Iliad* where Hector laments that there is no more gold in Troy, as itself proof, if taken literally, that the treasure found at Hissarlik was not a Trojan treasure.

Mr. Bunbury, in reference to a remark in the letter from Mr. Gladstone, justified the statement as to the presence of tin in the Hissarlik bronzes, which had been made in a recent article in the *Edinburgh Review*, of which he avowed himself the author.

Mr. Franks pointed out that in France, Ireland, in India, and elsewhere in the East implements of pure copper certainly occur, though the instances are very rare. He also exhibited drawings of the

bronze implements found at Ialysus, which he considered much less rude than those from Hissarlik.

Mr. Octavius Morgan drew attention to the fact that copper is exceedingly difficult to smelt without a slight admixture of tin. Mr. Howorth noted the resemblance between the vases from Hissarlik with the so-called owls'-heads and certain vases found in Germany, and published in the *Zeitschrift für Ethnologie*.

ROYAL INSTITUTION (Friday, May 1).

PROFESSOR ROLLESTON began his lecture on "The Early Inhabitants of the North of England," by referring to the various objects, such as urns and their contents, ornaments, and other relics, procured from the graves of the various races who had successively inhabited the North of England. In the first part of his lecture he described the finding of a very large number of Anglo-Saxon cremation urns in that part of the East Riding of Yorkshire which is connected with the names of Edwin, Paullinus, and Coifi. The importance of this find was pointed out, none of similar magnitude having been as yet come upon in that district. And the general confirmation which it gave to the views previously advocated by the lecturer at the Royal Institution (see *Proceedings*, March 25, 1870), to the effect of the Anglo-Saxons having been exceedingly numerous, was pointed out. In the second place, he exhibited and described some sets of ornaments procured by him in the same district from some Saxon burials in the stage between heathen cremation and Christian burial, as described by him in the *Archæologia*, vol. xlii., 1870. With these relics certain much older, as well as certain quite modern implements had come to be mixed up in the graves themselves, and the various fallacies which accidental or intentional intermixtures might lead, or had led to, were glanced at. Thirdly, the lecturer, in a very few words, gave a summary of the way in which cremation, supreme in England during the period of Saxon heathendom, from A.D. 450 to A.D. 630, had given way in at least the more civilised parts of Roman Britain to burial, from the date of the generation subsequent to Septimius Severus down to the former of the dates just given.

Before passing to the description of the pre-Roman and pre-historic modes of interment practised in the North of England, the lecturer made some remarks as to the *rationalis*, or, as it might be termed, the genesis of the practice of cremation, referring herein with an expression of mingled assent and dissent to the recently published views of Professor Unger, in the *Mittheilungen aus dem Götting'schen Anthropologischen Vereine*, 1874, p. 25 seqq., and to the account of the "Funeral Ceremonies of the Ancient Hindus," given by Babu Rajendralala Mitra in the *Journal of the Asiatic Society*, No. iv. 1870. Affection for a deceased relative suggested two objects to survivors in all ages: firstly, the preservation of the surroundings of the deceased in the very condition in which they were at the time of death, this object being felt to be a right one, as the mourner did not realise the fact of death in all its bearings at once. Secondly, when the fact had impressed itself and become realised, it was felt to be right to have the remains of the departed preserved under the protection and in the proximity of kinsfolk. The chambered long barrow, with its inmates ranged in a crouching position along its wall, with food and other outittings placed side by side with them, in imitation of the house, or cave, or hut tenanted by them in life, answered both objects; difficulties of transport, death in war, or plague, or the natural working of warmth of climate, as described by Teiresias in the *Antigone* of Sophocles, 1060 (1080), made cremation often the only possible mode of securing, at least, the second of the two objects. Professor Rolleston concluded by giving a description of the round and long barrows of the North of England, at the examination of which by the Rev. William Greenwell, F.S.A., he had many times assisted.

FINE ART.

THE MASTER OF ANTONIO ALLEGRI.

Notizie di Antonio Allegri, di Antonio Bartolotti suo Maestro, e di altri Pittori ed Artisti Correggiesi. Dell' Avvocato Cav. Quirino Bigi. (Modena, 1873.) 8vo.

It is less curious than disheartening that "Correggio literature" should have swelled to its present inordinate size without adding a tittle of evidence to that which was brought together half a century ago by Pungileoni.* There is clearly a demand for such literature, since Martini's *Life of Correggio* went through a second edition in 1871 at Parma, and was followed in 1873 by a new book, the title of which heads this notice; but we may regret that the supply should be so copious, since it is at the same time so worthless.

Cavalier Quirino Bigi is a member of the Royal deputation appointed to promote the study of Italian history in the provinces of the Emilia. He is a corresponding member of numerous scientific and literary academies, but he seems to have no taste for the rules which should guide historians, and still less respect for the strict method which imposes on them a due reference to authoritative sources. In a diffuse yet dogmatical style he makes statements of the most extensive scope without attempting to support them by documentary evidence; and he constructs a *Life of Correggio* in which a well-worn narrative is covered with new patches as an old coat might be with large but worthless spangles. There is nothing more evident than that Antonio Allegri received some sort of education in the city of his birth. Equally certain is the influence of the Venetian and Mantuan schools upon the development of his art. Yet if we are asked to name the master who trained him at Correggio, we are quite as incompetent to give an answer as to say with certainty that he had acquaintance with Costa and Leonbruno on the one hand, or Palma and Lotto on the other. Looking at the pictures which have been preserved, we may infer that he had some connexion with all these painters, yet no one can do more than urge the probability of their having met. But such scruples as these Cavalier Bigi ignores. He speaks of Antonio Bartolotti as Allegri's master without adducing any testimony, just as he affirms, without condescending to vouchers, that Allegri accompanied Manfred of Correggio to Mantua in 1511. Similar statements have been made in the shape of suggestions, never before in the assumed form of established facts.

It may be conceded that some light has been thrown by this book on the life of Bartolotti, though even here manuscript records are quoted of which the text is altogether withheld. In substance the story is this: Bartolotti's name appears at the head of the register of the Guild of Correggio in 1500; it occurs in connexion with works of art in the books of the Franciscans, and in the records of

* Pungileoni's materials were those which Michele Antonioli of Correggio put together. They were used, as we learn from Campori (*Lettere*, p. 263), after Antonioli's death without acknowledgment.

the Palace of Correggio; there is documentary proof to show that Antonio and Ladino with two apprentices from Correggio laboured in the Castello of Novellara, and that payments of money for the board and lodging of these artists are in the accounts of that palace for 1514—1518. Interlaced with statements of this kind are more dubious ones as to pictures assignable to Bartolotti, and amongst others one which refers more particularly to an altarpiece in the gallery of Modena representing the Virgin and Child between St. Francis and St. Quirinus. The story told of this piece deserves notice, as it illustrates the method upon which Cavalier Bigi thinks fit to proceed. He says truly, that in the background of the picture a *cartello* may be observed, containing a line of capital letters and the date of 1511; but he performs a curious feat by giving us the sequence of these letters as A B D N D F, and interpreting them: "Antonius Bartolotti De Nostra Devotione Facta." Nothing more easy after this than to assign any number of works to the same person. It may be a matter of small account that such sleight of hand should be displayed in respect of a painter of low powers like Bartolotti; but when the same system is applied to Allegri, the consequences are serious.

In the further course of his narrative, the author alludes to certain decorations made by Bartolotti in the suburban palace of the Lords of Correggio; and he says "that it is affirmed that two of the rooms in the same palace were painted by Bartolotti's pupil Antonio Allegri." Who affirms this, and upon whose authority, Cavalier Bigi does not deign to inquire. It is sufficient that some one has once made the statement. He believes and accepts it, and, starting from these premisses, he goes back to the records proving the employment of Bartolotti with two apprentices in 1514—1518 at Novellara, to declare that one of these apprentices must be Antonio Allegri. If the altarpiece of San Francesco at Dresden be accepted as a genuine work of Correggio, and as one which he finished in 1515, we shall know what to think of a theory which makes a master of such power subordinate to a nameless local guildsman. But if we remember that the *Marriage of St. Catherine* at the Louvre was finished about 1518, we are left to form a very poor idea of Cavalier Bigi's discretion.

To follow this historian through the dull and uninteresting life of Pomponio Allegri, who inherited the name without a particle of the talents of his father,—to read how Antonio Bernieri, after being taught by Allegri, went to Venice, "and there obtained from Titian the lessons which enabled him to become a perfect miniature painter,"—to trace the wake of the narrative as it meanders through the lives of obscure Correggians is a task so tedious that few will venture to undertake it. Future searchers may turn the pages for a stray notice. They will be able to consult what Mr. Carlyle so often and so pathetically regrets not to have found—an index—but they will be careful not to accept Cavalier Bigi's facts unless they are confirmed by other evidence.

J. A. CROWE.

THE MOABITE POTTERY OF M. SHAPIRA.

UNDER the title of "Chauvinism in Archaeology" Professor Schlottmann communicates to the *Nord-deutsche Allgemeine Zeitung* of April 12, the following letter respecting the imputations recently cast upon the genuineness of this collection by M. Clermont Ganneau.

Halle: March 31, 1874.

"In the year 1872 a collection of numerous objects in clay, some of which bore letters and inscriptions, was brought to Jerusalem from the Moabite territory. There were among them urns, pendant lamps presenting more or less elegance of form, and many strange-looking idols, besides numerous tesserae, and other smaller objects, such as we commonly meet with in remains belonging to Roman and Greek art. Drawings were sent to me of the articles in question, by which I was enabled to give the earliest report that had as yet appeared of these discoveries. I attempted also a variety of explanations in which other scholars concurred. In consequence of the representations which I was empowered to make to the Government at Berlin, on the part of the German Oriental Society, as their secretary *pro tem.*, the whole of the Moabite remains were purchased in the autumn of 1873, after having been submitted to various careful examinations with a view of testing their genuineness.

"This collection has, however, been denounced as spurious by M. Ganneau, lately in the service of the French Consulate at Jerusalem, and at present an agent of the Palestine Exploration Fund, although he has not seen the objects which he condemns as the work of a forger. In a letter which appeared in the *Athenaeum* of January 24 of last year, M. Ganneau had made known his views on the subject in a manner which was well calculated to impress all who were ignorant of the real bearings of the question, and his remarks were copied into various foreign papers.

"M. Ganneau's communication to the *Athenaeum* called forth no small amount of reprobation on the part of some of our best Oriental scholars, one of whom in a letter to me expressed his regret that 'Chauvinism should not have spared even the Moabite antiquities.' In a similar strain, the American Professor MacWhorter, an independent competent authority, in writing to the *New Haven Daily Palladium* (February 19), compared M. Ganneau to those pieces so often represented on the Paris boards, in which French soldiers are always giving chase to the Germans—for no other object, as far as one can see, than that of gratifying the taste of a certain portion of the audience. Professor MacWhorter recommends his countrymen to suspend their judgment for a time in order that—to compare small things with great—they may have an opportunity of seeing M. Ganneau hastening on to his 'literary Sedan' as the inevitable sequel to his self-imposed 'baptism of fire.' And it must be confessed that he has thrown himself headlong into one of the most absurd delusions, while he fancied he was triumphantly exposing the snares into which others had fallen.

"I have from the first drawn attention to the various particulars in regard to which the Moabite inscriptions might be considered open to suspicion, while I at the same time pointed out the different marks of genuineness which as undeniably characterise them; and on all these points I have had the satisfaction of knowing that my opinions agreed with those of the most eminent scholars. I think, moreover, that in several respects the inscriptions present a degree of technical and artistic skill in their execution which entirely precludes the idea that they could be the workmanship of an unskilled mechanic of Jerusalem, or of any forger. Thus, for instance, we find that the raised letters have been executed in very different styles, as on one of the urns now in the Berlin Museum, where the characters have undoubtedly been formed by the application of

stamps or types, presenting the earliest evidence of that mode of multiplying writing which was subsequently developed into the art of printing.

"The internal evidences of authenticity are quite as conclusive as these external features, which M. Ganneau refuses to recognise. The source from which the collection was obtained, is, moreover, perfectly unimpeachable, as the objects of which it is composed were purchased from the well-known German bookseller and antiquary, Herr Shapira, who is justly held in such high esteem by his compatriots at Jerusalem, that, as M. Ganneau himself expressly admits, his character is unimpeachable. It is admitted that he exercised great skill and circumspection in collecting these Moabite antiquities; for, after having secured the good-will of the powerful Trans-Jordan Sheikh, Ali-Diab, whom he entertained hospitably in his own house, he had sent an experienced agent, Selim-el-Kari, into the desert, who pressed the Bedouins with unexampled success into the service of science.

"But it is precisely at this point, according to the hazardous conjecture of M. Ganneau, that we are enabled to detect the first trace of deception; and here our French opponent, basing his assertion on a far inferior knowledge of the country and the people, does not hesitate to charge Selim with having duped Herr Shapira, thus crediting the man with the extraordinary talent of being able suddenly to show himself in the character of a skilled artificer and moulder of clay figures, which he moreover must have had the cleverness to transport, undetected, from Jerusalem to the other side of the Jordan, and to bury for the purpose of excavating them again. Yet this was a man who could at best daub a rude picture for the use of the pilgrims. We may also mention that, for the satisfaction of doubts which had been raised as early as August, 1872, the scene of the Moabite discoveries was visited, and carefully examined, by Messrs. Weser and Duisburg, the latter of whom is a practical business man, well acquainted with the country, and thoroughly conversant with people and things in the East. Under circumstances which positively admit of no ground for deception, these gentlemen obtained a variety of inscribed objects in terra-cotta, which are precisely of the same character and appearance as those which had already been brought to Jerusalem. Drawings of these articles are before me, together with Herr Weser's interesting journal, which has been printed. In the course of a second excursion he obtained seven urns, which he saw removed from the earth; and when he and Herr Duisburg, together with three English travellers, made a third expedition to the same spot at the end of February of the present year, numerous collections of clay figures were offered them for sale by the Bedouins, who since, having found a purchaser for them in Selim, had been constantly on the alert to make further discoveries. Considering all these circumstances, we can scarcely attach any permanent weight to the romantic theory of M. Ganneau, in whose eyes this unseen Selim plays the part of a veritable magician out of the *Arabian Nights*.

"But in these flights of fancy M. Ganneau is not even original. In all he says he is simply distorting and exaggerating the equally groundless, but still more thoughtfully considered objections of Mr. Tyrwhitt Drake, who, in his letter in the *Athenaeum* of March 7, 1874, drew attention to the slender grounds upon which M. Ganneau had been disposed summarily to deny the genuineness of all Moabite remains of clay and terra-cotta articles. Mr. Drake, however, went no further than to declare, that while he believed the first discovery to have been genuine, he considered that the objects then found had been copied, and the spurious imitations passed off as original. It cannot, however, be denied that, apart from ordinary grounds for suspicion, Mr. Drake has no foundation for these opinions beyond the statement of a ragged old potter's assistant, a genuine vega-

bond, called Abd-el-Baki, who stated, after a prolonged examination, that he had been employed by Selim to make the clay figures in question. The man, however, subsequently contradicted this on oath, and declared at the German Consulate, that, when he made his previous statement, the strangers had 'stolen his tongue,' meaning thereby that he had been led to say what he saw they wished to hear—a well-known characteristic of a certain class of Arabs; and the best proof of his not having lied on the second occasion is his want of practical skill as a potter or moulder when put to the test, for the two earthenware figures which he made for Mr. Drake in return for a very large sum of money show no resemblance whatever to the design, or to the drawings of the undoubted Moabite idols.

"Mr. Drake, who very reasonably felt some doubt in regard to the disclosures made to him by Abd-el-Baki, on December 24, 1873, was desirous of obtaining further proof. He accordingly communicated his suspicions to M. Ganneau, and begged him to receive them in 'confidence.' But M. Ganneau, inspired by a desire to derive *éclat* by publishing a piquant revelation, wrote on December 29 the letter which subsequently appeared in the pages of the *Athenaeum*. In the interval between Mr. Drake's letter and the date of M. Ganneau's writing, the latter had, after many ineffectual attempts, succeeded in procuring one witness—a poor, shy, feeble, one-eyed boy, called Hassan, to corroborate his statement that all the Moabite pottery was a colossal piece of humbug, disgraceful to the German *savants* connected with it. This boy, who had been apprenticed to a potter, confided to him, in the strictest secrecy, that Selim himself made all sorts of inscribed clay figures, which were baked in his former master Ahmed's furnace, and that he had frequently carried them backwards and forwards. The man, Ahmed, when brought up to the German Consulate, declared that the boy's story was a tissue of lies from beginning to end; and although the lad himself, with much crying and many contradictions, at first kept to his accusation against Selim, he after a time retracted his words, and with renewed tears confessed that he had lied out of fear for 'the man on the white horse,' i.e. M. Ganneau. According to his statement, he had been induced by the orders of his present master (a man from whom, by the way, M. Ganneau had been unable to obtain any information) to follow the gentleman to his distant residence, and there, within closed doors, and after receiving a box on the ear and seeing the riding-whip laid down ready for use, he said what he knew it was wished he should say. We are bound, of course, to refer much of this account to the imagination of the Arab boy; but, on the other hand, we may, with equal certainty, assume that his first statement was decidedly not *spontaneous*.

"The report, which will shortly be published, of the investigation which took place at the German Consulate will, we are sure, prove beyond doubt the perfect untrustworthiness of both these witnesses. We can easily understand how they became possessed of the information necessary for their purpose. The large sum of money paid by the Prussian Government for old and apparently unimportant articles of pottery had probably been exaggerated among the Arabs by report, while the good fortune that had befallen Selim must have been well known among them, and more especially to the handful of potters of Jerusalem. Nor can we suppose that these men were so stupid as not clearly to perceive the object of the two sceptical foreigners, who made repeated search for the supposed manufacturers of these articles.

"We think that Selim's undoubted cleverness is a fresh proof of his honesty, for why should he have engaged in the dangerous and precarious labour of fabricating spurious antiquities, when his many years' acquaintance with the Bedouins must have made him familiar with the abundance of earthenware figures and other objects which

they found in the land of Moab? There is not a shadow of foundation for the assumption that he ever undertook any such labour. On the very day when the number of the *Athenaeum* incriminating him reached Jerusalem, a domiciliary visit was made at his house while he was absent in Moab, but neither drawings, models, or instruments of any kind which could incriminate him were found on the premises. On his return he was taken to the German Consulate before he had crossed the threshold of his own door, and remained there by his own consent, under constant surveillance, for several days. It was impossible for him to have entered into any understanding with the two witnesses, and when they were confronted with him it was discovered that they did not even know him personally. In his examination, at which M. Ganneau and Mr. Drake were present, there was nothing in his behaviour or manner to imply guilt. He certainly charged M. Ganneau with having promised him 100*l.* if he would confess that he had fabricated the clay figures in the possession of Herr Shapira; and in reply to this, M. Ganneau observes that he considers this statement as equivalent to a confession of Selim's guilt (*Habemus reum confitentem*!), or else as a proof that he himself had been guilty of the meanness ascribed to him. There can, however, be no doubt that he had closely questioned Selim with a view of extorting the wished-for admission; and one can easily understand that the excitable Arab, if he were innocent, should have paid back a false charge now publicly made by an equally false counter-accusation.

"The illogical alternatives by which M. Ganneau has thus made Mr. Drake's unproved, but yet conceivable theory appear at once inconceivable and contradictory, only show the difficulties of his position. He believes that Selim fabricated the new Moabite inscriptions according to the copy of the Mesa inscription that was made some years ago. But the recently found inscriptions are composed of letters belonging to several other alphabets besides the Moabite. The forms and symbolism of the clay figures, if false, also imply extensive archaeological knowledge, and therefore we must enquire who could have been the learned epigraphist and archaeologist who stood at the elbow of the ignorant and unlettered Selim. In reply to this and similar inquiries, and to the observations made by Herr Weser in reference to instances of falsification, M. Ganneau, in the presence of Mr. Drake and others, retreated, on Feb. 16, to the more modest position of doubting only such articles in the collection as bore the same letters as the Mesa Stone! The next day, however, he penned another letter to the *Athenaeum*, in which he reiterated his former assertion, that the *entire* collection was spurious, concluding his remarks with the pathetic sentiment, 'Either I myself am an "illustrious impostor," or the pseudo-Moabitic pottery must once for all be banished from the domain of science, to which it never ought to have been admitted!' If this alternative be correct, we on our side must repeat, *Habemus reum confitentem*! However, we are quite ready to suggest a third alternative in the self-deception of over-hasty zeal and ill-regulated patriotism.

"M. Ganneau has, upon a previous occasion, publicly laid himself open to these charges, for in 1870 he did not scruple to proclaim himself the first discoverer of the since celebrated Mesa Stone, although the credit of the discovery really belonged to the German missionary, Herr Klein. He, moreover, took occasion, when negotiations had been set on foot by the Prussian Government for the purchase of the stone, to interfere in a manner not very creditable to himself, the deplorable result of which was that the tablet was broken up by the Bedouins. English scholars expressed their opinion of his conduct in no measured terms, and at the time I myself defended him in an English periodical against several unproved charges, as I was disposed to judge him as

leniently as possible in consideration of the really good service which he had done to science. Now, however, he has forced me by his ill-considered observations—enveloped as they are with a semblance of official accuracy—to draw attention to the less bright aspects of his conduct; and in the interests of truth and of the genuine value of a collection which our own Government has with praiseworthy munificence secured to science, I am compelled to speak of M. Ganneau with uncompromising plainness and candour.

"I need hardly observe that I have no intention in what I have said to charge the Oriental scholars of France generally with Chauvinism. Among them are men whom I highly honour, and from whom, I feel confident, I may look for an unprejudiced opinion even in regard to the present question; and no one would rejoice more than myself should M. Ganneau be disposed to retract his over-hasty judgment, and thus pay to science a service to which his considerable abilities would impart a genuine value.

"PROFESSOR DR. SCHLOTTMANN."

EXHIBITION OF THE ROYAL ACADEMY.

First Notice.

THREE stages of impression are naturally excited by these many-coloured walls in the mind of the spectator who year by year surveys them. The first impression is all beauty and brilliancy; we feel as if in the poet's Palace of Art; we do not know how we can ever discriminate between so many rival masterpieces. It would be a very wonderful gallery indeed, and such as the world at present nowhere contains, not even, probably, within the walls of any single cabinet, which could sustain this childlike and delightful illusion; and the next stage which the critical spectator reaches, by a natural reaction, is hence often a sense of flatness, general level of commonplace, and disappointment. But, as the first impression disappears from all except children spontaneously, so the second disappears from all but a few minds of more than common narrowness and cynicism. Studying the walls more carefully, we reach the third, finding now much to admire, with little shown which does not bear evidence of strenuous human effort, even if this be not always, or very often, successful. We now begin really to see the Exhibition; we can now try to decide upon what we like; we may now, with a little trouble, gain that highest pleasure which lies equally far from undiscerning praise and narrow satire, and is found in the fairest and most painstaking judgment we can form upon the many things submitted for our enjoyment.

Some visitors to the Exhibition will turn, with something of a sneer, from the last words. Art is for pleasure only, they will murmur; they do not care to frame a judgment upon it, especially if pains are to be taken; they mean to follow their tastes, "about which no dispute is permissible;" fairness on these matters is unattainable, and not worth having, if it were to be attained.

Voices such as these are common in private utterance; nay, they have been sometimes heard as public professions from those who, unhappily, have had the power to put their "educated barbarism" into overt practice. The most immediately impressive argument against those who think thus is, that spectators in this frame of mind sacrifice much of their immediate, and more of their permanent pleasure. It is wonderful how greatly enjoyment is increased when we feel that it depends upon the exercise of our own sense and judgment; when we are not mere passive recipients, but can account to ourselves and to others for what we have received. The difference is like that between looking indolently on a landscape or a cathedral, and making out the several features of the scene, identifying the chief objects, or following the dates of the building and the purposes of its structure. The little immediate

exertion is followed by an almost disproportionate enlargement of pleasure. And we should observe that it is only this reasoned pleasure which remains in the memory, and forms, in its turn, a foundation for greater enjoyment when we see the next sight, or the next gallery. For, although the object of art is really and only pleasure, and any other aim, however high, substituted for this, a divergence from the proper object, yet it is in a lofty and enduring pleasure that the object is truly attained. Treat Art as a simple pastime, and, by a singular natural law, the intellectual element in it, which cannot be eluded or eliminated, soon makes it wearisome.

If these remarks carry any conviction with them, it will probably be next urged by many, that more knowledge is required than they have to bring; that taste is too difficult for them, even whilst they allow it to be desirable. To such objectors our answer would be simply, Try! Taste in art is, we would not venture to say a much easier, but certainly a much simpler thing than is often imagined. True it may be that, in its purest and most finished sense, taste requires a considerable and varied knowledge, including experience to compare what has been done heretofore within the sphere of the art in question, resting on a natural bias or capacity of due sensitiveness. But a certain degree of taste may be gained with a far smaller range of these gifts and acquisitions, which will put us in the way of judging wisely, and help us to understand the judgments of more instructed men. As much as this, at any rate, lies within the scope of hundreds, who, simply from not caring or not daring to begin, forfeit the pleasure which even the earliest efforts to judge reasonably would yield them. And if opportunity or native capacity for long advances be denied, this ought no more to be accepted as a ground for not attempting, than a girl would be justified who gave up music because she will never play like Madame Schumann. "It is something to go so far, if to go farther be not permitted."

If the notes on this year's Exhibition which I propose to give, aid any spectators to a more complete enjoyment, whether by way of agreement or of dissent from my criticism, my purpose will be answered. The invidious task of attempting to review the work of contemporary artists requires some such possibility of usefulness to render it endurable; and the writer faintly hopes that, in cases where he is reluctantly unable *omnia bona dicere*, this aim may be accepted as some palliation of his criticism. I shall, however, only try now to mark out the pictures which appear, on different grounds, most noteworthy, at a first glance over the many-coloured walls of the 106th Exhibition.

Perhaps the most convenient scheme will be mainly to follow the natural order of the rooms; reserving an arrangement by subject and style for subsequent notices.

In the first gallery Mr. Hook gives us the *Kelp-Burners*; one of the most brilliant of his scenes from Shetland, a district which supplies exactly that quality of shoreside rock and picturesque fishing population which has long enjoyed his special favour. This very bright and pleasing picture has a companion, we suppose from the same region. Mr. Millais, who appears, as he has often done during late years, in the triple form of portraiture, figure subject, and landscape, matches Mr. Hook on the opposite wall with a pine forest and a load of timber carted away from a hillside. This hillside is one of the most successful bits of landscape in the Exhibition.

We can here only note in passing M. Legros' French tinker as one of the ablest pictures of the year; with some pleasant figure-pieces by Messrs. Perugini, Prinsep, and Storey. Here, also, is a portrait by Mr. Watts of the justly distinguished preacher and thinker, Mr. James Martineau. This, like the same painter's head of Mr. John Stuart Mill, elsewhere, is very striking; though, perhaps, in both portraits the attempt to paint the look of

mental power is conspicuous above the power to render it.

In the next room Mr. Stone has a group of a labourer and his family, on a larger scale and with a greater simplicity of intention than is common with his work. Two good specimens of the rock and sea landscape, executed in that definite style of handling which marks one school of our landscapists, by Mr. Knight and Mr. Naish, are here, with a large sea-piece by Mr. Brett; and there are several small figure pictures by the familiar names of Marks, Tissot, Leslie, Pettie, and Calderon, to which we shall return. But we ask special attention to the *Moorish Garden* (Mr. Leighton) and the *Children teasing a Snail* (M. Frère), as two works of great though widely diverse beauty, and both (in our eyes), by far the best specimens which the artists respectively exhibit. There is also a Roman picture-gallery, in which M. Alma-Tadema divides our interest between archaeology and sentiment, and a carefully-finished child-portrait by Mr. Millais; which, however, hardly has that interest which his work generally commands.

The great gallery, perhaps, fails to retain its comparative superiority upon this occasion. More than anywhere, I think we here miss Landseer. Our most brilliant, if not our soundest, figure-painter holds one of the "places of honour." The *North West Passage* (an aged sailor declaring for a new voyage of Arctic discovery) is, no doubt, destined to be the leading popular star of the year; but, with too many more of Mr. Millais' splendid audacities, in years far off is likely to excite an admiration freely tempered by the first of the two famous criticisms which Goldsmith enforces on his youthful connoisseur. The place of honour opposite is occupied, if not filled, by a work which even Mr. Frith's numerous admirers are not likely to find quite adequate to the situation; an ecclesiastical ceremony at Boulogne. Near the first door we have Mr. Marks' elaborate *Builders' Strike in the Sixteenth Century*; but we fancy that he is more favourably represented further on. Opposite to this hangs the best piece of serious figure painting we have hitherto met with; the *Virgin taken Home by St. John* of Mr. Armitage. Passing several landscapes of merit, amongst which an inland view by Mr. Hook shines conspicuously, we note an animal picture by Mr. Rivière, larger than any we have seen by him, larger, indeed than he has been able to deal with satisfactorily; a pretty Florentine subject (Mr. Yeames), and a very clever Moorish scene by Mr. Hodgson. Here also are two Oriental interiors by Messrs. Leighton and Lewis. The latter has another in the fourth gallery, not more perfect technically than this *Bazaar*,—for that could hardly be,—but with much higher charm and interest: it is one of the great successes of the year. A capital small piece by Mr. Marks follows; a solitary reader enjoying the fun of Rabelais; and, in another style, Mr. Dobson's pretty girl with goats. And Mr. Herbert's excellent (and, to our eyes, much improved) repetition of his subject from the parable of the "Sower," again suggests the same kind of contrast with Mr. Poole's eminently sweet and graceful *Rest by the Wayside*.

Passing much, here and indeed everywhere, for more careful review, let us note a clever incident-piece from Morocco by Mr. Burgess as a welcome relief from too many "things of Spain;" a child by Mr. Millais, rather lively than lovely; and a remarkably pleasing and interesting scene from Covent Garden Market (Mr. A. McLean). But by far the most noteworthy work in the fourth gallery,—in some ways the most noteworthy we have as yet examined,—is the large canvas of *Applicants at a Casual Ward* (Mr. Fildes). With this work of remarkable skill and high, almost tragic, impressiveness let us also here name the two contributions by the great Dutch artist, Israels: a life-size girl, and the *Anxious Family* (galleries six and seven), commending them all heartily to the spectator's best attention.

In these rooms and in the tenth gallery hang the poetically-felt *Convent Boat* (A. Hughes); a lovely sunset landscape by Mr. Davis; two classical pictures (*Prometheus*, by Mr. W. Richmond; *Ulysses*, by Mr. Hardy) each able in its way, and the former (if on such a point we may express an opinion), a successful piece of more than life-size drawing; a fine Pyrenean view, with sheep in the foreground (A. Bonheur); the *Old Sailor's Museum* (A. Stocks), one of the best pictures exhibited in the "incident" class; a very originally-treated landscape, by Mr. Lloyd (*Sailors' Gardens*); and another of much power (*Boats in Harbour*), by Mr. Morris. The Lecture Room, filled with oil-pictures, many of mark and worth, the water-colours, architecture, crayon drawings, and prints, with that forlorn hope of our art, noble and unhappy sculpture, I here omit. But if the impression has been clearly given, it will have been perceived that, whatever be the spectator's final judgment on the character and prospects of English art as here exhibited, there is much to reward his attentive study.

F. T. PALGRAVE.

EIGHTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS.

THE walls of an exhibition of cabinet pictures bear always a certain resemblance to the pages of an album. In both cases we look to find an amusing variety of work, rather than such quality as makes a serious demand upon our attention. Minor men may perhaps give us of their best, but if a great name appears, it is usually only to enter the momentary record of a passing mood. But whilst it would not be fair to base any general estimate of French art on the contents of an exhibition such as this, they afford us much additional and valuable material for study.

The first thing which strikes us here, as indeed it must obviously strike the observer wherever work of this school is gathered together, is, that up to a certain point all is so good and so complete. Turn where we will, we have before us unmistakable evidence of accurate observation of nature, of highly trained memory, of assured knowledge of ways and means, of clear sight, of definite purpose, and steady hands. Take the landscapes, which form so conspicuous a portion of the whole collection. Whether we look at the sheltered waters of Mathon's *On the Seine*, or dwell on the simple, pure, and tender tones of Boudier's *Pond at Rougemont*, or turn again, caught by the delicate sentiment with which Lambert has invested a *Duck Pond*, we find the same accomplished workmanship brilliantly equal to the task of reproduction. The *Wood Gatherers*, by Pelouse, is, in its way, fidelity itself, and Karl Daubigny gives us exactly what he chooses, whether it be *Washing on the Oise*, or *Moonlight*, or *St. Paul's from the Surrey side of the Thames*, or *Low Tide at Villerville*, enriched by an additional dash of manly vigour and energy which sends home to us the perfect truth of his work with the more emphatic meaning. The masterly performance of Fantin's flowers (the tone of the background in *Azaleas* is luminously beautiful) is equally conspicuous, and Dupré's *Boats at Sea* is admirably effective.

Then, in the figure subjects, Roybet's *Negress charming a Heron* is not only important on account of its size, but for the wonderful skill displayed in much of the painting, which is so absolutely real (we may note, for instance, the mother o'pearl in the tabouret, and the brush drawing in the plumage of the heron), and yet so perfectly in its place, and so full of apparent ease. On all sides it is portraiture, serene realism, satisfied in its end and the magic triumph of its means. Nowhere do we trace the disturbing effort after the unseen, which has troubled the true poet in all ages, and shortened so often the power of his hand. Shades of sentiment now and again are permitted to soften the harshness of uncompromising directness in the reproduction of

colour and form. But even this is rare. Jules Breton's *Peasant Woman of the Douarnes* is very perfect and complete in its way, and Corot continues to weave his mysterious webs of quivering tint; his *Goat herd, Evening* is full of true charm and delicate skill. Corot cannot, however, be counted of the band who represent the aims and tendencies of our day. The new men have revolted against authority, against the school of which they are the children, against the principles of careful design, and classic rule to which they have owed so much. Here and there these conditions result, as in Sisley's *Hill at Poissy* and *Street in Poissy*, in a voluntary renunciation of the usual sources of pleasure, a selection of nature which attracts neither by charm of colour, nor by mystery of chiaroscuro, nor by play of line. It is in the same spirit, though with widely differing artistic power, that Courbet, who reckons as a chief leader, attacks *Rocks at Ornans*, giving us back perfectly just relation of tones, with, as it were, the faithfulness and insensibility of a mirror; or Vollon renders *Tréport*, which is one of the finest achievements of the kind in the room, but which, like its companions, though the whole surface could be well taken in by the eye at a distance of two feet, is calculated to produce its effect only at about three yards off. Then, if as with Madrazo colour is the chief preoccupation, it is not sought for in the spirit of a colourist instinctively seeking for lovely harmonies, but rather in the spirit of an adventurer eager for the execution of *tours de force*, for the production of startling and unforeseen effects. And the training through which these men have evidently passed, enables them to encounter technical difficulties with the confidence justified of knowledge.

What will be the next turn taken—whether the movement has a living principle of growth which will issue in crowning success; or whether a speedy reaction will set in which will place French art more completely than ever under the yoke of tradition and authority—it seems at present impossible to predict.

E. F. S. PATTISON.

MR. STOREY'S SEMIRAMIS.

MR. STOREY is certainly inexhaustible. There is no artist who repeats himself less, and there is none who limits his range more severely. All the great statues by which he is known are seated women—large, solid, mature. He never makes them stand, or even lie; he is never tempted by manly or girlish beauty; yet no two of his statues are alike.

"Semiramis" is leaning with her left arm far back on the cushion of a low chair, her right hand with the signet-ring on it hangs in her lap; the right leg is thrown over the left; the body is thrown far back on the left arm, but the head is upright; the hair is bushy and curly, bare, and bound together a few inches from the head. She wears a loose dress of fine linen unfastened at the throat, with a sash round the waist; her bracelets and crown and sandal clasps are jewelled, and the polish of the marble at these isolated points makes a happy approach to illusion.

The face is powerful, worn, and troubled, with what might pass for the traces of guilt, and yet with a dominant sense of sullen, vigilant, imperial repose and voluptuous satisfaction. What masks the voluptuousness more than anything else are the eyelids, which are beginning to close over the full inscrutable eyes: the note of cruel scornful majesty is on the sharp edge of the curling upper lip.

The pose and the drapery are superb, and the softness with which it clings about the breast is delightful; the head is full of knowledge and power, and even nobility; but the nobility comes perhaps rather more from the embodiment of an intellectual theory, rather less from an intuition of prehistoric heroism than might be exactly to be

wished. It is also a question whether the texture of the flesh in the hands and feet is as perfect as the modelling; on the other hand, it seems as if realism had been carried too far in the full bushy eyebrows, which catch the light in a perplexing way, although in nature they would tell as dark by virtue of their natural colour.

The statue, which is the property of the executors of the late Mr. Benzon, is on view at Mr. Holloway's. G. A. SIMCOX.

THE ASHANTEE SPOILS.

THE show of this week is the collection of the golden spoils of Ashantee, which Messrs. Garrard, of 25 Haymarket, have patriotically saved from the melting pot by the purchase of them for the sum of 10,000*l.* from the prize agents of the army. Hastily collected together to make up the proposed indemnity, they consist of a great variety of objects, all of solid gold, many executed with such artistic taste and skill as to resemble the works of Etruscan or early Greek art. They have been all cast in a fine red sand, which imparts a reddish hue to the gold; and have some of them a filagree, granulated work attached to them, which gives rise to an interesting question through what connexion between Etruria and Africa it ever came there. The largest objects are some life-size heads in gold. All have the skull beaten in; the hair is represented by some corkscrew curls, a twisted wire marks the outline of the eyes, and the lips are fastened by large pins: they appear to represent a victim prepared for sacrifice, and have a loop either for suspending in the temple or round the necks of the officiating priests. The largest of these heads weighs sixty ounces, but there are some on a much smaller scale, with the lips pinned down. There are golden palates, with teeth, and various like objects, probably connected with the Fetish worship.

There are also large bosses, or fibulae, which appear to have been worn as badges of office, as the heralds sent by the King to Sir Garnet Wolseley wore them on their belt. Some of them measure four inches in diameter: they are all variously ornamented.

Two solid gold eagles which were on the king's chair of state, and some leopards which were on his cap, should be noticed. Some grotesque horns are also in the collection, probably the tops of sceptres; bracelets, some of great weight; rings of beautiful form, necklaces, chains, but no ear-rings. The king's state sandals, with massive buckles of gold; a bell richly ornamented, two scorpions curiously modelled, and various other objects. Two mighty sword-blades, like cleavers, supported on four golden balls like dumb-bells, and overlaid with gold, are said to have stood on each side the throne.

The whole collection is most interesting, and it is to be hoped portions of it will be secured for our national museums, as they are quickly passing into private hands. F. B. PALLISER.

ART SALES.

THE collection of objects of art and vertu of Mr. Edward Greaves, of Aroside, Warwick, was sold on Wednesday and Thursday week, by Messrs. Christie, Manson & Woods. The collection comprised about eighty specimens of Limoges enamel, being fine examples of all the most celebrated enamellers. The most important of these were—a fine upright plaque, painted with the entombment, in brilliant colours and gold, by Leonard Penicaud, 130*l.*; an oblong casket, with five plaques, by Penicaud the Second, 165*l.*; a large tazza, painted with the Meeting of Abraham and Melchisedek, in brilliant colours and gold, the back painted with masks and arabesques, in grisaille, signed "Susanne Court," 10 in. diameter, 260*l.*; a circular dish, by Susanne Court, painted with the Philistines filling up the Wells, in brilliant colours, with border of masks, vases of

flowers and chimerae, the back painted with arabesques and masks in grisaille, signed "S. C., Genes. XXVI.," 9½ in. diameter, 270*l.*; a fine oval dish, by P. Courtois, painted with Apollo and the Muses on Mount Parnassus, in grisaille and flesh-colour, from the designs of Marc Antonio, the back finely painted with the Infant Apollo and scrolls with satyrs, masks, and cherubs' heads, signed "P. Cortois, M. A. F.," formerly in the Visconti collection, 14½ in. by 19½ in., 500*l.*; a tazza, painted by Jean de Court, with the Departure of Jason in brilliant colours and gold, the back painted in grisaille and flesh colours, and the companion tazza, painted with the Return of Jason with the Golden Fleece, each 10 in. diameter, 294*l.*; a tazza by Pierre Raymond, painted with Dido entertaining Aeneas, in grisaille and flesh colour, date 1538, the stem and foot painted, 7½ in. diameter, 6 in. high, 81*l.* 18*s.*

THE Eddins sale of Bristol porcelain lasted three days, and the prices obtained were as follows:—The Burke chocolate cup and saucer, 93*l.*; the teacup and saucer of the same service, 80*l.* The cup and saucer of the Smith service, 55*l.*; and another, with the crest of a Cornish chough, 50 guineas. A large chocolate cup, made for Mrs. Cowles, of Bristol, 30 guineas; the others ranging from 11*l.* to 16*l.* A teapot and stand, 60*l.*, and the teaspoon of the same service, 4*l.*; other teapots, 30*l.* and 21*l.*; milk-jug, 24*l.*; sugar-basin, 12*l.* 15*s.*; jug, 21*l.* 10*s.*; a pair of bell-shaped mugs, 98*l.*; a heart-shaped dish, with classic vase in the centre, 90*l.*; another, oval, with a group of Cupids in the centre, 105*l.*, both figured in Mr. Owen's work. The fine compotiers with ram's head handles sold for 270*l.*; and the centrepiece with shells in tiers, corals, and other marine plants, 45*l.* The plaque, with medallion portrait of Benjamin Franklin, surrounded by a wreath of flowers in biscuit, sold for 150*l.* The hexagonal vase, painted four sides with landscapes, the other two in blue monochrome, was bought for 305*l.*; the four figures representing the quarters of the globe, 610*l.*; and a pair emblematical of Earth and Water, 141*l.*; a group in white porcelain of three female figures, 45*l.*; a pair of vases of Bristol glass, beautifully enamelled, 34*l.*; and a milk ewer, 24*l.* 10*s.* Plymouth porcelain sold also well:—a shepherd and shepherdess, 60*l.*; a white statuette of an actor, 43*l.*; and a pair of groups of children and goats, 30*l.* Of the Worcester porcelain, a pair of hexagonal vases, bleu de roi ground, painted with exotic birds, sold for 300*l.*; three bell-shaped mugs, with the portrait of the King of Prussia, sold for 33*l.*; a Bow centrepiece, 30*l.*; and the sale closed by a pair of Cupids, with bouquet, which fetched 18*l.* The whole realised was 6,200*l.*

THE collection of Mr. John Heugh, known as the Holmwood collection, was sold on Friday and Saturday by Messrs. Christie, Manson & Woods. Among the water-colour drawings, which were sold on the first day, were the following, with the prices given for them:—J. E. Millais, R.A., *A Dream of the Past: Sir Isambard at the Ford*, 5½ in. by 7 in., and *The Vale of Rest*, 4½ in. by 8 in., 220*l.* F. Walker, A.R.A., *The Postman*, 210*l.* O. Decamps, *Lessons are Over*, 173*l.* R. P. Bonington, *Shipping off the Coast of Normandy*, 152*l.* (Mr. Heugh gave 27*l.* for this); *The Rialto, Venice*, 131*l.* S. Prout, *Overhauling an Old East Indianman*, 152*l.*; *The Rialto, Venice*, 903*l.* Copley Fielding, *Staffa*, 240*l.*; *View towards Dungeness, from Fairlight Downs*, 508*l.*; *Sussex Downs*, 472*l.*; *Sussex Downs, Lewes in the Distance*, 519*l.* J. F. Lewis, R.A., *In the Desert: Coffee after Dinner*, 215*l.* P. De Wint, *Newark Castle and Bridge, Evening*, 493*l.*; *Matlock, Derbyshire*, 735*l.*; *Harvesting*, 498*l.*; *Barges on the Wilham*, 514*l.* David Cox, *Crossing Lancaster Sands*, 283*l.*; *Rocky Pass near Capel Curig*, 1,050*l.* W. Hunt, *Summer Flowers and early Fruit*, 525*l.* G. Cattermole, *The Baron's Hall*, 440*l.* F. W. Burton, *Cassandra Fiddle*, 525*l.* J. M. W. Turner, R.A., *Rafts on the Rhine*, 892*l.*; *Dartmouth Cove*, 892*l.*;

Dunstanborough, 855*l.*; *Carew Castle*, 1,155*l.*; *Interior of Westminster Abbey*, with inscription showing the painter's age, "Nat. 1775," 488*l.*; *Cassibury*, 787*l.*; *Pool and Cattle at St. Agatha's Abbey*, 945*l.*; *Edinburgh, from the Water of Leith*, 1,155*l.*; *View near Fonthill Abbey*, 735*l.* The next day's sale of the pictures included the following:—R. P. Bonington, *Dunstanborough*, 388*l.*; *A Coast Scene*, 262*l.* F. Goodall, R.A., *Arab Sheik and Camel*, 178*l.*; *Copt Mother and Child and Sheik of the Copt Quarter*, 189*l.* each. W. F. Yeames, A.R.A., *Queen Elizabeth receiving the French Ambassadors after the Massacre of St. Bartholomew*, 215*l.* W. Collins, R.A., *Stirling from the river Teith*, 1,102*l.* J. S. Cotman, *Mouth of the Yare*, 451*l.* P. Nasmyth, 1820, *A View in Sussex*, 903*l.* W. Holman Hunt, *The Festival of St. Swithin*, 367*l.* D. G. Rossetti, *The Annunciation*, 388*l.* Edouard Frère, *La Petite Laitière*, 9½ in. by 7 in., 157*l.* J. Tissot, 1871, *Summer Time*, 290*l.* Henriette Brown, *La Religieuse*, 336*l.* Ary Scheffer, *Head of Christ*, 278*l.* Paul Delaroche, *Execution of Lady Jane Grey*, 820*l.* Strafford going to Execution, 787*l.* W. Hogarth, *Portrait of Mrs. Hogarth*, 378*l.* T. Gainsborough, R.A., *The Great Tenor Singer of his Day Getting out a High Note*, 355*l.* Sir A. W. Callcott, R.A., *Tor Point Ferry, above Devonport*, 430*l.* Old Crome, *Hawthornden*, 556*l.* David Cox, *Crossing Lancaster Sands*, 472*l.*; *Going to the Hardest Field*, 1,102*l.* T. Faed, R.A., *The Silken Gown*, 598*l.* R. P. Bonington, *The Duenna*, 315*l.* T. Gainsborough, R.A., *Cattle and Peasants on the Banks of a River, with Boats*, from the collection of Rogers, the poet, 1,102*l.* J. Phillip, R.A., *Buying Chestnuts*, painted at Seville, 840*l.* W. Dyce, R.A., *St. Catherine*, 325*l.* W. Müller, *Flowers*, the artist's last work, 304*l.*; *Gillingham*, the artist's birth-place, 2,152*l.*; *Chess Players*, 4,053*l.* (being 103*l.* more than it sold for at the Gillott sale). J. M. W. Turner, R.A., *Dunstanborough, Morning after a Storm*, painted for Mr. W. Penn, of Stoke Poges, 4,305*l.*; *Windmill and Lock*, 1,837*l.*; *Old London Bridge*, painted about 1830, 3,255*l.* The total of the two days' sale was 56,768*l.*

NOTES AND NEWS.

ON Thursday evening, April 23, Mr. T. T. Wood gave a lecture on his discovery and excavation of the Temple of Diana at Ephesus, in the Museum of Art and Industry, Vienna, before a very numerous and select audience. He will shortly lecture on the same subject in Berlin.

M. JULES FERRY having paid a visit last year to the island of Melos, naturally made inquiries about the finding of the famous statue now known as the Venus of Milo, and though that took place as long ago as 1820, there were persons who remembered the event vividly, and described to him not only the condition of the statue when it was found, but also the violent scene which took place on its being embarked by the French. As to the condition, he was assured that when discovered the statue stood on a base, its left arm extended and holding an apple. This evidence he communicated to the *Temps* (April 16) as confirmation of the evidence on the same question just brought to light by M. Aicard, and consisting mainly of a description of the statue as it was found by a French captain, Matterer, who happened to be at Melos at the time. The left arm was broken in the scuffle at the embarkation of the statue, but the pieces were carried off with it. There have, however, always been some who have doubted whether these pieces of arm actually belonged to the figure, but now it is hoped such doubts will be put to rest. As to the base, the question is very different, because, though its existence, its appearance, and the inscription of the artist's name upon it, are well vouched for, the object itself cannot now be found in the Louvre. The loophole which is thus opened for doubting, at least, its having properly belonged to the statue, is taken advantage

of by those who regard the Venus as a work of the Praxitelean age, and not, as the inscription would imply, a work of the much later and feebler Rhodian school.

It is stated that several tombs have been discovered at Salonica, bearing inscriptions and allegorical figures, which would seem to imply a high antiquity.

THE archaeological expedition, recently mentioned in the ACADEMY as having been sent by the Austrian Government to explore the island of Samothrace, has already, it appears from the *Débats* (April 27), accomplished its mission. The principal operations were directed to the ruins of a Doric temple, of which the remains of a double line of columns have been laid bare, and some fragments of sculpture, greatly injured, belonging to the drums of columns, brought to light. Among other pieces of sculpture found inside the temple is mentioned a head of Pan.

THE *Levant Herald* states that Hassan Effendi Hindi, proprietor of a well-known establishment for the sale of Indian and Chinese curiosities, has received a commission to buy old white porcelain for the Sultan, and has left for Yokohama and Canton, via London and New York. He is to return in five or six months.

THE *Cologne Gazette* says that Dr. Hans Prutz, Oberlehrer in the Friedrich Werder'schen Gewerbeschule and Privatdocent at the University, were to set out this week, in company with Professor Sepp, from Munich, commissioned by the Imperial Government to proceed to Tyre in order to conduct excavations there, from which interesting discoveries are promised for the history of the Crusades.

DR. DETHIER has written to contradict a statement that the Greek tribunals had pronounced against his claim. He says that, considering a judicial compromise preferable to a doubtful lawsuit, he is endeavouring to come to a personal arrangement with Dr. Schliemann for the restoration of half the objects of archaeological value found on the site of Troy. Dr. Schliemann, however, the *Levant Herald* remarks, is represented as tenacious of his prizes, and although it is hoped that the mission to the Greek capital of the Director of the Ottoman Museum will eventually have a satisfactory result, it makes at present but slow progress. Dr. Dethier and Dr. Schliemann are both distinguished and enthusiastic archaeologists; they are both German savans; and, in their case, the spirit, if not the precise words of the old adage will doubtless apply, that "when Greek meets Greek, then comes the tug of war."

A PHOTOGRAPH has been taken at Munich, by Herr Hanfstängl, of Kaulbach's studio as it was left by the painter when he laid down his palette and brushes for the last time near the easel on which is spread the picture of the German knight Michel as the Archangel St. Michael. In the background a part of the wall may be seen, with the original chalk outlines of St. Arbues as an inquisitor, while to the right and left are studies of the painter's *Flood*, and other compositions. Kaulbach's last picture, which he completed only a few weeks before his death, is said to be one of his best, and to exhibit in the impassioned ardent face of the Archangel a harmony and beauty reminding one of the noblest of the master's works. We learn from the art correspondent of the *Allgemeine Zeitung* that Herr Hanfstängl has undertaken, in accordance with the express wishes and directions of the lamented master himself, to publish fac-similes of all Kaulbach's works.

THE Moorish and Egyptian houses which are to form one of the attractions of the new Alexandra Palace were on private view last Saturday. The idea of exhibiting these houses was suggested by Sir Edward Lee, and according to his plan, about twenty of the dwellings of the middle classes in various nations are to be erected from designs

furnished by Dr. Dresser. The greatest care has been taken to carry out every detail in strict accordance with the national art of the country represented, and in the Moorish and Egyptian dwellings, the first that have been completed of the series, a great success has been gained. The Moorish house is remarkable for its unrelieved whiteness and ugliness without, and its colour and beauty within. Figures are placed about it in real Moorish dresses, to assist the imagination in transporting us from Alexandra Park to the dominions of his Majesty the Emperor of Morocco.

THE *Commercio di Genova* announces that the men engaged upon the new harbour-works at Genoa have come upon an old Genoese galleon, which had been sunk by the Admiral Andrea Doria, in 1530, to stop the entrance to the harbour.

ANTON VON WERNER's great picture of the Unification of Germany is at present on view in the Royal Academy at Berlin, in order that the general public may have an opportunity of seeing it before it is sent to Venice, where it is to be reproduced in the form of a glass-mosaic, which is intended to form part of the national monument to Victory at Berlin. The painter, who has apparently had in his mind Paul Veronese's allegorical mode of representing the contest carried on by Venice against her allied foes under the form of Europa and her bull, has endeavoured to symbolise the leading events of the Gallo-Germanic war under mythological and other figures. Herr von Werner, who although scarcely more than thirty, is reckoned amongst the best historical painters of Germany, appears in his present work fully to have sustained the reputation for originality and vigour which attracted such favourable notice in his picture of the Arming of the German People after the Declaration of War in 1870. But, in the opinion of art critics, his last great work, admirable as it is in detail, and characteristic in its individual grouping, fails to convey the sentiments that it is intended to embody. The intangible nature of the idea to be expressed is, however, we should think, a sufficient explanation of this failure. To embody pictorially the conception of the call to Germany to arm, the response to that summons, the fraternisation of South and North Germans, and the establishment of the Empire, falls surely rather within the province of sculpture than of painting.

M. DE PAPELEU, a painter better known to artists than to the general public, is exhibiting at the Cercle de l'Union Artistique a large collection of studies after nature, the subjects of which are taken from various parts of France.

NICOLAS FRANÇOIS-OCTAVE TASSAERT, a French painter of some eminence, died on Saturday last, aged seventy-four. He was a pupil of Pierre Girard and Guillon Lathière, and made his *début*, as a portrait-painter, at the Salon of 1831. He afterwards painted several historical pictures for the Museum of Versailles, of which the most notable is the *Funeral of Dagobert*. He exhibited every year from 1831 to 1853, and among the best-known of his works are: *The Death of Correggio*, *The Death of Héloïse*, *Diana Bathing*, his *Slave Merchant*, *Unhappy Family*, and *Old Musician*, which have been popularised by engraving and photography. He won a medal at the Salon of 1838, another in 1849, and a third at the Exhibition of 1855, to which he contributed, among other pictures, *The Child Jesus asleep*, *The Son of Louis XVI. in the Tower of the Temple*, *Sad News*, and *Sarah the Bathing-Woman*. He died, we are sorry to learn, in great distress.

THE ancient tower known as the tower of Jean-sans-Peur or des Ducs de Bourgogne, situated in the Rue Tiquetonne, the only mediaeval work of fortification that Paris now possesses, has been bought by the municipality of Paris in order to ensure its preservation.

THE modern sculpture of the Louvre is being submitted to a cleaning process which has, it is

said, the most happy results. The cleaning is effected by means of a kind of little mop, dipped into a mixture of potash and freestone; with this the dirtiest heroes are vigorously attacked, and soon present quite a respectable appearance. Even the statues and marble groups brought from St. Cloud, Compiègne, and Versailles, which were much spoiled and stained by the acid washings of the foliage, have had most of their spots removed by this process. Could not our London statues be made to submit to the same operation? Sanitary legislation is much needed on their behalf.

THE *Zeitschrift für Bildende Kunst* is enriched this month (April) by an impression of Gaillard's magnificent etching of *L'Homme à l'Oeillet*, the celebrated Van Eyck of the Suermondt collection. The plate is a good deal worn, certainly, since it first appeared in the *Gazette des Beaux-Arts*, in 1869, but we should advise those who were not fortunate enough to gain possession of an impression then, not to lose this opportunity of securing a copy of this very notable work. The etching appears in illustration of an article by Dr. Woltmann, on the Suermondt Gallery, to which a portrait of the distinguished collector, Herr Barthold Suermondt, drawn by Knaus, gives additional interest. The Suermondt collection has long been celebrated as one of the richest private collections on the continent. W. Bürger, the well-known art critic, wrote a history and catalogue of it in 1860, and used to say that "the study of the Suermondt pictures had been his chief consolation in exile." It has been greatly enriched since then, and a new catalogue has been recently prepared containing some of Bürger's later criticisms, found among his notes after his death. Hitherto, as our readers probably know, Germany has been able to boast of this great collection, as Herr Suermondt resided at Aachen; but last summer he sent a great number of his paintings to the exhibition of the Société Néerlandaise de Bienfaisance at Brussels, and since then he has removed the whole of his collection there, and has followed it himself. His collection is still being exhibited in the large new rooms of the Museum for the benefit of the poor of Brussels, but Herr Suermondt is preparing a grand new gallery for its reception in the garden of a house that he has built for himself in the Rue des Arts. It will, therefore, prove a permanent addition to the art attractions offered by Brussels. In the second article of the *Zeitschrift*, O. Schnaase writes on the subject of the German Renaissance, reviewing especially Lübke's history of the same, of which he speaks in the highest terms of praise. Very little was known indeed of the Renaissance of art in Germany until Lübke undertook its history.

THE Academy of Rome has received a large contribution towards a sum which it is endeavouring to raise for the purchase of the house in which Petrarch was born at Arezzo.

THE Retrospective Exhibition, held at the Palace of the Corps Législatif for the benefit of the poor of Alsace and Lorraine, is about the most interesting art exhibition now open. It occupies the whole of the ground floor of the palace as well as the great gallery, in which the Morny collection and various *chefs d'œuvre* of all schools may be found. Among the most noteworthy contributions are the pictures lent by the Duc d'Aumale, which include the *Virgin of the House of Orleans*, by Raphael; Ingres' celebrated painting of *Stratonice*; the *Corps de Garde*, by Decamps; the *Duc de Guise*, by Delaroche; and many others of high reputation. The Rothschild collection of old furniture and objects of art and curiosity also excites great interest. Painters of the eighteenth century occupy one room, and painters of the modern school another; but living artists are not represented. The exhibition deserves, and will no doubt have, a great success.

THE new Municipal Museum of Saint-Germain is spoken of as being well worth a visit. It owes its origin to the liberality of M. Louis Ducastel,

an old inhabitant of Saint-Germain, who bequeathed a large collection of pictures, drawings, and other art objects for the purpose of its foundation. The pictures, we believe, are not very remarkable; but the drawings and several of the manuscripts are said to be extremely valuable.

THE STAGE.

FRENCH PLAYS AT THE PRINCESS'S THEATRE.

THE comedy of MM. Meilhac and Halévy, *L'Été de la Saint Martin*, produced at the Princess's Theatre, on Thursday night, is more than an elegant trifle. Its authors have been at great pains to write a work worthy of the Comédie Française, and by chastening their usual style, concentrating their constructive skill, and working into their picture two characters conceived in the freshest spirit and drawn in the truest colours, they have produced a play that will survive their more pretentious efforts. Suitably to its name, it is bright with sunshine, sunshine that warms but does not burn. Suitably to its name, it tells a story of subdued interest, tempered between the ardent heat of summer and the gloomy chill of winter. It touches no deep chord in the heart, but is now pathetically gay, now humorously sad, like the song of a Troubadour or a Minnesinger. The action takes place between the reading of two successive chapters of a romance. M. Briquerville, an old Touraine gentleman of high birth, sits in his arm-chair watching a beautiful girl, who is expounding to him from the novel of Alexandre Dumas the encounter of the musketeer D'Artagnan with the alguazils. The first volume is finished, and while Adrienne, the reader, goes for the second, the old man concerns himself with the history of her life. He knows that she has been staying in the house for a fortnight, that his housekeeper calls her niece and tells him that her father was a watchmaker, who had emigrated to America. It is true that the housekeeper had never before mentioned her relations during twenty years' service, and still has a tendency to confound Philadelphia with Pondicherry; but then, as she justly says, by force of repeating things for a fortnight one comes to forget them. So M. Briquerville leaves the investigation, content to enjoy the second summer which Adrienne has brought to him, and oblivious even of his latest trouble, a nephew whom he has renounced for marrying the daughter of an upholsterer. But when the young man comes to ask forgiveness he finds his uncle obdurate. Then Adrienne is called away by a sudden message: the old man refuses to let her go, reminds her that she had promised to read to him the whole series of Dumas' novels, and can only keep her promise by staying and becoming his wife. She has to confess, has to tell him that she is the tradesman's daughter whom his nephew has married. The shock is sudden, but he soon forgives her; the little family circle draws round his arm-chair, and Adrienne proceeds to the interview of the musketeer with the distressed Mme. Bonacieux. The stream of this pleasant story runs placidly along, neither impeded by epigrams nor swollen by a superfluity of interests. And though the play lacks genius, wants the characteristic of De Musset's delicate workmanship, it is not exaggerated to say that probably no living dramatists could have set so rare a gem in so tiny a frame.

It was interpreted in Paris by M. Thiron and M. Berton the younger, by Madlle. Croizette and Mme. Jouassain. The great merit of M. Thiron's playing was that though the old man was weak and irritable, now chafed into fury by the thought that the last of his race had married a grisette, now soothed into tenderness by the grisette herself, he commanded entire respect, and the blow that shattered his daydreams called forth most genuine sympathy. M. Perrier, who now represents the character, seems to be ignorant that he is dealing with an uncommon part. To denote rage he shakes his arms violently; to denote affection he simpers. Madlle. Croizette had the great ad-

vantage of being schooled in her part by M. Bressant. But the genius which is in her, and which is now attracting so much attention, first came to light in this play. With a rapid glance whenever her husband was mentioned, with a changed voice whenever she resumed the reading of the novel, scared when she found she had poured out a wine too strong for the old man's head, and finally throwing on herself all the blame of the conspiracy, Adrienne was shown to be a most artistic creation. Mme. Andrée Kelly, of the Princess's Theatre, is tender and womanly, but scarcely conceals the art with which Adrienne fascinates M. Briquerville. If she played a trifle more slowly, and were a little less inclined to theatrical gestures, her method of interpretation would be entitled to considerable praise. It is perhaps scarcely fair to compare an average body of comedians with the most perfectly organised company in the world; but the misconceptions of the actors tend to obscure the beauty of the play.

The comedy that followed, *Gavaut, Minard, et Cie*, by Edmond Gondinet, does not belong to so high a class. There is much in it that must have caused the dramatic censor to blush, but he has not allowed his modesty to interfere with the action. Gavaut, Minard and Company are cotton manufacturers of St. Sever, near Rouen. Gavaut has three daughters, one of whom is to marry his excellent clerk, M. TERENCE. Minard has a wife, a romantic person, lately rescued from a railway accident by a man she believes to be concerned in an assassination that has thrilled the country. And it is to be presumed that the firm in its official capacity has a son, for an anonymous letter addressed to the house and entreating it to take charge of its child, is so far from being repudiated that the conscious-stricken partners return answer that they will adopt the young man referred to. A young person called Theodore appears, and is received by the firm as its son; but Madame Minard recognises him as the assassin who saved her. The recognition startles Gavaut and Minard: they devise plans for the murderer's escape, and are much troubled by finding in the house the sword, pouch and boots of a gendarme. But it appears that the anonymous letter was addressed to their exemplary clerk, and related to a child of tender years, that Theodore is not the assassin, and that the gendarme is one of the retainers of Toinette, domestic. TERENCE is dismissed, Theodore replaces him, Gavaut and Minard embrace one another, and Toinette hangs out of window the signal for her lover to return.

This is a fair specimen of the farces which are played at that uncomfortable little Parisian theatre, situated in the corner of the Palais Royal, and which are now becoming painfully familiar to English audiences. In all of them very ordinary people, such as Bouchencœur and Calino, such as Tricoche and Cacolet, are placed in impossible situations, the exuberant drollery of which can only be appreciated by French minds; the characters are then provided with catchwords, and the dialogue is so compressed as merely to explain the story. And the fact that they are generally unsuited to our stage is not so much due to the radical difference of English and French notions of propriety as to the difference of our perceptions of the ludicrous. *Box and Cox* would probably be tedious to a Parisian; *Le Voyage de M. Perrichon* has been shown to be tiresome to Londoners. But we should certainly be able to enjoy these pieces more thoroughly if we had actors who could enter into their extravagance.

MM. Schey and Didier, the representatives of Minard and Gavaut, are excellent grotesques. The former lacks the unction of M. Lhéritier, the original Minard; the latter wants the geniality of M. Geoffroy, the original Gavaut; but the characters are so slightly sketched that they admit of various interpretations. M. Schey as an elderly gentleman prouetting about his office is very amusing. With the face of an idiot and the legs of a marionette, fooled by his wife, his clerk, and

his partner, Minard carries his imbecility to the limits of becoming mirth. Gavaut is his complement, a man born for strife, who has by his exertions raised cotton to the level of a principle, and hopes to represent its interests in the Chamber. M. Didier is a little too boisterous, but the quarrels of the partners amused the audience exceedingly. Mme. Wilhem sustained with success the part of the romantic Madame Minard, who, when she sees her ideal murderer in his shirt-sleeves, still thinks him sombre, fatal, and superb, and determines to rescue him from justice. The minor characters were fairly played, and both pieces were received with unmeasured applause.

WALTER MACLEANE.

MR. LEOPOLD LEWIS's drama, *the Bells*, has been revived at the Lyceum Theatre, Mr. Henry Irving appearing as the Burgomaster Mathias. Practice having mellowed the voice and moderated the gestures of this noted actor, he is now enabled almost completely to realise his original and daring conception. The death-scene at the end will be rivalled at the Princess's Theatre on May 11, when Madlle. Favart will perform for the first time on the stage the part of Blanche de Chelles in M. Octave Feuillet's new play, *the Sphinx*.

A COMEDY in one act by M. Eugène Labiche, one of the most prolific playwrights in France, and M. Ernest Legouvé, of the Academy, has been read to the committee of the Théâtre Français. It is to be entitled *La Cigale chez les Fourmis*, and the chief characters will be enacted by M. Delaunay and Madlle. Tholer.

THE benefit given to M. Landrol, of the Gymnase Theatre, was made remarkable by the reappearance of the old actor, M. Bouffé, in MM. Cogniard's drama *Pauvre Jacques*. He first sustained the part of the broken-down musician in this play on September 15, 1835.

THE Court Theatre has revived the comedy of Mr. John Brougham, *Playing with Fire*, which was produced on September 28, 1861, at the Princess's Theatre under the management of Mr. Augustus Harris. The principal characters were then played by Mr. George Jordan, the author, and Miss Rose Leclercq.

MDME. CHAUMONT, M. Berthelier, and a company from the Variétés Theatre, have left Paris to perform in the provinces. It is said that they will come to London and introduce to an English audience MM. Meilhac and Halévy's latest plays, *La Petite Marquise*, a piece scarcely worth the expense of carriage, and *Toto chez Tata*, the witty monologue delivered by Mme. Chaumont.

MR. TOOLE performs this morning at the Globe Theatre in Mr. Dion Boucicault's play, *Dot*.

M. OFFENBACH has in preparation a new operetta called *Mademoiselle Bagatelle* in which Mme. Judic will appear.

M. AMBROISE THOMAS's latest work, *Gille et Gillotin*, has not made its way to the boards of the Opéra Comique without difficulty. The composer alleged that the music was frivolous and unworthy of his dignity as Director of the Conservatoire. The author of the libretto contended that it was written in an excellently humorous vein, and sued M. Thomas for breach of contract in refusing to have it performed. The Court held that the piece was in all respects fit for representation, and the public has confirmed its decision.

THE new comedy, *Mont Blanc*, by Messrs. Henry and Athol Mayhew, will be produced at the Haymarket Theatre on Whit-Monday, May 25.

THE productions of the week at Paris are, first, a revival of the *Périchole*, by Offenbach, in which Mme. Schneider sustains her original part; and second, an operetta in four acts, by MM. Jaime and Gille, music by M. Coste, called *Cent Mille Francs et ma Fille*. Both were successful.

MUSIC.

CRYSTAL PALACE.

MR. MANNS'S annual benefit-concert which, according to custom, was given last Saturday, at the close of the winter series of Saturday concerts, was, as regards both selection and performance, worthy alike of himself and of the institution with which he has so long and honourably been connected. We have so often expressed our opinion of Mr. Manns, that it is needless to repeat it here; we therefore proceed at once to notice last week's music. And, to begin and finish our fault-finding as soon as possible, let us first say, in the most emphatic manner, that the concert was very much too long. An hour and a quarter of miscellaneous music, and after that the whole of Beethoven's Choral Symphony, is far too great a strain upon the attention both of hearers and players, especially if it is remembered that the latter have a long rehearsal in the morning. The consequence is that towards the close of the concert many of the players are (to use their own words in relation to it) "dead beat," and the performance must inevitably suffer. Nor, on the other side, can the audience fully enjoy so elaborate and profound a composition as the Choral Symphony if the edge of their musical appetite has been already taken off by serving up six or seven courses before the *pièce de résistance*. Would that all concert directors could be brought to see that the most judicious thing is always to send away their audiences hungry, rather than, let us say, more than replete!

The most interesting feature of Saturday's concert was the first performance in England of a selection of Schumann's incidental music to Lord Byron's *Manfred*. The overture to the same work, which opened the concert, has been several times previously heard at Sydenham, but has probably never been more finely played than on this occasion. It is one of the grandest pieces of "character-music" (not "programme-music") which exist—of a sombre, almost weird tone, well befitting the subject. The selection from the incidental music comprises the delicious "Adjuration of the Witch of the Alps," the "Hymn of the Evil Agencies," and "Manfred's Address to Astarte." Of these three numbers the first and third are "melodrama"—that is speech accompanied by music; happily on this occasion the speaking was omitted, greatly to the improvement of the effect. However suitable on the stage, recitation with music is more often a distraction, not to say a nuisance, in the concert-room, than otherwise. It is much to be hoped that next season Mr. Manns will add to our obligations by giving the whole of the *Manfred* music at one of the concerts.

Another most interesting item on this afternoon was M. Gounod's quaint and piquant "Funeral March of a Marionette"—a really charming piece of musical pleasantry. It was played to absolute perfection under the composer's direction, and enclosed.

A young violinist, Herr Otto Peiniger, a pupil of Herr Joachim, made his first appearance in Ernst's *Hungarian Fantasia*. He is of considerable promise, but, as yet, hardly fully fledged. Of the miscellaneous vocal pieces we can only mention two pleasing songs by Mr. Manns, sung by Madame Lemmens-Sherrington and Mr. Santley, but must give a special word of praise to that thorough artist, Madame Otto-Alvsleben, for her excellent rendering of Elizabeth's song from the second act of *Tannhäuser*. Of the Choral Symphony—in which the solo parts were sustained by Madame Sherrington, Miss Antoinette Sterling, Mr. E. Lloyd and Mr. Santley—it is only necessary to say that it went very well, and would probably have gone even better had the band not been fatigued with so much previous work.

EBENEZER PROUT.

THE 136th anniversary festival of the Royal Society of Musicians took place on Monday last

at Willis's Rooms, when H.R.H. the Prince of Wales presided, and H.R.H. the Duke of Edinburgh was also present. The list of donations read by the secretary (Mr. Stanley Lucas) amounted to about 1,000*l*.

THE competition for the "Sterndale Bennett Scholarship," at the Royal Academy of Music, which has recently been held, has resulted in the election of Master Charlton Templeman Speer, aged fourteen.

HERR JOACHIM has sent to the committee for the erection of a monument to Bach at Eisenach, the sum of 3,000 thalers (450*l*.), as the proceeds of several concerts given by him for that object in this country.

WE regret to learn that Dr. von Bülow, who is at present at Warsaw, is ill. The *Neue Zeitschrift für Musik*, our authority for the statement, gives no particulars as to the nature of the malady.

HERR HANS RICHTER, conductor of the Hungarian National Theatre at Pesth, is shortly going for three months to Bayreuth, to prepare with Wagner for the Nibelungen performances. Herr Richter has been selected by the composer as the conductor at the great festival.

JOHANNES BRAHMS was to visit Bremen on the 28th ult., to take part in a concert for a charitable object.

THE commissioners of the Zurich Musical Festival, to be held during the present year, having offered prizes for the best cantatas to be written for that occasion, have just announced the award of the judges. The first prize is gained by Herr Georg Rauchenecker, of Winterthur, and the second by Herr Rudolf Weinwurm, of Vienna.

THE opera *Diana von Solange*, by the Duke Ernest of Coburg-Gotha, has lately been produced for the first time at Rotterdam, but has made a *fiasco*.

THE programme of the festival at Prague in celebration of the centenary of Tomaschek (mentioned in the notes of last week's ACADEMY), included his *Requiem* in C minor; concert-overture in E flat; "Hector's Abschied," a duet for soprano and bass with orchestra; "Zigeuner-Nachtlied," chorus with orchestra; final scene from Schiller's *Braut von Messina*; and "Gloria" from the Coronation Mass, besides songs and pianoforte solos. The whole of the works performed were compositions of Tomaschek: some of them might probably be worthy of the attention of our concert directors.

A new musical journal has been started at Brussels, under the title of *L'Harmonie: Organe des Sociétés Instrumentales et Chorales Belges*.

THE Italian impresario Sanguinetti has lately died at Genoa, at the age of seventy-four. He was the first to recognise the talent of Verdi, and to smooth for him the difficulties of the earlier part of his career.

C. T. BRUNNER, in Germany well-known as a writer of pianoforte music, died on the 14th ult., at Chemnitz, in the eighty-second year of his age.

THE series of summer concerts which commences to-day at the Crystal Palace will be of unusual novelty in their scheme. Seven of the nine concerts to be given will be illustrative of the music of various nations: Germany, England, France, Italy, Russia, and the Scandinavian countries. Another concert will be devoted to a performance of Signor Randegger's "Fridolin," and the last will be illustrative of humorous music.

THE *Leeds Express* of Tuesday afternoon states that the Leeds Musical Festival has been definitively fixed to begin on October 5, and will last four days. Sir Michael Costa will be the conductor. Accommodation will be afforded in the Victoria Hall for 2,350 persons. The Mayor is chairman of the general committee. The Guarantee Fund amounts to nearly 6,000*l*. It has been arranged

to hold a musical festival in Liverpool similar to those which have been so successfully carried out in Birmingham and other towns. A preliminary meeting of the promoters was held on Monday at the Town Hall, the Deputy Mayor, Mr. E. Whitley, presiding, and Sir J. Benedict being among those present. It is proposed to offer a number of valuable prizes for competition. The festival is to be held about the beginning of October, the proceeds being devoted to the charities of the town.

A "NORTH-WEST German Musical Festival" is announced to be held at Oldenburg in the course of the summer.

POSTSCRIPT.

MESSRS. LONGMANS announce that they have in preparation an authorised translation of Comte's *System of Positive Polity*. It will be completed in four volumes 8vo., to be published separately, and each forming in some degree an independent treatise. The volumes will be:—I. "The General view of Positive Polity and its Philosophical Basis." Translated by J. H. Bridges, M.B. II. "The Social Statics or Abstract Laws of Human Order." Translated by F. Harrison, M.A. III. "The Social Dynamics, or the General Laws of Human Progress" (the Philosophy of History). Translated by E. S. Beesly, M.A. IV. "The Synthesis of the Future of Mankind." Translated by R. Congreve, M.A.

MESSRS. LONGMANS also announce that *Essays, Political, Social, and Religious*, by R. Congreve, M.A., will be ready in May, and that the Greek text of the *Politics* of Aristotle, with English notes by the same author, is in the press.

WE hear that Lord Somers has been appointed a Trustee of the British Museum in the room of Bishop Wilberforce deceased.

THE *Athenaeum* states that Mr. George Smith, of the British Museum, has arrived with his Assyrian treasures at Aleppo on his way home.

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SATURDAY, MAY 9, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Sketches in Italy and Greece. By J. A. Symonds. (London: Smith, Elder & Co., 1874.)

SKETCHES is perhaps scarcely the right word for pictures of travel so careful in composition, so finished and elaborate, as these by Mr. Symonds. In one way the various studies in this volume are almost a new thing in literature. Mr. Symonds has applied to well-known and familiar southern scenes, and to historical cities, the same kind of criticism as that by which Mr. Pater "disengages the *virtue*" of certain artists and poets, in his *Studies of the Renaissance*. He brings before the reader the very secret of the charm of Perugia or Gironi; he grasps and expresses the personality, as it were, of Ravenna or of Orvieto; he conveys the sentiment of Syracuse or of Athens. To do this with such precision implies a delicate feeling for scenery, which enables the writer to seize the hour of sunset, or dawn, or mid-day light, which most enhances the characteristic beauty of the chosen place—as well as a complete knowledge of the historical past of the scene and of its associations. From these memories Mr. Symonds selects with unerring instinct the most appropriate, some moment of contrast, of advance or decay, in one of the many civilisations that have lived and perished on the shores of the Mediterranean. How complete the writer's knowledge of the fairest of these civilisations is, how truly classic Greece is still living Greece to him, his last book on the Greek poets proved beyond dispute. The present volume shows him just as much *en rapport* with the spirit of mediæval Italy, as able to sympathise with the pleasures and griefs of monastic painters and turbulent princes, as with the artists and athletes of Hellas. Intimate knowledge of beautiful forms of life that have ceased to exist, delicate feeling for natural beauty, and for the varying sentiment with which natural beauty is clothed by the memory of the transient human efforts of which it has been the impassive witness, these are Mr. Symonds' qualities. The results, his impressions and fancies, are expressed in language at least as sonorous and gorgeous as prose may dare to be. Sometimes we may think that the colour and beauty of mere words becomes a temptation to him, that his style has a southern fragrance as heavy as that of the lemon blossoms, and a glitter in Asiatic taste. A passage of this sort occurs in the otherwise admirable description of the Syracusan quarries, where so many Athenian captives died of heat and cold and thirst. To speak in that passage of the "dawn walking forth fire-footed," of the "unfettered clouds sailing in liquid ether," seems to strike a wrong note, to check the reader's

sympathy, and recall him from thoughts of "old unhappy far-off things," to doubts and questions about English prose. But such less fortunate expressions are rare, and in compensation Mr. Symonds never delays one over matters of pedantry or minute questions in history and architecture. These have their places, but in such pictures they would be out of place, and happily they are absent.

Few of these essays display Mr. Symonds' manner of working better than the first of all, that on the Cornice. It would almost be necessary to quote the whole study to give an idea of the delicacy with which the sentiment of the land is felt, and the skill with which it is expressed. The sky and the sea, the dark wells of "black water," and the gadding violets speak of Theocritus, of Pan and the Nymphs; while among the secular olives "we dream of Olivet, or the grave Garden of the Agony, and the trees seem always whispering of sacred things."

"Polyphemus was born there in the Gorbio valley. There he fed his sheep and goats, and on the hills found scanty pasture for his kine." To tell the truth, the duties of Polyphemus must have been almost as much a sinecure, and as free from vulgar associations as those of Channing's Otaheitan Shepherd in the island where there were no sheep. There is no grass worth mentioning, and the strange and stringy flocks which supply the invalids of Mentone with mutton, are driven along the beach every morning to hunt wistfully for stray lemon peel. Talking of the same invalids reminds us that there is a point of view from which Mr. Symonds has not regarded the Riviera, and a sentiment he has not expressed—that of the many who come there as to a last harbour and shelter of waning life, and a place where "more than ever it is sweet to die." This sentiment is the theme of an article of curious delicacy and finish, contributed by Mr. Stevenson to *Macmillan's Magazine* for May.

Perugia is the subject of another essay, not less remarkable for beauty of what used to be called word-painting, and for choice of happily contrasted historical associations:—

"Perugia is the empress of hill-set Italian cities. Southward from its high-built battlements and church towers the eye can sweep a circuit of the Apennines unrivalled in its width. From cloud-capped Radicofani, above Pieria in the west, to snow-capped Monte Catria, beneath whose summit Dante spent those saddest months of solitude in 1313, the mountains curve continuously in lines of severe dignity and tempered sweetness. Assisi, Spoleto, Todi, Trevi, crown lesser heights within the range of vision. Here and there the glimpse of distant rivers lights a silver spark upon the plain. These hills conceal Lake Trasymene and there lies Orvieto, and Ancona there, while at our feet the Umbrian champaign, breaking away into the valley of the Tiber, spreads in all the largeness of majestically converging mountain slopes. . . . City gates, sombre as their own antiquity, frame vistas of the laughing fields. Terraces, flanked on either side by jutting masonry, cut clear vignettes of olive-hoary slopes, with cypress-shadowed farms in hollows of the hills. Each coign or point of vantage carries a bastion or tower of Etruscan, Roman, mediæval architecture, tracing the limits of the town upon its mountain plateau. Everywhere art and nature lie side by side in amity, beneath a sky so pure and delicate that from its limpid depth the spirit seems to drink new life. What air-tints of lilac,

orange, and pale amethyst are shed upon these vast ethereal hills and undulating plains! What wandering cloud-shadows sail across this sea of olives and of vines, with here and there a fleecy of vapour, or a column of blue smoke from charcoal burners on the mountain flank. To southward, far away beyond those hills, is felt the presence of eternal Rome—not seen, but clearly indicated by the hurrying of a hundred streams that swell the Tiber."

It was amidst this affluence of natural beauty that "beneath the fierce blaze of the Renaissance were brought into splendid contrast both the martial violence and the religious sentiment of mediævalism, raised for a moment to the elevation of fine art." Here the Baglioni were slaying each other—beautiful in their stealthy ferocity as the young Greeks who used to murder tyrants "for some love-adventure;" and here Perugino was painting "devout young faces upon twisted necks, with a background of limpid twilight and calm landscape." The "blood-bedabbled cathedral square and the rugged stonework of San Lorenzo call up by the law of contrast the Close of Salisbury and

"The cushioned ease of immemorial Deans."

Our modern spirit can gain, as Mr. Symonds says, an equal pleasure from all the past. We are wise and happy, if at all, with the happiness and wisdom of serene old age; spectators of the passions of the dead, and the procession of the years. This compensation time has given us, who can produce nothing, and who possess all things, who can understand and forgive only too easily, who in a sense see the whole world, "and behold, it is very good."

The main interest of the essay on Rimini lies in the account of Leo Alberti, a spirit of the modern time, born into the more active world of the Renaissance.

"In the early spring, when he beheld the meadows and hills covered with flowers, and saw the trees and plants of all kinds bearing promise of fruit, his heart became exceeding sorrowful; and when in autumn he looked on fields heavy with harvest, and orchards apple-laden, he felt such grief that many even saw him weep for the sadness of his soul."

He found beauty everywhere, and, like Mr. Whitman, the noted American writer, loved to gaze on what that poet calls "majestic old persons."

At Ravenna, the innocent multitudinous life of harmless creatures in the pine forest, the dry and scented air, enhance the beauty of the recollection of Dante's austere exile. The "charm of its summer solitude" informs passages of the "Paradise," and must often have won him from brooding over the civil strife of Florence and his own wrongs. Were he living now, the thought occurs, would he not think Florence well lost, for the privilege of "beholding sun and stars" from many lands and in various skies? But the genius of his time was not disposed, like Fulke Greville, and like our author, "to seek comfortable ease in the safe memory of dead men, rather than disquiet in a doubtful conversation among the living."

It would be pleasant, did space permit it, to discuss Mr. Symonds' analysis of the Corregiosity of Corregio, and to show that Northern Italy at least retains tragic narrative ballads, as well as mere *scholia*, and

swallow-songs of love. One might urge, too, that Mr. Symonds is needlessly severe on some comparative mythologists. Without agreeing with Mr. Cox, even an opponent must observe that it is unfair to speak of his system as "creating an obscure conviction that the greatest race of artists the world has ever produced were but dotards, helplessly dreaming over distorted forms of speech and obsolete phrasology." Even if the germ of the conception of Achilles arose from a philological misconception, Homer would no more be proved "a dotard, helplessly dreaming," than a knowledge of mineralogy would produce an obscure conviction that Pheidias was a person who potted away his time chipping at limestone.

It is pleasant to turn from this irritating matter to Mr. Symonds' account of Athens:—

"The sensitiveness of the Attic limestone to every modification of the sky's light gives a peculiar spirituality to the landscape. The hills remain in form and outline unchanged, but the beauty breathed upon them lives or dies with the emotions of the air from which it emanates: the spirit of light abides with them and quits them by alternations that seem to be the pulses of an ethereally communicated life."

It would not be possible to paint with more truth, and more delicate fancy, the atmosphere in which the old Athenians moved, *ἀεὶ ἐπὶ λαμπροῦτον βαίνοντες ἀθρόως αἰθέρος*—"ever delicately moving through most translucent air."

It is not easy to estimate too highly the usefulness of a book like this. We English on our travels are apt "to glance, and nod, and hurry by," or, like the hero of *Happy Thoughts* in the feudal castle, to grope helplessly about in our memory and imagination for a recollection or a feeling. Mr. Symonds' sketches supply these in a form so light, that even the American young ladies who sucked lemons at Verona, and made Mr. Ruskin so angry, might tolerate them; and so graceful, that the most accomplished scholar must turn to them with enjoyment. It is a great pleasure to read the book at any time, and it must be doubly a pleasure in the scenes where it was written. Such works widen the field of noble delights, and enable increasing numbers to enter into the heritage of nature, and the wealth that the past has bequeathed to us.

A. LANG.

TWO BISHOPS.

Life of John Coleridge Patteson. By Charlotte M. Yonge. Second Edition. (London: Macmillan & Co.)

Thomas Grant, First Bishop of Southwark. By Grace Ramsay. (London: Smith, Elder & Co.)

NEITHER of these books is particularly well written, and one hardly feels even that either is quite complete, or that the incompleteness is due merely to the reticence which is inevitable in speaking of a man but lately dead. It is true Miss Yonge has had access to the correspondence of Bishop Patteson's family and most intimate friends, and Miss Ramsay has had the confidence of the Convent at Norwood; but Miss Ramsay herself seems to admit that she has scarcely been in

a position to give a comprehensive view of Bishop Grant's life; and when Miss Yonge tells us of thirty-five letters sent home by a mail of which she has only seen two, it may be doubted whether the two were the best worth quoting. When a man is fresh and has something to say, he writes to strangers, when he is tired and wants rest he writes to his nearest and dearest. And even if it were possible to be sure that we had the best possible selection of Bishop Patteson's letters, it may be doubted whether it would not do more justice to his memory to condense the impression they are adapted to leave, than to reprint the grounds for it *in extenso*. Miss Ramsay's book may be incomplete, but at any rate it is a book; Miss Yonge, who had the opportunity of writing a fine book, has contented herself with giving posterity a well-assorted collection of materials. However, at worst, Miss Ramsay is readable and Miss Yonge is instructive, and perhaps both are sufficient in the sense that they enable a diligent reader to reconstruct approximately the images of two remarkable lives, which raise a question of permanent interest: What is the place of saintliness in modern life?

Each represents a different type of spiritual culture, corresponding oddly enough to the different methods of bodily hygiene approved in classical antiquity and in modern England. With the ancients physical perfection was an end in itself, and the conscious possession of it was one of the great prizes of life, as the elaborate training which was necessary for attaining this end was a principal part of its business. To the moderns this perfection is chiefly valuable as a condition of practical efficiency, and is attained as an incidental result of energetic industry and strenuous recreation. We readily admire the bodily gymnastics of the contemporaries of Pindar and of the contemporaries of Plato; with an effort we can bring ourselves to praise the more difficult gymnastics of Saint Antony; perhaps it is only our prejudice which determines us to be edified when Bishop Patteson brings the loaves himself for the Synod's breakfast because there was no one else to send,* and to be puzzled, if not scandalised, when Bishop Grant is caught *en flagrant délit* of mortification, emptying the salt-cellar into his tea-cup, or peppering an orange that had been carefully sugared for him. The contrast is more piquant, because it was crossed, so to speak, by a contrast in the original disposition of the men. Bishop Patteson was naturally—there ought to be nothing whatever offensive in the phrase—much more of an egotist than Bishop Grant. No one could have been further from a disposition to sacrifice others to himself, or to seek pleasure or satisfaction at the expense of duty: on the contrary, he spent, and was spent in the service of others; he not only tried to do his duty, but to know it, and was ready to the last for fresh calls; and yet with all this, his own solid, slow-moving personality was the centre of the world to him. Self-consciousness is too narrow a word for this frame of mind, and selfishness, which the Bishop himself employs

* This is mentioned in an interesting letter, which illustrates a tendency of men who are thrown back upon the rudiments of life to take them for its only realities.

in a self-accusing letter, after the severe illness which preceded his martyrdom, is so unjust in its severity as to make one wish that he had abstained from self-judgment altogether. If it were possible to describe him without judging him, we might say it was his nature to live more in his own desires, which were all upright, and noble, and pure, and less in the desires of other men, than is precisely common among those whose desires are less exalted. To Bishop Grant selflessness was as curiously easy as it was difficult to Bishop Patteson. He did his own duties methodically, almost mechanically, we should say, but for the inventive ingenuity with which he rendered surreptitious services to others. This was almost the only manifestation of individuality in a life which went as sweetly and as regularly as a musical clock. It would be curious to know whether the excessive scrupulosity which was the torment of his life was not itself due to the absence of all personal impulse, which exposed him, an unresisting and disinterested victim, to every imaginable conflict of external claims, while the complicated duties of a priest and bishop made the occasions of such conflicts numerous. It certainly coincides with this hypothesis that his scruples disappeared when he was saying mass, the only thing he naturally wanted to do, inasmuch that during his last illness, at Rome, when he had put himself under obedience to a brother prelate, he could not resist the temptation of getting up and saying mass.

The selflessness of which we have been speaking was connected with an entire absence of any sense of personal dignity, of which there is a very pretty illustration *à propos* of a little vulgar boy who wanted to carry his bag from the station, and said, when the Bishop declined, "Then you're no gentleman." "Perhaps not, my dear, perhaps not."

As little was known of Bishop Grant outside his own communion, it may be well to mention that he was the son of an Irish soldier, who rose from the ranks to be captain and quartermaster; that he was Principal of the English College at Rome, and took part in the negotiations which gave the Pope and his new hierarchy some right to feel surprise at the Durham letter and the Ecclesiastical Titles Act. On his appointment to the see of Southwark he made himself especially useful in making arrangements with the Government for military and prison chaplains, which were facilitated by his scrupulous fear of seeming to encroach. He about tripled the staff of priests and religious at work in his diocese, and seems to have had his fair share of converts: he had a curious way of testing the sincerity of inquirers by setting them to learn the penny catechism. He died in 1870, at Rome, of cancer, from which he had long suffered. We may mention that his sufferings ceased altogether for three months under the influence of the happiness which it gave him to be permitted by his advisers to attend the Council of the Vatican. There are other instances of the same kind, on which the authoress is careful to lay little stress, which tend to raise a question that is hardly likely ever to be rationally discussed and authori-

tatively determined—how far the common conditions of life are or may be modified for those who practise great austerities, and live much with the unseen. Doctors have dwelt too exclusively upon the chances of illusion in such a life, and have not sufficiently considered the possibilities of change in the relations of an organism so modified to the real forces of things.

Of Bishop Patteson it may be said that he had force enough of mind and character to have made him considerable in a secular career, which can hardly be said of Bishop Grant. He was the son of Mr. Justice Patteson; he was prosperous and conscientious at Eton; but intellectual employment was rather against the grain with him there, and even at Oxford, for which he reproached himself rather unreasonably in after life, as it did not occur to him that the time at which the brain asserts its supremacy over the body depends upon causes beyond human control. A good deal can be done to profit by it; very little to hasten it. That time never comes to many; to him it came rather late.

The occasion of his intellectual awakening was a tour in Italy, after which he got a fellowship at Merton. After this he spent a long vacation in Dresden, and began the study of Hebrew and Arabic, having begun to recognise his singular ability as a linguist. In 1853 he was ordained to a Devonshire curacy near his father's home. After he had been there two years, his life was determined by a visit from Bishop Selwyn, who was in England to collect men and money. The impulse was rather decisive than strong. It is always heroic for a man to leave a life that is easy, familiar, and honourable for a life that is hard, obscure, and strange. The peculiarity of Patteson's heroism, of which the praise must always be shared with his father, is that they decided upon a great change as if it had been a small one: they were able to do what they thought right and reasonable (reasonable because right) with very little of agitation or effort, or what we call enthusiasm; and therefore, it may be, with very little regret. Patteson loved his father above most sons; but, to his own surprise, he felt the separation little, and his father's death less. He sailed in 1855, and he never returned. His time was divided, both as priest and bishop, between voyages in the Melanesian Archipelago and the instruction of the native boys he collected in a missionary college, first in New Zealand, latterly on Norfolk Island. The tropical climate suited his chest, but his health suffered from the enforced vegetarianism. The splendour of the tropical scenery dazzled him at first; afterwards its monotony palled upon him, and he pined for Devon lanes. The natives attracted him strongly at first; they were such amiable animals. He lived through the disappointment of finding they were naturally little more, to attain, after nearly sixteen years' work, to the happiness of admitting them by hundreds to full Christian privileges. There was more of awe than of exultation in his happiness. Miss Yonge's motto—"Thine heart shall fear and be enlarged, because the multitude of the sea shall be converted unto thee"—is one of the few literary felicities in her book. Per-

haps the overwrought description of the dead body of the martyr, as the tribe that murdered him gave it back, with its five wounds wrapped in palm, may almost count for another. It is impossible to pity him: if his work has a future, it will be served by his death; and his strength was broken, and he died without pain. Mr. Atkin, who was wounded at the same time, and brought back the bishop's body, died a more miserable death than we would willingly think it possible to die in such a cause. He resigned himself when he saw it was coming; but, before it came, the brute pain had been too strong for the spirit of the man. He could send no message home, he said; "I lost my wits when they shot me." He was asked if he would have a little sal volatile. "No." "A little brandy?" "No." "If he wanted anything?" "Nothing but to die." It is almost enough to make one a nihilist to read this.

Then one asks, Was it well that any man should sacrifice his happiness and his usefulness at home to save a few hundreds of a race that is perishing in this world from *poena damni* in another. For it seems clear that the Melanesians were perishing even before the process was accelerated by the slave trade, which made it impossible for the Bishop to visit many islands whose languages he had laboriously mastered. We learn that one of the worst evils of the trade is the tyranny of the coolies who live to return with a gun and ammunition. Of the islanders we learn less than could be wished: perhaps the two most remarkable points are that his acquaintance with Melanesian dialects led Patteson to the conclusion that Hebrew grammar will have to be remodelled without reference to the analogies of more highly organised languages, like Greek and Latin;* and that one of the first effects of missionary teaching was to destroy the power of the native sorcerers to practise their enchantments with effect.

These additions to our knowledge are likely to be the only lasting results of his life in this world, but after all he had to follow his star.

Bishop Grant's work was less hopeless, if less celebrated: the Irish quarters of London are bad enough as it is; if it were not for the Roman Catholic clergy, they would be ten times worse. At the same time it seems as if all that religion and charity do for the drags of our civilisation is in the nature of a palliative, while movements like that of the Rochdale Pioneers (if they reached the lowest) are in the nature of a cure. Still it may be asked, what does this prove? Those who care most for the unseen used to be at the helm, now they are at the pump; it is a leaky ship, and some of them are not too busy to criticise the steering. Patteson was diligent in this department too; and Miss Yonge has taken, perhaps, superfluous pains to exhibit his mind on the questions that arise in connexion with Neander, Colenso, ritual and diocesan synods. He had, of course, little new or important to say; he said it at much length with much earnest-

* The missionaries just released from Coomassie found it easier to teach their pupils Hebrew than Greek—even the Greek of the New Testament.

ness, and with a sobriety that is not without a lesson; though he does not get far into a question, we feel that he has hold upon its real elements so far as he goes; his clumsiness was partly due to a distrust of mere verbal logical completeness upon either side. He thought innovators to blame for not considering how their views would tell upon life; and conservatives, both for putting forward new formulas hard to translate into facts, and for being more ready to overwhelm opponents with theoretical consequences than to appreciate the real conditions of the subject which set their minds in motion.

G. A. SIMCOX.

A History of Crime in England. By Luke Owen Pike, M.A., of Lincoln's Inn, Barrister-at-Law. Vol. I. From the Roman Invasion to the Accession of Henry VII. (London: Smith, Elder & Co., 1873.)

HOWEVER much readers of this volume may be disposed to acquiesce in the author's claim that "what is at least honestly done may be leniently judged," few, we imagine, will carry indulgence so far as to say that the task he has undertaken has been satisfactorily performed. The history of crime is a wide and difficult subject, which cannot be adequately treated without entering upon many social and political questions of the most complicated kind; and it is no disparagement of Mr. Pike's real abilities to say that it demands higher qualities in the historian than he can fairly be credited with. The honesty, indeed, with which he has done his work, is beyond question. His matter has been collected with commendable industry, and is skilfully arranged, while his thorough-going belief in himself and his theories, however much it may have distorted his judgment, imparts a certain vigour and directness to his style. He has done good service, too, by the way in which he has ransacked for purposes of illustration original documents, so little known and in themselves so uninviting, as the Plea, Gaol-delivery, and other similar rolls, preserved in the Public Record Office, the value of which as contemporary evidence can hardly be overrated. But, notwithstanding its merits in other respects, the work is ruined by the author's narrowness of mind and arrogant tone of superiority. The one dominant idea throughout is that the condition of England during the whole of the middle ages was that of unredeemed barbarism and depravity; and the express aim of the volume is to show the "polished gentleman," who may read it, that it is his bounden duty to thank Providence that he is not as his "brutal" forefathers were. In the treatment of his subject Mr. Pike shows neither the impartiality of the judge, nor the delicate skill of the anatomist, such as Macaulay, for instance, has attributed to Hallam. His whole tone is that of the advocate; and his dissecting powers remind us of an operator but too well known to the ages in question. He serves mediæval society much as a mediæval executioner served a traitor, and hangs, draws, and quarters his victim without compunction, as guilty of the most atrocious crimes and worthy of nothing but execration. It may

be made a matter of complaint at the outset that Mr. Pike nowhere gives any definition of crime; for, although the work opens with the pertinent question, "What is crime?" he has omitted to answer it, and we are therefore left in the dark as to the rules and standards by which so many different states of society are to be equitably judged. The fact is, he seems to regard crime as a fixed and absolute term; and it is the modern standard that he unconsciously is inclined to apply to all cases alike. It is this omission to make allowances for differences of condition, of sentiment, and of circumstances that makes his view of mediæval society so conspicuously onesided. What is wrong in one age or country is not necessarily so, or in the same degree, in another. The Roman of the Republic, for example, exposed his newly-born infant with little or no idea of the criminality of his act; and in estimating the degree of his guilt it is obviously unfair to speak of him in the same terms as would be applied to a modern parent in a similar case. Again, Edward the Black Prince showed as great a disregard for human life as Bonaparte himself; but whereas the latter fell beneath, and the former only did not rise above, the contemporary standard of morality, there can be little doubt as to which deserves the greater reprobation. But Mr. Pike is not so discriminating. He says, indeed, that "crimes can never be exhibited in their true light without some knowledge of the surrounding social conditions;" but the last thing he thinks of is to seek in those conditions for explanatory or extenuating causes. On the contrary, he rather inverts the process. Instead of accounting for the prevalence of crime at particular periods by the exceptional state of society, it is from little else but criminal records that he infers what the general state of society was. On the same principle, one might attempt to write the history of modern society by the light of the *Newgate Calendar* and the records of the Divorce Court. That crimes of violence were vastly more common in former times than at present, no one will dispute, and the reasons are too obvious to need recital. Whether the same was the case with respect to crimes of fraud is more doubtful; though the facts brought forward by Mr. Pike are strongly in favour of the affirmative view. But it is one thing to concede all this, and another to expatiate with infinite scorn on the "hideous barbarism" of our ancestors because they had not attained to modern ideas of right and wrong. To examine all the extravagancies into which Mr. Pike is betrayed would be impossible. To go no further than the first chapter, a comparison between the pictures there drawn of Britain under the Romans, and of England down to the Norman conquest, will be sufficient to show the reader how large a part prejudice has had in colouring the work. The contrast could hardly be greater: it is modern England to Ashanti. Yet when the author exclaims, "Happy the provinces in the days of the Roman Empire!" and dwells on the "ferocity of the barbarians" before whom the Empire fell, and who, as far as England is concerned, are represented as *no* better in the eleventh century than in the

fifth, he forgets how much the success of these "Teutonic hordes" was due to the vices and corruption by which every part of the Roman world was incurably affected. Whatever may have been the happiness enjoyed by Romanized Britain (and a fancy sketch drawn from the Theodosian Code and the remains of Roman villas is not very convincing) the ultimate effect of the Imperial rule was not to create a nation but to ruin a people. If Britain owed to Rome its civilization, it owed to her also the extinction of the spirit of independence, and with it the loss of all the manlier virtues; and when the legions were withdrawn, its enervated inhabitants were less able to cope with barbarian foes than their more courageous, and not more disunited, ancestors with the disciplined armies of Rome herself. It is for this vicious and emasculating system that Mr. Pike has nothing but praise; while no words are strong enough to express his contempt for those Teutonic institutions, manners, and laws, which, however repugnant to modern ideas, have made England the most free, if not the most enlightened and powerful, of modern nations. The same tone of exaggeration is more or less observable throughout the volume. Take, for instance, the description of London in the reign of Henry II., a monarch, by the way, not at all likely to put up with habitual licence. Rapine and murder, we are told, "became the favourite pastime of the principal citizens, who would sally forth by night, in bands of a hundred or more, for an attack upon the houses of their neighbours. They killed, without mercy, every man who came in their way, and vied with each other in brutality." The authority for this sweeping charge, which on the face of it would seem to require at least some qualification, is a story told by Benedict Abbas of an attack made upon the house of a citizen by a turbulent mob, or, as Mr. Pike phrases it, "a band of these distinguished murderers and burglars," who were, however, repulsed, and the ring-leaders punished. It is true that Mr. Pike's account is not more strongly worded than that of his original. But is not the original one of those same "meagre" chronicles on which he places so small a value, and may there not be in the present case an instance of "the distortion and exaggeration which are inevitable in the pages of the chronicler"? Mr. Pike, too, somewhat contradicts himself. As the chief culprit was hanged, and as it is of course out of the question that it should have been merely because he deserved hanging, it is suggested that the sum he offered the king for his life was too small, or the scandal too great, to allow of his pardon. But, if the normal state of the city was as Mr. Pike represents it, there could have been no scandal at all; the outrage would have been taken as in the ordinary course of things, and would have attracted even less attention than the playful freaks of an Irish election mob now and then excite among ourselves. It might have been expected that, as Mr. Pike is so merciless in denouncing the crimes of our ancestors, he would have some sympathy, at all events, with the honest, if clumsy, attempts they made to repress them.

This is, however, very far from being the case. Mediæval laws, at least down to the reign of Edward III., are all alike either inveighed against as ferocious, or sneered at and ridiculed for their crudeness and futility. How far the author is capable of seeing beneath the surface of what he unreservedly condemns may be judged from his statement that the real use of a writ for the conservation of the peace, dated in 1233, which others have estimated at its true value as a development of the old Peace Pledge into a complete system of watch and ward, "was only that of handing down to posterity a summary of the inconveniences to which our forefathers were subjected by futile attempts to give a little security to their lives and property." How little security there was for the latter, even in the settled times of Edward III., the author informs us farther on. "The experience of many ages," he says, "had proved that the shortest way to obtain possession of land was to take it; when property of another kind began to increase, similar modes of acquisition at once suggested themselves, and were very commonly adopted." This must mean, if it means anything, that so late as the fourteenth century, the theory of "might is right" was carried out to the fullest extent, that in the ordinary transactions of life it was the rule, and not the exception, for one man simply to appropriate whatever he coveted belonging to another. But if Mr. Pike's theory is to hold good, how does he account for the existence of the thousands upon thousands of deeds in public libraries and private muniment rooms, which record the peaceable transfer of land, in former ages, from party to party, from the highest to the lowest, king, noble, and commoner, in every corner of the kingdom? It appears to us that if there ever was a time when the transfer of landed property was a simple and ordinary matter of business, unclogged by the involved technicalities and lengthy verbiage of modern times, it was in the days of our "brutal and barbarous" ancestors. Mr. Pike, however, is determined to see nothing but lawlessness, violence, and depravity; he appears to admit of no exception to the rule that knights were "brigands," judges shamefully corrupt, and traders "users of false weights, false measures, and false pretences of every kind." Nor is he less hard upon the women, who "were almost as brutal as their husbands and paramours." Even Chaucer's Prioress was no better than she should be; for "it is not without a motive that the poet adorns her with a brooch, and that on the brooch there is a Latin inscription which is, when translated into English, 'Love overcomes all things.'" If this is only an amusing instance of the author's prejudice, an equally amusing instance of his inability to divest himself of nineteenth-century ideas is furnished by his account of the trial for witchcraft of the Duchess of Gloucester in the reign of Henry VI. One charge against this lady was that she had made a waxen image of the King, which she had significantly melted before a fire. Upon this the author remarks:—

"The sense of humour must have been strangely wanting in the august assembly which sat to investigate this charge. Not one of the whole number

seems to have been struck with the incongruity of a king and the most powerful of his spiritual advisers sitting solemnly in a consecrated building, of which the name was famous, to ascertain whether a great lady and a silly woman had or had not—melted a piece of wax."

Surely sense of another kind must be strangely wanting in Mr. Pike, if he finds cause for wonder in the fact that, in an age when witchcraft was not an exploded superstition, but a terrible reality, men failed to see the humorous side of such a trial, which presents itself to his own more enlightened mind. Nor is the work less open to remark on the ground of its faults of omission. To say nothing of the absence of any sustained attempt to trace the causes (apart, that is, from the innate brutality of the people) which made mediæval England such a hotbed of crime, or to show how far it was attributable to foreign and civil wars, the mixture of races, the character of the sovereign and his advisers, the want of an efficient police, and other such influences, some special forms of crime are passed over altogether. Readers of Mr. Lecky's *History of European Morals* will remember the extremely interesting account there given of the changes in public opinion with respect to suicide and infanticide; but they will be grievously disappointed if they turn to this volume in the natural hope of finding further information. To the best of our belief, neither crime is even so much as mentioned; while other crimes, such as those against the Forest Laws, are very insufficiently discussed. It is impossible, therefore, to pass any but an unfavourable judgment on the work. In the endeavour to counteract the influence of modern romance-writers, Mr. Pike falls, as deeply and less excusably, into the same error of which he accuses them, and draws a picture of mediæval society quite as one-sided and unreal. The truth, of course, lies between the two extremes. The men of those days were neither paragons of heroism and virtue, nor, on the other hand, monsters of vice. They had the same passions and feelings as ourselves, though the former were less under control and the latter less refined. And when it is remembered that crime is still so prevalent, and so irrepressible, notwithstanding the immense advantages we enjoy, in a higher civilisation, in the extension of education to all classes, and in a perfectly-organised system for the detection, safe-keeping, and punishment of criminals, it certainly seems no less in accordance with justice than with charity, that some other tone than that of indiscriminate invective should be adopted in dealing with the sins and short-comings of less favoured ages. As far as breadth of view and dispassionate and philosophical treatment are concerned, Mr. Pike's *History of Crime* is a decided failure; but as a vigorous exposition of a particular theory, and still more as a repertory of facts bearing upon the subject, its interest and value are considerable.

GEORGE F. WARNER.

A SECOND Manchester Branch of the New Shakspere Society is likely to be formed at Manchester, consisting of professors and students of Owens College.

Swiss Allmends and a Walk to see Them, being a Second Month in Switzerland. By F. Barham Zincke. (London: Smith, Elder & Co., 1874.)

In the present day, when the whole area of Switzerland and the adjacent Alpine region has been *exploité* in every sense, it needs a bold man to write *A Month in Switzerland*; but it may almost be called infatuation to write a *Second Month in Switzerland*. Mr. Barham Zincke is well known as the author of a very interesting little book on the United States and of several other works of travel, which, to judge from the notices of the press, have given much satisfaction to his critics and to the public. It is difficult to believe that the present work will meet with an equally favourable reception. It is, of course, no discredit to a man to have little that is new to say about a very commonplace tour in the Alps; such an excursion is very like a walk along Fleet Street, highly interesting to an intelligent stranger, but when described to a Londoner somewhat lacking in excitement and novelty. It is true Mr. Barham Zincke is in advance of many of his countrymen in one respect: he is aware that the Swiss have a history and institutions worthy of the attention of a rational man, and are not merely a rapacious horde of guides and hotel-keepers; but it was hardly worth while to compel readers who would be interested in an account of the Swiss Allmends to pick their way through the petty details of an insignificant tour. We would not be misunderstood: much of what Mr. Zincke has to say would be interesting enough in private letters to personal friends, though we suspect that some of it would be familiar to those who are accustomed to listen to his sermons; but we may fairly expect a little more substance and matter in a work addressed to the general public, and bearing a title specially calculated to attract the attention of political and historical students. The Allmends, though they furnish the title, hold a very insignificant place in the book; and the chapter which is specially devoted to them reads more like a tyro's essay, written in a tone of complacent optimism, on the history of landed property, than an adequate and scholarly treatment of an intricate subject. Mr. Zincke, like M. Ollivier, approaches a difficult undertaking with a light heart, and his treatment is a fair specimen of the naïve effort which Englishmen so often make to substitute rough and ready observation for laborious and patient inquiry. For instance, Mr. Zincke (p. 174) calls on the President of Glarus, and endeavours, unsuccessfully it would appear, to extract from him an accurate explanation of the Swiss use of the term *Verein* or corporation. It would be too much to expect the mayor of an English provincial town to give an historical account of the corporation over which he presides, but an inquiry addressed to such an official would scarcely be an adequate way of approaching the subject. It is true that Mr. Zincke has access to and partially avails himself of, more complete sources of information; but it was scarcely worth while to gibbet the worthy President of Glarus for failing to solve an intricate historical problem. It may be as well to inform our readers that

an "Allmend" is a tract of commonable land, a survival no doubt of that system of village communities which Sir Henry Maine in England, and Von Maurer, Nasse, and others in Germany, have done so much to illustrate. Of the etymology of the word, Mr. Zincke does not so much as give a hint.

Mr. Zincke appends to his volume a map of Switzerland and the adjacent regions, prepared by Messrs. Keith Johnston, of Edinburgh, which he assures his readers is "a really good map." We are sorry we cannot agree with him. A really good map should be clear and accurate; the one before us is neither. Of course its scale excludes minuteness of detail in the higher Alpine regions, but it is not inconsistent with accuracy of outline; whereas not one of the great snowfields of Mont Blanc, of Monte Rosa, of the Oberland, or of the Bernina, to say nothing of the less known parts of the Pennine chain, is laid down with anything approaching accuracy. We look in vain for Piz Roseg, Piz Morteratsch, the Berglistock, the Rympfischhorn, or the Aiguille Dru, though space is found in the chain of Mont Blanc for indicating the Jardin in letters larger than those used for Chamonix. If it be said that the map is intended for humbler pedestrians, how can we account for the omission of the Piz Languard, the Bella Tola, the Torrenthorn, Mürren, Arolla or the Bel Alp; or for the indication of such well-known high-roads as the Furca and Oberalp passes in the same way as glacier-passes like the Theodule and the Gries, and mule-paths like the Scheidegg, the Gemmi and the Col de Balme? We can only recommend any readers who may be planning a Swiss tour to be content with the humdrum but useful Baedeker, and to carefully avoid the pretentious inaccuracy of Messrs. Zincke and Keith Johnston.

The indiscretions of travellers are proverbial. Mr. Zincke devotes a chapter to an account of a conversation with "a cultivated Italian," whom he met on a steamer on the lake of Brienz; the account given of this gentleman is flattering enough, but the chapter is not in the best of taste. Perhaps the practice of "interviewing" and reporting has not yet penetrated to Italy, and we may hope that Mr. Zincke only learnt it in America; but we should much like to hear that Italian gentleman's account of the aforesaid interview. JAMES R. THURSFIELD.

Year Books of the Reign of King Edward I. Edited and translated by Alfred Horwood, of the Middle Temple, Barrister-at-Law. Published under the direction of the Master of the Rolls. (London, 1863-73.)

THE volumes before us will be "caviare to the general." What care the million about law cases litigated nearly six centuries ago? They refer to a state of society so completely different from our own that to the majority of even educated readers these pages must appear utterly unintelligible. The works published under the direction of the Master of the Rolls are given to the world not in the hope of creating a popular *furor*, but in the trust that here and there a few determined and very diligent students of

history may be found who will search among the heaps of rubbish for a few nuggets of valuable information. It is no disparagement of the learned editor and translator of the *Year Books* to assert that they contain much that is obviously and hopelessly worthless.

The greater part of these volumes is occupied by highly technical statements of pleadings and points of practice with reference to a jurisprudence long since obsolete. It is hardly conceivable that in any contingency they can prove to be valuable, or add to our existing knowledge of the history of the reign of Edward I. On the other hand, it may be readily acknowledged that we find in this laborious work not a few passages which serve to illustrate the state of the law and of society in that reign. It must be remembered that Edward I. is deservedly considered by constitutional writers as the founder of the judicature which has existed, substantially unchanged, to the present time. Of course the Law Courts of the kingdom had their origin before his time, and many of the most important tribunals which he left untouched—notably the County Courts—existed long before the Conquest. Still it may be said, without serious inaccuracy, that the judicature was not systematically established in the form which still exists, until the time of the first Edward. Of all our Kings he was the greatest lawgiver.

If we adopt this view of the character of the king in whose time these *Year Books* were compiled, it certainly becomes a matter of interest to observe how early the proceedings of the courts acquired method and regularity. The cases are argued very much as they would be argued now—the advocates on either side speak alternately, and the judge gives his decision. Although there is seldom any express reference to precedents, still we see from the orderly course of debate, and the reasons assigned by the judges, that law had come to be regarded as a regular science. So far these cases are interesting; but many of them, as it seems to us, were scarcely worth the good paper and print which has been bestowed upon them. What possible value, for example, can we assign to such a case as this, which is reported under the date 1302?—

"Master Walter de Stapilton vouched a foreigner to warranty in the County of Devonshire—BERREWIK. Take a day in banc in the quinzain of S. Hilary and sue out a writ to summon your warrantor. And in the opinion of some he shall have a writ out of the Eyre to the Chancery under the seal of the Chief Justice, and then shall have out of Chancery a writ to the Sheriff of Devonshire to summon his warrantor in Banc."

In common justice to the Editor of the *Year Books* it must be said that this extract is taken, not as a fair sample of the more valuable part of his work, but as a specimen of the abundant chaff with which the true grain is mixed. What should we say of a law publisher who reprinted obsolete books of the practice in the Courts of Chancery or Common Law in the time of Lords Eldon and Ellenborough? The only persons who buy such books now are the dealers in waste paper. It is impossible to suppose that mere points of practice and detail in the litigation of the fourteenth century can have any value now. This consideration raises the question

whether it would not be safe to give the editor of such a work as the present a discretionary power of omitting parts which are manifestly useless. Fully acknowledging the value of the volumes printed with the sanction of the Master of the Rolls, and those published previously by the Record Commission, we cannot help thinking that the enormous labour bestowed upon them might in some instances have been more profitably directed. To take a very striking instance—the most valuable work in the whole series is incontestably the magnificent collection of Parliamentary Writs edited by Sir Francis Palgrave. With respect to this work it was observed by Sir Harris Nicolas that "the editor of the Parliamentary Writs has executed his task in a satisfactory and able manner, with one exception, that of not commencing the series with the earliest writs upon record," and he considered the work of Sir Francis Palgrave the only well-edited volumes published by the Commission. Unfortunately the collection comprises only the reigns of Edward I. and II. It is greatly to be deplored that the work has been discontinued. The appendices to the "Report on the Dignity of a Peer" contain Parliamentary Writs from Edward III. to Edward IV., but the series is very incomplete, and certainly is not edited in such a way as to be available to the student. These writs of summons to Parliament, and those earlier writs to which Sir Harris Nicolas adverted, would, if they were properly edited, be invaluable as materials for the history of the British Constitution. Can it be for a moment contended that the memorials of litigation between obscure private persons five hundred years ago, or the chronicles written by credulous and often mendacious monks, are to be compared in value with the solemn instruments issued by the Kings of England in the exercise of their most important function—the convocation of the Supreme Legislature? We wish to speak with all due respect of the long series of *Chronicles and Memorials of Great Britain and Ireland*, which now present such a formidable array in our public libraries. But in looking over the catalogue of these works it is impossible to avoid the conclusion that the incessant multiplication of such works, while the Parliamentary Writs continue neglected, bespeaks a strange tendency to prefer that which is often trivial and always unauthentic to documents which are all of the highest authority and moment.

One of the regulations under which the Rolls' series is published requires that the editor of each work "should give an account of the MSS. employed by him, of their age and their peculiarities; that he should add to the work a brief account of the life and times of the author, and any remarks necessary to explain the chronology; but no other note or comment was to be allowed, except what might be necessary to establish the correctness of the text." The wisdom of the latter restriction is open to grave doubt. In the noble edition of Parliamentary Writs the learned editor has added foot-notes which are of immense value to the student. The references to contemporaneous events, and the judicious quotations of ancient chronicles and records very often render clear

the purpose of a writ which would otherwise be unintelligible to the majority of readers. Why should not a similar course be adopted with respect to such a work as a collection of law cases of the fourteenth century? The editor, Mr. Horwood, has given sufficient proof of his ability to elucidate the text; but, as it stands without note or comment, it is for the most part a sealed book. A large number of the cases refer to the tenure of land; that is, to laws utterly unlike anything we have now. In order to show the interest with which many of these obscure reports might be invested, and in order to give a fair specimen of the present work, let us revert briefly to some of the tenures of the time of Edward I.

The most important were undoubtedly these three—knight-service, free socage, and villan tenure. The theory of knight-service was that the holder of the land enjoyed it on condition of rendering certain military services to his superior lord, such as accompanying him to war when required. Thence it followed that if the owner were a minor the lord was entitled to be his guardian, for the law supposed the heir unable to perform knight-service till he attained the age of twenty-one, and the wardship and custody of his lands was retained by the lord that out of the profits he might provide a fit person to supply the infant's place. This convenient fiction enabled the great nobles to plunder their infant wards cruelly, and as Sir Thomas Smith, quoted by Blackstone, says, the heir "came to his own after he was out of wardship, his woods decayed, houses fallen down, stock wasted and gone, lands let forth and ploughed to be barren." Knight-service was a tenure of the most gentlemanly and expensive sort. On the other hand, free socage, the second of the tenures which we mentioned, pertained rather to the middle classes. It was almost identical with modern freehold, except that the holder paid certain fixed rents, generally of a very moderate amount. "Socage" is derived by Spelman in his Glossary from the Saxon "Soen," i.e. *libertas, franchesia*. The etymology suffices to show that socage was more ancient than knight-service. The tenant in free socage was exempt from the oppressive burdens of the military tenure; and the lord could not seize the profits of his lands and take them to himself without rendering an account.

The following case given in the volume published in 1863, at page 106, illustrates the eagerness with which the privileges of wardship were asserted. Henry de Bodrengam complained by bill that Thomas le Arcedeckne tortiously and against the peace of our lord the King, came at a certain day and assailed him, and took away William, son and heir of B., who was in his wardship. A jury was summoned. The presiding judge was Brumpton:—

"The *Inquest* said that Sir Ralph de Bloyon on the same day as that complained of by Henry le Bodrengam came to the inn of Thomas le Arcedeckne, and there they had a long conversation, and afterwards Sir Ralph and Thomas and their followers went to the house of William Beyon, where Sir Henry was. Sir Rauf entered together with all the others except Thomas, who did not enter, and requested Henry that he would deliver up to them an infant who was in ward to him; but Henry

would not do so. Strife arose between them, and Henry was beaten and wounded, as he complains of having been. BRUMPTON.—What right had Sir Henry to the wardship? The *Inquest*.—None save the wardship of the infant by virtue of his mother having delivered him [to Henry] in consequence of a disagreement between Sir Ralph and the mother. BRUMPTON.—After the fact, where did they go? The *Inquest*.—To the house of Thomas, where the infant remained full three days afterwards. . . . BRUMPTON.—Go on now to the damages, and tell us if they carried away any goods or armour. The *Inquest*.—They did not carry away any chattels; but we assess his damages at one hundred marks."

The Court adjudged that Henry should recover his damages assessed at one hundred marks, and that Sir Thomas should go to prison. In another case given at page 90, one question was whether land was held by knight-service or in socage; if by the former, the lord was not bound to render any account of profits which he had received of any infant's land during his minority. But if the land were held in socage, the lord would be bound to render the account. The advocates on either side are King and Lanfar. The judges are Brumpton and Berrewik.

"A writ of account in socage, where the account was demanded for three manors; it was replied by KING.—As to one manor, we say that he ought not to be answered, for it is held in knight service; judgment, &c. BERREWIK.—Of whom is it holden by knight service? KING.—Of Robert de C., who granted the wardship to us for so long as this John who brings the writ should be under age. LANFAR.—Our ancestor died seised of these tenements; and you, after his death, seized the wardship as nearest relative to whom the wardship of the lands holden in socage belongs; judgment, &c. BRUMPTON.—Does not your writ state that the tenements are holden in socage? If you wish to maintain the action, you must support the writ. Adam tells you that the tenements are holden by knight service; what say you? LANFAR.—In socage. And the other side said the contrary. . . . The *Inquest* said that the first manor whereof he demanded the wardship was holden in socage, and that he had the wardship of that manor for ten years; and as to the second manor, that his father had granted it for term of life; and as to the third, that he had the wardship for two years. BRUMPTON.—Therefore the Court awards that he render an account, and that he be in mercy because he had refused to account; and he appointed auditors to settle the accounts."

The case is instructive not merely as an illustration of ancient tenures and the social condition of the tenants, but also as evidence of the regularity of law proceedings. One matter rather remarkable is the employment by the Common Law Courts of processes which afterwards were almost exclusively confined to the Court of Chancery. Here the justices in Eyre direct accounts to be taken, and appoint auditors for the purpose.

With regard to the third of the tenures which we have mentioned—that of villans, there is not much information in the present work. It is clear, however, from other sources that the *villani* in the reign of Edward I. for the most part held their lands by fixed tenure, and were not abject slaves liable to be dispossessed at the caprice of their lords. The "Hundred Rolls," and many other records still extant, give abundance of evidence as to the services exacted. They were such as ploughing and reaping

for a certain number of days in the year; or the render of a fixed amount of farm produce. Subject to these obligations, the *villanus* was secure in his holding. It is impossible to examine the Hundred Rolls and come to any other conclusion. In the work before us we find a case in which a defendant voluntarily pleads that he is a villan.

"One A brought a writ against one W, and W said that he was a vilen of the prior of N; wherefore the writ abated. Afterwards A brought another writ against W and the prior."

Clearly A would not have brought the second writ against W unless he had considered him a responsible person, notwithstanding his condition as a villan. An important distinction was made in another case between enfranchisement of the blood—i.e., the person of the villan, and enfranchisement of his land. At page 138 of the volume published in 1863 we find the following instructive argument:—

"*Iunt*.—Where the blood is once enfranchised by him who has power in that behalf, although the person enfranchised should afterwards do customary services, yet that does not enslave the blood. And *Kyng* added, Once enfranchised he shall be for ever free, if he be not afterwards enslaved by his own act in some Court of Record."

The cases to which we have referred will give some idea of the general character of Mr. Horwood's work. But the contents are so miscellaneous that it would be quite impossible within our present limits to present a complete account of them. Mr. Horwood's translation is generally very felicitous. The Norman-French of the original has been rendered with spirit and accuracy; and the few illustrations which the editor has given in his preface show such a familiarity with the antiquities of law as to excite a wish that the text were abridged and the commentary extended.

HOMERSHAM COX.

Drill Regulations of the Austrian Cavalry.

From an Abridged Edition compiled by Captain Illia Wornovits, of the General Staff, on the Tactical Regulations of the Austrian Army, and prefaced by a General Sketch of the Organisation, &c., of the Country. Translated by Captain W. S. Cooke. (London: Henry S. King & Co., 1874.)

IN no other manner is the vastly increased interest now displayed by the officers of our army in the study of their profession, more satisfactorily evinced, than by the number of military works which have recently been produced by the pens of those who wear the sword. The Franco-German war, beside which the previous yet recent campaigns in Bohemia, Italy, and the Crimea, pale into obscurity, has alone absorbed the attention of military critics until now, and the theme is hardly yet exhausted. The tide naturally set into German channels. The admiration accorded to success turned all eyes on the Prussian military organisation, with which perhaps many are better acquainted than with our own, and certainly than with that of any other country. We therefore receive with pleasure a new volume which diverges from the general course, and brings us back to the once far-famed Austrian cavalry.

Captain Cooke, of the 22nd Regiment, has published a translation of the *Austrian Cavalry Exercises*, prefaced by a sketch of the organisation, &c., of that arm in Austria. The preface, unlike that of many books, is the most interesting part.

War wrecks many great reputations, and in the campaign of 1866 that of the Austrian cavalry was no exception. Though brave, smart, and well drilled, they proved to be deficient in *morale* and in training for field-service; the outpost and reconnaissance services were in general defective—the surprise of the defile of Nachod—the neglect of pursuit after Trautenau—the interrupted retreat at Soor—and the ignorance of the Crown Prince's advance at Königgratz—were all shortcomings mainly attributable to a faulty appreciation of the proper rôle of cavalry in the field.

The Austrian government were quick to recognise the deficiencies of their military organisation, and alterations were commenced immediately after the war. The Cuirassiers, who had been deprived of their cuirasses in 1860, but still bore the name, were placed on the same footing with all the other cavalry in 1866. This total abolition of heavy cavalry, probably due to some repulses which they underwent during the campaign, seems to be a step of very questionable advantage. The total peace and war establishment of the cavalry was very largely increased under the new organisation of 1869. The combatant war establishment was raised from 29,000 to 49,000 sabres, while in peace 37,000 horses are now maintained in lieu of 32,500. The field as well as the peace strength of a cavalry regiment is now six squadrons of 150 sabres, in lieu of the former generally prevailing five squadrons. On mobilisation a *depôt* squadron and a reserve squadron of the same strength are formed; the horses being procured by a system of classification in peace, which England would do well to imitate.

The Austrian cavalry labours under three great difficulties as regards training. First, the diverse nationalities and languages of the recruits, involving want of homogeneity and sympathy, and necessitating the employment of a technical dialect of German for military purposes, besides imposing on the officers and non-commissioned officers a compulsory acquaintance with at least one language besides their own. Secondly, the dispersion in small detachments in billets of the greater number of the regiments, who are thus deprived of the advantages of barracks, riding schools, and drill grounds, as well as of the opportunity of manoeuvring and drilling in large bodies. Thirdly, the three-year period of service, which, frittered away as much of it now is by bad weather, movements, and other interruptions, proves hardly sufficient for the complete education of the cavalry soldier. The first difficulty is inevitable; the second is being remedied; and an attempt is being made to induce trained soldiers to remain, by the inducements of prospective Government appointments and pensions.

All the cavalry is now armed with breech-loading carbines. This question of armament was practically decided by the German troopers, who, during the war in France,

provided themselves with chassepots captured from French infantry. The kit of the Austrian cavalry is lighter than ours, the heavier garments being carried in squadron baggage-waggons; notwithstanding this, the average weight carried is slightly greater than in our service, being in the field, with rations, over twenty stone.

Captain Cooke points out that a very noticeable detail in the cavalry organisation is the pioneer training; a section of each regiment being trained and equipped with tools for the duties of destroying and repairing railroads, &c. In this respect we are still in arrear, though much has been done by individual exertion.

The qualifications now required from officers of Austrian cavalry are high, and the duties exacted from them severe. As the standard of efficiency has been raised, so has the number of aspirants declined, and some difficulty is now experienced in obtaining officers. Subalterns are allowed government chargers, and facilities are afforded to officers for purchasing horses by instalments at a cheap rate.

The drill regulations are simple, and on the non-pivot system. It is perhaps to be regretted that Captain Cooke did not, as far as possible, make use of our nomenclature in his translation. The squadrons are told off in four "sections" corresponding to our "divisions," each being led by an officer, the squadron commander taking post in front of them. The single officer in rear takes the place of the "squadron-sergeant." In turning, our system of "fours" is employed. In other column movements, the Austrian "fours" correspond to our "sections," their "twos" to our "half sections." The squadron being divided into four parts, there is no unit analogous to our "troop," except the front of a double column of "sections." "Divisions" being half a regiment, or three squadrons, correspond so far with our "wings." The drill in detail is similar to ours, but the movements are neither so numerous nor so complex.

In these Regulations, however, there are conspicuous omissions. With the exception of patrols, the most usual and the most important duties of cavalry in the field, viz., outpost duty, reconnaissances, advanced and rear guards, foraging, and, in short, the operations of *la petite guerre*, which now mainly devolve upon the cavalry, are not even touched upon. It is true that the German works on these subjects supply the want to those who seek the information; but efficiency in these duties is even more material than excellency in manoeuvring; it may with reasonable reproach be said—"These things ought ye to have done; and yet, not have left the others undone." Our own Regulations, incomplete as they are, surpass the Austrian Drill Book in these respects; and remembering that they are supplemented by Captain Frank Russell's translation of Von Mirus, Captain J. C. Russell's *Notes on Cavalry Service*, Nolan's book, General Smith's *Cavalry Manoeuvres*, Baker, and other original or translated works, we may avow with pride that the British cavalry officers have shown themselves to be fully alive to the changes of modern warfare, and anxious to maintain

the high reputation which their arm of the service has always enjoyed.

Captain Cooke's contribution to this section of literature will be welcomed by all military students. The original matter is concise, clear, and valuable; and the translation is facile though literal, and illustrated where necessary by diagrams.

J. C. ARDAGH.

MINOR LITERATURE.

The Place of the Physician. Being the Introductory Lecture at Guy's Hospital. October, 1873. With other Essays. By James Hinton. (King & Co., 1874). The sciences are so many hands stretched out to strengthen the weakness and supply the wants of men. The physician's task is "like shaking hands with Briareus," and Mr. Hinton's lecture is an eloquent exhortation to the medical students at Guy's not to be alarmed at the boundless prospect before them, but to profit by the multiplicity of points of contact between their professional studies and every other form of human action or research to repay to all the assistance that all can afford them. The leading idea of the *brochure* is the parallelism between the organic life of man and the larger life which, it is suggested, may only seem to differ generically from our own, because its manifestations are on too vast a scale to be grouped into a whole by our comprehension. Some of the author's illustrations are original and apt, as when he compares the exploded practice of blood-letting (which served its immediate purpose at the expense of a more injurious reaction) to the legislation which "rushes to meet every evil with some mechanic remedy," forgetting the "untold reactions of the living frame" of the social organism. The lecture is supplemented by two short essays, one on the relation between the organic and inorganic worlds, developing the notion that the distinction between living and inorganic forces may prove to be as unfounded as that drawn by the ancients between the continuous motions of the heavenly bodies and the motion on earth, that seems to begin and end in our sight. The other essay is also short, but weighty, on that mode of advancing knowledge which consists in the *reductio ad absurdum*, or "correction of the premisses," and the difficulty, almost more moral than intellectual, of giving up an opinion which it was right and reasonable to hold so long as the mistaken premiss was uncorrected. The power of right reasoning is shown by the reluctance of the mind to abandon what it has once felt to be true, and the same cause which gives error its tenacity, assures the final triumph of its correction; similarly, in the evolution of morality, the *process* of determining what is right remains the same, though the introduction of fresh premisses, dispelling the moral ignorance or insensibility which is the starting point, may necessitate from time to time a more or less painful reconstruction of detailed conclusions. As the author observes, these considerations are more generally admitted than fairly applied with all their consequences.

EDITOR.

NOTES AND NEWS.

WE understand that the delay in Mr. George Smith's return to England is due to a misunderstanding with the authorities at Mosul. He is bringing back some 3,000 fragments of tablets, and seems pretty well satisfied with the results he has obtained, though they do no more than complete the inscriptions already in the possession of the British Museum.

A CATALOGUE of the library of the late Dr. Brandis, private secretary to the German Empress, whose Life we reviewed lately, has been issued by the firm of Stargardt at Berlin.

WE have great pleasure in calling the attention of our readers to a contribution to our knowledge of Milton on the part of the Rev. A. B. Grosart. He has already given us a finely-executed portrait of Spenser, after the original in the possession of the Countess of Chesterfield, and he now promises us a copy of the portrait of Milton by William Faithorne, 1670. Professor Masson writes to Mr. Grosart of this portrait:—

"There needeth be no hesitation as to which is the authoritative portrait of Milton, for there is only one of him of any authority—that is, in his age. The engraving of Faithorne originally prefixed to the *History of Britain* (1670) is a grand face, nothing that I know comparable with it; and you will make us all your debtors if you reproduce it like your very fine Spenser."

The size of the reproduction will be over 14 in. by 11 in., and the price of the ordinary prints will be a guinea and a half.

FROM Rotterdam we learn that a young lady, Miss Jacobs, of Sappemeer, has passed the examination for a medical degree with the greatest success. She is the first lady who has achieved the distinction in Holland.

A HITHERTO unknown original edition of the Fourth Book of Rabelais has been discovered by M. Edwin Tross at Paris, which bears the title "*Le Quart Livre des Faictz et Dictz Héroïques du noble Pantagruel*, composé par M. François Rabelais, Docteur en Médecine et Calloier des Iles Hières. A Lyon, L'an mil cinq cens quarante huit, in-16, 48 feuillets non chiffrés." This edition, which has not been quoted by any bibliographer, contains only one prologue and eleven chapters, whilst the edition of 1552 has, besides a longer prologue, a dedication to Cardinal Odet de Chastillon, and consists of sixty-six chapters. The introduction differs, moreover, from that in the other editions, and the text is not the same. The volume was discovered by M. Tross bound up with a copy of the Valence edition of Rabelais (1547), in three parts.

A GRAND literary fête is being organised in the department of Vaucluse, for the celebration of the fifth centenary of the poet Petrarch, who died on July 18, 1374. The fête will take place, under the patronage of the authorities, at the fountain of Vaucluse, on July 18 and 19 next.

PROFESSOR CRECELIUS, of Elberfeld, has succeeded in exhuming from the dust of a long-forgotten and extinct local country annual, a number of songs by Arndt, which are not to be found in any of the recent editions of his works. From these compositions it appears that Arndt's connexion with the Rhineland dates as far back as 1790, and not merely to 1814, as has generally been assumed. The various numbers of the annual in which these hitherto neglected songs of Arndt first appeared fall within the years 1798 and 1806, during which period he seems to have annually contributed two or three poems to its pages. It is proposed that the twenty-eight songs which have thus been unexpectedly again brought to light should be incorporated with the latest edition of the great poet's works. Curiously enough, the same old annual which has yielded up this treasure has also been found to contain in the number for 1806 six epigrams by Schleiermacher, which are not to be met with in any collection of his writings.

THE Emperor of China has commanded a collection of Chinese poems from the earliest times to be made. The collection will be published in 200 volumes. The Emperor, it is said, possesses a library of more than 400,000 volumes.

MR. RUSKIN has fallen foul of one of our contemporaries in the last number of *Fors Clavigera*. In the following passage he seems to us to have laid his finger on the root of the disease which is dissolving modern society:—"It is quite possible for the simplest workman or labourer for whom

I write to understand what the feelings of a gentleman are, and share them, if he will; but the crisis and horror of this present time are that its desire of money, and the fulness of luxury dishonestly attainable by common persons are gradually making churls of all men; and the nobler passions are not merely disbelieved, but even the conception of them seems ludicrous to the ordinary churl mind; so that, to take only so poor an instance of them as my own life—because I have passed it in almsgiving, not in fortune-hunting; because I have laboured always for the honour of others, not my own, and have chosen rather to make men look to Turner and Luini than to form or exhibit the skill of my own hand; because I have lowered my rent, and assured the comfortable lives of my poor tenants, instead of taking from them all I could force for the roofs they needed; because I love a wood walk better than a London street, and would rather watch a sea-gull fly than shoot it, and rather hear a thrush sing than eat it; finally, because I never disobeyed my mother, because I have honoured all women with solemn worship, and have been kind even to the unthankful and the evil; therefore the hacks of English art and literature wag their heads at me, and the poor wretch who pawns the dirty linen of his soul daily for a bottle of sour wine and a cigar, talks of the 'effeminate sentimentality of Ruskin.'

It is to be hoped that the recent appointment of Professor Lepsius to the post of Head Librarian of the Royal Library at Berlin will have the effect of bringing to maturity the project—long under the consideration of the Government—of erecting a new library-building, more in harmony with the existing requirements of the city than the square box-like edifice constructed under Frederick the Great, and dignified with the inadequately fulfilled motto "Nutrimentum Spiritus." An observatory is, we learn, to be erected at Potsdam, and is to be specially adapted to the observation of the sun, and of spectrum phenomena generally. Nor is this the only evidence of the strong interest in scientific enquiry which is at present actuating the German authorities, for three distinct laboratories for Physics, Physiology, and Pharmacology, are also being constructed at Potsdam, under the careful superintendence of Herr Spieker, who has likewise had the works of the new observatory placed under his direction. The Society of Artists at Berlin, not to be outdone by their scientific brethren, are bestirring themselves to raise a fund of 50,000 thalers, for the purpose of erecting a suitable academy, with the necessary exhibition halls, studios, and lecture rooms.

A WORK has lately appeared at Vienna, by G. Wolf, which gives an interesting account of Grillparzer in his character, not as a writer, but as a member of the Austrian Civil Service, cramped in his social and official relations, and smarting under the restraints of bureaucratic etiquette and routine. These revelations of his official life throw considerable light upon the sources of that bitterness of spirit and sense of injustice which are so often manifested in his writings, but they at the same time show how thoroughly he had mastered all the details of his work from the most complicated problems of finance to the most trivial regulations of precedent.

A GERMAN translation of Luis da Camoens' *Canzonzen* (Paderborn: Schöningh, 1874), from the pen of Wilhelm Storek, already well-known for the success with which he has clothed foreign poetry in German verse, has just appeared in Paderborn, and is well spoken of for the easy flow of the versification, and the accuracy of the rendering. The *Canzonets* are prefaced by some well-digested preliminary remarks on their form, date, and origin, which thus supply the reader with much interesting matter in reference to the life and character of the author.

In an eloquent and enthusiastic article in the *Nuova Antologia*, Signor G. B. Giuliani advocates the importance of the study of Dante's *Convito* not only for those who wish to understand the *Divina Commedia*, but also for all students of philosophy. He complains that the work has never met with sufficient attention. At first it was looked upon as a novelty, and awoke no interest, because the philosophers of Dante's time resented the application of the vulgar tongue to such lofty subjects. Hence, manuscripts of the *Convito* were in little demand, they were copied by careless copyists, and became hopelessly corrupt. For this cause, when Italian philosophy revived, the *Convito* was neglected as unintelligible, and the same reason has obscured its value in more modern times. In addition to this, however, the *Convito* has been thrown into the shade by the *Divina Commedia*, and is generally interpreted in accordance with preconceived ideas of the meaning of the poem. Signor Giuliani claims for the work serious attention on its own account. Not only is it full of interest as being the foundation of Italian philosophical prose, but also it marks a great epoch in the history of modern philosophy. In Dante's hands philosophy again began to be a motive for the conduct of peoples and states; like a new Socrates, Dante recalled philosophy to matters of human life and conduct, and "Philosophy, so long compelled to show herself in uncouth and unseemly guise, now again, at this first revival of human civilisation, appears in noble apparel in the person of a gentle lady, glorious in freedom, wondrous in knowledge, adorned with honourableness and full of sweetness."

This high estimate of the *Convito* Signor Giuliani promises to justify by a new edition of the text of the work, to which he has devoted many years of study. The text, he says, cannot be restored merely by collating the MSS., which are all corrupt; the task of editor requires knowledge of the history of the time, entire familiarity with Dante's other writings, and an absence of any desire to establish any theory of Dante interpretation. Certainly, the instances he gives of errors in the MSS. would account for any obscurity attaching to a philosophical work: "semenza" is read for "sentenza," "uomini" for "alimenti," "apparenza" for "appetenza;" and many others. We shall look forward with great interest to Signor Giuliani's edition: his account of his method promises well for a careful work undertaken with thorough enthusiasm.

FROM the *Statistics of Queensland* for 1872, lately published, it appears that there are sixteen libraries and reading-rooms in the colony, and that, on December 31, there were 20,800 volumes in these libraries. The private subscriptions, contributions, &c., for the whole number of institutions amounted to 2,052*l.* 15*s.* 10*d.*, and the government aid for the same to 1,671*l.* 4*s.* 2*d.* The government aid for the years previous to 1872 amounted to a total of 11,805*l.* 13*s.* 1*d.*, and the private subscriptions to 11,030*l.* 2*s.* 4*d.*

MR. FITZJAMES STEPHEN'S second article in the *Contemporary* on "Caesarism and Ultramontanism," including his reply to Archbishop Manning, is more interesting if less ingenious than his first. He certainly makes out his main point, that the evidence on which Churchmen rest the claims to which they expect statesmen to defer is very far short of demonstration. On the other hand, the only scrap of argument he advances in support of the assumption that the majority of common people ought to be subject, not only for wrath but for conscience, sake, to a government which balks their inclinations as all European governments do at many points, is an appeal to what he takes for a notorious fact, that leading statesmen now are abler than leading churchmen, and take wider and fairer views of things. This was quite as true in the age of the Antonines as now, and then as now proves nothing. Of course the exclusive way in which Mr. Stephen insists upon

"evidence," is rather *arrivè* now that Dr. Carpenter has shown how much the conscious life, in which alone evidence is weighed, is determined by the unconscious, and Professors Bain and Clifford have arrived independently at a recognition of the inextricable connexion between belief and will, which Dr. Newman has been proclaiming so long to deaf ears. Apart from these general considerations, the controversy leaves the impression that a steadfast, intelligent grasp on a coherent positive doctrine is an advantage which may neutralise much superiority in intellectual versatility, vigour, and precision.

MR. GLADSTONE'S Preface to the Reply of Achilles, in the same number, consists of a captious, though not ungenerous criticism of Pope, some theological remarks tending to show that it was once a virtue to be moderately revengeful, and a masterly rhetorical analysis of the reply. The version is clever, close, and detestably wooden.

THE *Contemporary* also contains a long, careful, and well-written article on Mr. Browning's poetry by A. Orr. Not much fresh light is thrown upon the question of his "place in literature," which the title promises to discuss; but those to whom his writings seem at once to require an interpreter and to admit of interpretation, will find welcome and valuable guidance, the more so, perhaps, that Mrs. Orr has not been unduly anxious to class her author, or to find a single formula to characterise a genius of which the most marked characteristic is a shifting many-sidedness. Many of the single remarks are acute. We hear less of Mr. Browning's obscurity now than formerly, but there can be little doubt that when the charge was most popular it owed its force to the ease with which ordinary readers "mistake a strain on the attention for a strain on the understanding." The effect of the faults of style, which even admirers recognise and yet half enjoy, is well described as stimulating the reader's mind, "lashing it up to its task with the exhilarating energy of a March wind, but the sense of being driven against an obstacle generally remains. We have the wind in our teeth."

MR. BRYCE'S "Impressions of Iceland" is by far the most interesting paper in the current number of the *Cornhill*. He has undertaken the difficult task of conveying to his readers, by description of the strange scenery of Iceland, an idea not only of the country itself, but of the effect which it would be likely to produce upon themselves. The verdict of actual tourists is divided, and Mr. Bryce's skilful and graphic touches will not convince everyone of the charms of Icelandic travel; they only enable those to whom such charms as it possesses naturally appeal to judge of the kind and degree of pleasure to be expected from it. There is little grandeur of form, little or no richness and beauty of colour in the scenery, hardly any striking effects that could be thought to compensate for the hardships of the long rides over stony uninhabited deserts; but, on the other hand, the desert itself—with its bareness, its black hills, yellow marshes, arctic sky, and sublimely complete desolation and stillness—offers what may be called a sensational attraction of its own to travellers who are content to spend whole fatiguing days in taking in the absolutely strange, if weirdly monotonous impression. The account of the natives, though put forward with diffidence as the uncertain result of only two months' observation, looks very much like truth. It is the picture of a stationary society, with no crime, little poverty, little industry, no curiosity, good temper, independence, and an amount of refinement out of all proportion to the barbaric simplicity of all the material conditions of life, clearly due, according to the writer, to the still living enthusiasm of the Icelanders for their ancient literature, which serves at least to keep its memory fresh.

IN the *Fortnightly Review*, Mrs. Garrett-Ander-

son replies to Dr. Maudsley's paper on "Sex in Mind and Education," and, after briefly pointing out the crudeness of the physiological reasoning upon which it was based, explains in a way calculated to reassure all sincere friends of the higher education of women, what are the subjects proposed by its leading advocates in this country, and the means on which they rely. She speaks with authority on the evil of early marriages, the physical effects of simple *ennui*, and the relief to be expected from a change which led to girls of eighteen prolonging their studies to the age at which they would be able to pass the existing University degree examinations. As to the ability of studious young women "to contend on equal terms with men for the goal of man's ambition," Mrs. Anderson declines to theorize, but she points out that at present the inequality of the contention is mainly the work of those philanthropists who are most zealous in maintaining the importance of protection for the weak. The ladies studying medicine at Edinburgh, for instance, had their mental and physical energies tested by a constant and powerful opposition to their right to study at all, in addition to the ordinary work of their contemporaries, and though we are glad to be assured that their strength was equal to the occasion, it is obvious that there will be some girls able to profit by a University course, whose health, nevertheless, would not enable them to do so unless they were allowed to pursue it in peace.

At the meeting of the Camden Society, held on May 2, the report of the Council was read. The books announced for the present year will probably be:—

1. *Account of the Executors of Richard, Bishop of London 1303, and of the Executors of Thomas Bishop of Exeter 1310.* Edited by the late Archdeacon Hale and the Rev. H. T. Ellacombe.
2. *Papers relating to the Quarrel between Oliver Cromwell and the Earl of Manchester.* Edited by the late John Bruce.
3. The seventh volume of the *Camden Miscellany*, containing, amongst other matters: 1. The Accounts of the Building of the Church of Bodmin. Edited by the Rev. J. Wilkinson. 2. Papers relating to the sentence upon Prynne. Edited by the late John Bruce. 3. Sermons of the Boy Bishop. Edited by the late J. G. Nichols and Dr. Rimbault.

The report proceeds as follows: "The Council have thought that they would best meet the wishes of the Society by placing in the hands of members books which have occupied the thoughts of those who have laboured so much for their interests as Mr. Bruce, Mr. Nichols, and Archdeacon Hale. The Chronicle of England from Lord Henry Percy's MS. will thus be unavoidably postponed for another year. It may, however, be satisfactory to the Society to know that time has not been lost, and that the result of Mr. Hamilton's investigations has been to show that the Chronicle is not a mere abridgement of Stow, but the original from which Stow derived a great part of his information, and that it is even more valuable as giving the impression made upon an ordinary citizen by passing occurrences in the reigns of Henry VIII., Edward VI., and Mary, than from its narrative of events."

It is announced that Dr. Röhricht, who two years ago published an interesting treatise on the Crusade (1228-1229) in which the Emperor Frederick II. took part, is preparing a more comprehensive work on the subject of the Crusades generally. Dr. Röhricht's intimate acquaintance with Arabic literature enables him to consult all the Mohammedan as well as Christian sources from which our knowledge of those times is derived, and hence few men could be better qualified than himself for the task which he has undertaken.

In an article in the *Athenaeum* of May 2, a writer reviewing Mr. Hamilton's last volume of

the *Calendar of Domestic State Papers*, gives, under the somewhat sensational heading of "The Armada of 1639," an interesting account of the panic produced in England by the arrival of a large Spanish fleet in the Downs in the autumn of 1639. He seems, however, to be unaware that this panic was totally without foundation, and that so far from the commander, Oquendo, having any design of helping Charles I. against his own subjects, he, having been driven by Van Tromp to take refuge in the Downs, was, through the Spanish Ambassador, Cardenas, pleading with Charles to join him against the Dutch and the French, and offering the restoration of the Palatinate to his nephew as a bribe. Richelieu, however, knew how to countermine the Spanish diplomacy, and amused Charles with a negotiation till the Dutch were ready to strike in and to attack the Spanish fleet even under the protection of the English neutrality. Charles, who was unable to get it by arrangement with one or other of the belligerents, fell between two stools. With this explanation we can recommend the article to our readers, so far as it relates to the effect produced in England by the arrival of the fleet. But it is only fair to Charles I. to remark, that even if the charge against him of seeking to overawe England by a regiment of German cavalry, in 1628, were founded on certain evidence, instead of being a mere conjecture, it is decidedly not true that he was then scheming "to array against his unarmed subjects a troop of foreigners and Papists." The men in question were levied in North Germany, where Papists were not usually found. Their commander, Dulbier, had been in Mansfeld's service, and he passed over with these very men into the service of Gustavus Adolphus, who was decidedly unlikely to admit Papists into his army. It is not necessary to be an admirer of Charles I. to protest against the habit which has received the countenance of some of the greatest names in historical literature, of believing that every rumour spread by ignorant and misinformed persons against him is indubitably true, because it is in print.

We are promised from America an important contribution to the history of Socialism. Mr. Charles Nordhoff has, it is announced, a work in preparation which will give a detailed account of the existing Communistic societies in the United States, with an accurate report of their origin and history, their religious creeds and practices, their industrial and social organisations, their literature, and their present numbers and condition. The book will be the result of a close personal examination.

ANOTHER jubilee is announced at Berlin for the coming summer, in honour, not of an individual, but an institution, being the commemoration of the third centenary of the "Gymnasium of the Grey Cloisters," the most ancient of the high-schools in the Prussian capital, which is now under the able directorship of Professor Bonitz, the well-known Aristotelean scholar. On this occasion also, a volume of the *Collective Papers and Addresses* will be published, the cost of which will be defrayed by the municipality of Berlin, in consideration of the national interest attaching to a publication which in the reports of the various teachers of the institution will supply an interesting summary of the actual position of different branches of knowledge at the present day.

A QUARTER of a century has passed since Professor Georg Waitz, of Göttingen, inaugurated that course of academic teaching which has exercised so important an influence on historical research in Germany. No German university teacher perhaps can boast of having trained so large a number of distinguished scholars as Professor Waitz, and amongst the numerous names which have stood on his list of students, we need only instance those of Professors Usinger at Kiel, Winkelmann at Heidelberg, Stern at Bern, Steindorf and Frausdorff at Göttingen. Besides those of his pupils who

occupy academic chairs, there is scarcely a German gymnasium of any standing that does not number amongst its teachers competent historians who have owed more or less of their training to Professor Waitz. There can be no doubt, therefore, that the jubilee which is this year to commemorate the twenty-fifth anniversary of his tenure of his chair will be numerously attended, and will collect together sympathising friends and pupils from every part of Germany. The committee appointed to superintend the necessary arrangements have announced that the celebration will be held at Göttingen towards the end of August, and that they intend to publish in a separate form some of the papers which it is expected will be presented on the occasion, whilst others will be combined together in the form of one joint volume.

We regret to hear that the *Programmes* published during the last two years by the professors at University College, London, are to be discontinued. The following is a list of the historical monographs which have appeared during the last year in Prussia, under the modest form of *School Programmes*, i.e., papers read at the terminal gatherings of friends and parents—the speech-days—by the masters:—

1. DR. MÜCHE, Forschungen über den römischen Kaiser M. Aurelius Severus Alexander. Schweidnitz: Gymnasium.
2. BACHMANN, Disputatio qua antiquitatis Germanicæ reliquias, quæ Wernigerolae asservantur, ad illustrandum Taciti Germaniam adhibere conatur. Wernigerolae: Gymnasium.
3. DR. F. HIRSCH, Kaiser Constantin VII. Porphyrogenetos. Berlin: Königsstädtische Realschule.
4. KLUGE, Ueber die ursprüngliche Bedeutung u. Gestalt der Johannisfeste und der damit verwandten Feiern. Mühlhausen: Gymnasium.
5. PROF. PIENSON, Ueber die Nationalität u. Sprache der alten Preussen. Berlin: Dorotheenstädtische Realschule.
6. FRANZ JOEHLING, Karl Martell. Rogasen: Progymnasium.
7. GEGENBAUD, Das Kloster Fulda im Karolinger Zeitalter. Fulda: Gymnasium.
8. AUST, Ueber die Ausbildung der Vassallität u. des Lehnswesens. Hirschberg: Gymnasium.
9. SCHÖNER, Vorwürfe und Anklagen gegen Gregor VII. aus den Schriften seiner Zeitgenossen. Nordhausen: Realschule.
10. DR. BRAUN, Die Tage von Canossa unter Heinrich IV. Marburg: Gymnasium.
11. DR. BÖHMKE, Zur Geschichte des Cistercienser Klosters St. Marien zur Porta. Porta: Landesschule.
12. DR. ADLER, Aeltere Geschichte des am Fusse des Zoltenberges liegenden Dörfer des Augustin- u. Chorherrn-Stiftes auf dem Lande zu Breslau von 1300-1309. Breslau: Realschule am Zwinger.
13. DR. WACHSCHILD, Ueber die politischen Beziehungen zwischen Brandenburg, und Hessen-Cassel bis zum Augsburger Religionsfrieden. Cassel: Höhere Bürgerschule.
14. FR. OTTO, Die Theilnahme der brandenburgischen Truppen an der Expedition Wilhelm III. von England. Wiesbaden: Gymnasium.
15. DR. DUSCHKE, Der Freiherr von Stein und die deutsche Frage auf dem Wiener Congresse. Hanau: Gymnasium.
16. HEINZE, Deutschland's historisch-geographische Gestaltung von der ältesten Zeit bis auf die Gegenwart. Görlitz: Realschule.

In the first May number of the *Revue des Deux Mondes*, M. Albert Réville contributes an article on the Albigenses, based upon the history of that sect published by M. Napoléon Peyrat in 1872. Without an assignable founder, the ascetic sect of the Cathari, called Albigenses from Alby in Languedoc, where they once conferred without result with the Catholics, disseminated itself through the southern provinces of France and the north of Spain and Italy. Its existence may first be traced as early as 1022, when two priests and their partisans were burned at Orleans "for Manicheism;" during the twelfth century it numbered amongst its adherents many of the great families of the south of France, and became identified with the patriotic struggles of the South against absorption into the kingdom of France, which was half the motive and the main result of the so-called Albigensian Crusade. Deserted subsequently by the noblesse, it dragged on a miserable and sporadic existence till the middle of the fourteenth century, under the incessant blows of the Inquisition; and has left behind it the great ossuaries of Ornat and the Château de Foix to testify to its sufferings and to the vigorous measures of its persecutors. M. Réville calls Catharism the last of the ancient rather than the first of modern heresies; as it opposed a definite hierarchical and metaphysical system to the hierarchy and theology

of the Catholic Church, and was essentially aristocratical in its internal structure, whilst the characteristic of modern heresy is the substitution of inward piety and charity in the place of both cultus and dogma, and a certain solidarity with the development of democratic institutions. But to the question through what obscure channels a dualistic system of metaphysical dogma, so like Manicheism, could have penetrated into the heart of Western Christendom, the writer is unable to give a much more definite answer than we had attained before.

It is stated that a house of historic interest is being demolished at Berlin. This house, No. 17, Taubenstrasse, was the residence of the Electors of Prussia before Berlin aspired to be one of the great capitals of Europe. Towards the middle of the last century it was inhabited by Voltaire during his stay at Berlin, and it was thence that he assailed Maupertuis, the President of the Academy of Berlin.

NOTES OF TRAVEL.

PERE DAVID, who has spent so much time in the investigation of the central provinces of China, has arrived at Shanghai in a weak state of health, and has brought with him some valuable scientific spoils, the result of his recent researches in Kiangsi.

ANOTHER volcanic disturbance has recently spread desolation and terror through the little island of Niceros. A little more than a year ago, after a series of earthquakes which caused some damage, the summit of the highest peak in the island suddenly burst open and released the volumes of steam and boiling water which, in their struggles to find an exit, had well-nigh caused the destruction of the island and every living being on its surface. This first eruption was of short duration, and the disturbance subsided almost as suddenly as it began. Apparently the volcano had expended its forces, and the alarm gradually died away. But on the 1st of last month the eruptions commenced afresh, and with a violence even greater than on the previous occasion. Boiling water was emitted in such quantities that, at the date of the last advices, sent on April 4, it threatened to destroy the fertility of the surrounding soil, which is esteemed the best in the island. At the same time earthquakes convulse the ground, and the inhabitants have taken to the open fields, where they are safer than under their tottering houses.

We learn from the *Levant Herald* that the International Commission appointed to consider the best means of removing the ledge of rocks known as the "Iron Gates," and otherwise improving the navigation of the Danube in the neighbourhood of Orsova, having taken soundings of the bed of the river, left Orsova at the commencement of the winter for Pesth, and have now completed their task. They calculate that the cost of destroying the Iron Gates and levelling the river above and below Orsova will amount to about 14,000,000 francs, and their plans and estimates have been already lodged at the Hungarian Ministry of Public Works. These will be forwarded to the Minister for Foreign Affairs at Vienna, whose province it will be to come to an understanding with the Turkish Government as to its share in this important undertaking. It is stated that, if the Porte should feel itself unable or unwilling to contribute its pecuniary proportion of the outlay for this international improvement, the Austro-Hungarian Government will probably take the enterprise upon its own shoulders, and will commence the necessary works forthwith, unless any unexpected political complications should supervene.

THE *Geographical Magazine* states that Don Vicente Ballivian y Roxas has commenced the publication of a most valuable and interesting series of inedited documents relating to the history of Upper Peru—the modern Bolivian Republic.

The first volume, which has been published at Paris, contains a diary of the siege of La Paz, by the insurgent Indians, in 1784, the annals of the town of Potosi from its foundation to 1702, and a catalogue of printed and manuscript works relating to Upper Peru during the period of Spanish domination. This list has been carefully prepared, and is invaluable to historical or statistical enquirers.

AN article in the current number of the *Quarterly Review* gives the clearest and most impartial account of Russian advances in Central Asia that has yet appeared, closed by an eloquent summary of the probable causes that have urged and are still urging Russia in her career of territorial aggrandisement, and of England's concern therein. The reviewer considers that the threatened advance to Marv would be *distinctly hostile*, and without fair pretext; the Turkomans who inhabit that oasis belonging to tribes unconnected with those who refused tribute to Russia after the capture of Khiva. He considers the Emperor and his ministers sincere in their desire to desist from conquests, which are forced on them by unscrupulous generals and a corrupt military aristocracy. While agreeing that invasion of India from the north is but a "distempered dream," he is fully alive to the internal dangers which menace our Indian empire from the present unsettled state of affairs in Central Asia. He concludes by indicating our true policy in words which we cannot help quoting:—

"In freeing English statesmen, for the future, from any obligation to credit their professions and assurances, and helping to convince the country of the necessity of placing competent British representatives near the spots proximately menaced, for the purpose of exposing misapprehension and checking intrigue, the military nobles, who are responsible for the recent policy of Russia, will, if we only take the lesson, have done real service to the cause of peace."

The article should be read and studied by every one who knows or cares anything about Central Asia and its relations to India, whether apologist or opponent of Russian policy.

THE first fair ever held in the city of Tashkend, in Russian Turkestan, was formally inaugurated on April 7 last.

THE Khan of Khiva appears to be fully impressed with the necessity of getting into good odour with his new masters. He has (according to the *Invalide Russe*) remitted to Colonel Ivanof part of the tribute paid by the Yomud Turkomans and part of the plunder taken by them on the occasion of their last raid on the right bank of the Oxus. The Khan has also graciously executed five inhabitants of Kiptchak who had ventured to offer a little opposition to the Russian detachment on the occasion of its march, in January last, along the Amu. This expedition has exercised a most salutary effect on the Turkomans' behaviour. The Persians no longer complain of their attacks, and the Khan of Khiva thinks there will be no difficulty in getting them to pay a regular tribute to Russia, and that complete order will soon be established among these hitherto refractory nomad tribes.

ALGERIA, it appears, stands first among countries noted for their mineral waters, in respect of the number, variety, and hygienic properties of her springs. In most cases ruins in the immediate vicinity attest the fact of the old Romans having appreciated the curative qualities of the waters quite as much as the Arabs of the present day do. The principal of these springs are Amman Rhira, on the ruins of Aquae Calidae, famed in the time of the Roman emperors, the waters being very similar to those of Baden and Lucca; Hammam Meluan, about twenty-one miles from Algiers, the waters of which are highly saline as well as mineral, and are particularly efficacious in cases of rheumatism, gout, and skin diseases; the sulphurous springs of Hammam Berruagua, the temperature of which is about

81° Fahrenheit; the "Queen Baths," close to Oran, originally founded by Joanna, daughter of Isabella the Catholic (the grottoes adjoining the springs are in this case converted into *sudatoria* or hot rooms); and, lastly, the Hammam Meskutine (Aquae Tibilitanae), which are situated in the midst of a lovely entourage, and the waters of which attain a temperature of from 126° to 169°, and are peculiarly suited for the cure of diseases of the joints and skin affections.

WE find some interesting facts concerning the quicksilver mines of New Almaden (California) in the account of M. Simonin's journey from New York to San Francisco, which has appeared in the *Tour du Monde*. These mines are the richest known, and, before the arrival of the Spaniards, had been worked by the Indians by means of narrow galleries excavated underground. The mineral extracted (red sulphate of mercury) was pounded between two stones, and used by them as a tattooing dye. The Mexicans, in their turn, worked the mines with energy, and when the Americans in 1848 reached the Pacific Ocean, the eagerness of the workers had indirectly brought about a crop of lawsuits. From November 1858 to January 1861, the mines were, in consequence of this, closed, to the great distress of the miners, the metal being procured instead from Almaden in Spain.

There are now about six hundred workmen, who earn from two and a half to three dollars apiece per diem. The out-turn amounts to about 1,000 tons of ore per month. The vein of mercury runs from north to south in a green serpentine rock. There are three steam-engines employed in the mine for the carriage of the mineral, for the distribution of the water supply and purposes of ventilation; the furnaces are outside, to guard against possibility of explosions. The workmen are greatly subject to trembling fits and to other ailments; in fact, it is on account of the excessive mortality which attends the production of mercury that the mines of Riga and Livigliani, in Tuscany, and of Huancaoclica, in Peru, have been closed. Thus Almaden, in Spain, and New Almaden, in California, are the two great existing mines, London and San Francisco being the chief markets for the metal. In China there is also a good demand for the mercury in the making up of vermilion, which is largely used in Chinese pictures and earthenware.

As far as regards mineral products, there are few countries more favoured than California; gold and mercury are abundant, while there is also a good supply of coal, copper, borax, and sulphur.

THE last number of the *Revue d'Anthropologie* contains some details with regard to the Akkas, or nation of dwarfs, rediscovered by Dr. Schweinfurth in the heart of Africa (see *ACADEMY*, vol. v. p. 336). King Mounsa allowed Dr. Schweinfurth to take one of these dwarfs with him, but he unfortunately died on the journey. An Italian traveller, Signor Miani, since dead, afterwards bought two of the dwarfs of King Mounsa, who are now in Italy. They have been examined by the Egyptian Institute, and clearly proved to belong to the human race, though to a very low family of it. Their chief peculiarity is the convex curvature of the vertebral column, which renders the belly very prominent, and constitutes a great resemblance to all the large anthropoids, except the Gibbon. This characteristic would be of great importance if it were shown to belong to the whole race of Akkas, who would then be the only members of the human species deprived of the normal conditions of the erect attitude; but the peculiarities of the two Akkas who have come to Europe may be simple deformities, and it is possible that they filled the same place at the court of King Mounsa, as the fool in the mediæval courts of Europe. According to their photographs, the face lacks intelligence, though the forehead is fairly large; the jaws are very projecting. In spite of their short stature, their proportions are regular; the hands and feet being remarkably small. The belly is large and project-

ing, the hair curly and wavy, the nose flat. The colour of the skin is a deep brown chocolate. The elder is 1.11 mètre in height, and the younger 1 mètre. Their precise age is difficult to determine, but it is thought, from the state of their teeth, that they have not yet attained their full stature, especially if, as M. Broca thinks, the negroes get their second teeth earlier than Europeans. Dr. Schweinfurth gave 1.50 mètre as the utmost stature attained by the Akkas, and his estimate may be accepted as correct, these two young Akkas having declared that their low stature is not exceptional, but is common to all their people.

THE *North China Herald* says:—"It is gratifying to know that the Chinese Government has received very favourably a proposal that it should co-operate in the Universal Exposition of Products and Manufactures, which is to be opened at Philadelphia in 1876. . . . Orders are to be issued [from Peking] to the northern and southern superintendents of trade and other provincial authorities, to have the design of the Exposition made known by proclamation to the mercantile, manufacturing, and producing classes, and inviting them to prepare exhibits to be forwarded under government auspices. A special commission is promised to attend the Exhibition and superintend the Chinese department."

THE BRITISH MUSEUM.

THE Annual Return to an Order of the House of Commons of the Income and Expenditure of the British Museum during the financial year ending March 31, 1874, has just been issued. With it is embodied a statement of the progress made in the arrangement of the collections, and an account of objects added to them in the year 1873. This very meagre Parliamentary paper, issued in the most unattractive form possible, is the sole official medium through which the public may become acquainted with the important additions that are being made from time to time to one of the noblest of our national institutions. We give here a summary of some of the most noteworthy contents of this Return. Mr. W. B. Rye, Keeper of the Department of Printed Books, enumerates among the chief acquisitions during the year:—

"A perfect copy of the edition of the *Book of Common Prayer*, dated 1603, in folio, commonly called the 'Hampton Court Book,' in which appear for the first time the alterations agreed upon at the Hampton Court Conference in January 1603-4. This would seem to have been unknown at the time of Pickering's reprint, which was made from the folio edition dated 1604.

"A copy, believed to be unique, of the original edition of Tyndale's *Exposition of the fyrste Epistle of saynte Jhon*, printed abroad and issued in September 1531, while Tyndale was at Antwerp. This work was strictly prohibited in England, and in the following year was denounced by Sir Thomas More in these terms: 'Then have we fro Tyndale the fyrste pyste of saynte Jhon in suche wyse expowned, that I dare say that blessed apostle rather then his holy wordes were in suche a sense bylevered of all Crysten people, hadde lever his pyste hadde never ben put in wrytynge.' The reprint of the work by the Parker Society was made from a later edition.

"Many early English books have been purchased, including a copy of the very rare first edition of the poetical collection entitled *England's Helicon*, 1600; Robert Chester's poem, *The Annals of Great Brittain*, otherwise entitled 'Love's Martyr,' 1611; a poem by John Weever on the 'Life and Death of Sir John Oldcastle,' 1601; besides 225 black-letter English ballads printed in the reigns of Charles II., James II., and William III., forming a valuable addition to the Roxburgh, Bagford, and other collections already in the Museum. Several works illustrating English dramatic history and biography have also been acquired, and a large number of English books printed in the eighteenth century.

"An extensive and interesting selection of linguistic books, chiefly from the library of M. Burgaud des Marets, comprising works in the Basque language, in

the Patois dialects of France, Spain, and Italy, in Breton and other Celtic languages.

"Large additions have been made to the collection of Russian books, already extensive, by a careful selection from the library of the late M. Serge Solowewski, of Moscow. This acquisition has added about 700 works of importance and value.

"A collection of Indo-Portuguese works printed at Goa.

"A considerable purchase of Chinese classical and historical works, made at the sale of the library of the late M. Pauthier.

"Among the accessions to Music may be mentioned a collection of early English and Italian madrigals, motets, &c., from the library of the late Thomas Oliphant, Esq."

To the Department of Maps, Charts, and Topographical Drawings have been added, amongst other things of interest:—

"A photograph fac-simile, the exact size of the original, of the superb *Mappemonde* made at Venice in 1457-59, at the instance of Prince Henry the Navigator, and at the expense of his uncle, King Alfonso V., by Fra Mauro of the Camaldalese Convent of San Michele di Murano, on account of which a medal was struck in his honour by the Republic, describing him as 'Cosmographus incomparabilis.'

"A photograph fac-simile, in fifteen sheets, of the famous *Mappemonde* in the National Library, Parma, made in 1367 by the Venetian brothers Pizzigani. This fac-simile was made expressly for the Trustees. Both these *Mappemondes* are of high importance to the history of mediæval geographical discovery.

"An important collection of maps, plans, and sections of canals in England and Wales, in 620 sheets.

"And a collection of twenty-three manuscript maps and plans of various places in India, made in the last half of the eighteenth century."

The Keeper of the Department of Manuscripts, Mr. E. A. Bond, has increased his collection with the following, amongst others:—

"Bede's *Exposition of the Gospel of St. Luke*, in six Books. An English MS. on vellum of the twelfth century; finely written, with ornamental initial letters, and in an ancient binding. Small folio.

"The *Gesta Romanorum*, and portions of the *Moralitates* of Robert Holcot; written on paper, by a German hand, in the fifteenth century. Quarto.

"A carefully written copy of John Arderne's treatises on Fistula, Surgical Operations and Medical Recipes, in Latin, with numerous coloured figures in the margins, and drawings of operating-instruments. The same volume contains an English version of Johannes Platearius de *Simplicibus*, and tracts on Medical Botany, one of which is accompanied with clever drawings of plants. Vellum, fifteenth century. Folio.

"A Chantuary of the Monastery of St. Swithin of Winchester, containing copies of documents from the time of Edward the Confessor to King Henry the Third: written in the thirteenth century, with later additions of custumaries, rentals, etc., of the fifteenth century. Vellum. Folio.

"An illuminated Latin Psalter of about the year 1300; originally the property of the family of Bailoul of Flanders. Quarto.

"A very richly-illuminated book of the Hours of the Virgin, written in France at the beginning of the fifteenth century. The borders are of arabesque work, with birds and insects, and grotesque figures. The calendar is illustrated; and there are fourteen larger miniatures, painted apparently by an Italian artist, or by one showing strong Italian influence, who has also added to the ornamentation throughout the volume."

Two of these miniatures are very striking; one at the beginning of the volume representing the Annunciation, in which the architectural details deserve attention; and the second presenting a vivid picture of the torments of hell, figures in the monastic garb forming a fair proportion of the doomed. This manuscript was purchased at the Perkins' sale. Another from the same collection is described as

"A long Legendary Life of the Virgin Mary, compiled from Epiphanius, Ignatius, Johannes Damascenus and others, in Latin rhyming verse, in four books; with prologues to each. On paper; written probably in Flanders, in the fourteenth century, and profusely illustrated with curious outline drawings, slightly coloured, by different hands. Small quarto."

Of historical interest we notice these additions:—

"The Memoirs of Sir John Reresby, Bart., to the year 1689.

"Sir George Buck's *History of Richard the Third*: a MS. of the middle of the seventeenth century; with collections for an edition of the work by Charles Yarnold, in three volumes.

"Original Minutes of the General Assembly of the Chapter of the [Roman] Catholic English Church, held in May 1687; signed by Dr. Humphry Ellice, Dean, and other members.

"Correspondence and Papers of the Earl of Leicester, commanding in the Low Countries, 1587.

"Official Letters from the Council of State and Committee of the Parliament, the Earl of Essex, and others, to Colonel Sydenham, Governor successively of Weymouth and the Isle of Wight, from 1644 to 1659. Many are signed by John Bradshaw, President of the Council.

"A volume of Original Letters of Caspar Peucer, M.D., one of the promoters of the Reformation in Germany, to Christian, Prince of Anhalt, on subjects of science and politics, in the years 1587 to 1600. In Latin and German.

"One hundred and thirty-six Original Letters of Lord Nelson to Alexander Davison, on public and private affairs; dated from 1797 to 1805. The greater number are printed in Sir Harris Nicolas's *Despatches and Letters of Nelson*."

Among the other manuscripts added are thirteen volumes of official accounts of the theatres of Lincoln's Inn Fields, Drury Lane, and Covent Garden, from 1724 to 1822, with notices of performances from the year 1710; and some autograph notes by Beethoven for arrangements of English, Welsh, Scottish, and Irish airs. The note-books and collection of the late Mr. Grote, which are also mentioned in this return, have already been described in these columns.

Under this class we must notice the large additions to the series of Additional Charters and Rolls. These are formed of two collections. The first is a small but very choice set of charters, presented by the Duke of Westminster, relating to the Abbey of Reading, in Berkshire. Among them are charters of Henry I., his Queen, Adeliza, Stephen, and the Empress Matilda. Some very fine specimens of the seals of Stephen are also contained in this series. The second set, which from its extent and intrinsic value is by far the most important acquisition of the Department during the year, is known as the Hatton Collection, having been principally formed by Christopher, Lord Hatton. It numbers 2,826 different documents, commencing with as many as fifteen charters of the Saxon period, and is particularly rich in documents and seals, many unique, of the monastic houses of the midland counties; Sempingham, Sulby, Bordesley, Pipewell, and other foundations in the counties of Northampton, York, Lincoln, and Warwick, being well represented. Among them are the foundation-charters granted by Gualeran, Count of Mellent, to Bordesley Abbey; and another with the Great Seal of Matilda, which is dated from Devizes, probably when she was besieging that stronghold, *circa* 1146.

Of the additions to the Department of Oriental Manuscripts the following are the most remarkable:—

"A poetical account of the Chinese conquest of Nepal in A.D. 1790, written by the Emperor of China; a folio volume enclosed in curiously carved wooden covers, from the Summer Palace, near Peking. The entire text is embroidered in red silk on blue ground, it is said, by the ladies of the Imperial family.

"The *Sidra Rabba*, also known as 'Liber Adami,' the sacred book of the Mandaites, or so-called Christians of St. John. Presented by Earl Granville.

"A collection of Legends relating to the incarnations of Buddha, transcribed from a number of palm-leaf manuscripts in Burmah; in the Pali language and Burmese character. A thick quarto.

"The Anaphoras of the Coptic Church, in Coptic, with Arabic version, written apparently in the thirteenth century. Quarto.

"Fragments of Syriac, Coptic, and Arabic manu-

scripts from the Syrian convent of Nitria, Egypt. Presented by the Rev. Greville J. Chester.

"A Pali grammar and two Buddhistic works, viz., *Vessantara Jātaka* and *Mahavassantara Jātaka*, in the Pali language and Cambodian character, written on palm leaves, with miniatures; enclosed in lacquered boards inlaid with mother-of-pearl.

"Four Persian versions of the legend of Rāma, two in prose and two in verse. *Judina-Bhāskara*, a medical work in Sanscrit. Presented by A. W. Franks, Esq.

"*Amara-Kosha*, a Sanscrit Glossary, with explanations in Oriya.

"*Phra-Maha-Wak*, a work on the laws which govern the Buddhist priesthood, in twenty-one parts, on palm leaves; Pali in the Burmese character. Presented by L. B. Bowring, Esq.

"A Commentary on the Prophets and Psalms, by Aaron Ha-Rishon, the Macedonian; Hebrew, dated A.D. 1436. Large quarto.

"*Sepher Ha-Aruch*, a Hebrew Dictionary, by Shabtai Ben Meir; two large folios of the fourteenth century.

"A history of the *Micados* in Japanese; thirteen volumes, enclosed in a box of lacquered wood. This work, it is said, was written for private use and has never been printed.

"*Falaknāz-Namah*, a tale in Persian verse, with miniatures; written A.H. 1257 (A.D. 1841)."

The most noteworthy acquisitions by the Department of Greek and Roman Antiquities are those from the collection of M. Alessandro Castellani (see ACADEMY, vol. iv. p. 106). Some of the bronzes are thus described in the Return by Mr. C. T. Newton:—

"A female head of heroic size; the type is ideal, and has been attributed to Aphrodite, but seems rather to present the characteristics of Artemis. The style has that largeness and simplicity which is characteristic of the best age of Athenian art, and of which no example in bronze on so large a scale had been previously known. This head has evidently belonged to a statue about nine feet high, from which it has been violently separated, the back of the head and neck having been torn or cut away. The face is in admirable condition, the nose and mouth are perfect, the eyes have been filled with precious stones or vitreous pastes. In the front view the two sides of the face do not agree. This want of drawing is probably due in a great measure to the violence to which the metal was subjected when the back of the head was wrenched away. This head is said to have been found in Armenia.

"A small heroic male figure seated on a rock, the head looking round. This figure is in high relief, and from the appearance of the back of the bronze has probably been attached, as an *emblem*, to some larger object. From the attitude of the figure it is probable that another similar figure formed its pendant. This bronze is remarkable for beauty of modelling and exquisite condition. It may be referred to the finest period of Greek art, and is worthy to be compared with the celebrated bronzes of Siris. Found at Tarentum.

"A small draped female figure; the type is that known as Aphrodite-Persephone, which is repeated in the Roman Spes. In the pupils of the eyes are diamonds, and the border of the drapery is inlaid with a pattern in silver. This figure may be classed as an example of what is called Hieratic art, in which we find the style of the archaic period retained, probably from religious associations, till a later period. The surface of the bronze is in very fine condition. Found at Verona.

"A bust of Aelius Cæsar, in fine condition. The eyes are inlaid in silver. The execution is rather mannered, but the characteristics of the likeness are forcibly rendered. From Sicily."

Of the drinking cups in the Castellani collection, which are nearly all from Capri, the two following seem the most choice:—

"A deep cup with red figures on a black ground, in an archaic style; subject, the sending forth of Triptolemos from Eleusis. In this composition are represented all the deities and heroic personages who took part in the Eleusinian Mysteries, their names being inscribed over them, together with that of the vase-painter, Hieron.

"A cup with red figures on a black ground, and with accessories gilt. On the outside are two scenes

from the Satyric drama, the one representing Iris assailed by Satyrs, as in Aristophanes; the other Hera assailed by Satyrs and defended by Hermes and Herakles. The names of these figures are inscribed on the vase, as is also that of the vase painter, Brygos."

The most important additions to the British Antiquities in the Museum are the collection formed by the late well-known antiquary, Dr. Thurnam, F.S.A., consisting of British urns, stone and bronze implements, a rare Roman arm-purse found at Farndale, Yorkshire, and numerous other antiquities, chiefly discovered by him in his researches among British barrows; and a portion of the collection of the late J. F. Lucas, Esq., of Bentley Hall, near Ashbourne, Derbyshire, including nine British urns from Derbyshire and Huntingdonshire, jet ornaments from early British barrows; the pomel of a late Celtic sword; Anglo-Saxon remains from Tissington, and Wigberlow, in Derbyshire, and from Woodstone, Huntingdonshire.

Large acquisitions have also been made by the Departments of Mediaeval Antiquities and Ethnography, of Coins and Medals, of Natural History, &c.; but want of space compels us to seek another opportunity of giving a sufficient account of them.

SELECTED BOOKS.

General Literature and Art.

BASTIAN, A. Die deutsche Expedition an der Loango-Küste. 1. Bd. Jena: Costenoble. 34 Thl.
CATALOGUE des manuscrits français. Bibliothèque Nationale. Département des manuscrits. T. 2. Ancien fonds. Paris: Firmin Didot.

DALL' E. Enrico. La Torre Garisenda. Sonetto italiano inedito del secolo XIII., scoperto ed illustrato dall'avvocato Angelo Gualandini di Domenico con documenti. Bologna: tip. Sigonoi. L. 0-30.

ELIOT, George. The Legend of Jubal and other Poems. Blackwood. 6s.

KINGSLEY, C. South and West; or, Winter in the Rocky Mountains and Spring in Mexico. London: Labister.

PATON, A. A. Henry Beyle (otherwise De Stendahl): a Critical and Biographical Study. Tübingen. 7s. 6d.

SHARPE, E. Ornamentation of the Transitional Period of British Architecture. No. 2. Part I. A.D. 1145-1190. Spion. 10s. 6d.

History.

BACHAUMONT, Mémoires secrets de, revus et publiés avec des notes et une préface par P. L. Jacob, bibliophile. Paris: Garnier. 3 fr.

BAROZZI E BERCHETTI. Relazione degli ambasciatori e bailli veneti a Costantinopoli. Parte seconda. Venezia: Naratovich. L. 6.

COCKBURN, Lord Henry, &c., Letters from, to T. F. Kennedy, M.P. Ridgway. 16s.

LANG, L. Die Epheten und der Arcopag vor Solon. Leipzig: Hirzel. 3 Thl.

MUELLER, L. Numismatique de l'ancienne Afrique. Supplément. Leipzig: Brockhaus. 3 Thl.

STJERNSTEDT, A. V. Description des monnaies de cuivre et de métaux suédois. Stockholm: Klemming. 4 Thl.

VOIT, G. Die Geschichtsschreibung über den Schmalkaldischen Krieg. Leipzig: Hirzel. 2 Thl.

WOLFF, A. Relazioni di Galileo Galilei colla Polonia esposte secondo i documenti per la maggior parte non pubblicati. Firenze: tip. Cellini.

ZIKPEL, C. The Reign of Richard II., and Comments upon an alliterative poem on the deposition of that monarch. Berlin: Calvary. 1 Thl.

Physical Science.

ANDRÉ, C. et G. RAYET. L'Astronomie pratique et les observations en Europe et en Amérique, depuis le milieu du XVII^e siècle jusqu'à nos jours. 1^{re} partie. Angleterre. Paris: Gauthier-Villars.

ANNALES de l'Observatoire de Paris, publiées par U. J. le Verrier, directeur. Mémoires. T. 10. Paris: Gauthier-Villars.

BIANCHI, J. J. La théorie darwinienne et la création dite indépendante. Lettre à M. Ch. Darwin. Bologna: Zanichelli. L. 15.

BUSCHOFF, Th. L. W. v. Ueber den Einfluss d. Erhrn. Justus v. Liebig auf die Entwicklung der Physiologie. München: Franz. 1 1/2 Thl.

ECKHAUD, C. Beiträge zur Anatomie und Physiologie. 7. Bd. 2. Hft. Giessen: Roth. 1 Thl.

LILLJENQVIST, W. Sveriges och Norges Däggdjur. Upsala: Lundquist. 6 Thl.

LOHSE, G. Ueber die Entwicklungsgeschichte und den Bau einiger Samensachsen. Berlin: Friedländer. 3 Thl.

SADLER, R. Ueber die Entwicklung d. Farnblattes. Berlin: Friedländer. 1 Thl.

VOGEL, A. Justus Erhr. v. Liebig als Begründer der Agricultur-Chemie. München: Franz. 3 Thl.

Philology.

BIBLIOTHECA CATALANA, dirigida per en Aguiló y Fuster. Vol. I. Genesi de scriptura trellatad del prorengat a la lengua catalana, per Mossen Guillem Serra en l'any 1451. Paris: Maisonneuve. 7 fr. 50 c.

JENTSCH, H. De Aristotele Ciceronis in rhetorica auctoritate questionum pars I. Berlin: Calvary. 12 Ngr.

MUELLER, L. Lectiones Horatianae. Berlin: Calvary. 12 Ngr.

RASPE, G. C. H. Einiges zur Antiquität des Sophokles nebst e. Anh. über den Aias. Berlin: Calvary. 12 Ngr.

CORRESPONDENCE.

THE WORD "ROSE."

Cambridge: May 5, 1874.

I feel much obliged to Professor Müller for his long and interesting letter on the word *ward*, *vard*, or *verd*, in the ACADEMY for May 2. The difference of opinion between us is, after all, not very great. What I meant to say—perhaps I may not have expressed myself clearly enough—was, that he should not treat the said word in *Turkish* as a Persian, but as an Arabic vocable.

The common Persian word for "rose" is *gul*, which the Turks have borrowed. The common Arabic word for "rose" is *ward*, which both Persians and Turks have borrowed. Of the original identity of the two, neither Persian or Turk has, I imagine, the slightest idea; on the contrary, they, or at least the educated portion of them, believe themselves to be adorning their speech with an elegant Arabic word. And they are right to this extent, that *ward* has become thoroughly Semiticised; that it has flourished on Arabian soil, and put forth leaves and flowers in abundance. For instance, the Arabs have formed from it a noun of unity, *warda* (originally *wardat*), "a single rose;" a verb *warrada*, "to stain or dye red;" another, *tawarrada*, "to become red or rosy;" and a third, *irādda*, "to be ruddy." They also use *ward*, fem. *warda* (*wardat*) as an adjective, "rosy, roseate, ruddy;" e.g. *ashīya warda*, "a rosy evening," the counterpart of *ῥοδοδάκτυλος ἥως*. Hence *al-ward* is "saffron," but also "the tawny lion," and likewise "the roan horse," in which sense it makes the plurals *ward*, *wardā*, and *wardāt*, the colour itself being expressed by *warda* (*wardat*). We find the rose called by the same name in another Semitic language, the Aramaic, where we have the form *wardā*. As a rule, in pure Semitic words, Arabic initial *w* corresponds to Hebrew and Aramaic *y*; e.g. Arab. *waritha*, Aram. *yērēth*, *irēth*, Heb. *yārēsh*. Hence Professor Spiegel's remark about the initial letter of *wardā* is justified; though there are examples to the contrary, where a *w* has remained unaltered; for instance, Syr. *wālē*, connected with Arab. *waliya*, and *wardā* with Arab. *warda*, Heb. *yārād*. The form *rūdā*, also given in the Syriac lexicons, is probably directly borrowed, at a later period, from the Greek *ῥόδον*; and the same may be the case with the Aethiopic *radā*; whilst, on the other hand, the Coptic *ouert*, *bert* (*ort*), seem to be derived from the Semitic. Whence then come the Arabic *ward* and the Aramaic *wardā*? Very probably, as Professor Müller shows, from an old Persian word *vareda*, meaning at first "a flower" in general, and afterwards "the rose" in particular. In confirmation of this view I may mention that the Arabic *ward* also means "a flower" (*nawr*), in which sense it gives rise to a verb *warrada* = *nawwara*, "to bud or blossom." Some, too, of the Arabian lexicographers have a suspicion that the word is not genuine Arabic, but only *mu'arrab* or arabicised. As to *vartā* in the Pehlevi-Pazend glossary, it seems to be nothing but the Aramaic *wardā*, for at one period Semitic loan-words were in great vogue in Persia. It was from a Semitic race too, I fancy, that the Greeks got their *ῥόδον*, *ῥόδωρ*.

After the ancient *vareda* had passed in the course of time into the form *gul*, this latter was adopted by the Arabs, at least as early as the time of Muhammad, and appears in their poetry as *jull*; whilst the derivative *gul-āb*, "rose-water," became *jullāb*, or *julāb*, dialectically pronounced *julēb*. Hence a variety of forms in different modern European languages; as Greek *ζωλῆπιον* and *ζωλῆπιον*, Italian *giulebbe* (*bo*), Spanish and Portug. *julepe*, French and English *julep*. From the same word, changing *j* into *z*, are derived Persian *zulābiyā*, *zilābiyā*, *zaliyā*, &c., "a sort of sweet fritters," in Arabic *zalābiya*, in Hindustāni *julēbi*. Hence, if Professor Müller could only admit a connexion between *ῥόδον* and *rosa*, we might find an etymological bond of union between the

"dog-rose" of our hedges and the "mint-julep" of New York.

It is thus apparent that the series *vareda*, *ward*, *gul*, *gôdov*, is almost as interesting as another series, about which I should like Professor Müller to state his views—I mean, *airos*, *vinum*, *wine*, Arab. *wain*, "black grapes," Aethiop. *wain*, "the vine" and "wine," Heb. *yayin* (for *yain*, with the usual change of *w* into *y*), "wine."

W. WRIGHT.

P.S. A few words to Mr. Taylor. Gibbon's statement regarding the founder of the Ottoman Empire seems to be merely translated from De Guignes, *Hist. Gén. des Huns* (ed. 1758), t. iv. p. 334:

"Parmi tous ces Emirs il y en avoit un que les Historiens Arabes contemporains nomment Thaman ou Athman,* qui avec Amerkhan et quelques autres, ravagèrent les provinces orientales de l'Empire Grec. Athman, ou, comme on l'appelle communément, Othman, pilla les environs de Nicomédie."

I cannot at present verify this assertion of De Guignes; all the sources of information to which I have access simply write the name 'Othmān or Osmān. The Turk, of course, merely received or took a name already famous in Muhammadan history; which is nothing strange, as Turks had been in the habit of doing so long before his time, witness the lists of the different Seljūk dynasties. Mr. Taylor may deal as he thinks fit with Toman, Tumen, &c., but he ought to let alone the Arabic name 'Othmān, عثمان, and its derivative 'Osmānle or, as Mr. Redhouse writes it, 'Ossmānli, عثمانلي, because they can be of no use to him. As for Mr. Taylor's letter in the *Athenaeum* of May 2, his ways and mine lie, philologically, so wide asunder, that it would only be a waste of my time to attempt to reply to him.

Dover: May 4, 1874.

Perhaps it may interest Professor Max Müller, as sustaining his theory that *vard* is a Persian word, to hear that the village four miles from Shirāz, round which are grouped the famous rose-gardens of that city, is named "Masjid-i-Vardī," vulgarly pronounced Masjid-i-Bardī.

O. ST. JOHN.

THE REDUNDANT "AND" IN BALLADS.

1 Cintra Terrace, Cambridge.

In an interesting communication to the ACADEMY (April 25, 1874), Mr. Murray very properly draws attention to the use of *and* in Danish ballads, showing that it is common enough, and that a similar redundant *and* occurs in Swedish and Norwegian ballads. Then comes a reference to some remarks of Professor F. Liebrecht, in which the opinion of Dr. Abbott is quoted with approval, that a redundant *and* is common in English ballads; whilst an opinion of mine, of an opposite tendency, is quoted with disapproval. I was speaking of a *particular* passage in a particular ballad, which I believe I have interpreted rightly. But what I wish to do is just to raise this simple question, for my own satisfaction, viz., *Is* the use of a redundant *and* really common in genuine old English ballads? Dr. Abbott says it is; but I am not so sure of that. The question admits of an easy solution. If the phrase is "common," it is not asking too much if I request to be favoured with *six* instances of it, not from imitations of *Cherry Chase*, but from such ballads as are of a respectable antiquity. When this has been done, we shall be in a better position to consider the question.

WALTER W. SKEAT.

THE LATE OWEN JONES.

May 4, 1874.

It may not be generally known, and perhaps it is worth recording, that the late Mr. Owen Jones,

* "C'est un nom Turc que l'on a ensuite confondu avec celui d'Othman qui est Arabe."

author of the *Grammar of Ornament*, was the only son of the patriotic Owen Jones, who in the first decade of this century published at his own expense three large octavo volumes of the earliest literary remains in the Welsh language. He was a native of Llanvihangel Glyn Myvyr, on the borders of Denbighshire and Merionethshire; and from the name of the parish in which he was born he assumed the *nom de plume* of "Owain Myvyr;" and it was from this assumed name that the collection just referred to was designated "The *Myvrian* Archaeology of Wales,"—an epithet which has been a puzzle to many. As has been most justly remarked by Mr. Matthew Arnold, referring to the patriot's grave in Allhallows Churchyard, "his book is the great repertory of the literature of his nation. The comparative study of languages and literatures gains every day more followers, and no one of these followers, at home or abroad, touches Welsh literature without paying homage to the Denbighshire peasant." The son has left behind him a world-wide reputation; but the name of the less distinguished father will never die in the little Principality of Wales.

D. SILVAN EVANS.

MR. STOREY'S "MEDEA."

Hereford: May 4, 1874.

Mr. Simcox is not quite accurate in saying that all Mr. Storey's great statues are seated women, and that he *never* makes them stand. I think we must certainly include among Mr. Storey's "great" statues, his "Medea" (heroic size), in the possession of Mr. W. H. Stone, of Leigh Park, Havant, and that is a standing figure. As Mr. Simcox does not appear to have seen this fine work, it is probable that many of your readers have not. I am not aware that it has been exhibited in London, as it came direct from the artist's studio at Rome to the owner. A loan exhibition of works of art was, however, being held at Southampton at the time of its arrival—the autumn of 1866—and Mr. Stone allowed it to be shown there for a few days.

EUSTACE HINTON JONES.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 9,	3 p.m.	Royal Institution: Mr. Proctor on "The Planetary System."
	8.45 p.m.	Royal Botanic.
MONDAY, May 11,	3 p.m.	Herr Pauer's Second Historical Pianoforte Recital (Hanover Square Rooms).
	8 p.m.	Society of Arts: Cantor Lecture. Professor Barff on "Carbon and Certain Compounds of Carbon." (V.)
		Madame Favart at the Princess's Theatre.
	8.30 p.m.	Geographical. Captain Glover on "The Geography and Resources of the Country between the River Volta and Coomassie."
TUESDAY, May 12,	8 p.m.	Civil Engineers: Mr. J. McC. Meadows on "Peat Fuel Machinery."
		Anthropological Institute. Photographic.
	8.30 p.m.	Royal Medical and Chirurgical.
WEDNESDAY, May 13,	1 p.m.	Royal Horticultural.
	1.30 p.m.	Archaeological Association: Anniversary.
	3 p.m.	Royal Literary Fund.
		Mr. Ridley Prentice's Piano Recital (St. George's Hall).
	8 p.m.	Society of Arts.
		Geological: Mr. H. G. Seeley on "Generic Modifications of the Plesiosaurian Pectoral Girdle," and "Muraenosaurus Leedsii, a Plesiosaurian from the Oxford Clay;" Mr. L. C. Miall on "The Remains of Labyrinthodonta from the Kemper Sandstone of Warwick, preserved in the Warwick Museum."
	8.30 p.m.	Wagner Society: Last Concert of the Season (St. James's Hall).
THURSDAY, May 14,	1 p.m.	Sale at Sotheby's of Mr. G. Walker's Collection of Works on Chess.
	8 p.m.	Mathematical.

FRIDAY, May 15,

- 1 p.m. Sale at Sotheby's of a Collection of Rare and Valuable Works, principally on Chess.
- 3 p.m. Royal United Service Institution: Captain Glover, R.N., on "The Volta Expedition during the late Ashantee Campaign."
- " Hallé's 2nd Recital (St. James's Hall).
- 8 p.m. Royal Institution: Mr. C. W. Siemens on "The Steamship *Faraday*, and her Appliances for Cable-laying."
- " Philological: Anniversary Meeting, President's Address.

SCIENCE.

The Moon. By Nasmyth and Carpenter. (London: John Murray, 1874.)

WHEN a man has devoted the greater part of a lifetime to the study of a subject, we may feel sure that he will have something interesting to say about it, more especially when the subject offers so much food for thought as the Moon does. Few persons can have gazed on the moon through a powerful telescope without having some of the dormant poetry of their nature awakened by the beauty of the spectacle, and Nasmyth seems early to have felt this spell, for the theory which forms the basis of the present work was first broached by him some thirty years ago.

The great difficulty in giving an explanation of the formation of the various lunar features is, that we can get nothing but a bird's-eye view of them, and it is, as every one must admit, very hard from such a view to form any idea of the true relations of the objects seen. But the sun, which rises and sets to the lunarians (if such beings exist) once a month, just as it does to us on the earth once a day, views the lunar craters and mountains in all their various aspects, and by the shadows it casts allows us to see the appearances they thus present. Nasmyth has taken advantage of this to form careful models of many of the craters, which, when compared with drawings made at the telescope, represent faithfully, under the same angle of illumination as the moon at the time of observation, not only the outlines, but the shadows of the lunar inequalities as cast by the sun. To any one acquainted with the telescopic aspect of the moon, the beautiful photographs from these models, given in the volume before us, are sufficient evidence of their general accuracy; but valuable as these photographs are, as the best representations of the moon's surface yet produced, the value of the models is far higher in enabling us to take up a different stand-point for the contemplation of the action of the lunar forces. There is another method, too, which may help us to the same result, and that is the method of analogy, of which the authors have made free use in this work; for there can be little doubt that the similar forms of craters on the earth and moon must have been produced by somewhat similar causes, and though on the earth we can examine our craters closely, we have not the advantage of looking down on them as in the case of the moon. It is evident, then, that a theory of the formation of lunar craters must throw much light on the history of their terrestrial brethren.

The question of the thickness of the present crust of the earth is implicitly involved in the discussion of volcanic action on the

moon, for we have not in the latter case the convenient force of steam to fall back upon in explanation of violent eruptions, so that it seems difficult to account for the lunar craters unless the crust was at the time of their formation very thin. The controversy on this point has passed through several phases, and the question must still be considered as very far from a solution from lack of the necessary experimental data. Starting from the assumption that the earth was once in a molten condition—an hypothesis which its spheroidal form and the increase of temperature as we get nearer the centre (as in descending a mine) fully justify—the question arises whether the exterior or interior will begin to solidify first. It is here necessary to correct a fallacy which has misled many—that the temperature increases uniformly in approaching the centre, and at the same rate as near the surface, so that the heat near the centre would be something enormous. We have every reason to suppose, as Sir W. Thomson has ably shown, that no portion of the earth was ever at a much higher temperature than 7,000° Fahrenheit, the fusing point of most rocks, and that from the known law of loss of heat in cooling, the temperature remains sensibly constant at all depths greater than about one-fortieth part of our distance from the centre, while it appears probable that a crust was formed about a hundred millions of years ago. It may be asked how it is possible that rocks should solidify in the interior at a temperature sufficient to melt them at the surface; the answer to which is that the enormous pressure to which they are subjected may raise the freezing point, and so allow rocks to solidify at a higher temperature than that corresponding to ordinary atmospheric pressure. But further experiments are required to settle a point like this.

It is a well-known fact that water expands on freezing, and it used to be supposed that this was a sort of special dispensation to prevent the whole surface of the globe becoming a mass of ice; but Nasmyth shows that this is equally a property of some other substances, as he has observed that cast iron, slag, and, what is still more important for the support of his theory, lava, when solid, float on the same substances in the molten state; and the same is true of bismuth, mercury, and silver. On the other hand, Bischof has found that granite, slate, and trachyte contract 20 per cent. in solidifying, which leaves us in an awkward dilemma between these two authorities. The bearing of these experiments on the question at issue may be readily seen. If the substances of which the earth is composed contract in freezing, the crust would immediately on its formation break up and sink in the lighter fluid, instead of forming a layer on the top, as ice does on water. But suppose the reverse is the case, as Nasmyth assumes, and that a thin crust is formed: it will go on increasing in thickness as the cooling process continues, and no arguments based on the original conditions can show that it is still thin at the present time, either in the case of the earth or the moon. Mr. Hopkins has, on the contrary, shown, from a considera-

tion of the contour of India, that if the crust be homogeneous, whether we suppose it heavier or lighter than the fluid interior, it must be at least 1,000 miles thick, in order to prevent the range of the Himalayas falling in (on the first supposition), or the dense fluid breaking through the bed of the Indian Ocean (on the second). But from observed deflections of the plumb-line at many places, both in India and elsewhere, it is clear that there is in some parts an excess, and in others a deficiency, of matter, which, of course, would vitiate any reasoning based on the supposition of a homogeneous crust, and there would therefore seem to be no objection, so far, to the hypothesis that the crust of the earth is something like a field of ice, in which the icebergs which rise above the upper surface (like mountains on the earth or moon) extend also below the under surface, and this assumption receives some confirmation from deflections of the plumb-line observed in India (on the Malabar and Coromandel coasts), which indicate greater attraction from the ocean than from the land, as if the denser fluid of the interior approached nearer the surface under the ocean, and so caused a greater attraction than under the elevated table-land of the Deccan. But there still remains this difficulty, that a tidal wave would be set up in the internal fluid by the action of the sun and moon, which would, if the crust were thin, cause a tide in the surface and a consequent decrease in the apparent height of the ocean tides, which is not borne out by observation, so that Sir W. Thomson concludes that the earth must be more rigid than a solid globe of glass of the same size. But it does not, by any means, follow that there may not be extensive lava pools or lakes bridged over by a comparatively thin crust, through which volcanic outbursts occasionally force their way. It would appear, however, from the connexion which seems to exist between the eruptions of the northern and southern volcanoes of Europe, that these lakes of lava must in some cases be of very considerable size. The subject is beset with difficulties whichever way we turn, and Mr. Nasmyth's theory has the great merit of giving a plausible explanation of the lunar features, even though it may require modification before it can be applied to the earth.

The first thing that strikes the student of the moon's surface is the enormous size and number of the lunar craters as compared with their fellows on the earth: a point well brought out in the book before us by a comparison of two photographs from models representing respectively Vesuvius with the Campi Phlegraei (probably the most volcanic region on the earth), and an equal area on the moon, containing several minute craters, near Theophilus. The craters in the two cases are about the same size in reality, but on the earth Vesuvius is a considerable volcano, whilst the lunar craters here represented are barely recognisable on the moon. This disproportion is readily explained by the authors, on the assumption that the volcanic force is greater on the moon than on the earth, while, as is well-known, the force of gravity is reduced

to one-sixth. Besides this, there is no atmosphere to diminish by its resistance the distance to which lava and scoriæ may be projected, so that there seems no reason, on the score of disproportion in size, for ascribing a different origin to the lunar and terrestrial volcanoes. There is one point of dissimilarity which the authors appear not to have taken sufficient account of, and that is the difference of form in the two cases. On the earth the volcanoes are elevations, but on the moon they are depressions, the floor of the crater being in the first case small and raised far above the general surface; while in the other it is usually as far below and of considerable size. There is, perhaps, no great difficulty in accounting for this, and, in fact, an explanation is given of how the two formations might arise; but the diverse conditions which must hold to produce such different results are not stated. There can be, however, but little doubt that a very great step has been made by Nasmyth's theory in dispensing with the agency of steam, and referring volcanic action to the force of expansion of matter in solidifying.

When a thin crust has been formed, the fluid beneath, in cooling, approaches the point of solidification, and therefore expands; but the crust, having already solidified, follows the normal law of contraction on cooling, so that the fluid cracks the crust and forces its way out, just as water bursts a bottle in freezing. This is the cause of the formation of volcanoes; but, to account for the upheaval of mountain chains, Nasmyth supposes that the crust afterwards becomes too large for the shrivelled globe, which gives rise to huge wrinkles or ridges. There appears here to be a flaw in the reasoning, but the point is really not material to the theory, which is sufficiently comprehensive without this addition. The process of formation of a lunar crater will best be given in our authors' own words, though for the diagrams, which form such an essential part of the explanation, we must refer the reader to the work itself.

"Under these circumstances, we conceive the upcasting and excavating of a normal lunar crater to have been primarily caused by a local manifestation of the force of expansion upon solidification of the subsurface matter of the moon resulting in the creation of a mere 'star' or crack in and through the outermost and solid crust. From the vent thus formed, we conceive the pent-up matter to have found its escape, not necessarily at a single outburst, but in all probability in a paroxysmal manner, as volcanic action manifests itself on our globe. The first outflow of molten material would probably produce no more than a mere hill or tumescence; and if the ejective force were small, this might increase to the magnitude of a mountain, by an exudative process, to be alluded to hereafter. But if the ejected force were violent, either at the moment of the first outburst, or at any subsequent paroxysm, the unsupported edges or lips of the vent-hole would be blown, and ground or fluxed away, and a funnel-formed cavity would be produced, the ejected matter (so much of it as in falling was not caught by the funnel) being deposited around the hollow, and forming an embryo circular mountain. The continuance of this action would be accompanied by an enlargement of the conical cavity or crater, not only by the outward rush of the violently discharged material, but also by the 'sweating' or grinding action of such of it as in descending

fell within the hollow. And at the same time that the crater enlarged, the rampart would extend its circumference, for it would be formed of such material as did not fall back again into the crater. So long as each succeeding paroxysm was greater than its predecessor, this excavating of the hollow and widening of its mouth and mound would be extended. But when a weaker outburst came, or when the energy of the last eruption died away, a process of slow piling up of matter close around the vent would ensue. It is obvious that when the ejective force could no longer exert itself to a great distance, it must merely have lifted its burden to the relieving vent and dropped it in the immediate neighbourhood. . . . And as the eruption died away, it would add little by little to the heap, each expiring effort leaving the out-given matter nearer the orifice, and thus building up the central cone that is so conspicuous a feature in terrestrial volcanoes, and which is also a marked one in a large proportion of the craters of the moon."

Having thus laid down the foundations of the theory, the authors proceed to explain, with more or less plausibility, the formation of chains of craters, of ring formations not manifestly volcanic, and of radiating cracks and bright streaks. The ring mountains or walled plains, some three hundred miles in diameter, have long been a puzzle to astronomers, and we are afraid they still remain so, notwithstanding the explanation here given, which strikes us as not a very happy one.

The first aim of geologists has been to arrange the strata of the earth in their chronological order, and we are glad to see an attempt made to do the same for the moon, though much must in this case be pure guesswork. Two guiding principles are, however, laid down by the authors, first, that a crater which overlaps another is the more recent of the two; and, second, that the brightest features were the latest formed. The latter statement appears open to the objection, that in the absence of an atmosphere there is nothing to dull the original brightness of any deposit; but the first principle alone leads to the important conclusions that the largest craters are also the oldest, and that the mountain chains are at least equally old. It is possible, too, that we may gain some information from a study of the colour of different parts of the moon's surface, since the variety of hue must, on any rational supposition, be due to the varying character of the surface rocks; but no observations of the slightest value have yet been made of this element, the unassisted eye being quite untrustworthy where colour is concerned.

As the moon has no appreciable atmosphere, it is exposed to the most violent alterations of heat and cold—from about 500° Fahrenheit to the temperature of space, 460° below Fahrenheit's zero (not 250°, as stated in the work before us). This must produce a disintegration of the surface, which would easily account for the alleged changes in the crater Linné if they were established, which is very far from being the case.

We have only noticed the portions of this valuable work which treat directly of the important theory set forth in it; the other chapters, though merely incidental to the subject-matter of the volume, have yet an important bearing on it in bringing out more clearly the conditions which obtain on our

mysterious satellite. Though popular in form, this book contains much food for thought for the scientific mind; but it is in such a digestible form that the general reader will find not the slightest difficulty in following the argument, whilst the perfectly unique illustrations which elucidate every point that arises will give him a vivid idea of the aspect of the moon, and of the forces which have been in action on its surface. There are a few errors of the press which might well be corrected in a second edition, which will, we trust, soon be called for.

W. H. M. CHRISTIE.

Records of the Past: being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology. (London: Bagster & Sons, 1874.)

The publication of the *Records of the Past*, a series of English translations of Assyrian and Egyptian documents, will, it is to be hoped, tend powerfully towards the removal of a great amount of prejudice and misunderstanding as to the nature of Egyptology and Assyriology. These studies have been represented as consisting chiefly in the decipherment of supposed royal names, in the identification of these with names in the lists of Manetho or Berosus, and in the arbitrary manipulation of chronological data. Such fancies must be speedily dispelled by the translations now placed before the English reader. He will find in these texts a picture, deplorably imperfect no doubt, on account of its fragmentary condition, but absolutely true as far as it extends, of forms of civilisation really in existence many centuries anterior even to the fabulous periods of Greek and Roman history. These records of the past are of very various kinds. There is a very large number of historical documents, all of which have the advantage of being contemporary with the events which they record. How far they may legitimately claim to be considered as trustworthy is a question for the critical historian. Contemporaneous documents are not always veracious; but even as regards the early periods in question, it is sometimes possible to check one account by means of another. The number of religious and magical texts is also very large, and some of the texts are of considerable extent. Not a few of the religious texts are poetical; the remains of profane poetry are much less numerous. These, with two or three works of a didactic character, and several tales and fables, are, unfortunately, all that can at this moment be presented under the head of literature. Law reports, full of very curious details, deeds of sale and barter, registers, accounts, calendars, medical and other receipts, astronomical observations, and private letters on a great variety of subjects, furnish ample matter of study to the historian and archaeologist. Many new texts will certainly be added to the lists contained in the present volume. Since I drew up the Egyptian list, Dr. Ebers has described a medical papyrus of no less than a hundred and ten pages, which he is on the eve of publishing, and Mr. Goodwin has discovered and translated a papyrus containing a collection of poetical compositions strikingly analogous to portions of the Canticles and of the book of Ecclesiastes.

How far may the translations now offered be depended upon? The doubts which are likely to be felt upon this point are more likely to proceed from a general scepticism as to the possibility of deciphering and translating Egyptian or Assyrian texts, than from any uncertainty as to the comparative merits of this or that individual translator. But this general scepticism is at present very much more inexcusable than it may have been a few years ago. Many texts, both Egyptian and Assyrian, have now been published with interlinear

transcription and literal translation. The most determined sceptic will there find ocular demonstration of a definite unarbitrary method of reading, and of a not less definite grammar and vocabulary applicable to all texts of the same language. To perceive this requires no extraordinary amount of intelligence. It is as easy, even without the least knowledge of the methods by which scholars have succeeded in arriving at these results, as it is for a man to verify the results of an arithmetical problem which he has himself been unable to solve. The alphabet, grammar, and vocabulary constitute the key to a language, and each language can have but one such key.

An advertisement which appeared a short time before the present volume professed to give "a nearly perfect list of the materials which are extant for the reconstruction of Assyrian, Egyptian, and Hebrew History and Archaeology." This was certainly not quite correct, and readers of these volumes cannot fail to be disappointed if they expect from the translations of the historical documents named at p. 172 to be able to reconstruct Egyptian history, or even to acquire a faint conception of its duration. History cannot be dis severed from chronology, and the number of Egyptian monuments bearing upon chronology is simply enormous. There are between two or three hundred dated inscriptions for the twelfth dynasty alone. Out of a hundred and sixty-eight tablets in honour of one of the Apis Bulls, no fewer than fifty-three bear dates. An immense number of monuments which furnish the most certain and invaluable data to the historian are so mutilated as to baffle all attempts at a translation intelligible to those who are ignorant of the original. The triumphal tablets of Rameses II., on the cliffs near Beyrout, which are of immense historical importance, are illegible except as regards the dates which they bear. The history of the first six Egyptian dynasties has been reconstructed by M. de Rougé from a careful study of the monuments of this period. But the monuments, taken one by one without note or comment, would convey but little information to the uninitiated student. It is very doubtful whether even the great inscription of Una can be made intelligible without a commentary. Important portions of it cannot be translated because they have ceased to exist, and portions which do exist have no meaning because they want a context. Texts of this kind are best presented to the public by means of a calendar. It is quite certain that these records of the past will most efficiently supply the need they are intended to meet, if by the side of long and more or less complete texts, such as the annals of Thothmes III., Sennacherib, or Assurbanipal, a complete catalogue or calendar is given of all the known inscriptions which throw a light on the chronology and history of Egypt and Assyria. How far this is feasible for the Assyrian monuments, I will not venture to say; but as regards Egypt, the Museum catalogues of London, Paris, Berlin, Turin, and Bulaq, however imperfect, make the task a comparatively easy one. A great many monuments are still standing on the spot where they were first set up, and with reference to these we must have recourse to the great works of Champollion, Rosellini, Lepsius, Brugsch, Duemichen, and Mariette.

P. LE PAGE RENOUF.

REFORM IN THE UNIVERSITY OF DUBLIN.

THE discussion of last year in the House of Commons, and the abolition of tests in Trinity College, Dublin, are beginning to bear their natural fruits. Mr. Gladstone complained justly that a board of eight men, co-opted according to seniority, should rule absolutely the great University of Dublin, and it was understood that, even should his scheme not pass, some large reforms on this point were necessary. After a good deal of delay, chiefly caused by the junior fellows and professors rejecting some inadequate proposals of the Board,

but also by the slow action of a governing body chosen by seniority, we have at last a scheme put forth, apparently with the consent of all the working men who understood the requirements of the crisis, and which we trust will be accepted with little modification by the Senate.

It proposes to throw the main duties of government upon a new Academic Council, consisting of four members elected by the seven senior fellows, four elected by the twenty-eight junior fellows, four by the professors who are not fellows (about thirty), and four by the senate at large—a body embracing all the fellows and professors, together with about a hundred and thirty doctors and masters. Of these latter some are valuable resident teachers, some are rural clergymen, some are people who come there for want of other amusement, so that this body represents “the public,” as it is called, that many-headed monster which claims to control everything, but which can hardly be considered fit to legislate on the specialities of University life and teaching.

The Board, however, proposes to allow cumulative voting, so that the outsiders should have full power to have themselves represented on the Academic Council. The present Board also proposes to remain a sort of Upper House, controlling finance, and allowing itself a veto on the proposals of the Council.

This was the scheme partially discussed in the unfinished debate of the Senate. The results of this debate show that while the professors and junior fellows seem, on the whole, satisfied with the general scheme, of which the details are meant to be discussed by the new Council, the chief objections came from the outsiders in the Senate. Some of them, such as the vicar of Mullingar, professed to be able to produce a better scheme, and ultimately obtained an adjournment to the 18th of May for the purpose of doing so. It seems likely that the main difference in the principle of this expected scheme will be the separation of Trinity College and the University of Dublin, on the model of Oxford and Cambridge. The object in view appears to be the lowering of the position of the Fellows and Professors as compared with the Congregation of Doctors and Masters, who are supposed, owing to their long absence from the University (many of them even from town-life), to have got rid of those narrow prejudices which dim the judgment of the learned. But it is not safe to speculate more closely on this coming scheme, which will doubtless draw some of its features from Mr. Gladstone's celebrated proposal of last year.

On the part of the working men of the college, Dr. Salmon pointed out that Oxford and Cambridge, instead of being types, are anomalies in structure, differing from all the other great Universities of the world, where college and university are so fused as to be undistinguishable. This has hitherto been the case in Dublin, whose history is exactly paralleled by Harvard in the United States, where Cambridge University is so identified with its single college as to be inseparable from it. The Dublin fellows and professors seemed unanimous that this type is preferable, and Dr. Salmon even characterised as *rubbish* the attempt of lawyers to make out a distinction without a difference. According to the scheme of the Board, the new Council will govern both College and University, as its constitution implies; and, while the outsiders will have a voice in its debates, the weight of opinion will be that of men whose lives are devoted to the University's interests, and whose income depends upon its success. This is surely as it should be, and it is earnestly to be hoped that the Government will not sanction any scheme in opposition to the unanimous opinion of the working bees, even should it be carried by a small majority in a Senate of the country doctors and masters. The coming debate will, however, clear up many points, and perhaps a concession as to the mode of electing the representatives of the Senate, or of the veto still claimed by the Board, may bring into har-

mony all parties who are acting for the interests of the University.

There will always remain, especially in Ireland, some malcontents, either from disappointed ambition or from want of better occupation—perhaps even from the hope of obtaining some promotion by agitation—a very effectual method hitherto common in all Irish professions. But these parasites, like those which infest the domestic animals, are probably intended by a wise Providence to keep in activity bodies which suffer by too much rest, and therefore the University of Dublin should be very thankful for their existence.

We shall inform our readers of the progress of this important and interesting discussion.

NOTES AND NEWS.

THE lately published volume of the *Proceedings of the Royal Institution* during the past quarter contains a paper by Mr. Francis Galton upon “Men of Science, their Nature, and their Nurture.” It is an attempt, somewhat similar in method to the same gentleman's work on Hereditary Genius, to discover the general conditions upon which depends the growth of scientific talent. Mr. Galton deserves credit for the industry with which he has collected autobiographical facts of a private nature from more than 100 prominent Fellows of the Royal Society, to whom he addressed an elaborate series of questions; a mode of investigation evidently borrowed from the boudoir practice of keeping “confession albums.” From the answers received he proceeds to deduce his results, and thus arrives at certain conclusions with regard to the qualities of mind and body, and the sort of education, which are favourable to the development of scientific activity. The propositions he lays down are no doubt of considerable interest, though they do not much differ from what a person of ordinary information would have been disposed to anticipate. For example, we learn that mental energy and robust health are conditions favourable to scientific work; and that independence of character, tending to religious nonconformity and social radicalism, is very widely to be found among Mr. Galton's voluntary witnesses to their own qualities. It is perhaps somewhat more surprising that a large proportion of them confess to a deficiency in the purely emotional element, and in the desire to influence the beliefs of others. “All tends to show that the scientific mind is directed to facts and abstract theories, and not to persons and human interests.” “It is also strongly anti-feminine.” From these facts, if they are indeed facts, Mr. Galton draws the conclusion that these qualities of the average man of science should be “rigorously” inculcated in the rising generation; apparently shutting his eyes to what will to others be transparently clear, that many of his general truths are merely accidents of the unfortunate position of neglect into which science had fallen in England, and especially in the universities, when his picked men of science were young, and that academical culture rather than closer study of some special department of inanimate nature is required to remove some of the less amiable characteristics to which Englishmen of science at the present day have admitted themselves to be disposed.

It is more important to draw attention to the inherent weakness of the method which Mr. Galton has adopted, and to protest against the assumption that laws of any scientific precision, or rules of much practical use, can be obtained in this simple fashion. Mr. Galton would seem to be unaware of the peculiar dangers to which inferences drawn from the mere collection of statistics are exposed. He has merely formed an enumeration of affirmative instances; and has not extended his field of enquiry to men of science of other times, and in other countries. Moreover, the observations which he has made are not colourless, but all manifestly tinged by the partiality which must affect the opinions of a limited number of men when speaking of themselves. In addition to other sources

of error, inferences based upon statistics must always be misleading, unless the enumeration of instances be so vast as to eliminate minor causes of disturbance, or the registration of the facts be carried on by some self-acting machinery, of which the trustworthiness is above suspicion. Mr. Galton's paper, though in many respects curious and suggestive, discloses a fatal tendency to disregard the approved maxims of inductive enquiry, and to theorise upon insufficient data; while he imagines that he can deduce mathematical measurements from such crude observations into moral qualities.

Bulletin of the United States Geological and Geographical Survey of the Territories. No. 1.—This number relates to Northern Colorado, and the most generally interesting portions relate to the mammalian fossils from the Pliocene strata. Mr. Cope, the author of the report, observes that the most important palaeontological results are:—1. The discovery that the camels of this period possessed a full series of upper incisor teeth. 2. That the horses of the genus *protophippus* are, like those of *hippotherium*, three-toed. 3. That a mastodon of the *M. Ohioticus* type existed during the same period. Mr. Cope was fortunate enough to dig out from a bluff, with his own hands, a nearly complete skeleton of *Protophippus sejunctus*, a new species, with tridactyle feet like *hippotherium*. The skeleton is remarkable for the disproportionately large size of the cervical as compared with the dorsal vertebrae. The large size of the head, compared with the rest of the animal, was supplemented by the length and slenderness of the limbs, which considerably exceeded the “proportions ever known in the existing horse.”

Flint Implements in America.—The *Bulletin of the Essex Institute* contains several papers by Mr. F. W. Putnam, on stone implements found in New Hampshire, Massachusetts. One from Kingston, N. H., is a knife of red slate, above seven inches long, with a curved cutting edge, and with a stout back carved into a series of uneven knobs, giving firmness to the hold when grasped with the hand. A still more interesting relic figured in the *Bulletin*, was found at Seabrook, N. H., and is supposed to have been a totem. It is carved from a piece of syenitic rock into a rude but effective resemblance of a Beluga, or porpoise, and the tail is perforated, as if for suspension, but it is considered too heavy to have been a personal ornament. It is ten inches long, about two inches wide, and about two inches deep. Mr. Putnam likewise describes and figures a curious oval knife of talcose slate found in Putnamville (co. Essex). It is slightly over five inches long, worked to a rounded point at each end, and having the back ground to a thin edge. It is perforated with three rudely cut holes apparently made by scooping backwards and forwards with a pointed stone on both sides, and evidently intended as a means of fastening it to a handle.

Mr. WILSON (geologist) has recently sent to W. Bollaert, Esq., some highly curious arrow-heads and chippings from a kitchen-midden in Ecuador, near the coast. They are formed of a substance like Brazil pebble, and some of amethyst quartz.

Poisonous Effects of Thallium.—We learn from the *Bulletin des Sciences* that M. Raboteau, writing to the Société de Biologie de Paris, does not admit that M. Grandea's experiments with the salts of thallium, which seemed to show them to be more poisonous than those of lead, contradict his statement that a metal is poisonous in proportion as its atomic weight is high. He affirms as the result of fresh investigation, that the salts of thallium are not really more poisonous than lead salts, but act more rapidly from their greater diffusibility.

Poison of Fly Agaric.—M. Prévost has been experimenting on a new poison extracted by Schmidberg from the fly agaric (*Agaricus*, or *Amanita muscaria*). It belongs, not to the alkaloids but

to the glucose bodies, and a dose of a milligramme was found to arrest the contraction of the heart in dogs and rabbits. It also excites lachrymal and salivary secretions. The fly agaric is used by Kantschatdales for purposes of intoxication, but is described as poisonous by fungologists. Dr. Boham, cited by Berkeley, mentions a case in which small portions were eaten, and produced no other effect than temporary intoxication. The poison from it is called muscarine. Atropine is said to exert an opposite action on the heart, and also eserine.

THE Report made by Mr. Douglass, Engineer of the Corporation of the Trinity House, to the Office of Works, on the comparative merits of the signal lights used on the clock tower of the Houses of Parliament during the session of 1873, has just been published amongst the parliamentary papers. After giving a complete account of the different experiments made by him, Mr. Douglass states his opinion that, by adopting the electric light as a standard of intensity and cost, there is shown a superiority over the gas in intensity of 65·2 per cent., when using one 108-jet burner, and 27·1 per cent., when using three 108-jet burners; a saving in cost is also effected. The trifling gas light actually represents the maximum power obtainable at present by gas; but the power of increase capable in the electric light by the adoption of two electro-magneto machines has yet to be determined. By having the machine and lamp in duplicate, this light can be doubled in intensity, at trifling additional cost, during evenings in which the atmosphere is found to be so thick as to impair its efficiency. In proof of this powerful illuminant being perfectly trustworthy, if worked by careful attendants, Mr. Douglass instances the electric light at the Souther Point lighthouse, on the coast of Durham. This light had, at the time this report was made, been exhibited two years and a half, and had never been known to fail one minute.

DR. WENSKY, who had already attracted to himself the favourable notice of scientific men by the admirable manner in which he arranged the mineralogical cabinet of the Breslau University, has had the honourable distinction conferred upon him of being appointed successor to the great chemist Rose, at the University of Berlin.

AN earthquake was felt at Framersheim, in the Rhineland, on the 15th of last month, and was remarkable for the loud noise with which it was accompanied; while, as far as can be ascertained, no other spot on the earth's surface was visited at the same period by magnetic disturbance. The shock was felt at Framersheim between two and three in the morning, and was manifested by repeated movements of the earth, simultaneous in their occurrence, with noises that seemed to the startled listeners to be similar in sound to the rapid movement of heavily laden trains passing from east to west.

DR. PEEZ draws attention in the *Allgemeine Zeitung* to a passage in Strabo (vii. 5) which he thinks seems to imply that the ancients had to combat the inroads made on the vine by the insect to which the name of *Phylloxera* is now applied. According to Strabo, as quoted by Dr. Peetz, the vine-cultivators of Seleucia were forced to protect their plants against the attack of the vine-louse, by encircling and painting the stems with a thick layer of an asphalt-like earth, which they dug up from the volcanic rocks on which their vineyards were planted. This earth was well kneaded with oil prior to its application to the plants, and its effect was to kill the insect before it could ascend to the leaf and fruit-buds. The same kind of earth is said to have been found at Rhodes, and near Polina in Dalmatia, but it was less oleaginous than that procured at Seleucia, and consequently required to be more copiously mixed with oil. Dr. Peetz asks whether it might not be advisable to try the effect of asphalt, or of some of the numerous forms of petroleum or rock-

oils with which we are now so familiar in killing the *Phylloxera* before it ascends from the crown of the root to the higher parts of the vine. He thinks the experiment is worthy the attention of the vine-growers; and the simplicity of the method certainly seems to favour its being tried.

A CURIOUS invention is reported from Cologne, where, at the last of the admirable popular lectures, which have formed so marked a feature in this spring's programme for the instruction of the masses in the Rhenish capital, an instrument was shown by the lecturer, Professor Amberg, which is able to imitate the human voice. By this ingenious invention, to which the ambitious name *vox humana* has been given, all the vowel-sounds and the labials can be rendered with perfect clearness and accuracy; it also gives some of the gutturals, but as yet the instrument has not succeeded in rendering the hissing or the deeper laryngeal sounds.

THE German chemist, Herr Foelix, has drawn the attention of his vine-growing neighbours in the Rhineland to the questionable practice, so common in that part of Germany, of letting the vines bleed profusely by cutting them late in the spring. He very aptly suggests that as the sap is the life and essence of the vine, it must surely impoverish the subsequent fruit to withdraw large quantities of its natural substance. He has observed as much as one litre of sap flow from a vine in the course of one day after it had been cut; and on analysing some of the fluid obtained by this bleeding process, he found that it contained traces of potash, lime, sulphuric and phosphoric acid, with an appreciable quantity of organic and inorganic matters, the former of which included nitrogenous bodies. To bring his observations to a practical test, Herr Foelix last year caused half the vines in a large vineyard to be cut in the beginning of January, while the cutting of the remainder was not effected, owing in part to bad weather, till April. In the former, scarcely any sap had escaped, as the wounds closed over before it began to rise, but in the case of the latter there had been great loss from bleeding. The difference between the two halves of the vineyard was very strikingly manifested in the course of the season. The vines cut in January were more luxuriant than the others both in leaf and wood, while the grapes were larger, and ripened ten days sooner.

MR. ALFRED SELWYN, the Director of the Geological Survey of Canada, has issued his *Report of Progress for 1872-73*, which forms a handsome volume of 300 pages. The Survey Office has also printed Principal Dawson's *Report on the Fossil Plants of the Lower Carboniferous and Millstone Grit Formations of Canada*, which forms a sequel to his former *Report on the Flora of the Devonian and Upper Silurian*.

ON Saturday, May 2, a party of two hundred ladies and gentlemen visited Messrs. Siemens's works at Woolwich, and went on board the *Faraday*, a new vessel constructed expressly for the purpose of laying electric telegraph cables. The party were also shown the entire process of cable manufacture.

M^{ME}. C. COIGNET contributes an interesting article to the *Revue Politique et Littéraire* (May 2), on the "Social Movement in England for the Political Enfranchisement of Women."

THE International Congress of Orientalists will meet this year in London, from September 14 to 19. International meetings of scientific societies have been held during the last ten years in almost every one of the great capitals of Europe—in Paris, Rome, Vienna, Berlin, Stockholm, and Copenhagen; and, though London is in many respects an inconvenient place for a social gathering of *savants* from all parts of Europe, it was fixed upon at the meeting of the Congress of Orientalists at Paris last year, and great exertions

will have to be made in order not to disappoint our foreign visitors. In France, Germany, and Italy the Government invariably lends a helping hand. It places the necessary rooms at the disposal of the meeting, arranges social entertainments, and renders all public galleries and institutions more readily accessible. The municipal authorities, too, of the town in which the meeting takes place generally exert themselves to provide for the comfort and amusement of their foreign guests. The king, or members of the royal family, invariably extend their patronage to these meetings. All this will be impossible in London. It is to be hoped, however, that private exertions will supply everything that is really wanted for the success of a scientific meeting. There is reason to suppose that the Indian Government will show that it is not unmindful of the services of those who devote their time and leisure to the elucidation of the literature, antiquities, laws and religions of the East. An exhibition of the most important treasures of the East India Museum in a place more accessible than the present *piombi*, has been suggested. The Secretary of State for India may be trusted to do all that can be done in accordance with official usage.

A committee has been formed, chiefly under the auspices of members of the Royal Asiatic Society, to receive the foreign *savants*. Six sections have been formed:—

1. Aryan Section—President, Professor Max Müller.
2. Semitic Section—President, Sir Henry Rawlinson, K.C.B.
3. Turanian Section—President, Sir Rutherford Alcock, K.C.B.
4. Hamitic Section—President, Dr. Birch, LL.D.
5. Archaeological Section—President, M. E. Grant Duff, Esq., M.P.
6. Ethnological Section—President, Professor R. Owen, C.B.

Dr. Birch will act as President of the Congress.

Papers will be read, and points of interest will form the subject of discussion. Some of the mornings will be devoted to visiting public and private collections of Oriental objects, whether books or works of art. Among the supporters of the meeting we see the names of the Duke of Argyll, Archdeacon Bickersteth, Jos. Bonomi, E. de Bunsen, Bishop Callaway, Professor Cowell, W. H. Dixon, Sir Bartle Frere, A. H. Layard, W. Ralston, Dr. Rien, Dr. Rost, the Dean of Westminster, Sir Charles Trevelyan, Professor W. Wright, &c. Tickets conferring the rights of membership may be obtained for 10s. from the honorary secretary, Professor Douglas, British Museum.

WE hear that it is to be proposed, in a convocation to be held at Oxford on May 21, to confer the honorary degree of Master of Arts upon Dr. Richard Morris, in consideration of his services to English philology, by his numerous editions of MSS. for the Early English Text Society, and of his work done for the University Press, as editor of several valuable books in the Clarendon Series.

A REFERENCE to the sacrifice of Isaac has been discovered in the Assyrian tablets. Bel is represented as the sacrificer, just as the Phœnician Kronos, according to Sanchuniathon, offered up only son Jeûd. The event is assigned to the vernal equinox, when the sun passed into the first sign of the Zodiac, Aries.

WE are informed by Signor D. Campanari that the dice inscribed with Etruscan letters, which have lately attracted so much attention, were originally discovered by the Princess of Canino, Donna Alessandrina Bleschamps-Bonaparte, while making excavations in 1846 or 1847. Signor D. Campanari and his brother obtained possession of them in January 1848. The former brought them to London in February 1848, and sold them, in 1856, to the late Duc de Luynes, in whose collection they ought still to be found at Paris.

Signor D. Campanari also calls our attention to

some papers published by his brother in the *Giornale Arcadico Romano*, vol. cxxiii., 1851, containing, among other things, a complete translation of the long Etruscan inscription of the *Cippus Perusinus*. The system of interpretation he follows is, in the main, that of Lanzi in the *Saggio di Lingua Etrusca*, 1789.

DR. WILHELM WAGNER, the editor of the *Aulularia*, &c., who also edited a volume of mediæval Greek texts for the (London) Philological Society, and has published others elsewhere, has been elected an honorary member of the Greek Philological Society at Constantinople.

PROFESSOR E. B. COWELL has been elected a Fellow of Corpus at Cambridge. No one was more worthy of such a distinction than the Cambridge Professor of Sanskrit. Ever since his appointment as Professor of Sanskrit and Comparative Philology, he has been indefatigable both as a professor and a tutor, devoting all his time and energy to the practical teaching of Sanskrit and the modern vernaculars of India, and sacrificing his own literary work to the interests of the University. Professor Cowell is *facile princeps* among English Sanskrit scholars. To say nothing of his other works, his edition and translation of the *Kusumanjali*, or the Hindu Proof of the Existence of a Supreme Being, have been recognised as a masterpiece by all competent judges. The materials which he has collected for an exhaustive treatment of Hindu Philosophy are known to be most important, and it is to be hoped that he may soon find the necessary leisure for finishing the labours which he began many years ago during his residence in India. Corpus may indeed be congratulated on its new fellow, not only on account of his scholarship, but of his sterling character and true charm of manner.

THE second number of *Hermathena*, which made so favourable an impression last year, is in the press, and may be expected in the course of next month. It will exceed in length the first number, and will contain, among other varieties, two Virgilian articles from the pen of Dr. James Henry, papers on Campbell's *Sophocles* by Mr. Davies, on the *Philebus* by Dr. Maguire, on the Present State of Greek Etymology in England by Professor Ingram, &c., &c. There is no better evidence of the sort of work done in Trinity College, Dublin, than a publication of this nature.

MEETINGS OF SOCIETIES.

SOCIETY OF ARTS (Tuesday, April 28).

AN interesting paper was read by Col. J. C. Gawler, on the history, progress, trade, and prospects of South Africa.

In referring to the Cape Colony, the lecturer pointed out that it had been ours since 1806 only. Until 1833 slavery was rife there, the slaves being composed, for the main part, of Hottentots and Malays, whom the Dutch had imported from Java, Sumatra, &c. In 1849 trade was beginning to flourish, but three Kafir wars in the space of twenty years, drought, horse and cattle sickness, and other calamities, proved most threatening for the future of the colony. The abolition of slavery in 1833 caused the emigration of over 1,500 Dutch farmers, who crossed the boundary (the Orange river), and took their slaves with them. They attempted to settle in Natal, but were forced to retire inland and northwards, displacing as they did so, the natives of Matabili, the country between the Limpopo and Zambesi. There they settled and formed the Transvaal Republic. Owing to the encroachments of the Boers the long strip of country between the Drakensberg mountains and the sea was offered to the Natal Government by the Zulus, but Lord Kimberley, it is said, discountenanced the proposal. Now this land is all in the possession of the Boers. In 1871 4,000 women and children were sold into slavery in the Transvaal, and far and wide all the tribes were imploring the British Government to take them over. Two of these

tribes, the Basutos and the Griquas, were annexed, but to the more northerly tribes a deaf ear was turned. Colonel Gawler here insisted strenuously on the duty of the mother country to place an accredited British agent in the Transvaal republic, whose duty it would be to protect the natives who have been endangered by the policy of the Home Government.

The Portuguese and Dutch, who will probably play into each other's hands as far as slavery is concerned, are now uniting Delagoa Bay and Lydenburg by a road.

The Orange River sovereignty was established in 1851, but in 1854, in accordance with the recommendation of three English commissioners, it was handed over to its inhabitants, who formed a Free State. The latter is rich in diamonds, and the Transvaal in gold, lead and copper. Both offer splendid advantages to farmers.

Natal is semi-tropical near the coast, and produces sugar-cane, indigo, arrow-root, cotton, ginger, and coffee. Inland there are many farms; but bridges are much wanted for purposes of communication. It is a great mistake, the lecturer insisted, to allow the Kaffirs to settle in Natal, under conditions which make them a completely useless community.

Besides some smaller lines, a great central line of railway is to run from Port Elizabeth through the centre of the Free State and Transvaal, with a branch to Delagoa Bay, and the main line may eventually bifurcate to the Zambesi mouth and St. Paul de Loanda. The gold which exists in the region between the Limpopo and Zambesi will prove a source of great wealth, while in metals and other products it is also extremely rich. A British settlement on the Zambesi would enable us to develop the resources of the country, and to form a South African Confederation, which would be the best organization for the management of the Cape Colony, Natal, and the two Republics.

PHILOLOGICAL SOCIETY (Friday, May 1).

MR. H. SWEET read his third and concluding paper on the History of English Vowel-sounds, in which he treated of the special changes of the modern period, which he subdivided into five lesser periods:—

1. The Earliest period (1450–1500, or rather later), which differs from the Late Middle English of Chaucer only in the loss of the final *e*.

2. The Early period (comprising the Elizabethan age), characterised by the diphthongisation of *ii* and *uu* into *ei* and *ou*, and the raising of *ee* and *oo* to the high positions of *i* and *u*.

3. The Transition period (1650–1700), to which belong the peculiar modern *æ* (as in *man*) and *r* (as in *but*) from *a* and *u*, the simplification of *ai* and *au* into *e* and *o* (although this change was already partially developed into the Early period), and the resolution of *yy* into *i*.

4. The Late period (1700–1800), in which the broad long vowels of the previous period were narrowed, *ææ* from *aa* (as in *taal*, written *tale*) passing through *èè* into *éé*, and the *éé* of the Early period (as in *dréem*, written *dream*) becoming *ii*.

5. The Latest period, characterised by its remarkable tendency to diphthongise the long vowels, especially *éé* and *oo*, which are in the present generation almost always *ei* and *ou*.

Although the result of Mr. Sweet's method was in almost all cases to confirm the results obtained by Mr. Ellis from his examination of the evidence afforded by the phonetic treatises of the Modern period, there were naturally some points of difference. The most important was Mr. Sweet's view that the short *y* sound was still retained in the Modern period in such words as *busy*, *build* (Old English *bysig*, *byldan*).

A considerable portion of the paper was taken up with the details of Mr. Sweet's observations on the remarkable varieties of pronunciation in process of formation, which, owing to the want of cultivation of the observing faculties among

our philologists, have hitherto been almost entirely ignored. Mr. Sweet insisted strongly on the great importance of taking accurate observations of these nascent pronunciations, which are calculated to throw great light on many obscure linguistic problems.

ARCHAEOLOGICAL INSTITUTE (Friday, May 1).

MR. SODEN SMITH read a paper on "Specimens of Wrought Gold forming part of the Ashantee Indemnity." Mr. Soden Smith divides these curious specimens of native gold-work into two classes. 1. Those made in direct imitation of natural objects. 2. Those copied from artificial and European models. Of the first class, the most remarkable are the human heads, one of which is nearly life size. In the character of the physiognomy, especially in the lines of the mouth and the conventional treatment of the beard, this largest head is thought by Mr. Soden Smith to closely resemble ancient Egyptian; indeed, he considers that the influence of Egypt is distinctly perceptible in Ashantee work, though more remotely than in most other countries whose art is derived from that great teacher of nations. The processes now in use among the Ashantees are for the most part traditional. The existence of such traditions among workers in precious metals is so durable, that it often carries us back to the remotest antiquity, while the traditions themselves are so widely spread that it is sometimes impossible to trace them to their original source.

Many indications, however, lead to the conjecture that an influence originating in the east of Africa, in Egypt and Abyssinia, may be recognised in the processes, and in many of the designs of the Ashantees, although of course their semi-barbaric work is not nearly equal in skill to that of the ancient Egyptians, whose knowledge of metal working and surface chasing has never been surpassed. In casting, the Ashantees display great skill, although probably their appliances are of the most simple kind. Among their most effective ornaments are certain disks, which were originally made of delicate wire coiled round and soldered together, but they now appear unable to effect this process, and therefore make a cast to imitate most skilfully the original work. The same imitation of older and more artistic work may be found in some of the beautiful little casts of cowrie shells, which are copies of models originally wrought in wire-work in a most complicated and curious manner.

All this would seem to point to the conclusion that the Ashantees were formerly more civilised, or at all events more skilful, than at the present day; that they have lapsed from high estate, rather than progressed from low. Mr. Soden Smith did not certainly draw this conclusion, but his remarks on their "lost processes," and "obscured traditions" plainly suggest it. It should be remembered, however, that much of our modern European work is done by mechanical processes in imitation of older artistic work. The production by means of casting of skilful copies of wrought works would seem, indeed, however much it may be deplored from an artistic point of view, to be rather an evidence of the progress than of the retrogression of a nation. The process of soldering does not seem to be employed by the Ashantees at the present time, but they have a most ingenious method of welding together portions of gold, which is skilfully applied.

The resemblance that has been pointed out between Ashantee work and that of the Celtic and Scandinavian tribes, Mr. Soden Smith considers to be only superficial, and common to all tribes that have wrought in the precious metals during their period of semi-barbarism.

LONDON ANTHROPOLOGICAL SOCIETY (Tuesday, May 5).

THE following papers were read:—1. "On Pasi-graphy," by Dr. Anton Bachmaier, President of the Central Pasiographical Society of Munich.

The object of the science in question is to place all nations in written communication with each other by means of numbers, which convey the same ideas in all languages; and thus "reunite peoples who are separated by a variety of tongues." The author suggested a new and convenient grammar, which might be rendered intelligible to the natives of any country, and a system of transliteration by which even Chinese and Japanese can be written in English characters. The President analysed and fully explained the grammar of pasigraphy. 2. "Kentish Group of Rude Stone Monuments," by Mr. A. L. Lewis, Hon. Sec. L.A.S. The author described and exhibited a diagram of a curious monument in Kent, which had not before been brought to the notice of the archaeological world. It consists of a circle and a sepulchral dolmen in close contiguity, but independent of each other. Mr. Lewis also described the better known monuments of Kent, and the objects for which they were probably constructed. 3. "Oxfordshire Group of Rude Stone Monuments," by Mr. A. L. Lewis, being a description of the Roll Rich, Hoarstone, and Five Knights, which he considers to have been places of sacrifice of Celtic origin. The President proved that the supposed connexion between the Roll Rich and Rollo neither agreed with the *locus in quo* nor the *tempus in quo*, the engagement between the Danes and Saxons at Hogsorton having taken place in 917; that of Sherston, in Wilts, a hundred years; later whereas, according to the Saxon annals, Rollo made inroads into Normandy in 876, which was not long after he had invaded England; that the probable meaning of the appellation Roll Rich is "circle of the Druids;" but that the name might also be derived from that of the village, viz., from Rollendri, "the dwelling of or near the circle." Godfrey Higgins connects the sixty stones with the Oriental cycle of Vrihaspati.

ROYAL MICROSCOPICAL SOCIETY (May 6, 1874).

A PAPER by Dr. Anthony, F.R.M.S., described some minute structures in the proboscis of the blow-fly which he did not find had been studied by other observers, and which he regarded as suckers. The paper was accompanied by elaborate drawings.

Mr. Slack read a paper on "Certain Beaded Silica Films artificially produced," which differed from Max Schultze's artificial diatoms. The latter were formed by allowing hydro-silicic fluoride gas to come into contact with filaments of cotton moistened with water. The silica was deposited in vesicles, the walls of which exhibited various diatom patterns. When the gas was passed through water, the silica deposit was in angular amorphous particles usually full of flaws; but, by mixing glycerine with the water, the reaction appeared to be slightly retarded and regulated, and films were obtained composed of innumerable beads, mostly from $\frac{1}{100,000}$ to $\frac{1}{50,000}$ of an inch or less in diameter. In many films the layer of beads exhibited approximations to organic cellular forms, and to forms like Bacteria and minute fungi. The appearance of these films, when highly magnified, shown with a double ground illumination, was extremely beautiful; the thicker ones looking like point lace, and the thinnest presenting an astronomical aspect, like nebulae or portions of the Milky Way as seen through a telescope. The various aspects and optical properties of the films and spherules were described, and it was suggested that when the silica was deposited in amorphous particles, there was a violent and unregulated rush of molecules from the gaseous to the solid state, that the action of the glycerine was to retard the process and give time for more regular formations. With rhythmical retardations of crystalline or other forces, it was easy to conceive organic patterns might be built up; and colloid bodies seemed to have this effect.

ROYAL INSTITUTION (Friday, May 8).

MR. SEDLEY TAYLOR lectured on "An Historical Enigma in the Trial of Galileo before the Inquisition."

The lecturer began by remarking that historians of the most opposite theological sympathies were practically agreed that the Inquisition had a clear legal right to call the Florentine philosopher to account, and to punish him for the line of conduct he had pursued. Nevertheless, in spite of this imposing unanimity of opinion, he hoped to succeed in showing that the present state of the evidence required this conclusion to be abandoned, and replaced by an unconditional verdict of "not guilty" on both the main counts of the indictment. After a rapid sketch of Galileo's early career, the circumstances which caused him to be denounced to the Inquisition, and thus produced the celebrated Decree of the Index Congregation against the Copernican theory, were examined in detail, and the exact scope of the Decree carefully ascertained and defined. A brief characterisation of the *Dialogue on the Ptolemaic and Copernican Systems*, the publication of which, in 1632, led to Galileo's being cited before the Inquisition, came next, and was followed by a précis of the ensuing trial. The grounds of the condemnation pronounced on June 22, 1633, were shown to be reducible to two, viz.:—

1. That the *Dialogue* transgressed the enactments of the Index Decree.

2. That it violated a positive injunction of the Tribunal, *not to teach the doctrine of the earth's motion in any manner whatever*, which the Court affirmed to have been personally delivered to Galileo on February 26, 1616, by the Commissary-General of the Holy Office.

With respect to the first of these allegations, Mr. Taylor argued that it could be completely rebutted by a reference to the Decree itself, and to other notorious and indisputable facts. The second head of accusation could not be dealt with thus summarily, and was, he admitted, a far more serious matter. Its validity entirely depended on the *actual delivery to Galileo* of the Commissary's message. This had been taken for granted, on the statement of the Court, as an undoubted fact, by every succeeding historian, even by those who habitually entertained towards the Inquisition feelings of the most profound distrust. Accordingly, the "Precept of 1616" played the leading part, as an unquestionable historical event, in every published account of the trial, though in reality destitute of any guarantee of its truth, save the bare assertion of the tribunal. Coming now to his main thesis, the lecturer pointed out that there lay on the very face of the sentence a glaring contradiction between two statements of the Court, of such a kind as to expose the reality of the event on which everything depended—the delivery of the Precept of 1616—to the gravest suspicions. It was this contradiction which, involving, as it did, the whole proceedings of the case in the most perplexing confusion and entanglement, he had ventured to call the "Enigma" in Galileo's trial. After describing the publication of new documentary evidence by Monsignore Marini in 1850, by M. de l'Épinois in 1867, and by Professor Gherardi in 1870, Mr. Taylor stated that the last-mentioned year saw the appearance of an extraordinarily able pamphlet by a German, Herr Emil Wohlwill, of Hamburg, in which the Enigma was for the first time clearly recognised and accurately described, the bearing of De l'Épinois' new evidence upon it pointed out, and a probable solution of the problem put forth. The lecturer then proceeded to sketch out the evidence on which Wohlwill maintained that the statement of the Inquisition as to the Precept of 1616 was false—that Galileo never received any injunction going beyond the requirements of the Index Decree—and that, consequently, the entry in the records of the Holy Office, on which the Court relied as authenticating their assertion, must be pronounced

to have been a *fraudulent fabrication* perpetrated in order to procure the conviction and condemnation of an innocent man. In support of this position Mr. Taylor adduced various official documents, the asseverations of the accused during his trial, and a number of extracts from Galileo's correspondence, on which last especially it was contended that the conduct of the writer, and of everybody else concerned, was utterly inexplicable except on the supposition which formed the basis of Wohlwill's theory. In conclusion, Mr. Taylor remarked that in the production of fresh evidence lay the only hope of dispelling the obscurity which still hung about the Enigma of the trial; and appealed to the Roman authorities, in whose custody such evidence was known to exist, no longer to withhold it, but, by publishing fac-similes of all the Galileo documents in their possession, to do what was in their power towards setting this question, now that it had once been mooted, finally at rest.

FINE ART.

THE SALON OF 1874.

Paris : May 1, 1874.

THE Salon of 1874 opened its doors to the public this morning in its usual quarters at the Palace of Industry in the Champs Elysées. The Salon is an official exhibition. But we must not conclude from thence that the whole movement of French art can be traced in it; this year we must even take into account some private exhibitions, an entire novelty, and a symptom of emancipation. But allowance must be made for our established habits of centralisation. They have enervated our characters, and rendered independent manifestations very difficult. The State in France has its schools, its traditions, its taste, its pupils, its professors, and even its critics. It is they who directly or indirectly control, if not art, at least the majority of those who practise it. Therefore it is that our official salons possess such great importance. It is there that rising artists bring themselves before the eyes of the mass of the public, and win rewards, reputation, fortune. Till the time when republican manners shall have triumphed over these monarchical doctrines, we must needs submit to their yoke.

One of the most faulty conditions of this Salon is, the obligation to submit to the examination of a jury nominated, not by the majority of the artists exhibiting, that is, by universal suffrage, but by a select body composed of members of the Institute, artists who have won decorations or medals, and pupils of the School of Rome. This odious regulation, which gives up the fame and fortune of artists to the Institute and its pupils, or to artists with more money than talent, was made by M. Charles Blanc, brother of the republican Louis Blanc, who was appointed Director of the Fine Arts by Jules Simon. This M. Charles Blanc, who became a member of the Institute in virtue of his ingenious but feeble writings, marked his term of office by the most reactionary measures, which his successor, M. de Chennevières, has not had the courage to wholly abolish. Still he immediately stopped the ruinous expenditure of the Musée des Copies, he restored to artists the room taken up by these deplorable copies, ordered indiscriminately and at hap-hazard, and he has authorised exhibitors this year to send three pictures instead of two. The result is that the Salon contains 3,657 works instead of 2,142, and—what is of far more importance than mere number—three works by real artists instead of two, a great gain both for the painter and the public. M. de Chennevières had the misfortune to owe his appointment to the clericals, the provisional rulers of France; but, apart from his political views, he is a laborious man, thoroughly acquainted with the history of French art; since the age of twenty he has been concerned in the management of exhibitions, and he loyally re-

cognises the danger of aspiring to *direct* the Fine Arts. The present Salon is the last which will be under State control. Its successors will be managed by the general body of artists, who will be organised, at their own risk and peril, into a vast National Academy.

I can to-day give you but general impressions. They are very favourable. The Academicians, who with us represent nullity, reaction, and the insolence of fortune, are vanquished all along the line. The dealers themselves desert them. M. Alexandre Cabanel exhibits two female portraits, that of Madame la Duchesse de Luynes, with her children, and that of Madame Wells de la Valette, daughter of M. Rouher. They are like dolls stuffed with bran. The least intelligent and least critical visitors pass before them with icy indifference. M. Gérôme, a painter of European reputation, has chosen as the subjects of his pleasant historical personages: Frederick the Great playing on the flute at Potsdam; Frère Joseph, Richelieu's confessor, descending a staircase and striking the courtiers with alarm; Corneille and Racine, working jointly at the ballet of *Psyche*. He has failed shamefully in sentiment, while preserving quality, composition, and detail.

The movement of our art is not to be found here. It would have shown itself more freely if Charles Blanc's regulation had not shackled it, had not been a powerful weapon in the hands of the Institute, of its pupils and its clients. Some old artists, Corot and Daubigny, for instance, are excellent this year; they have been inspired with new ardour. Their landscapes are very superior in force to their contributions of late years. But the young artists above all attract and retain public attention. It is a radical defeat for the old parties; a quiet, noiseless defeat, without shedding of tears, without exaggeration. For though the average of this Salon is good, it yet includes no very startling work. M. Edouard Manet, who is, without being the head of the young school, its most prominent member, had sent in three pictures. The jury accepted the least important of the three, a young mother and her little daughter watching a train passing; it rejected the other two, of which one, the green-room at the Opera, was a most elaborate work, and thoroughly Parisian.

M. Carolus Duran has a mediocre figure-study, but also two portraits which are thoroughly successful; those of his grand-daughter and of Madame de Pourtalès. Since the name of a lady of the ex-Imperial court has escaped my pen, let me add that the Bonapartists had counted on a success when they ordered of M. Lefèvre the portrait of the young cadet of Woolwich. Their hope has been disappointed. The portrait, ill-painted, and representing a lad without youth or beauty, has called forth no emotion in the public mind.

But to return to art proper. M. de Neuville, M. Detaille, and M. Dupray have treated with much propriety subjects from the deplorable campaign of 1870. France there appears vanquished indeed, but vanquished not without nobility or beyond hope of recovery. A sculpture, by a pupil of the school of Rome, M. Mercié, touches this patriotic chord with supreme delicacy. He has sent a group bearing the title of *Gloria victis*. The battle has been fought, in the field or in the street, in the real world or in the ideal, and the young man has fallen, the victim of Force. Glory descends, takes the corpse on her shoulders, and, with curling lips, her head erect, her foot spurning the blood-stained ground, spreads her wings to bear above the reach of insults the martyr of an idea.

I cannot enter to-day into the detail of this Salon. But I pronounce it good and well worth visiting, and that in the name of a truth superior to circumstances, in the name of truth and liberty in art. A current is sweeping through our school: whence comes it? The question is a difficult one. It is urging us to take Nature for our

type—not on her coarser side, but in all that is comforting and exquisite, consoling and pure in her—in light, in the grand aspects of landscape, in respect for physiological laws and social types. This is an immense progress; it is to science that we owe it; and it is to liberty that we shall owe its signal consecration. "Light, more light," said the dying Goethe. It is the cry of dying men and of nations rising to new life. PH. BURTY.

THE MARINE GALLERY. FOR THE EXHIBITION OF PICTURES OF MARINE SUBJECTS BY DANISH ARTISTS, 142 NEW BOND STREET.

THAT the excellence of Danish artists in marine painting is more highly estimated abroad than at home would seem to be proved from the slight prominence that their class of works holds in the public collections of Copenhagen, and from the fact that such an otherwise judicious and complete handbook of native art as the *Nutids Kunst* of Julius Lange passes over without a word the labours of such men as Sørensen and Melby. This neglect at home is revenged by the unusual success of Danish sea-pieces abroad. If they are rejected, or "skyed" at Charlottenborg, they are accepted at the Royal Academy or the Salon. Hence the Danish marine painters begin to prefer a foreign to a native judgment of their work, and the illustrious exiles have grouped themselves here in London this year in such force, that they have dared to open a gallery entirely filled with sea-pieces by Danish artists.

With so much excellence, with so much patient fidelity to the truths of nature, with so much persevering observation, it is very disappointing that they do not succeed in being more interesting. The five painters who exhibit here—for Professor Simonsen's one work is so poor and so little characteristic of himself as to put his name outside the category—are all alike in their mode of treatment. Their draughtsmanship is excellent; the waves are drawn firmly and correctly; in most cases the painter has stood, apparently, on the shore, and drawn exactly whatever might be passing without any thought of composition or study of effect. The moments chosen are almost always the most commonplace conceivable—an early morning, cloudy, no colour in sky or sea; a sultry afternoon, with heavy mist, the entire tone yellowish grey; in no one instance has an attempt been made to break through the conventional timidity of design, to paint a heaven with the sun in it, or imitate any of the radiant and iridescent beauties of sunrise or sunset on the sea.

Professor Sørensen, whose name has a European reputation, contributes three small pictures, all interesting, but hardly characteristic of his genius. *Early Morning—Merchant Ships passing the Skagen Lighthouse* (2), is the most original in composition and arrangement of light. The water is too opaque; the vessels seem ploughing through an ocean of porphyry. There is a great want of transparency in the water in all the pictures. *Off Hastings* (21) is an exception to this. The spectator looks across the waves that curl and foam in the very act of breaking; they flash along the line of their summits, and throw down a luminous reflection below, and the hollows are very translucent and tender. This little piece is by Carl Bille, who contributes half the gallery, and exhibits it at its best and its worst. *Moonlight in the North Sea* (10) is his, and is one of the few pictures here that shows any feeling after what is poetic and imaginative. It is very fine in a quiet way. (20) is another good moonlight study of Bille's, but as a rule he is correct, and very uninteresting.

A subject from *Percival Keene* (24), by Baagøe, is almost the best rendering of motion to be found here, for these correctly-drawn waters are usually as dead as they are opaque. But in this case the frigate seems bearing down upon us, cutting the water into foam with its keel, and passing from the dark blue oceanic sea into the green and

pellucid water of the shallows. Two studies of the north-east coast of Zealand (27 and 28), by the same artist, are also meritorious.

EDMUND W. GOSSE.

DR. LEITNER'S COLLECTION.

THIS collection fills four large cases in the gallery of the Albert Hall, and contains a considerable number of early Indian sculptures, which form its only title to special notice. Among these sculptures a large proportion are of a somewhat unusual type, and have been made by Dr. Leitner the groundwork of a theory of Greek influence upon Indian art, which he has repeatedly urged upon the attention of the public. I have made a careful examination of the sculptures, and am strongly of opinion that the theory, even if true, derives no support from them. They are carved out of two sorts of stone—a dark-coloured slate or schist, and a whitish sandstone—and mainly consist of full-length figures in high relief (a few only can be called statues), of detached heads of various sizes, and of reliefs and architectural fragments which apparently have formed part of the external decorations of a religious edifice. I say *apparently*, for the catalogue which accompanies the collection vouchsafes us no information as to the circumstances under which they were obtained.

Those of his statues which are supposed to bear out his theory are classed by Dr. Leitner under two heads, as follows:—

"1. Graeco-Buddhistic, which show the influence of, presumably, Greek art on the representation of early and pure Buddhism.

"2. Indo-Bactrian (closely connected with the above), which show the relations of the Bactrian satraps with either Buddhist or other North-Indian princes."

And he adds that they

"were chiefly found at Takht-i-Bahai, in Yusufzai, on the frontier of Afghanistan by Dr. Leitner in 1870—in various parts of the Punjab northern districts (Taxila, Rawalpindi, &c.)—and in Swat by Dr. Leitner's Swati retainer."

No attempt is made to describe the excavations which, it is to be presumed, led to their discovery, or to distinguish between those found by Dr. Leitner himself and those "found by his Swati retainer," and of the source of which he has therefore only second-hand knowledge.

Dr. Leitner's is not the first collection of this particular variety of Indian sculptures that has reached Europe. In case No. 17 in the Ethnographical room at the British Museum will be found a number of small heads and figures of this type brought to London about sixteen years ago,* and the India Office Museum contains ten remarkably fine specimens of sculpture differing in no respect from Dr. Leitner's so-called Graeco-Buddhistic ones. They form part of a large collection made by Colonel Johnstone, of the Bengal Survey, and were presented by him to the India Office in 1871. In his official letter to Dr. Forbes Watson, Colonel Johnstone states that the sculptures were dug up by himself, in 1865, in the Murdan district, and mostly at the village of Takht i Bhai. He says: "Numbers of people have excavated on this hill (at Takht i Bhai). Lately the government made some special arrangements for further examinations. The remains are Buddhistic, as you know." It is evident then that Takht i Bhai has for years been a constantly explored mine of Indian antiquities, and we may reasonably suppose that Dr. Leitner has derived from it nine-tenths of his "Graeco-Buddhistic" sculptures.

At first sight the drapery of the standing figures in Dr. Leitner's collection has a decidedly Greek look about it, but a close inspection shows that there is no Greek dress with which it can be identified,† and it is in reality only a modi-

* I am informed that they are in terra-cotta, not stone, and were found "at or near Peshawur."

† It is nearer the *chiton* than anything else, but decidedly *not* the *chiton*.

fication of the well-known drapery of the statues of Buddha found in other districts, the robe being carried over both shoulders instead of leaving the right shoulder bare. This very collection contains Buddhas wearing this drapery, side by side with Buddhas, in every other respect similar, wearing the conventional robe. But the question is set at rest by the circumstance that a typically Hindu figure of a dying ascetic is clothed in this identical drapery.

I next come to a point upon which Dr. Leitner lays much stress—the supposed Greek character of the features in some of the heads. I readily admit that in many cases the features display a certain suavity of outline, which we are accustomed to associate with Greek statuary, and which may be looked upon as, to a certain extent, a departure from the conventional treatment of the human face usual in Indian statues. But here the resemblance ends. "For purposes of comparison" (he says) Dr. Leitner has placed on one of the shelves a genuine Greek head between two excellent specimens of the so-called Graeco-Buddhist art. This unfortunate collocation scatters to the winds the whole theory of Greek influence. A radical difference of treatment is discernible in every line and feature, though in the delineation of the eye it is especially striking. It is well known that Indian sculptors give to their statues what we call "almond eyes"—that is to say, the eyelid droops, and the opening of the eye is prolonged laterally to a degree often amounting to deformity. Now, in one of the two heads above-mentioned the opening of the eye is actually twice as long as that of the genuine Greek head, although the head itself is only about a third as large! This alone ought to be decisive, and the almond eye will be found in every one of the "Graeco-Buddhist" and "Indo-Bactrian" heads. Dr. Leitner's motive in placing on the same shelf the "corrupt Byzantine head" I cannot understand, as there is no article in the collection with which it is not in violent contrast.

The great majority of the figures have their hair dressed in the way usual in Buddhist statues, viz., raised into a knot at the top of the head and secured with a thread or narrow fillet. But there are three heads in the collection wearing head-dresses which Dr. Leitner claims as Greek. The first is thus described:—

"The North Indian Raja, with his thin moustache, the 'tikka' mark on his forehead is here, represented with a Greek diadem and head-dress. The face shows dignity and resolution, and is altogether the finest specimen of the kind in the collection."

I am aware of no "Greek diadem" that in any way resembles the head-dress of this fine piece of sculpture, and a near view reveals that it is merely the ordinary top-knot (mauli) of a Hindu king ornamented with jewels (chūdāmani) and secured with broad bands of some metal, probably gold.* This head is carved in dark schist, but there are two heads in white stone, in case 277, thus described in the catalogue: "First, an almost purely Grecian face and hairdress, then a female face surmounted by a diadem of a pleasing, though ironical expression" (*sic*).

What I have said about the two heads on another shelf is equally applicable to these, and it only remains to add that the so-called diadem appears to be the usual ornamental top-knot or crest, possibly bound with ribbon instead of metal, but in any case not to be identified with any form of Greek head-dress with which I am acquainted.

One of the most remarkable sculptures in the collection is the full-length figure of a king seated on a throne, and thus mentioned by Dr. Leitner:—

"We have never hitherto had this figure, either of Kanishka or of a Bactrian protector (though not worshipper) of Buddhism (reasons for which second

view will be alleged elsewhere), seated in this European way on a throne, instead of the cross-legged way of the Indians."

As a matter of fact, the legs *are* crossed, and the position is practically only a modification of the Indian mode of sitting. The figure is purely Hindu. The grotesque absurdity of the suggestion that it represents Kanishka will be obvious to any one who has seen the coins of that monarch.

Quite apart from any theory of Greek or other foreign influence, Dr. Leitner's sculptures are of high interest as specimens of ancient Indian art, and it is to be hoped that they will find a resting-place in one of our public collections. Their value would be singularly enhanced if they were accompanied by a detailed account of the excavations which led to their discovery.

I look upon Dr. Leitner's Takhti Bhai sculptures as examples of pure Hindu art, and as Buddhist, though exhibiting Buddhism in a late or degenerate form. I would place them at least as late as the fourth century of our era. That they differ slightly in character from sculptures found in other parts of Hindustan is undeniable; but I regard the difference as one of detail, and easily to be accounted for by the isolation of Takhti Bhai. In this remote subalpine nook, and under the peaceful rule of some line of petty rajahs, Hindu art may well have undergone modifications, some of which would be in the direction of improvement.

The rest of Dr. Leitner's collection need not detain us long. The modern Hindu and Thibetan images are of no interest, and the specimens of native industry, clothing, &c., though interesting in some points of view, do not require special notice here. Of the coins it is sufficient to say that they are such as may generally be purchased in the bazaars of Lahore, that with a few exceptions they are in indifferent condition, and that a large proportion are more or less clumsy native forgeries, a fact of which the catalogue makes no mention. With the possible exception of two or three Toorki MSS., Dr. Leitner's collection of manuscripts does not appear to embrace any work of importance. The Persian MS. to which he devotes half his catalogue is a pretty specimen of calligraphy, but scarcely merits Dr. Leitner's extravagant praise. Of the two Sanskrit MSS., one is a portion of *Nartananimaya*, and the other an astrological work copied at Multan in Samvat 1751. The *Goraksha Sataka*, of which Dr. Leitner gives a long notice, does not appear to be exhibited, but a copy of this work is in the India Office Library, and there is another in the Bodleian, a full and scholar-like account of which will be found at p. 236 of Aufrecht's Catalogue.

R. C. CHILDERS.

THE BRUNSWICK JEWELS.

THE sale that has been going on at Geneva during the last fortnight of the celebrated collection of jewels made by the late Duke of Brunswick, attracted a considerable number of amateurs and connoisseurs as well as merchants to that pleasant little city. It was known that several of the jewels had an interesting historical pedigree, and it was imagined that they possessed artistic as well as commercial value. This, however, proved to be a mistake, for, with the exception of a few fine pieces of Cellini enamel and some old silver repoussé work, there was not much that merited the attention of the true art student, whose admiration fortunately is independent of price.

The will of Charles of Brunswick, by which he left these jewels, and other property to the extent of three quarters of a million of money, to the city of Geneva, was the last sensational act of a more than ordinarily sensational life. To the last days of his life this royal reprobate managed to keep up the notoriety that he had gained by his vice and folly, and even after his death so contrived it that his name should still be on men's tongues.

The jewels now sold ran some risk of being lost

at the time of the Duke's flight from Brunswick. He managed, however, to save his personal property, and even to increase it, it is said, by some objects to which he had no rightful claim. During the whole of his after-life the Duke employed himself in adding to his collection, and some years ago published a detailed catalogue of it, in which the jewels were estimated as being worth half a million sterling. This valuation was probably not much exaggerated at the time, but their value has been greatly lessened since by the dishonesty of the Duke's own servants, and also by a depreciation in the value of the inferior yellow and brown brilliants (which formed the greater part of the collection) through the discovery of large deposits of stones of this kind at the Cape. The total sum realised by the Geneva sale amounted to no more than 45,000*l.*, but to this must be added nearly the same amount withdrawn in consequence of the limits fixed by the experts not being reached.

The only jewel of real historical interest was an engraved sapphire signet-ring, bearing the royal arms of England, which had once belonged to Mary Queen of Scots; but a curious statue in ruby of the goddess Vishnu was an object of great competition, and was finally sold for 600*l.*—ten times the sum at which it was put up. The commercial interest of the sale lay, however, wholly in the diamonds, many of which were of extraordinary size and rarity. Dealers from all quarters of the globe had assembled together to dispute for the possession of these little bits of crystallised carbon, and the confusion of tongues and costumes was something extraordinary. These privileged individuals were separated from the merely curious spectators by a barrier, and the calm way in which they dealt with thousands gave quite an awe-inspiring idea of the wealth of the trade they represented. The prize of the whole collection, an oval diamond of a slightly roseate tint, and of the great size of 41½ carats, was carried off by the well-known London firm of Messrs. Blogg & Martin.

MARY M. HEATON.

ART SALES.

AN assemblage of ancient and modern pictures, from different private collections, including a portion of the collection of the late Mr. W. Twopeny, was sold on Saturday last by Messrs. Christie, Manson, and Woods. The following are some of the principal pictures, with the prices obtained for them:—Frank Hals, *Portrait of the Artist*, 357*l.* G. E. Tiepolo, *A Scene from the life of Louis Antoine Jacques, Cardinal Infant of Spain, third son of Philip V.*, 157*l.* Sir J. Reynolds, *Portrait of Horace Walpole*, 42*l.*; *A Girl with a Bird*, the engraved picture, 189*l.*; *The Laughing Girl*, and the engraving, 168*l.* W. Hogarth, *Portrait of Mrs. Pritchard*, the actress, 52*l.*; *The Lady's Last Stake*, engraved by Cheeseman, 1,585*l.*; *The Gates of Calais*, 945*l.*; *Examination of the Recruits before the Justices Shallow and Silence*, 399*l.* G. Romney, *Portrait of Mrs. Shore Milnes*, 126*l.* T. Gainsborough, R.A., *Portrait of Richard Tickell*, 1,627*l.* Sir E. Landseer, R.A., *Blaise, the favourite Dog of the late Duke of Argyll*, 393*l.* R. Wilson, R.A., *Cicero's Villa*, engraved by Woollett, 294*l.*; *Lake Scene, with a Castle*, 550*l.* Van Huysum, *Flowers, Bird's-nest, &c.*, 525*l.* Canaletti, *A pair of views in Venice*, 504*l.* Murillo, *Our Lady and the Infant Saviour*, 283*l.*; *St. Thomas de Villanueva giving Alms*, 126*l.* Sir John Gilbert, A.R.A., *The King's Artillery at Marston Moor*, 372*l.*; *King Charles leaving Westminster Hall after Sentence of Death*, 798*l.* D. Maclise, R.A., 1854, *The Wrestling Scene in "As You Like It"*, 798*l.* C. R. Leslie, R.A., *Juliet*, 236*l.* W. C. T. Dobson, A.R.A., 1859, *Gretchen*, 220*l.* W. Collins, R.A., *The Spinning Girl of Sorrento*, painted in 1842, 157*l.* W. Etty, R.A., *Phaedria and Cymocles on the Idle Lake*, 535*l.* J. M. W. Turner, R.A., *The Falls of the Clyde*, 346*l.*; *On the Brent*, 650*l.* T. Webster, R.A.,

* See the fifth head to the right on the same shelf, which is in better preservation, and where the hair of the top-knot is distinctly represented.

Bird Catching, 252l. F. Leighton, R.A., *The Mermaid*, 290l. James Holland, *A View of Venice, circle*, 278l.; *Venice on the Grand Canal, with a View of the Exterior of the Artist's Studio*, 327l. John Linnell, sen., *Rest after the Mid-day Meal*, 1,008l. Wm. Linnell, *The Spring in the Woods and the Woods in Spring*, 215l. J. Constable, R.A., and J. Linnell, sen., *A Lake Scene with Sheep*, 420l. Peter Graham, 1871, *A Rainy Day*, 845l. O. Jansen, *Portrait of Queen Henrietta Maria in her Old Age*, 105l. Wouvermans, *A Grand Landscape with a Hawking Party and Stag-hounds*, 315l.

At Sotheby's, last Monday, the remaining portion of Professor Church's collection of old English pottery was sold. The specimens were numerous, and some of them of interest, as showing the development of the earthenware manufacture in England during the eighteenth century. But, as the whole of the best examples (525 in number) belonging to Professor Church were most unfortunately destroyed in the Alexandra Palace fire on the 9th of June last, the collection dispersed on Monday was of comparatively small importance. We believe it was considered by connoisseurs that the original collection, in its entirety, afforded the most complete illustrative series of English pottery in existence. It was particularly rich in specimens of three or four wares which had not before attracted sufficient attention. Among these may be mentioned, the fine hard red terra-cotta made by J. P. Elers, in Staffordshire, towards the close of the seventeenth century; the crouch ware, or white salt-glazed ware, which appears to have been produced from about 1680 to 1780; and the tortoiseshell, mottled, or marbled ware, which was manufactured in perfection towards the middle of the last century. Of the Elers' red ware named above, Wedgwood vainly tried to produce imitations, so fine and hard in body, and of so rich a colour was this early terra-cotta. The crouch ware was represented in Professor Church's original collection by over 200 specimens; three-fourths of these perished at Muswell Hill, among them being thirty examples enamelled (over the glaze) with colours of great richness. Fortunately, the finest specimen of this salt-glazed ware known escaped destruction, having been lent to the South Kensington Museum. It is a double-handled sauce-boat, covered with the sharpest decoration in relief, and having figures of the Seven Champions of Christendom set in panels. Over each figure is his name and that of the country of which he was the patron saint.

A well-modelled statue of Saturn, made at Fulham (about 1670), as well as a bust of Mrs. S. Pepys, of the same fabrique, were amongst the most valuable specimens of the early wares which Professor Church lost in the fire. Most of his Lambeth pieces were not sent; and these were sold on Monday. A puzzle-jug of the usual old Lambeth pattern was remarkable for being covered, not with opaque white, but with turquoise blue enamel. Amongst the old Staffordshire wares sold was a large dish representing the Temptation, the figures of Adam, Eve, and the Serpent being childishly grotesque in drawing, but the whole piece showing in its colouring a kind of reflection of Italian majolica. The date of this specimen was probably early in the seventeenth century.

THE sale at the Hôtel Drouot of M. H.—'s objects of art has been one of the most remarkable of the year. A fine Boulle clock, tortoiseshell and copper, with dome top, surmounted by a figure of Minerva, sold for 24,640 fr. Another, also of the Louis XIV. period, surmounted by a figure of Time, with a group of figures representing the Fates below, and with this legend, "Cumteta cum tempore regunt," maker, Gaudron, Paris, 12,100 fr. A "garniture" of three oriental vases, 8,000 fr. A silver soup tureen, chased and repoussé with the armorial insignia of the House of Orleans, encircled by the grand cordon of the Order of the Saint Esprit, period Louis XV., 6,000 fr. A ewer

of Limoges enamel, by Léonard Limousin, 3,700 fr. A bronze equestrian statue of Louis XIV. in the costume of a Roman emperor, 5,300 fr. Another clock, period Louis XVI., bronze chased and gilt, with two winged genii, style of Boucher, seated in the clouds, the movement marking the day of the month and of the week, by Robert aîné, 6,000 fr. Two dogs, time of the Regency, chased and gilt, 4,000 fr. A magnificent chiming clock, time of Louis XIV., overlaid with tortoiseshell and marquetry, and decorated with a figure of Fame blowing her trumpet, the maker "Gribelin, à Paris," 9,305 fr. Seven tapestries, hunting subjects, sold for 5,250 fr. The sale realised 305,445 fr.

A PORTRAIT of Mrs. Carr, by Gainsborough, about 9 in. by 6 in., exquisitely painted, and in a perfect state, was sold on Monday last by Messrs. Christie, Manson, & Woods, and bought by Mr. Agnew, for 400l. 10s. At the same time a portrait of Adrian van der Velde, painted by himself, from the Northwick Gallery, sold for 74l. 11s., and a portrait of himself, holding a miniature, by Murillo, sold for 10 guineas only.

AN important sale of modern pictures took place a week or two since at the Hôtel Drouot. The following prices were realised:—*Le Grecs combattant pour leur Indépendance*, Eugène Delacroix, 25,000 fr.; *la Fiancée d'Abydos*, ditto, 10,000 fr.; *la Canzonetta Italienne*, Carolus Duran, 5,000 fr.; *une Bergerie*, Jacque, 6,400 fr.; *Vue de Venise*, Ziem, 6,200 fr.; *la Tricotouse*, Jules Breton, 10,500 fr.; *la Baigneuse*, Couture, 4,600 fr.; *Réverie au bord de la Mer*, Courbet, 4,600 fr.; *Solitude*, Jules Dupré, 9,500 fr.; *Rendez-vous de Chefs Arabes*, Fromentin, 17,100 fr.; *la Sieste*, ditto, 10,300 fr.; *Bergère lutinée par l'Amour*, Millet, 5,000 fr.; *Taureau*, Troyon, 11,500 fr.; *Broderie*, Willems, 7,900 fr.; *Vue du Bosphore*, Ziem, 4,550 fr.; *le Chasseur à la Bécasse*, Decamps, 3,250 fr.; *Enfants Turcs jouant avec un Léopard*, Diaz, 4,100 fr.; *Suzanne surprise par les deux Vieillards*, ditto, 4,550 fr.; *une Taverne au seizième siècle*, Léon Escosura, 3,400 fr., etc.

NOTES AND NEWS.

It is stated that a distinguished party of German scientific men, who have been making archaeological researches in Greece, and at Smyrna and other parts of the coast of Asia Minor, arrived in Constantinople on Saturday week from the Dardanelles, where they had been visiting Mount Ida and the plains of Troy. The party consists of Professors Hartel, of Vienna, and Otto Keller, of Friburg, Count Lanskoroinsky, and Barons Arthur and Theodore von Dunreicher.

At the Brazenose Club, Manchester, an exhibition of a loan collection of mezzotint proofs, after Sir Joshua Reynolds, has just been opened; and Mr. Alfred Aspland and Mr. J. Lees Aspland have compiled a catalogue of the same, which gives to those who are not specialists in the matter of Sir Joshua's portraits much information of interest. The collection is derived from about six private collections, of which several are owned by members of the Brazenose Club.

MR. PROCTOR, of Bristol, having given his house to that city, for use as a Mansion House, Mr. Robert Lang has followed a generous example by giving, for decorative purposes, to the citizens a very precious collection of old English china, including many specimens of the Bristol fabric.

THE annual exhibition of paintings at the Fine Arts Academy in Clifton is now open. The principal work, which of course has a local interest, is Wallis's *Death of Chatterton*, but this is not enough to draw a crowd, especially in a place which is certainly not to be accused of too absorbing a devotion for art.

M. GABRIEL-CHARLES GLEYRE died suddenly, on the 5th instant, while visiting the Retrospective Exhibition in Paris, at the age of sixty-eight. He

contributed a painting of *St. John under the Inspiration of the Apocalyptic Vision* to the Salon of 1840; *Evening*, in 1843; *The Apostles going forth to Preach the Gospel*, 1846; and the *Dance of the Bacchantes*, in 1849. These four pictures gained him the title of the "painter-poet." Since 1849 he has exhibited nothing, but he has continued to work privately, and was engaged on a picture of Adam and Eve in Paradise on the morning of his death. He has given lessons in his art for the last twenty-five years, and M. Taine states that a third of the eminent living painters of France may be reckoned among his pupils.

THE death of the sculptor Gustav Bläser, at Cannstadt, on April 24, leaves a void in German plastic art that will not be easily filled. With him has departed one of the last survivors of the period of Rauch, Schinkel, and Schadow; and at Berlin, where so many of his works attest the success with which he cultivated the special forms of art, of which they were the masters in Germany, the regret for his loss will be commensurate with the high esteem in which he has long been held. Gustav Bläser's last work, a colossal equestrian statue of Frederick William III. of Prussia, was unfortunately left incomplete at his death; but the original design has now been carried out by the master's pupils, and it is hoped that the casting will be successfully accomplished in the course of the summer, when the group will be erected at Cologne in accordance with the original plan.

THE death is announced of Mr. John Lucas, the well-known portrait painter, at the age of sixty-seven. He commenced life as a mezzotint engraver, but afterwards devoted himself entirely to portrait painting. Among his best-known works are portraits of the late Duke of Wellington, Mr. Gladstone, Lord Palmerston, Sir James Graham, and George Stephenson. The *Times* states that upwards of sixty of his works have been engraved.

THE Exhibition of the works of Prud'hon opened on Monday last, and will remain open till July 4.

THERE is much talk going on in Rome just now concerning the sudden disappearance of a painting by Raphael from the Sciarra Gallery. The painting in question is the well-known *Violin-player*, and it is said to have been sold by its possessor to a foreigner who will take it out of Italy. This is contrary to the Pontifical laws of 1802 and 1820, which prohibit the removal from Italy of any celebrated works of art, as well from private as from public collections. The point to be decided is whether Pontifical laws are still in force in Rome.

AN engraving, by W. H. Simmons, from Tissot's picture, called *News of our Marriage*, has been published by MM. Pilgeram & Lefèvre. Half a year ago these publishers issued a very good engraving, by Ballin, of the same painter's picture of lovers parting, called *Les Adieux*. Here we have a companion print of an exceedingly happy kind. The newly-married pair are on their honeymoon tour, and seated on a window-bench of an old-fashioned sort, for the costume is that of a century ago: they have found in a newspaper the notification of their wedding, the reading of which is the subject of the picture. Behind the figures the bayed window gives us a charming background of a seaport and shipping, such as the Thames at the Pool presents. The bashful amusement expressed on the girl's face, a thoroughly English one of the ordinary type, is a capital bit of character, and exceedingly amusing; indeed, the two faces close together, with the newspaper spread out in front of the young man, is very cleverly managed. Mr. Simmons's part of the work is very adequately carried out in mezzotint. The only point we can remark as unsatisfactory is the undeveloped figure of the bride, the upper part of her costume being poor in drapery and expressing no body within. But this technical

defect will not prevent this *pendant* to *Les Adieux* being even more popular than its predecessor.

THE magistrates of Nürnberg have granted the permission demanded of them by Herr Soldau to use the large town-hall of that city for the public exhibition of Kaulbach's collected works. A committee, composed of artists and patrons of art, has been formed at Nürnberg to carry out this design, and we may therefore soon have an opportunity of seeing Kaulbach's works—which are to be hung in a systematic order according to the time of their composition—covering the same walls which in bygone ages displayed to the eyes of his admiring countrymen the marvellous paintings of Albrecht Dürer. A letter of condolence has been addressed to the widow of the great artist by the magistracy of Munich, and a committee is at present being formed to take into consideration the most fitting manner in which to erect a monument or other memorial in his honour. It is intended that this tribute of respect to the memory of Wilhelm von Kaulbach shall be carried out in a way at once worthy of his reputation and of the position of the Bavarian capital as one of the greatest art centres in Germany.

AN excellent etching, by Le Rat, of Moroni's well-known *Portrait of a Tailor*, in the National Gallery, forms the frontispiece of the *Portfolio* this month. Besides this, we have a full-page etching of a picturesque old house, by Ernest George; and two small ones in illustration of the sylvan year. Mr. Basil Champneys continues his pleasant discourse upon Rye, pointing it by several pretty little sketches; and Mr. G. A. Simcox tells us, *à propos* of the show of bound books at the International Exhibition, that "Book-binding is an art whose difficulties are increasing, and whose opportunities are, upon the whole, diminishing."

THE recent decrees affecting the Fine-Art Schools in Italy, have raised storms of no mild character among the academicians of Florence, Milan, San Luca, Venice, and Rome. It is the old story—the jealous guarding of privileges and advantages by the old against the encroachments of the young. The elder academicians resent the development of free art instruction, and the interference of Government in art questions—in fact, they resent everything that is not in accordance with their particular prejudices and crotchets. The official party, however, who have established free art schools under ministerial presidency and surveillance, are regardless of the displeasure of the academicians, and hold their own with firmness. Reports have been drawn up, statutes framed, and petitions signed, by indignant artists and enthusiasts; it has been argued, and justly so far, that in the present condition of affairs, the fine arts of Italy are under the direction of men who are not familiar with art—who may perhaps be authorities on Blue-books—but who could not discuss the merits of Gainsborough's *Blue Boy*. The Minister of Public Instruction, however, remains unmoved amidst all these protestations and arguments.

In the *Nuova Antologia* for April, the present difficulties among Italian artists are exhaustively set forth by Camillo Boito, who is of opinion that art is of no school, and will not be subjected to the prejudices of academicians any more than to the decrees of Government officials. The great masters of Italy were certainly not the academicians.

A LECTURE was given last week in the Colosseum at Rome, by Professor Fabio Gori, of Turin, in which he attempted to show that there were positively no historical grounds whatever for the long-cherished idea that the arena had ever been the appointed place for the martyrdom of the early Christians. In his opinion, there was not a shadow of authority for this assumption, although the Circus Maximus and other large areas, appropriated to public games and civic commemorations of various kinds, were no doubt occasionally

made the scenes of such forms of martyrdom. At the conclusion of his lecture, which was listened to with marked attention, and occasionally interrupted by enthusiastic applause, Professor Gori appealed to his audience to refute his statements if they considered them unfounded; but no one accepted the challenge, although, among the six hundred persons who listened to this novel and interesting *à fresco* lecture, there were many of the most distinguished of the *literati* of Rome.

THE attendance at the Munich Academy of Arts has become so large, that it has been found necessary to hire private studios and other working rooms for the students, since the present buildings have long ceased to be sufficient for the requirements of the establishment. Under these circumstances, it is a matter for general satisfaction to learn that the Bavarian Ministry has announced its intention to lay before the Chambers a proposition for a grant of 500,000 florins, to defray the expenses of erecting a building worthy of the spot and of its object.

IN the *Gazette des Beaux-Arts* for May we find: 1. Three chapters of Charles Blanc's "*Grammaire des Arts Décoratifs*," relating to the art of the jeweller and goldsmith. Illustrations of various kinds of ornaments are given, and the different modes of diamond-cutting described. 2. M. George Duplessis writes an account of Edouard Detaille's artistic career, and of his *modus operandi*; an account that is made more valuable by a number of spirited sketches, taken from M. Detaille's album, of horses and their riders. Detaille is the cleverest pupil of Meissonnier. He made a name in 1869 by his *Repos pendant la Manœuvre*. 3. A short note on the Chapel of the Palazzo Ricardi, in which are preserved some of Benozzo Gozzoli's frescoes, executed before the famous series of the Campo Santo. 4. A continuation of Paul Mantz's critique on the Suermondt gallery, with an etching by Léopold Flameng of Rembrandt's *Repose in Egypt*, and another, by T. Chauvels, of Wilson's *Conway Castle*. 5. "The Romanesque Architecture of the South of France" is continued by Alfred Darcel. 6. The study of Daubigny, begun in the last number by Frédéric Henriot as the first of a series on contemporary landscapists, is extended to his engraved works, of which we have a complete catalogue. Several of the etchings are marked as being "*à la cravate*." This is a process invented by Daubigny himself to replace aquatints. 7. The bath-chamber of Cardinal Bibbiena, the decorations of which are by Raphael, is described by P. Senneville. 8. The metope in white marble, found by Schliemann in the uppermost of the cities which he excavated, is commented on and described by M. O. Rayet, who has himself been lately occupied with similar archaeological excavations. The metope represents the chariot of the Sun, as described by Homer, and is considered by M. Rayet to belong to the time of Lysimachus, though some archaeologists see in it a work of the Roman period. 9. Paul Sédille writes a memoir of Victor Baltard, which is accompanied by a portrait sketch of the late well-known architect by Ingres.

THE STAGE.

SOME ACTING AT THE VAUDEVILLE.

MR. ALBERY'S new comedy, at the Vaudeville Theatre, being, as the *Times* has very truly and even elaborately indicated, a play of character rather than of incident, affords an unusual amount of opportunity for acting of a high kind; and as the opportunity is not only afforded but taken, the ACADEMY would do well to treat the performance as it treated that of Mr. Gilbert's last important piece at the Haymarket: returning to it, that is to say, to speak of the acting with a little more of detail than was desirable, or even possible, a fortnight ago. And yet as one sees the piece with the hope of finding something new to say about it—of breaking up fresh ground in a

field over which an accomplished fellow-labourer has already passed—there is perhaps little that strikes one as very specially salient: there is no moment of supreme interest; no display of exceptional brilliancy; nor does any one good actor, out of the many good ones, hold himself in reserve for a particular outburst, either of pathos, passion, or comic force. This is a performance in which "the individual withers," and the *whole*, if not the world, is "more and more." The performance of the piece is noteworthy for its completeness. Not one part in *Prude* is badly played.

But though no part is badly played, there are times when more parts than one seem to suffer through a certain absence of naturalness, due to the author himself. Mr. Albergy's piece shows on the whole, on his part, as genuine a knowledge of human nature as of literary art; but there is here and there a moment when he is not true at all—a lapse of instinctive power; a droop, so to say, in his faculty—and here the actors play either badly or indifferently that which they should not be called upon to play at all. And paradoxical as it may seem, I think it is to their credit in some sense that they do so. It is to their credit, because it says much for their own appreciation of what for a given moment is or is not a fitting word or deed. They have entered into the characters the author has drawn; they find it quite within their means to give appropriate expression to the appropriate phrase or the appropriate action, and that is all one has a right to ask one's interpreters to do. But perhaps, without knowing it themselves, they do fail to give anything like equal force to the words and situations which are there, if one may say so, by mistake. Two instances of this occur to me—I think there are no others in the piece. It is wholly unnatural for Sir Ball Brace, when he has been severe in his remarks on his brother-in-law, to express his penitence at the feet of Gertrude as if he were a penitent child. And Mr. David James, obediently fetching the hassock, and making, so to say, his general confession and promise of amendment, while Miss Amy Fawsitt (I apologise—Miss "Gertrude Cadbutton") absolves and pardons him as best she may, cannot make us believe in the reality of this situation. Poor old sinning Sir Ball, a gambler who has lost everything but the kindness in his heart—he has something of Rawdon Crawley in him—he is in his second childhood, it may be said: but then his ingenious little niece is almost in her first, and it is not first childhood that sees second childhood the soonest. It sees Old Age, and does not ask Old Age to fetch a hassock, and pour out the tale of its faults. The second instance is less grave, and it arises from that strong temptation which seems often upon Mr. Albergy, but which he often overcomes: the temptation to make a character say at a given moment, not just the likeliest thing, but just the sharpest thing. In the last act, the village school-mistress and her husband are in sore trouble, and it vexes the wife to see her husband trying to seem cheerful at a time when cheerfulness at the best is but assumed, and she tells her good friend Gertrude, the merchant Cadbutton's daughter, that his attempt is a pain to her, to which Gertrude makes sharp answer: "Well, let's hope he'll be more miserable to-morrow." That is a sentence to which Miss Fawsitt cannot give its force, simply because she cannot cause it to be natural. It does not express Gertrude's mind, but Mr. Albergy's hankering for repartee. If it expressed her mind—if the retort were a fitting one—Miss Fawsitt would deliver it, not tamely as at present, but with her wonted fu'ness of meaning. For it is in the peculiar point of her delivery that much of Miss Fawsitt's merit as an actress may be said to consist—not all of it, of course: that would be a ridiculous thing to say in speaking of an actress who is so much a mistress of the variety of gesture and of facial expression which Comedy requires: but much of it nevertheless, and here let us notice how absolutely she contrasts with a comrade at the Vaudeville—Mr. Thomas Thorne—and con-

trasts of course not as good with bad, but as one good with another good: since while it is a part of Miss Fawcitt's art to deliver her sharp things as if she relished them intensely and took supreme delight in saying them, it is a part of Mr. Thorne's art to deliver his sharp things not unconsciously indeed, which is the way of all humourists whose delivery is considered "dry," but, rather, modestly and diffidently, with dropped eyes and humbly folded hands, as one who having laboured over a good thing does just venture to utter it, but withal apologetically, with an abiding sense that it ought to have been something much better. Mr. Thorne's part—of a mechanic who invents ingenious and difficult processes for doing things well enough done without them—is an important one, and it is in adequate hands. Nor is Miss Bishop's part, of the schoolmistress, small: nor is it played inefficiently.

Mr. David James seconds Mr. Albery well in making of Sir Ball Brace an individual character. Here and there the part could be played with greater *finesse*; but Mr. James gives to it great reality: nay, he does more; he makes us like Sir Ball Brace very much—he is such an affectionate fellow: he is so sorry that he sold his sister to be the scheming Cadbutton's wife: he doats so upon his niece: he would be so generous with his money if he happened to have any: he believes so fully that he is his himself a gentleman, that we forget he takes his brother-in-law's sovereigns from a convenient drawer, and is in the power of the "marker" of the Grey Stag. This marker is played excellently by Mr. Horace Wigan. He is a man of few words but many looks. His eloquence is in his reticence; and that is the kind of thing which Mr. Horace Wigan does so exceedingly well. As he moves about, observing, with a knowing look in his eye, and again a smile on his mouth, you feel he is a power, and that it would be indiscreet to make him your enemy. So Mr. Horace Wigan is well fitted in his part, small as it is; and so indeed is Miss Larkin, who has not been seen to such advantage since she acted in Jerrold's *Time Works Wonders*, and placidly accepted her position of dependence—"people who live in other people's houses" have felt the steep stairs and the bitter bread from Dante's days till now; and as Miss Kate Terry in *Henry Dunbar* showed us with rapid gestures of impatience all the irritation of this dependence, so Miss Larkin has seemingly set herself to show how comfortable dependence may be when it is accepted with a philosophic mind. The decayed gentlewoman in *Pride* mounts guard when her employer's daughter and his secretary show a tendency to flirt. When Mr. Cadbutton puts up for the borough, she is the first to secure a wavering ratepayer. At the right time she is just as willing to be pleasant to the secretary as she is to be rude to him. She enters with enthusiasm upon the political struggle, and hears at last with becoming surprise and delicacy, and with an air of propriety which is not to be surpassed, that Mr. Cadbutton's "intentions" with regard to her are such as will very fully reward her devotion.

The secretary, who is in due time rewarded with the hand of this ingenious, tender, yet pleasantly malicious romp whom Miss Fawcitt represents with full understanding of the character—as I, differing from some others, must nevertheless venture to conceive it—is played by Mr. Charles Warner, always carefully, and now and again with something much more than care. His love-making is gentle, yet impulsive; his indignation when he is accused is strongly restrained, and yet is stronger than the restraint which is put upon it; and his delivery of commonplace talk is almost more natural than the best stage-naturalness; so that the illusion is greatly aided. But the part he plays, unlike almost every other part in the piece, is one in which incident predominates over character. The secretary is a worthy fellow, indeed, but Mr. Warner, though he can make him real, cannot very well make him original. I speak last,

and it must be very briefly, of Cadbutton and his performance by Mr. William Farren, who now leaves behind the high-bred gentleman of last century comedy to represent with no less force and conscientiousness—though, as it seems to me, with a little less of finish—a persevering snob who is newly rich and newly proud. The character has received the most careful treatment from Mr. Albery, who has made it no rough study, but a finished picture. The stage has seen a hundred *nouveaux riches* who were pretty good-hearted men, but not many *nouveaux riches* who, along with their bad manners, are as corrupt as any stage-peer, and when it has seen these, it has generally seen them punished at the end. But Cadbutton, as Mr. Albery's writing makes him, and as Mr. Farren's changing voice and forcible facial expression show him, has done a worse fault than the horrible social one of earning a great deal of money in a very little time, and yet he is not *all* fault: there is "the soul of goodness in him"—love for his child—or the soul of greatness—perseverance. And so, in absolute and delightful defiance of the dull and common demand made in such cases, that a writer shall deal out "poetical justice" instead of nature and truth—in absolute and delightful defiance of the feeling that this man must be punished by the very world he has wronged—Mr. Albery drops the curtain as the energetic and thick-skinned adventurer has laid the ghosts of his former misdeeds, and as bands are playing and free electors cheering that Cadman Cadbutton, who, if steady self-seeking may be allowed its reward, will ere nightfall be returned to represent his borough.

FREDERICK WEDMORE.

THE St. James's Theatre opened on Saturday night with a programme of some importance, but with results not quite so satisfactory as well-wishers of the theatre had expected. Mr. Robertson's *Progress* is an ambitious piece—ambitious at least of the sort of success which falls to the lot of *Caste*, and *Play*, and *Ours*—but it is not altogether a delightful one, and is founded, moreover, on the work of a man who himself is often but a borrower—we mean M. Victorien Sardou. It was *Les Ganaches* that suggested *Progress*, and both are devoted to the glorification of mechanical and material advance. At the St. James's, Mrs. Buckingham White and Miss Rose Coghlan played their parts very creditably indeed. Of the other performers, some were efficient, others scarcely equal to their task. The play was followed by Offenbach's *Vert-Vert*, the music of which, as all the world knows, has its own charm, "puisque c'est d'Offenbach." The interpretation was unequal. The stage was occupied a good deal by young persons who have not yet succeeded in acquiring the fame which no doubt they deserve. The audience was not enthusiastic.

At the Royalty Theatre they have revived the *Little Treasure*, with which most playgoers, save the most recent of all, are familiar as an elegant little piece, demanding more delicate acting than it always receives. No great fault is to be found with it, however, as it is presented at the Royalty.

MR. BARRY SULLIVAN has just finished one of those long provincial tours by which, from time time to time, he—like so many of his brethren nowadays—wins applause and money, which are scarcely to be matched in London.

MR. FLOCKTON's selected company, organised for the performance of Mr. Albery's comedies, was playing in Bristol last week, with success. The pieces given were *Apple Blossoms* and *Two Roses*, in which the heroine's part is said to be acted quite gracefully by Miss Susan Rignold, who was for a short while at the Vaudeville.

La Pêricle, written by Meilhac and Halévy, with music of Offenbach's, has been revived at the Théâtre des Variétés.

Heart's Delight, Mr. Halliday's excellent version of one of a great man's greatest novels, is now played, at the Surrey Theatre, by Mr. Emery, Mr. Montague, Miss Helen Barry, and others.

AN aggrieved correspondent writes to us upon the subject of refreshment at the theatres. The theme he says is a humble one, and yet one worthy to be discussed. We quite agree with him that the matter wants amending—that is, that it is rather a hardship that there are scarcely three theatres in London where you can have a cup of tea for sixpence and the asking for it. It is the habit of our correspondent, like the rest of the world, to take a cup of tea at nine or ten o'clock, and he wants to know on what conceivable theory his manner of life is to be so far upset that he has no alternative but to substitute seltzer and sherry for the beverage which is accustomed to restore him. Our correspondent has undoubtedly a grievance, and though we do not print his letter, it would have been very hard upon him not to give facilities for the expression of the substance of his complaint. It is not always in the power of the managers to give us good art, but they might give us good tea and tolerable ventilation. These would materially reduce the sufferings of habitual playgoers.

MUSIC.

Felix Mendelssohn Bartholdy; Briefe und Erinnerungen. Von Ferdinand Hiller. (Cöln: Du Mont Schauberg.)

THERE is not one, probably, of all the great composers of whose personality it is possible to form so distinct and accurate an idea as of that of Mendelssohn. This is not to be accounted for merely by the fact of his having lived so near to our own time as to be almost like one of ourselves; he seems to have exerted a kind of spell over all those with whom he was brought into immediate contact, which has impressed upon the memories of his personal friends so many of his sayings and doings that the various collections of "Mendelssohniana" which have from time to time appeared, are even fuller of detail and anecdote than is usually the case with such publications. The "Recollections" of Edward Devrient and of Madame Polko both abound in those little touches which combine to make a complete portrait, another side of which is presented in the recently published book on *Goethe and Mendelssohn*. But even more than from the reminiscences of his friends, is a clear idea of Mendelssohn's genial and highly cultured individuality to be obtained from his own letters. Though above and before all an artist, he was also a thoroughly educated and accomplished man; and his correspondence, sparkling as it is with genuine humour, reveals at once the amiability of his disposition and the acuteness of his intellect. Reading his letters, especially those written to his family and his intimate friends, is almost like talking with the writer; there is an easy conversational style about them, and at the same time a polish (evidently unstudied) of diction, which cause them to rank among the most charming specimens existing of the "letters of eminent persons."

By no means the least interesting and valuable of the various books on Mendelssohn which have as yet appeared, is the present work, from the pen of one of his oldest and most intimate personal friends. In his preface Dr. Hiller, using a very happy illus-

tration, says that just as a number of photographs of the same person in different positions will each present his image with a likeness recognisable but not exhaustive, till a great painter comes who combines in one picture the various characteristics of these portraits, and gives us what we feel to be a reproduction in common of the entire man, so the reminiscences of a distinguished character from different hands give a correct, yet to some extent one-sided representation of him, till a competent biographer shall, by the collection and combination of the various materials, bring the whole individuality of his subject into view. The object which Dr. Hiller proposes, in what he calls "a photograph of Mendelssohn as he is mirrored in my memory," is to show him in his relation to a brother artist. He adds:

"Music cannot be described; language is altogether inadequate to reproduce even approximately the musical contents of a tone-poem. Just so, not many details can be recorded of what actually took place in the close intimacy of two artists. The hours which I passed with Mendelssohn at the piano, the interchange of our musical views respecting compositions of many kinds, our own and other people's, were in a certain sense the best that I was privileged to spend with him—but to give more than the most general account of them would be impossible."

Notwithstanding the difficulty of which our author complains, he has certainly given a surprisingly large number of recollections, many of which, so far from being vague, are singularly vivid, and help the reader to realise the character of Mendelssohn with great distinctness. This very abundance of detail renders it the more difficult to give an adequate idea of the book in the columns of a review. Fortunately, however, for all lovers of music, the work is not inaccessible even to those unacquainted with the German language; as a translation of the whole is at present appearing in the pages of *Macmillan's Magazine*. All that is possible here is to give a general outline of its contents, with a few extracts by way of illustration.

The book is divided into eight sections, the first of which is entitled "In Frankfurt am Main," and records Hiller's first meetings with Mendelssohn in 1822, when the latter was a boy of thirteen. Hiller tells how his master, Aloys Schmitt, brought young Felix on a visit, and the first thing he saw was the boy jumping up on the old gentleman's back, in the courtyard in front of the house. The whole description of the following interviews, and of Mendelssohn's playing, are most interesting, especially the account given (pp. 4, 5) of his extempore performance two years later, in private, on Handel's theme, "See the conquering hero comes," with reference to which Hiller remarks, "Often and splendidly as I have heard Mendelssohn play in later years, I have seldom had a more bewildering impression from his playing than that which he then, a boy of sixteen, made upon me."

The second division of Dr. Hiller's book brings the reader to Paris, December 1831 to April 1832. As in a panorama, all the principal musical celebrities of the time pass before his eyes. He is introduced, among others, to Habeneck, Cherubini, Meyerbeer, Chopin, Liszt, and Kalkbrenner; and many are the interesting details and anecdotes re-

corded concerning them. Take the following, for instance, of Cherubini:—

"Mendelssohn from time to time visited the worthy old Cherubini. 'He is such an extraordinary master,' Felix said once to me. 'Now you would think that before all a composer should possess warmth of feeling, heart, soul, or whatever you may call it—but I believe Cherubini does all merely with the head.' After Mendelssohn had one day shown him an eight-part composition, a *capella* (I think his *Tu es Petrus*), he told me how things had gone, and said in conclusion, 'But the old man is too pedantic; I have a doubled suspension of the fourth, and he would not allow it under any circumstances.' In later years we referred to the same point, and Mendelssohn said, 'And the old man was right, after all—one should not write it.'"

In the third division of his book, "In Aachen and Düsseldorf," Hiller gives us the first of the valuable series of letters which form so important a feature of the work. Of these there are in all nearly thirty, most of which are now published for the first time. No mere extracts will do justice to the playful humour, the sterling common sense, and the genuine kindness of heart which they evince. In one of the earlier letters from Düsseldorf, Mendelssohn gives an amusing account of the orchestra which he had to conduct:—

"I assure you, when I give a down beat, all begin singly, but no one exactly right, and in the *pianos* we hear how the flute is too sharp, and there's not a Düsseldorf who can play triplets clearly, but he always makes one quaver and two semiquavers, and every *allegro* leaves off twice as fast as it begins, and the oboe plays E natural in C minor, and all the stringed instruments are carried under the coats in the rain and uncovered in the sunshine—if you heard me conduct this orchestra once, four horses would not bring you back for the second time. With all this there are a couple of musicians who would do honour to any orchestra, yes, even to your conservatoire; but that is just the misery in Germany, that the bass trombone and the drummer and the double-bass are excellent, and all the rest most execrable."

In justice to the Düsseldorf orchestra, Hiller tells us that when twelve years later he undertook the post of conductor in that town, he found the music there on quite a different footing.

In introducing the fourth portion of his book ("In Frankfurt am Main; the summer of 1836"), Hiller records his impressions of the Lower-Rhenish Musical Festival at Düsseldorf, at which *St. Paul* was performed for the first time. He says:—

"Having arrived too late to be present at the rehearsal, I found myself in the presence of a new work, somewhat lonely in my place, longing for fresh air in a fearful heat, and under these circumstances did not receive the deep impression which I had expected. (Later, the oratorio became continually dearer to me, and I consider it, especially the first part, one of the noblest, finest compositions of Mendelssohn.) But the audience, who heard the work for the third or fourth time, were enraptured, the performers inspired; and when on the third day, among other pieces, the chorus 'Rise up, arise!' was encored, I heard with quite different ears, and shared in the enthusiasm of others."

It was in the year 1836 that Mendelssohn first made the acquaintance of his future wife, then Mdlle. Cécile Jeanrenaud, the daughter of a pastor of the French Reformed church. Dr. Hiller gives many recollections of this time; and the allusions to his intended

in Mendelssohn's own correspondence are numerous. One of the most amusing letters in the volume is the grumbling one written from Holland, where he had gone to take some baths, in which he wishes himself back at Frankfurt, and jocosely threatens Hiller that if he does not send him back a letter of at least eight pages, he may possibly turn cheesemonger, and never return to Germany. "Not a sensible idea," he says, "has passed through my head since I left the Hôtel de Russie; now I have already become quite used to this, and do not expect anything sensible. I only reckon how long it is before I return, and rejoice that to-day I take my sixth bath—about a quarter of the whole penance. Had it been you, you would have packed up ten times already, turned your back on Cheese-land, said some very unintelligible words to your travelling companions, and gone home; I should like to do it too, only a certain Philistinism which I am known to possess, keeps me back."

It is not merely, however, the quiet humour of these letters that makes them so enjoyable; they also contain a large fund of good sense and acute observation on musical topics. Especially interesting in this respect are the criticisms, always kind but not less candid, of Hiller's own compositions. There is one in particular (pp. 73–76) on this point, referring to the coldness of the reception of Hiller's concert-overture in D minor at Leipzig, which Mendelssohn attributes to want of sufficient thought and care in the development of the subjects, which is worthy the attention of all musicians. Mendelssohn declares that while the power of inventing good themes is a natural gift, the art of treating them to the best advantage is one which anyone may acquire who studies sufficiently. In some remarks which Dr. Hiller has appended to the letter, he combats his friend's views on this subject, and points to the wonderful effects which the great masters have produced from, at times, the most unpretending material. It is the old story of the gold and silver shield; both are in the right; but they look at the matter from different points of view.

Mendelssohn was married on March 28, 1837; and Dr. Hiller mentions the interesting fact that his well-known *Forty-second Psalm* ("As the hart pants") was composed during the wedding-tour. In September of the same year, we catch a glimpse of him in London from a grumbling letter (p. 88) in which he complains of having to be away from his wife, and go to Birmingham to play the organ, and adds, "I must be a little bit fond of my wife, after all; for this time England, and fog, and beef, and beer, taste infamously bitter—and I used to like them all!" A passing remark in the following letter, written from Leipzig after his return, gives an intimation of the overtaking of his powers, which undoubtedly shortened his life. He says, "So much conducting during two such months takes more out of me than two years when I compose all day long; I can hardly get to it, in the winter. And when, after the greatest worry, I ask myself what is the actual result, it is at last scarcely worth speaking of; at least, it does not interest me much whether all the well-known good things are given once more, or better,

or not. The only things that interest me now are the novelties; and of them there is an entire failure. I often feel quite inclined to retire, to conduct no more, only to write; and yet, again, such an organised music life and its direction have a certain charm." In the same letter Mendelssohn writes of the great effect his music had produced at Birmingham, and of Clara Novello's singing at Leipzig, which had so charmed the public that "it swears that apart from her there is no salvation!"

In his domestic relations Mendelssohn seems to have been exceedingly happy. Very charming is the account he gives in one of his letters (Leipzig, April 14, 1838) of the birth of his first child:—

"You may jeer as much as you like; I can't help it; it is really too sweet, to see such a tiny little chap, who has brought his mother's blue eyes and turned-up nose into the world with him, and who knows her so well that he smiles at her when she comes into the room; and then when he lies on her breast and sucks like mad, and they are both so pleased—I can't help it, I am too happy!"

Of Mendelssohn's life at Leipzig, many details are given in the sixth section of the present book, which, as regards personal reminiscences, is one of its most interesting portions. Various instances are given of the minute care with which, like Beethoven, he would touch and retouch his compositions before publishing them. One extract on this subject must suffice:—

"One evening, I entered his room, and found him, red in the face, in such a feverish excitement that I was frightened. 'What is the matter?' I cried. 'Here I have been sitting for four hours,' he said, 'to improve a couple of bars in a song (it was one for male chorus) and I can't manage it.' He had twenty versions, most of which would have satisfied most people. 'What you cannot manage in four hours to-day, you will be able to do in as many minutes to-morrow,' I said. He calmed by degrees, and we gradually got into conversation, which kept me in his company till a late hour. Next day he came to me more cheerful than usual. 'After you had gone last night,' he said, 'I was so excited that I could not think of sleeping. At last I composed a little hunting-song that I must play over to you.' He sat down to the piano, and I heard the song that has since charmed hundreds of thousands—Eichendorff's 'Sei gegrüsst, du schöner Wald' ('The Hunter's Farewell'). I hailed it with joyful surprise."

Nothing in Mendelssohn's character is more loveable than his entire freedom from petty jealousy of other composers, and his eagerness to assist them where possible. A charming illustration of this is to be found in a letter, reprinted by Dr. Hiller from the previously published correspondence, addressed to Herr Simrock, the eminent music publisher of Bonn (now of Berlin), recommending Hiller's music to his attention. The earnestness with which he pleads the cause of a brother artist, whose recognition had been less than his talents deserved, is only equalled by the delicacy with which he entreats that no mention of his mediation should come to the ears of him on whose behalf he was writing. Hiller indeed tells us that he first became aware of the fact through the publication, twenty years later, of Mendelssohn's letters.

It is with evident regret that Hiller says that during the later years of Mendelssohn's

life a slight misunderstanding occurred between them, and adds that, though he has reason to know that his friend's personal esteem for him remained undiminished, he considers "the ceasing of his intercourse with the noble man, during his last years, one of the greatest losses he has experienced in his life." The last portion of the book, therefore, contains but few reminiscences; but there is one story told of him in relation to the greatest living lady-pianist, Madame Clara Schumann, which is interesting enough to deserve quotation:—

"In a *matinée* (in the French sense of the word, for it took place in the afternoon) in the house of our dear friend the celebrated painter Bendemann, a great number of amateurs were invited to hear Mendelssohn. Among the audience was Clara Schumann. Mendelssohn played Beethoven's great sonata in F minor—at the end of the Andante he let the chord of the diminished seventh sound on for a long while, as though he would impress it on all the world—then stands up quietly, turns to Clara Schumann, and says, 'But you must play the finale.' She demurs strongly; every one listens attentively for the issue; meanwhile the chord of the diminished seventh hangs, like the sword of Damocles, over our heads. I think it was at last the painful feeling of this unresolved dissonance which induced Madame Clara to yield to Mendelssohn's importunity, and to give us the benefit of the finale. The end was worthy of the beginning; and so it would probably have been had the process been reversed."

The references to Mendelssohn's death are very simple and touching; but the notice of the book has already extended to such length, that further quotation must be spared. Enough has probably been said to give a general idea of its nature, and if it has not already been sufficiently recommended to our readers, probably no words that could be added here would be effectual.

EBENEZER PROUT.

THE first of the Summer Concerts at the Crystal Palace took place last Saturday, when the principal instrumental works performed were Beethoven's symphony in A (No. 7), and Mendelssohn's G minor concerto, splendidly played by Mdlle. Krebs. The remainder of the programme was of a miscellaneous character, the whole of the music being divided into five sections, entitled respectively, Music for the Church, Music for the Concert Room and Theatre, Music for Home, Popular and Patriotic National Songs, and Music for the Ball Room. In spite of the incongruity produced by the presence of the old German chorale "God my King" and Lanner's "Pesther" Waltz in the same programme, the selection was decidedly interesting and attractive.

LAST Monday's Philharmonic Concert—the third of the present series—brought forward Spohr's interesting and thoroughly "Spohrish" overture in F minor (MS.), written in 1820 for the society, and which had not been played in public for upwards of fifty years. The other orchestral works were Bennett's charming *Fantasia-Overture* "Paradise and the Peri"—also composed expressly for the society, the overture to *Ruy Blas* and the "Eroica" symphony. Max Bruch's clever but (excepting the slow movement) decidedly dry violin concerto was admirably played by Herr Straus, who was warmly and deservedly applauded. The execution was as a whole much more satisfactory than at the preceding concert. Madame Lemmens-Sherrington was the vocalist.

THE annual performance of the "Messiah" in aid of the funds of the Royal Society of Musi-

cians took place last night at St. James's Hall, under the direction of Mr. W. G. Cousins. The list of principals announced, all of whom gave their services gratuitously, included the names of Miss Blanche Cole, Miss Maudsley, Madame Otto Alvsleben, Miss Marion Severn, Madame Patey, Messrs. Henry Guy, W. H. Cummings, Thurley Beale and Lewis Thomas. Leader of the band—Mr. Willy; trumpet—Mr. T. Harper; organist—Mr. E. J. Hopkins.

MADAME ANNETTE ESSIOFF, a young Russian pianist, who enjoys a great reputation on the continent, and of whose praises the German musical papers have lately been full, is announced to make her first appearance in England, at the New Philharmonic Concert, next Saturday afternoon, at St. James's Hall.

VERDI's opera *Aida* was produced at the Royal Opera House at Berlin on April 20. It is said by the *Signale* to have been favourably, but not enthusiastically received.

FLOROW's opera *L'Ombra* has been produced at Leipzig, the principal parts being sustained by Madame Artot, Signora Dérévis, and Signori Marini and Padilla.

THE eighth Middle-Rhenish Musical Festival, which was to have been held at Mainz during the coming summer, has been postponed, for local reasons, to next year.

AT this year's Musical Festival in Brunswick, it is proposed to give, among others, the following works:—Brahms's "Rinaldo," Liszt's "Faust" symphony, Berlioz's "Requiem," Erdmannsdorfer's "Schneewittchen," a symphony by F. Dräseke, and a violin concerto by Dietrich.

THE *Musikalisches Wochenblatt* states that Wagner's *Meistersinger* has had so great a success at Breslau, that the railway companies have raised their fares on the occasion of its performances.

A NEW comic opera by Delibes, *Der König hat's gesagt* has been produced with success at Vienna.

THE German musical papers announce, in connexion with the "Liszt Jubilee," which was recently celebrated, that the great pianist has presented to the Hungarian nation not only the whole proceeds of that festival, but his complete collection of artistic treasures at Weimar, merely stipulating that they shall be kept in one room of the museum at Pesth. The *Humia* now learns from a reliable source that the material value of the Weimar art-treasures is at the lowest estimate 400,000 florins, while its artistic value cannot be expressed in figures. From the inventory which has been deposited with a friend of Liszt's the same paper mentions but a few items, such as Beethoven's American piano, Haydn's and Mozart's pianos, numerous jewels of gold and silver, &c. A conductor's baton, set in brilliants—a gift from the city of Vienna—a music-desk of wrought silver, and the great golden crown which the city of Hamburg presented to the *maestro*, also represent large sums of money.

It is proposed to incorporate the Musical Library of the Fratre Filippini, which contains the still unprinted works of Palestrina and other great Italian *maestri*, in the Municipal Library which is about to be organised at Rome from the *membra disjecta* of the numerous treasures which were once enclosed within the walls of the now suspended monastic institutions of Rome.

CHARLES LECOCQ, the author of the well-known opéra-bouffe, *La Fille de Madame Angot*, as also of *Giroflé-Girofla*, now being performed with immense success at Brussels, was born in 1834. His father was an employé at the Tribunal de Commerce, at a small salary. At a very early age Lecocq showed an extraordinary taste for music, and when he was three years old his favourite toy was the flageolet, upon which, without knowing one note of music, he played the popular airs of the

period. His musical precocity greatly interested the music-master of the school where Lecocq learned to spell, and he taught the child to play the play the flageolet correctly, and afterwards also taught him the piano. When sixteen years old, Lecocq entered the Conservatoire at Paris, and obtained the first prize for harmony. At the age of eighteen he was Halévy's best pupil. In 1857 Offenbach originated a competition for young composers, and Lecocq obtained the first prize. The director of the Athénée at Paris entrusted him to write the music for an operetta called *Fleur de Thé*, which placed Lecocq in the front rank of operetta composers. *Fleur de Thé* was played a hundred times at the Athénée, and afterwards at the Variétés. He also produced *Le Beau Dunois* with success. *La Fille de Madame Angot*, having been played two hundred and fifty times at Brussels, and also at Paris and elsewhere, several Parisian directors made very favourable offers to Lecocq if he would write for them; but he declined, saying, "I obtained my greatest success amongst the Belgians, and it is to the Belgians alone I shall give my next piece." *Giroflé-Girofla* was first produced at Brussels, on March 21, at the Alcazar Theatre.

POSTSCRIPT.

SOCIETY OF ANTIQUARIES (Thursday, May 7).

Mr. A. M. FRANKS communicated to the Society the programme of the Historical Congress, which will meet at Stockholm from August 9 to 16. The following subjects will be discussed:—The most ancient traces of Man in Sweden; the Characteristics of the Ages of Stone, Bronze, and Iron; the Ancient Amber Trade with the Shores of the Baltic; and the Anatomical and Ethnological Characteristics of the various Races which inhabit Sweden. Mr. H. Rosse exhibited tracings of wall paintings recently discovered in Swanscombe Church, consisting of portions of two figures and decorative patterns. The figures, Mr. Franks suggested, were intended for the Virgin or some other female saint and St. James. He ascribes the paintings to the fourteenth century. Consul Hutchinson made a few remarks concerning some bronze or copper implements and specimens of pottery which he had discovered in ancient graves in Peru. The sepulchral mounds in that country are the largest in the world. The bodies are wrapped up in cloths, in a squatting position, and inclosed in brick or stone graves. Some specimens of the pottery were modelled to represent the human figure, the faces usually having a projecting nose and prominent eyes.

The Rev. Mackenzie Walcott read a most interesting paper upon the history and statutes of Chichester Cathedral. By the aid of a carefully-coloured plan, he described the gradual building of the cathedral from the transference of the see there from Selsey by Lanfranc. The edifice has been especially unlucky, having suffered two serious fires, in 1114 and 1187, and great injuries at the Reformation and the Civil War, besides the fall of one of the western towers in the seventeenth century. This damage "an eminent architect" in 1684 proposed to remedy by pulling down the other tower, and modernising the whole front. Mr. Walcott referred to the curious story that the cathedral was dedicated to Prester John, and stated that the figure in the dome, supposed to represent that personage, was really a picture of Christ. He also proved that the tomb popularly called the shrine of St. Richard was the tomb of Bishop Adam Molins, who was murdered in 1449. The restoration of the tomb was unfortunately carried out on the former supposition, but documentary and other evidence shows its incorrectness. The foundation consisted of secular canons who had no sinecure. They were bound to attend every service, under penalty of fines for absence, and to show hospitality to their vicars, and all strangers from other parts of the county.

Before the Reformation there was an officer whose duty it was to prepare all the altars for the ceremony of the mass; but in 1611 his duties were altered. At that date he was required to take charge of the cloisters, and scourge out all ungracious boys with their tops, or present them to the old man of the vestry, and to purge the cloisters and church of dogs, hogs, and rude persons. Mr. Walcott concluded with a brief sketch of the doings of Bishop Sherburn, who died in 1536, at the age of ninety, much beloved in the city for his benefactions. His anniversary was kept by a distribution of wine at the city cross, traces of which custom remain at the present day, and he ordered the choristers to have a mighty treat of egg flip, of which Mr. Walcott gave the society the recipe.

M. DORÉ's new picture at his gallery represents Pilate's Wife standing on a staircase with an angel at her left hand; the right wing of the angel is ruddy with the reflected glow of the torches in the deserted bedroom; the left is purple with visionary light. He is opening her spiritual sight to the scene of the morrow in the Praetorium, where Pilate appears, and to much beside. Pilate's wife and the angel stand at the top of the picture, at the spectator's left hand; the scene in the Praetorium faces them; above, and nearer to them on the left, is a balcony, where the oppressed of all ages seem to be stretching their chained hands to the great Victim of oppression; below, at the bottom of the right side of the picture, is a gorgeous agitated group of oppressors; between these is the procession to Calvary, which transforms itself into another procession, which seems meant for the eternal crusade of humanity, with warriors in mail, and prelates with gleaming crosiers, marching up to a cross that gleams amid the hierarchies of heaven.

The individual sufferings of Pilate's wife are rather lost in this mystical phantasmagoria, which, however, will probably add to the artist's reputation with that large section of the public who are thrilled and dazzled by the combination of rhetorical elegance of line, with theatrical solemnities of light and shade. Such work leads to a wider popularity, and is devoted to intrinsically higher subjects than the grotesques by which Doré was first known, so that it can hardly be said that the change in the direction of his art is due to a false ambition. The startling way in which the jewels which are plentifully scattered over the picture sparkle through the twilight of the dream, is perhaps a justification for carrying out the design on an heroic scale in colour.

SALVETAT has lately reported to the Société d'Encouragement of Paris on several experiments showing that porcelain, even in a glazed state, does not possess the property of impermeability to such a degree as has hitherto been commonly supposed. Brongniart showed twenty-five years ago that that material cannot be employed for the air-holder of atmospherical thermometers used for measuring furnace temperatures. In 1872, H. Sainte-Claire Deville drew attention to the percolation of air and water through porcelain. Porcelain painters know from experience that certain pieces have the unpleasant peculiarity of acquiring black faults when the colours are burnt in, because matters which have been absorbed gradually spread and cause an accumulation of carbon in the inner parts, which are protected against the access of air. It has likewise been observed that old pieces of china which have been kept in damp places or buried for any length of time splinter when heated quickly. Salvetat showed an object which had been in contact for several days with a weak solution of fuchsine. Its foot rested on an unglazed ring-shaped support, which ensured a gradual advance of the liquid into the interior of the mass, and the deposition therein of a considerable amount of colouring matter. Now the object, which appears white from outside, on being held up against a lamp, shows a bright fiery red. This

circumstance may be advantageously applied in the decoration of certain articles. The porosity of porcelain may be increased by the addition of substances rich in silica, so that the glazing may not be thorough. Certain parts, intended to be covered afterwards with decorations of some kind, would have to be left unglazed, and the colouring lac may then be introduced through them. In this wise very effective objects, such as lampshades, might be produced in which the hidden colouring only appeared under certain conditions. Salvetat has published these particulars to prevent them becoming later the object of a patent.

A PICTURE by Murillo, entitled *El Pastorcillo*, was sold in Paris on Friday week for 120,000 francs. It represents the child Jesus standing, with trees and landscape in the background; the head, a three-quarters view, looks toward heaven; he is clothed in a rose-coloured dress, the upper part of which is covered with a lamb's skin; in the left hand he holds a shepherd's hook, on which he leans, and in the right the strayed lamb which he is bringing back to the fold.

A LARGE and valuable collection of ancient charters and manuscripts has recently been found in the crypt of Canterbury Cathedral. This important discovery having been brought before the notice of the Historical Manuscripts Commissioners, they have authorised the Rev. Canon Robertson to prepare a full account of them, which will be printed in the Fifth Report of the Commission.

A MEETING of the Historical Manuscripts Commissioners was held at the House of Lords on Thursday. There were present: Earl Stanhope, in the chair; Lord Acton, Lord Edmond Fitzmaurice, Sir T. Duffus Hardy, and the Rev. Dr. Russell.

THE building of the Literary Museum at Göttingen is to be ornamented with tablets, inscribed with the names of the most distinguished *alumni* of the University. The tablet dedicated to K. O. Müller has already been affixed, and those bearing the names of the brothers Grimm, Heyne, Pütter, and Hugo will shortly follow.

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SATURDAY, MAY 10, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The legend of Jubal and other Poems. By George Eliot. (London: Blackwood & Sons.)

It is always instructive when a great painter turns sculptor, or a great musician turns dramatist, or a great poet turns novelist, or, as in the present case, a great novelist turns poet; there is always something fresh to be learnt about the powers and the impulses of the artist, which have to find a fresh channel for themselves; there is always something to be learnt also about the limits of the old channels, which no longer seem enough. This is so especially in the case of such a personal spontaneous genius as George Eliot, all whose writings are necessary to the complete expression of herself, with whom we are entirely safe from mere echoes of other writers, which express nothing except an over-ambitious sympathy. Even shortcomings have their meaning and their interest when they are visibly due not to any defect of training or elaboration, but to the habitual predominance of other faculties than those which are most helpful to the work in hand. A great thinker cannot wait while fancy and emotion grow up into thought; the thought must always be there; and sometimes the fancy and emotion grow over the thought luxuriantly, and sometimes, though the overgrowth is always healthy, the thought shows through.

In the *Spanish Gypsy* there was a constant incongruity; the whole conception was poetical, and verse was obviously the only appropriate vehicle for the most dramatic movements of the story; but there were long intervals where the action flagged or was positively pushed aside by commentaries and discussions, or was overlaid by ornament; and it was hardly a compensation that the commentaries were an overflow of intellectual sympathy with the situation, and that the ornaments showed how much diligent and refined observation had fed the writer's imagination of the scenery. The present volume is on a smaller scale than the *Spanish Gypsy* or most of the author's works in prose, and it contains at least one poem, the eleven sonnets entitled "Brother and Sister," which is all but perfect—more delightful, if possible more classical, than the parallel passages in the *Mill on the Floss*. In the novel there is no doubt more human, more concrete individual reality, but in the poem we gain what is even more precious, an unbroken ideal medium, in which what is harsh and grotesque is wholly suppressed, in order that what is permanent and beautiful and memorable may appear unalloyed. Nearly every sonnet contains gems like these:—

"I held him wise, and when he talked to me
Of snakes and birds, and which God loved the best,
I thought his knowledge marked the boundary
Where men grew blind, though angels knew the
rest!"

"all at home were told the wondrous feat,
And how the little sister had fished well.
In secret, though my fortune tasted sweet,
I wondered why this happiness befell."

"The little lass had luck," the gardener said:
And so I learned, luck was with glory wed."

"His years with others must the sweeter be
For those brief days he spent in loving me."

If the "Brother and Sister" show the superiority of verse over prose for presenting a subject *sub specie aeternitatis*, "Arm-gart" shows the superiority of the same instrument for expressing the fulness of passion which the growing reticence of modern civilisation tends to repress, till it is probable that it will ultimately be extinguished like a fire deprived of air:—

"Bear witness, I am calm. I read my lot
As soberly as if it were a tale
Writ by a creeping feuilletonist, and called
'The Woman's Lot; a Tale of Everyday';
A middling woman's, to impress the world
With high superfluity: her thoughts a crop
Of chick-weed errors or of pot-herb facts,
Smiled at like some child's drawing on a slate.
'Gentle?' 'O yes, gives lessons; not so good
As any man's would be, but cheaper far.'
'Pretty?' 'No; yet she makes a figure fit
For good society. Poor thing, she sews
Both late and early, turns and alters all
To suit the changing mode. Some widower
Might do well marrying her; but in these days! . .
Well, she can somewhat eke her narrow gains
By writing, just to furnish her with gloves
And droschies in the rain. They print her things
Often for charity.'—O a dog's life!
A harnessed dog's, that draws a little cart
Voted a nuisance!"

It is impossible to write with more severity and compression of style, and yet the effusion of feeling would have been excessive in prose. Again, the verse certainly adds lightness and elevation to the bitter gaiety of Leo's answer, when asked whether he expects his music to live when he is dead:—

"Pfui! the time was I drank that home-brewed wine
And found it heady, while my blood was young:
Now it scarce warms me. Tiptle it as I may,
I am sober still, and say, 'My old friend Leo,
Much grain is wasted in the world and rots:
Why not thy handful?'"

On the other hand, the description of Arm-gart's reception by the house rather convinces us of the insufficiency of prose than of the sufficiency of verse, and there are passages like the invention of butter in "Jubal," where what would have been easy and familiar in prose becomes strange without becoming beautiful in verse; and in "A Minor Prophet" there is a puzzling allusion to "astral cocoa-nuts," which exemplifies a rather common fault of subtle and reflective poetry. The writer sees that many things must always be left to the reader to comprehend at half a word, and it is only in popular poetry that a traditional understanding exists to determine which.

Of course, the only reason for speaking of such things is that they intrude themselves on the attention less when they have been noticed and explained. It is a pleasanter and more profitable study to compare "How Lisa loved the King," with its original in Boccaccio, and see how the modern writer has enlarged and deepened the meaning of the story without impairing its essential simplicity. Boccaccio keeps throughout to the tone of mere kindly courtesy with which well-bred people tell a graceful interesting story. He does not

dwell for a moment on the historical position of King Pedro, though the story is a Ghibelline reply to a story of the temperance of King Charles whom Pedro dispossessed, nor on the growth of Lisa's passion, nor upon the spirit in which she accepted her happiness. What might have been seen and heard is enough for him, and out of this he makes one of the best of his prose idylls, and in all that he says, with one exception, George Eliot follows him closely. The justification of, and the originality of her poem is the wealth of brooding feeling which is poured into the space which Boccaccio has left blank. The central point both of the story and of the poem may be said to lie in the song which tells Pedro the tale of Lisa's hopeless love. Boccaccio is deliciously sweet, and musical, and genuine, but he does not get beyond the shy broken sob of animal feeling and innocent helpless pain; the singer feels the pathos of this side of the situation too much to care to intellectualise it; the approaching death of the love-lorn maiden simply measures the ardour of her hopeless passion; whereas in George Eliot the worship of Death becomes the key-note of four lovely stanzas, of which the last is the climax:—

"Tell him, O Love, I am a lowly maid,
No more than any little knot of thyme
That he with careless foot may often tread;
Yet lowliest fragrance oft will mount sublime
And cleave to things most high and hallowed,
As doth the fragrance of my life's springtime,
My lowly love, that soaring seeks to climb
Within his thought, and make a gentle bliss
More blissful than if mine, in being his:
So shall I live in him and rest in Death."

The glorification of Death is of course the burden of "Jubal" it reads throughout almost like an answer to the early numbers of the *Earthly Paradise*, and the impression is all the stronger because the music of the answer is so often like an echo of the music of the challenge. In both the discussion is carried on, as it ought to be, rather in accordance with the logic of feeling than the logic of signs. Mr. Morris's contention is that it is precisely when life is at its best that the thought of death poison, it. George Eliot maintains, with Feuerbachs that it is death at a distance which gives life all its value, and death at hand which puts the seal upon life. When Jubal returns in old age and finds his memory worshipped—

"All was forgotten but the burning need
To claim his fuller self, to claim the deed
That lived away from him, and grew apart,
While he, as from a tomb, with lonely heart,
Warmed by no meeting glance, no hand that pressed,
Lay chill amid the life his life had blessed.
What though his song should spread from man's
small race
Out through the myriad worlds that people space,
And make the heavens one joy-diffusing quire?
Still, 'mid that vast would throb the keen desire
Of this poor, aged flesh, this eventide,
This twilight soon in darkness to subside;
This little pulse of self that, having glowed
Through thrice three centuries, and divinely stowed
The light of music through the vague of sound,
Ached smallness still in good that had no bound."

After his rejection the solution is:—

"Yea, art thou come again to me, Great Song?"
The face bent over him like silver night
In long-remembered summers; that calm light
Of days which shine in firmaments of thought,
That past unchangeable, from change still wrought.
And there were tones that with the vision blent:

He knew not if that gaze the music sent,
Or music that calm gaze: to hear, to see,
Was but one undivided ecstasy:
The raptured senses melted into one,
And parting life a moment's freedom won
From in and outer, as a little child
Sits on a bank and sees blue heavens mild
Down in the water, and forgets its limbs,
And knoweth nought save the blue heaven that
swims.

'Jubal,' the face said, 'I am thy loved Past,
The soul that makes thee one from first to last.
I am the Angel of thy life and death,
Thy outbreathed being drawing its last breath.
Am I not thine alone, a dear dead bride,
Who blest thy lot above all men's beside?
Thy bride whom thou wouldst never change, nor
take
Any bride living, for that dead one's sake.'

Of course, if any one were foolish enough to attempt to translate this into the logic of signs, he would expose himself to the obvious observation that it is no more in our power to possess ourselves of our whole past than of the whole future of our work, and that, therefore, it is idle to teach that we ought to be content to have our past for ourselves, and give up our work to the world: seriously, if we are to expect either for ourselves, we have an equal right to expect both from the liberality of a Power able to do abundantly above all that we can ask or think.

The fact is, that there are problems presented by the permanent facts of the world which can only receive an objective solution, if at all, from paramount facts which show that the best which we can apprehend in the little that we know is supreme in the much which we do not know in this life; but whatever objective solution we adopt, or whether we despair of any, we need a subjective solution for the subjective problem presented by the alternations of our own moods. Such a solution has never been given more worthily than in "Jubal," and in the glorious lines beginning "O may I join the choir invisible," which form the Epilogue of the volume, and make the positivist heaven for the first time intelligible and desirable, because for the first time the conception has been lifted above the level of controversy, from which it suffers even more than the majority of religious conceptions, since there are few which are so open to be taunted with unanswerable questions.

Indeed, the whole volume is a splendid homage to the great principle of the inherent supremacy of feeling over thought which it is one of Comte's chief merits to have formulated, though he shrank from its legitimate consequences, which is not surprising when we remember whence he took it. And this gives an artistic value and completeness to the poetry of George Eliot which is missing in some measure in her prose works. Though the latter are richer and more varied and more masterly, the writer seems constantly trying to escape into the atmosphere of high impulse and momentary feeling in which the poems move habitually. The love of Lisa is an exquisite satisfaction to the perilous and invincible desire

"With dream fruit dream wishes to fulfil."

Throughout "Armgarth," her single-minded impetuosity is contrasted with the essential unexceptionable baseness of the Count, so as to

show how ruinous it is simply to be consistently reasonable in matters of conduct,

"And by what is what will be to define."

Armgarth's impulsiveness is, in fact, the key to the whole poem; she aggravates her loss by her eagerness to measure it, and the particular form of her resignation is very much a matter of accident; it would have been easy to find practical and ideal reasons if they were the thing required to show that her talent as an actress was too good to be wasted, and that it would be foolish to destroy the chance of her voice recovering itself by teaching. It would have been equally easy to prove that her tardy sympathy for Walpurga and Leo (it is an admirable trait that Walpurga accuses her while she accuses herself to Leo) was a motive for generalising her revolt, not for subsiding into submission; but the poet resists the temptation to a systematic intellectual pessimism as she resists the temptation to a systematic intellectual optimism which would have made the moral change in Armgarth a compensation for the loss of her voice.

The only approach to a glorification of right reason is the very interesting poem on "Stradivarius," who defends his simple straightforward perfect work triumphantly against a painter Naldo,

"Knowing all tricks of style at thirty-one,
And weary of them;"

who tells Stradivarius—

"Thou art little more
Than a deft potter's wheel, Antonio;
Turning out work by more necessity
And lack of varied function. Higher arts
Subsist on freedom—eccentricity—
Uncounted inspirations, influence
That comes with drinking, gambling, talk turned
wild,
Then moody misery and lack of food—
With every dithyrambic fine excess."

Only when we remember that Southey worked, and prepared himself for work, on the principle of Stradivarius, and that Hoffmann and Byron prepared themselves for work on the principles of Naldo, and compare the value of their work, we see how hard it is to draw universal inferences from the best selected facts. No one would be less disconcerted by this difficulty than the author who combines the most resolute and exalted hope with a keen perception of the ridiculous nature of all Utopias, which are a premature attempt to anticipate in detail the realisation of aspirations which it is well to cherish.

Not even the conclave at the Rainbow shows a sharper sense of humour than the "Minor Prophet," an American vegetarian and spiritualist, who holds—

"That Thought was rapping in the hoary past,
And might have edified the Greeks by raps
At the greater Dionysia, if their ears
Had not been filled with Sophoclean verse;
And when all Earth is Vegetarian—
When, lacking butchers, quadrupeds die out,
And less Thought-atmosphere is reabsorbed
By nerves of insects parasitical,
Those higher truths, seized now by higher minds,
But not expressed (the insects hindering)
Will either flash out into eloquence,
Or better still, be comprehensible
By rappings simply."

"Two Lovers" is a very touching picture of the stages of a life-long affection, only the

ejaculatory lines at the end of each stanza hardly communicate the depth of feeling out of which they come. "Arion" is an almost successful attempt to show that half of a legend which a scientific age can accept may be made more than the whole. Here are the two last stanzas:—

"The last long vowels trembled then,
As awe within those wolfish men:
They said, with mutual stare,
Some god was present there.
But lo! Arion leaped on high
Ready, his descent done, to die;
Not asking 'Is it well?'
Like a pierced eagle fell."

G. A. SIMCOX.

Congregational History, 1567-1709, in Relation to Contemporaneous Events, and the Conflict for Freedom, Purity, and Independence. By John Waddington, D.D. (London: Longmans & Co., 1874.)

DR. WADDINGTON aspires apparently to be the Strype of English Congregationalism. Respecting the merits and shortcomings of that eminent compiler there can be but little difference of opinion. He had honesty, indefatigable industry, and a large acquaintance with facts; but he was also singularly deficient in judgment, he had no conception of lucid or symmetrical arrangement, and even those who have been most indebted to his labours must have often closed his volumes with feelings among which gratitude was, at least, not predominant. In these latter qualities Dr. Waddington undoubtedly strongly resembles his predecessor; it is rarely that we have opened a historical work and found it so difficult to sustain our attention and preserve the thread of the narrative. His pages supply good material for a book, but at present the volume is little more than history in embryo. He gives numerous extracts from the State Papers, from the Harleian, Lansdowne, Sloane, and other collections of manuscripts, but these are singularly unequal in value, and not a few have already appeared in print, while the carelessness with which they have been put together is inexcusable. Many are given without any reference to the source from whence they are derived; and though there is but little Latin in the book, whenever a passage occurs it is generally misspelt. "*Ipsa mutatio consuetudinis, etiam quae adjuvat utilitate novitate perturbat*,"—such is the version of Augustine's well-known *dictum* which he attributes, in large italics, to our English Solomon! But this is trifling compared with what greets us a few pages further on (p. 364), where Dr. Waddington introduces us to the controversy between Bishop Hall and the Smectymnuans. After adverting to an array of authorities adduced in the *Defence of the Humble Remonstrance*, he says, "All this might be received as profound learning by 'John A. Noakes and John A. Styles,' but it could not deceive those who replied to the remonstrance under the pseudonym *Smectymnus*." *Smectymnus* for *Smectymnuus*! And as if to prove that it is his deliberate opinion that this is the true orthography, he again gives us the name where it has not the slightest business to appear—at the commencement of a long

extract from the "Vindication" of Smectymnus himself. Of this the first words, as here printed, are, "We begin with what he" [i.e. Bishop Hall] "brings out of a Smectymnus Samaritan Chronicle." Here the reader begins naturally to pause and stare, and to wonder whether he or the book is bewitched. A *Smectymnus* Samaritan Chronicle!! "Smectymnus" is of course a gross blunder that has somehow or other crept into the transcript of the passage, and, by a yet greater oversight, has been allowed to pass without being struck out in the proof. Two lines further on, the title of Joseph Scaliger's great work is given as *Emendat Temporum*; and this again is succeeded, at a like interval, by the following choice specimen of Latinity: "Gens est totius vestutatis, etiam quae ad ipsos pertinet ignorissima." The gem of this wonderful page, as will presently be seen, yet remains: Scaliger, as quoted by the Smectymnans, says, in referring to the Samaritan Chronicle, "Is liber incipit ab excessu Mosis, desinit infra tempora Imperatoris Adriani;" Dr. Waddington prefers to give us "incipet" for "incipit," and "desinit" for "desinit;" though it were enough, one would think, to make Joseph Justus Scaliger turn in his grave, to be credited with such Latinity.

Now, if these misprints had existed in the original edition, "printed for John Rothwell, at the *Sunne* in Paules Church-yard, 1641," Dr. Waddington might have pleaded, as Milton does in defence of the hard-pressed Smectymnans in their use of the form *Areopagi*, that he was "not making Latines," and the plea might have had some force. But the fact is, as a comparison with the original will show, none of these errors, not even the omission of the full stop after *Emendat*, or of the comma after *pertinet*, are to be found in the edition from which the transcript has been taken. It would, of course, be natural to conclude that the sheet had accidentally gone to press without being read either by the "reader" or the author, but unfortunately internal evidence renders it impossible to fall back upon this charitable hypothesis. It so happens that in the original edition, in the quotation from Scaliger, the last *i* in *incipit* has lost the dot; it is, beyond all doubt, an *i*, but is a defective letter, and so looks a good deal like an *e*; while the *s* in *desinit* again is the old fashioned character that so strongly resembles an *f*. It is evident therefore that the transcriber was thus led to make the two errors which appear in the last quotation in Dr. Waddington's page. But what, it may be asked, can be thought of the critical sagacity that could thus easily be led astray? and when we find that a writer cannot transcribe a page of a legibly and correctly printed book without blunders like these, with what confidence can we accept a series of quotations from manuscripts, many of which, as is well known, tax the skill of our most accomplished experts? To say nothing, however, of the errors in the Latin, it is evident that Dr. Waddington has forgotten, if indeed he ever knew, that the name *Smectymnus* was formed from the initial letters of the names of the five Puritan authors of the pamphlet. Of these the fourth was Matthew Newcomen, whose initials Dr. Wadding-

ton has transposed. The fifth was William Spurstow; as, however, the *w* could not form a syllable, it was printed as two *u*'s, one of which the Doctor has struck out, on the ground, it is to be presumed, of seeming superfluity. It is quite unnecessary to explore the manuscripts in the British Museum to discover this; he will find an excellent account of the whole controversy in the second volume of Mr. Masson's *Life of Milton*. As it is, this strange conglomerate of blunders follows directly upon a contemptuous allusion to the learning of Bishop Hall. Hall, to be sure, was not the most learned Englishman of his day; he was inferior in this respect to Milton, to Selden, and to Ussher; but we feel certain that no one page that he ever printed and corrected was disfigured by such gross inaccuracies as these. We imagine Dean Hook, while engaged on his forthcoming life of Whitgift, turning to this volume to see whether the compiler has discovered anything new respecting Cartwright: what an impression it must give him of the average learning of the Congregational divine!

The period embraced in these pages includes two very distinct phases of English Puritanism—that of which Cartwright was in some measure the representative, and that which more nearly reflects the spirit of Robert Brown. The difference between the two men was as great as it could well be where there was so much in common. Cartwright, though intemperate in his younger days, was always the man of genius and the scholar; his disposition was benevolent, his heart large, and his views were broad. Beza thought him better qualified than himself to undertake the confutation of the Rhemish version of the New Testament. He was a reformer but not a separatist; he disapproved of the powers with which the bishops were invested and of their general policy in his day, but he still wished to remain in the communion of the Church of England. Brown—of whom Fuller said that "he had a wife with whom for many years he never lived, and a church wherein he never preached"—was a man of an entirely different stamp, and it was only owing to Lord Burleigh's influence that he retained to his death his living in that Church which he was doing his best to pull down. Something of the disfavour with which the Independents were long regarded must probably be attributed to the character and career of their founder.

Dr. Waddington shows no anxiety to exculpate the Puritans in the matter of the Martin Marprelate tracts, but it is to be inferred that he considers that the authorship of those scurrilous productions is not chargeable on their party, when he observes, "Not a word can be found in their papers seized by the authorities incompatible with the most disinterested zeal for the peace and highest welfare of their country. It was but the simple truth when they declared their willingness 'to spend their blood against the Pope and the Spanish King.'" There is a simplicity in the last assertion which is rather amusing, while the epithet "disinterested" is really about the last that should have been selected. Surely Dr. Waddington does not require to be reminded that the

Puritans of England in the year 1588 were perfectly aware that not only their own safety but that of all the Reformed Churches largely depended on the stability of Elizabeth's throne, and that, if the Roman Catholic party succeeded in assassinating or dethroning her, the bonfires of the reign of Queen Mary would probably be relighted in tenfold numbers? The marvel is, how in this same year 1588—the year that saw the execution of Mary Queen of Scots and the Spanish Armada, and when the assassination of Philip the Silent was still fresh in the minds of men—any section of the Puritan party could be so reckless as to single out those who represented the supreme authority in Church and State for such unmeasured vituperation. We may believe John Penry to have been as innocent as Cartwright of any complicity in the authorship of the Marprelate tracts, but it is impossible not to perceive that those productions were the composition of men holding Puritan views.

Taking the volume as a whole, if intended to show that freedom of religious belief has often been suppressed in this country by cruel, arbitrary, and unjust legislation, it appears hardly to have been needed in order to prove what is so indisputable; but if, as Dr. Waddington seems to imply, it is designed to convince us that if Puritanism could only have become the dominant religion of the land, "freedom, purity, and independence" would have everywhere prevailed, he seems hardly to have made out his case. In fact, his own research supplies arguments against him. To say nothing of the unjust severity with which the Quakers were treated in the days of the Commonwealth, we see that when he comes to speak of the Puritans of New England he is compelled to admit that they, in turn, employed against other creeds those coercive measures from which they had themselves suffered so severely. He touches very slightly and very tenderly on this point, and greatly prefers to dilate on the sufferings of the Puritan colonists in their adopted country, as though, on his own showing, the hardships endured by the Church of England colony were not at least as severe. As it was, in both Massachusetts and New Haven, attendance at church was compulsory on all, while church membership was a condition of the franchise; and thus the theory of a state church was in reality set up in far greater completeness than on British soil. Facts like these have given no little force to Dr. Döllinger's arguments in his *Kirche und Kirchen*, and he has not failed to point to the fact that the first transatlantic state in which entire liberty of conscience was proclaimed was the Roman Catholic state of Maryland. The Puritan policy was, in fact, a renunciation of their own principles, and all Dr. Waddington seems to be able to say in their defence is that they passed their enactments "in an evil hour," "in the vain hope of keeping the colonies free from the intrusion of those who might disturb their ecclesiastical peace;" "the safety of the colonies," he says, "depended on their order and unity." This is all very well; but in the meantime the poor Baptists had a hard time of it, and it is evident that precisely the same pleas might have been advanced by Elizabeth or Laud.

The truth is, that when the student of history has once grasped the fact how very imperfectly the theory of liberty of conscience was understood in past times, the standard by which he must, for the most part, be content to decide on the merits of a coercive policy at successive periods, is whether it was justified by the apparent exigencies of the State? When Philip II. carried fire and sword into the Netherlands, his primary object was the extirpation of a creed professed by those who were nearly all peaceable, industrious, and loyal subjects; when Elizabeth persecuted the Catholics, she did so under the belief (which was perfectly warranted by the facts), that if the Catholics gained the ascendancy neither her throne nor the Church would last a twelvemonth. Even her severity towards the Puritans had a kind of political excuse, in that she sought thereby to win, as she succeeded in doing, the confidence of the Anglican party. It is a serious anachronism of judgment which Dr. Waddington and writers of his school import into history, when they seek to decide on each question solely by abstract principles. Of a large section of the later Puritans it is about as reasonable to say that they contributed to bring about religious freedom, as it would be to assert that the smugglers of the last century were the apostles of free trade. The reason that religious freedom is now so largely enjoyed is not so much that the old arguments have prevailed, as that it has been found that they may be safely admitted in practice. Lord Macaulay in his *History* has pointed out the almost ludicrous contrast between the lofty pleadings and splendid rhetoric of the *Areopagitica*, and the prosaic, matter-of-fact considerations whereby the House of Lords was ultimately prevailed upon to concede the liberty of the press. Freedom of thought and action, if a birthright, is rarely actually realised before the majority of the community have arrived at the age of discretion; and perfect freedom will be realised only when each individual member of the community shall have been so trained as habitually to subordinate his interests to those of the community at large.

J. BASS MULLINGER.

Calendar of State Papers (Domestic Series) of the Reign of Charles I. (1639), preserved in Her Majesty's Public Record Office. Edited by William Douglas Hamilton, Esq., F.S.A., of Her Majesty's Record Office, &c. Under the direction of the Master of the Rolls, &c. (London: Longmans & Co., 1873).

THIS volume, consisting of 544 pages of Calendar and 64 pages of index, besides the Editor's Preface, traverses the six months from the beginning of April to the end of September, 1639. The documents, it will be seen, are unusually numerous for so short a period. This, however, is matter for congratulation, inasmuch as the period is one of sharp crisis, full of incidents interesting yet on their own account, and pregnant with the still greater events that were to come. Mr. Hamilton has performed his editorial part well. The documents seem to be faithfully described and abstracted, with a due perception of those that are most

important; and the Preface indicates, with clearness and brevity, what features of the history of Great Britain in Charles's reign the documents chiefly illustrate.

"The distinguishing feature," says Mr. Hamilton, of the half-year which the volume includes "was the inception and conclusion of the first Northern Campaign against the Covenanters." In other words, whoever would study minutely that so-called *First Bishops' War*, or war between Charles and the Scots on the question of episcopacy, which was the means of rousing England from her ten years of despairing lethargy under the "Reign of Thorough," and which gave the signal for the great English Revolution of the next twenty years, will find ample materials in the present volume. Here, with only a sufficient knowledge beforehand to enable him to interpret the documents, he will see the Scotland and the England of that far-back time rise up before him in more vivid picture than he could have supposed possible, and will witness the brief shock of their collision, and its immediate results. First, in April 1639, there is Scotland, filled from end to end with enthusiasm for that Covenant of Religion to which she had sworn twelve months before, and for that subsequent abolition of Episcopacy and restoration of Presbytery in her Kirk which had been the great business of the Glasgow Assembly of November and December, 1638; nay, not only filled with enthusiasm from end to end, but armed and drilled from end to end, and grimly waiting to try conclusions with Charles in the field, should he come north, as he had threatened, with an English army, to suppress the Covenant and restore the bishops. At the same time there is England, grievously distracted by the Scottish business—Charles, indeed, resolute in his enterprise for the chastisement of the Scots, and already at York for the purpose, and pressing on the musters in the English shires, and drawing them gradually north; but the main part of the English people dreadfully reluctant in the enterprise, and questioning its justice, and the Puritans more especially sympathising with the Scots at heart, and expressing their sympathy in ways which taxed the utmost vigilance of the Home Office and the various local authorities. Next, in May, we have the gradual approaching of the two armies,—the English army, commanded in chief by the Earl of Arundel, but with the Earls of Essex and Holland under him, and with Charles present in person, while a fleet, under the Marquis of Hamilton, was already in the Firth of Forth to assist; and the Scottish army, commanded in chief by Field Marshal Sir Alexander Leslie, and officered under him by the leading Covenanting nobles, well mixed with Gustavus-Adolphus veterans of his selection. The last days of May and the first of June saw the armies encamped within a few miles of each other; Charles and the English at Birks, near Berwick-on-Tweed; and Leslie and the Scots on Dunse Law, in Berwickshire. A great pitched battle was expected; but it was Leslie's part to let the King bring it on by actually crossing the Tweed and invading Scottish territory. As it chanced, however, there was to be no real battle after all. One

or two invading raids had been repelled by the Scots, when the King, comparing the state of his own army, ill-disciplined, disaffected, and all but mutinous, with that of Leslie on Dunse Law, foresaw that a conflict would end in his total defeat. It was, accordingly, conveyed to the Scots that his Majesty, anxious to spare bloodshed at the last, would be willing to treat, if duly solicited. The Scots, equally ready for that alternative as for the other, made the due solicitation; and, after about a fortnight's negotiation, there was arranged the so-called Pacification of Birks, or Pacification of Berwick (June 18), by which Charles virtually conceded to the Covenanters all their demands, and consented that his Scottish kingdom should in all time coming enjoy the Presbyterian Kirk-government which she preferred, with free General Assemblies of the Kirk for Kirk affairs, and free Parliaments for affairs of State. He would himself, it was signified, immediately enter Scotland graciously, in token of the happy reconciliation, and give his royal attendance at one such Assembly and one such Parliament, presently to meet for the further settlement of details. But the mood of graciousness was brief. The English army had been disbanded, and the men had returned gladly to their homes; but Charles, remaining at Berwick till the end of July, had grown more and more discontented with the peace to which he had been forced, and more and more irritated with the exultation of the Scots over their victory, and with the signs of sympathy with them among the English Puritans. On August 3, accordingly, he was back in London, without having bestowed on Scotland the expected honour. The Scottish General Assembly and the Scottish Parliament duly met in Edinburgh that month; but before the end of September it was but too evident that the Scots could not consider the quarrel over between them and their Sovereign in London, but must be prepared for a *Second Bishops' War*, to be hurled upon them as soon as means could be found.

Every point and passage in this six months' series of events is illustrated by the contemporary documents calendared in the present volume. A specimen or two may suggest the wealth of historical particulars and of personal anecdotes and revelations which the documents supply.

On April 25, 1639, the King being then at York, but on the move for the Scottish border, a printed proclamation was issued in his name, to precede him into Scotland, explaining his motives, and ordering the Covenanters to return to their allegiance, and to signify the same by at once laying down arms and restoring the royal castles and other strong places they had seized. In this printed proclamation there are threats of severe pains and penalties against those who should hold out; but no persons are named as already exempt from mercy. It now appears, however, that this printed proclamation was a milder version of one which had been previously drafted by Sir John Hay, the Scottish Clerk-Register, and which is extant in MS., with notes in Charles's own hand, among the State Papers. In that original draft certain Scotsmen are

excepted beforehand from all hope of the King's clemency:—

"So gracious shall we show ourselves in this business and the managing of it," runs one of the paragraphs of the Draft, "as that, though we know there hath been many great movers in this grievous treason, yet we shall be content to pass by all of them, except the very prime and principal leaders in this sedition—namely, Archibald Campbell, Earl of Argyle; John Leslie, Earl of Rothes; James Graham, Earl of Montrose; John Elphinstone, Lord Balmerino; John Campbell, Earl of Loudoun; John Hay, Lord Yester; James Lyon, laird of Aulbar; Sir George Striveling (Stirling), laird of Keir; Sir William Douglas of Cavers, sheriff of Teviotdale; Sir Patrick Hepburn of Wauchton; Henry Rollock, minister at Edinburgh; David Calderwood, formerly banished; Alexander Gibson of Dunse [a misprint: it should be Durie], Clerk of the Session; Archibald Johnstone, pretended clerk to the late pretended General Assembly; John Smyth and David Junkyne (Jenkins), burgesses of Edinburgh; Gabriel Cunningham, burgess of Glasgow:—but, as for them, we hereby declare them and every one of them traitors to our person, estate, crown, and dignity."

In a subsequent paragraph "Sir Alexander Leslie of Balgonie, and Colonel Alexander Hamilton," are added on special grounds. There were, therefore, altogether, nineteen persons among the Covenanters whom Charles or his Scottish advisers had marked as the culprits in chief; and they were doubtless the persons with whom it would have gone hardest, had Charles succeeded in his enterprise. Now, though we should have guessed most of the nineteen from independent information, the document is interesting as exhibiting some names in Charles's supremely black list of Scotsmen for April 1639 that we should not have expected to find there, and as omitting some that we should have expected to find. For example, that Stirling of Keir was one of the original Covenanters is well known; but his subsequent association with Montrose in the ranks of Scottish royalism has caused us to forget (though we never do the like in Montrose's own case) how conspicuous a Covenanter he must have been. Again, why is Alexander Henderson, the chief of Scottish Presbyterian clergy, the Moderator of the great Glasgow Assembly that had set the King at defiance, and the head and brain of the whole movement so far as it was ecclesiastical, omitted from the black list, while it includes such minor clerical personages as Henry Rollock, of Edinburgh, and David Calderwood, the tough old historian of the Kirk?

The state of the English army in the north, the changes of the King's mood as he approached the rebellious land of his birth, the varying rumours that were wafted to him and to those about him from Scotland as to the movements and intentions of the Covenanters, the sense of check-mate that came over him and his advisers when they found themselves at length face to face with Leslie in his full strength on Dunse Law, the sudden lapse at that moment from majesty militant and threatening to majesty humbled and negotiating, the progress of the negotiations themselves from their beginning to their issue in the Pacification of Berwick, are all amply illustrated in official documents and in the private letters of various correspondents. Among the most spirited of

these private letters, and the fullest of gossip, are those written by Edward Norgate, clerk or under-secretary to Secretary Coke (the secretary who had accompanied the King), and addressed to Robert Reade, the under-secretary and nephew of Secretary Windebank in London. There are also some curious letters, addressed to the same Reade, or to Secretary Windebank himself, by Thomas Windebank, the secretary's eldest son, who had gone north in personal attendance on the King. Perhaps the most memorable quotation in the entire Calendar is that from a letter of this young gentleman to his cousin Reade, dated "Berwick, June 22," i. e. just after the Pacification with the Scots:—

"We have had a most cold, wet, and long time of it, living in the field," he says, "but kept ourselves warm with the hopes of rubbing, fubbing, and scrubbing those scurvy, filthy, dirty, nasty, lousy, itchy, scabby, . . . slovenly, snotty-nosed, logger-headed, foolish, insolent, proud, beggarly, impertinent, absurd, grout-headed, villanous, barbarous, bestial, false, lying, roguish, devilish, long-eared, short-haired, damnable, atheistical, puritanical crew of the Scotch Covenant. But now there is peace in Israel!"

Our last glimpse of this humorous son of Secretary Windebank in the present volume is in a letter to Reade of four days later, also from Berwick:—

"The King," he there says, "has bestowed the honour of knighthood on divers of his servants; but I have not been so forward as to desire it, and so go without it, and the truth is I should not take it for an honour now to have it, after so many of my inferiors."

One hears of him occasionally, however, in other documents through the next six years, and last of all on May 3, 1645. Then, as Colonel Windebank, an officer in the King's service in the Civil War, he was shot to death at Oxford, by sentence of court-martial, for alleged cowardice in having surrendered Blenheim House to Cromwell when he might have resisted.

Though the *First Bishops' War with the Scots* may be said to be the chief theme of this volume, it disinters many curious documents illustrative of the state of English society towards the close of the "Period of Thorough," and especially of the unimpaired strictness at that time of Laud's ecclesiastical rule. Two examples must suffice.

One hears afterwards of a sect of English Puritans, or Separatists, called "the Traskites," whose peculiar tenet it was that the Jewish Sabbath, or seventh day of the week, was perpetually to be observed, and that the substitution of the first day, or Christian Sunday, was unwarranted. The founder of this sect, or perhaps only its reviver, was a poor man, John Trask, who had been Star-Chambered, pilloried, whipped, and imprisoned for his heresy, as long ago as 1618. After he had been imprisoned for a year or two, he had published a recantation; but, on being released, he had again relapsed, and had been again in trouble, ended only by his death in Lambeth in some obscure way. His wife seems to have survived him, and to have been most resolute for his heresy. Under date "August 31, 1639," at all events, there is a memorandum by some anonymous person, intended for Laud's eye, in which the writer, after de-

scribing the riotous funeral, in Bunhill Fields, of a notorious sectary, named Samuel Eaton, proceeds thus:—

"I could wish that you would certify my Lord [Laud] of this, also that I have been at the Gate-house to visit Mrs. Trask, who has lain in the New Prison, now dissolved, and in the Gate-house, eleven years. She was committed for keeping Saturday for her Sabbath. She would never show any thought of relenting, nor petition, neither suffer others to do so, for her liberty, for that she conceives God, who knows what is best for her, has caused authority to put her into this place. She will not open her mouth against authority, and cannot endure them that do so, but will take them up most sharply. She will receive no gifts, thinking it a curse to beg or borrow. I could never hear that she had any more than 40s. yearly in annuity paid her, and she would never, as I could hear, eat things pleasant to the taste. . . . She has not eaten any flesh these seven years, neither drunk anything but water. She will not go out to take the air, saying it is not for her, and that the keeper has no authority to let her. So she grows aged and melancholy. If his Grace [Laud] think fit, rather than she should lie there to die, I with some others would be bound to bring her in if she should be called for, and so let them turn her out of doors; else she will never go."

The other case (not quite completed in this volume of the Calendar, but narrated by Mr. Hamilton in his preface from his knowledge of all the relevant documents) is that of a stone-mason of Dover, called John Trendall, who had been arrested for illegal preaching, and for divulging such heretical opinions in his preaching as that Christ's ordinances were not in the Church of England, and that "such ministers as have their power from bishops have it by false power." The case seems to have been considered one of great importance, and Laud seems to have made up his mind that it would be well, in the midst of the new hopes which had broken out among the English Puritans and sectaries in consequence of the King's failure against the Scots, to make a severe example of Trendall. Might not even the burning of such a schismatic have a sedative effect? With plenty of imprisonments and other punishments, there had been no actual burning of a heretic in England since 1614, when, by King James's order, or permission to the authorities, two Arians, or Unitarians, Bartholomew Legate and Edward Wightman, had been burnt, the one in Smithfield and the other at Burton-on-Trent. It was resolved to look into this precedent for Trendall's benefit; and, as Neile, who had been Bishop of Lichfield at the time of Wightman's trial, and had been concerned in the proceedings, was still alive, as Archbishop of York, he was applied to for his recollections of that business. Archbishop Neile's reply is contained in two letters, dated respectively August 9 and August 23, 1639. The first of these, by an etiquette in calendaring, does not appear in this volume, being reserved for November 9, the date of a subsequent letter in which it is an enclosure. Here, however, is an extract from it:—

"My blessed master, King James, commanded me to send him [Wightman] down to Lichfield, and myself to go after him, there to proceed against him as a blasphemous heretic. At my coming to Lichfield, being there assisted with sundry divines of very good note, we began with him by divers days' conference, but to no purpose.

Then we proceeded in a legal way against him in the consistory; and, after sundry days passed in a legal manner of proceeding and three assignments for sentence, we appointed a day for sentence, which we executed in the body of the church; and before the sentence denounced, myself began the business with a sermon and confutation of his blasphemies against the Trinity of Persons in the Unity of the Eternal Godhead, the other divines that assisted me each of them confuting one of the points of his blasphemous opinions. To all which he no way relenting but persisting in his blasphemies, I read the sentence against him, and denounced him to be a blasphemous heretic, and to be accordingly certified to the secular power; whereupon his Majesty's writ was directed to the sheriff of the county of the city of Lichfield to burn him as an heretic. Upon the writ he being brought to the stake, and the fire scorched him a little, he cried out that he would recant. The people thereupon ran into the fire and suffered themselves to be scorched to save him. There was then prepared a form of recantation offered to him, which he there read and professed before he was unchained from the stake; hereupon he was carried back to the prison, and after a fortnight or three weeks' time of pausing upon his recantation, he was brought into the consistory, there to declare his recantation and to renounce his said blasphemous heresies in a legal way, that the same might remain *apud acta* in the court, done deliberately upon better resolution and in truth and not upon terror of the fire. When he came into the consistory he blasphemed more audaciously than before. His sacred Majesty, being informed of this his behaviour, commanded the writ for the burning of him to be renewed, which was sent down and executed, and he died blaspheming."

Neile's second letter, which does appear in this volume, is addressed directly to Laud. "The proceedings against Legate at the same time [as those against Wightman] were alike; whose punishments I am persuaded did a great deal of good in this Church," is one of the sentences in this letter from Neile to his brother-archbishop; and he adds, "I fear me the present times do require as like exemplary punishment, which I refer to your grace's grave consideration." After all, as Mr. Hamilton informs us, these interesting inquiries by Laud and the rest of the Privy Council as to the proper preliminaries for roasting heretics came to nothing so far as the Dover stone-mason was concerned. Whether because he submitted, or because Puritan clouds were gathering ahead, he was let off ere long, and disappears from further record.

On the occasion of every new volume of these Calendars, appearing under such editorship as that of Mr. Hamilton and his fellow-labourers, one is glad to observe the progress of a national work adding so largely to our knowledge of English history, and indeed teaching so impressively what real history is.

DAVID MASSON.

Lectures on the Geography of Greece. By the Rev. Henry Fanshawe Tozer. With Map. (London: John Murray, 1874.)

IN the attempt of our own times to gain a vivid conception of the history of past ages, we have perhaps received our most important help from the study of geography. It is a common observation that nothing adds such interest to contemporary history as having seen the places in which great events take place. Those who previously

knew the fighting-ground in Italy or France followed the movements of the late campaigns with the absorbing interest of eye-witnesses. And the help is much greater proportionately when the historical materials are, as in the case of so much of ancient history, comparatively scanty. Ruskin gave expression to the need when he asked, "Which of us knows what the valley of Sparta is like, or the great mountain vase of Arcadia? Which of us, except in mere airy syllabbling of names, knows aught of 'sandy Ladon's lilyed banks, or old Lycaeus, or Cyllene hoar'?" There is, too, all the interest of discovery in such expeditions as that of Leake, when he went out to look for the famous river of Styx, knowing only that it was a tributary of the Crathis, and flowed in a certain district in the north of Arcadia. What must have been his surprise and delight to find a waterfall 500 feet in height, completely justifying the Homeric description. There was the "down-dropping water," "the chill stream of the precipice," which—as during a great part of the year its waters are lost in the snow which lies at its foot, and, owing to its inaccessible position, both its source and its exit are concealed—the Greeks conceived of as a great stream falling down in a sheer cataract to the underworld, and there running with a mighty current to infinite distance. Nor is the interest less when the famous vale of Tempe is reached, and between the lofty rocks of grey limestone, finely tinted with red, the splendid plane-trees become visible which shade the banks of the Peneius along its tranquil reaches; and from among them, here and there, copious streams of clear water are seen gushing out through beds of spreading fern. Once or twice in antiquity we find the expression of the feeling for scenery, as when Livy says:—

"When the traveller, in passing through the rugged districts of Thessaly, where the roads are entangled in the windings of the valleys, arrives at this city, on a sudden an immense level expanse, resembling a vast sea, is outspread before him, in such a manner that the eye cannot easily reach the limit of the plains extended beneath. From this extraordinary spectacle the place is called Thaumaci (Wonderland)."

Compare, too, Livy's curious account (xl. 22) of King Philip's ascending Mount Haemus for the sake of the view.

Mr. Tozer had previously done good service to this cause in his *Researches in the Highlands of Turkey*, which have already become a main source for the editors of modern guide-books to draw their information from; and in this book he has made the varied information collected in the course of several tours available for English students. His object has been—(1) to enable them to form a more real conception of the country; (2) to give a brief summary of the principal physical conditions by which the Greeks were influenced; (3) to sketch the connexion of the geography and the history, starting from the geographical point of view; (4) to point out the connexion of the geography and the mythology, and the etymology of Greek names of places.

Mr. Tozer begins with describing the position of Greece, and he lays especial

stress on its *central* character, so similar in many respects to that of England at the present day, which made her the natural point of communication between the old world and the new; all the arts, all the ideas, all the movements, which passed from the east to the west, must necessarily pass through her. She had it in her power to modify and recast whatever was transmitted from the one to the other, in that comprehensive process of change which transferred all power and culture from Asia, and the countries bordering on the Mediterranean which look towards the East, to the Western lands—the greatest change in the whole course of authentic history. He further notices the way in which the early relations of Greece to Italy were affected by the fact of the two countries standing, as it were, back to back to one another. The outlets of Greece were towards the east, and the soil is far better on the eastern side of Pindus, the backbone of the country, than on the western. Italy, on the other hand, has a completely western aspect, its development depended on the districts of Campania, Latium, and Etruria all opening out on that side; it looks to France and Spain as its natural sphere of conquest—a tendency equally proved by the reversed course of invasion in modern times. Hence the geography of the Aegean waters in the *Iliad* is excellent, but that of the western regions in the *Odyssey* is mere Wonderland, where are the Lotus-eaters and the Cyclops and the island of the witch Circe, and the river of the dead.

In the second lecture the primary features of the country are described—the mountains, coasts, and sea; then follow the secondary—the rivers, springs, lakes, caverns, and gorges. The Greek mountains are excellently described as the most distinctive characteristic of the landscape. Gray was right when he spoke of Greece as a land—

"Where each old poetic mountain
Inspiration breathed around."

"When standing on the summit of Parnassus, which commands the most extensive view in Greece, reaching from Thessaly to Arcadia, and from the entrance of the Corinthian Gulf to the extremity of Attica, most of the great summits are visible, and the effect produced is—not as in looking from Etna over Sicily, where everything is so dwarfed below you as to resemble an outspread map, nor yet, as in some Alpine views, where the attention is absorbed by one overpowering object—but that the eye passes on from point to point, and rests equally on one after another of this federation of mountains."

The connexion of the lakes with the rivers, and the strange subterranean channels through the limestone, meet with due attention; and we are strongly tempted to quote some of the descriptions. Then the physical conditions of the country are described, which, in some respects, are now much changed. The supply of water was once good, and we have ample evidence that Greece was a well-wooded country in ancient times. The trees, shrubs, and plants were so fruitful a source of nomenclature that, even if other confirmation were wanting, we might almost reconstruct the flora of the country from the names of places. The shrinking of the springs and streams was already noticeable in Aristotle's time; but in

the early ages Greece was, like Palestine, "a land of brooks of water, of fountains and depths that spring out of valleys and hills."

The fifth lecture describes the general appearance of the country, and the effect of its conformation on the character and politics of the Greeks; and incidentally a very interesting point is discussed, to which much attention has been drawn by Stanley and others, whether the ancients possessed what we call a taste for the picturesque. Some have even maintained that what they considered a beautiful scene was merely a pleasant place in which you could enjoy yourself. Such a view is absurd, but it is true that the Greek sense of symmetry preserved them from exaggeration in this respect. A correspondence may be traced between Greek scenery and the Hellenic mind in some remarkable instances. The principle of moderation, *μηδὲν ἄγαν*, which formed so marked a constituent in the character of the Greeks, and was the great secret of their taste, is equally inscribed on the face of the country; and even in the mythology, the gigantic and extravagant, which play so large a part in the legends of other countries, are kept almost entirely in the background.

The three next lectures treat in detail of the geography of northern and central Greece, and of the Peloponnese; but we pass over these to come to the most interesting parts of the whole work—on the connexion between the geography and mythology, and on the etymology of Greek names of places. The myths of the Latin races, from the impalpable character of their divinities, were very little identified with places. Milton well expressed the contrast when he spoke of the haunted spring and dale and tangled thickets from which the Greek gods and nymphs were with sighing sent, while the Lars and Lemures moaned on the holy hearths, and the Flamens heard a drear and dying sound in the urns and altars around them. But the Greek heroic myths were entirely local in their grouping. Only on the thirsty soil of Argos could the story of the Danaids have originated, the story of Syrinx and Pan naturally grew up by the Copaic lake because of the reeds which fringe its shores. To the present day the Boeotian peasants tell a story to account for the sudden rise and fall of the lake. But the etymology of Greek names bears still clearer witness to the observation and clear-sightedness of the race. That the Celts should call so many rivers by the mere names which signify "water" or "river"—Ouse, or Usk, or Avon—is not in their favour; the very varied Greek names testify to the intelligence of those who assigned them, and hence we can re-create from them the primitive flora and fauna of the land. Even the wild plants contribute many names: acanthus, fennel, trefoil, sorrel, heather, rush, mint, ivy, poppy, rose—all have given names to their favoured homes. The islands seem more commonly than not to have derived their names in this way. Any one who studies the Homeric catalogue will be struck by the great predominance of this mode of nomenclature, and in Attica at least seventeen of the demes are named from trees and plants.

Many of the names are intelligible at once, and a glance at the locality shows us the reason of them. Erythrae is clearly named from the mass of red trachyte on which its acropolis is built; and Homer's description of "the white summits of Titanus" refers to its chalk cliffs, the very word Titanus meaning chalk. The ancients not unfrequently explain the names by the epithets, as we may see in Virgil's "sulphurea Nar albus aqua" ("Nar" meaning sulphur), "Plemmyrium undosum," "arduus Acragas," "parva Petilia." Not all the names, however, admit of such easy explanations. Some of them contain elements that were lost in the later language, and some may have preserved fragments of the languages of pre-Hellenic tribes. Halicarnassus means "the sea-horn city," but what is the exact force of the termination "assus"? Only as to the name of Athens herself should we venture to differ from Mr. Tozer. "The land of flowers" seems a too daring guess, though Lobeck translates it by *Florentia*; and we agree with the modern peasant, who said to Ulrichs, "they call it Anthena [the flowery], but it has no flowers." But for the fuller discussion of this and many other points of interest we must refer our readers to the book itself, and cannot do more here than refer to such passages as p. 154, the description of Mount Athos, or p. 190, the contrast with the political growth of Italy. It is not fair to pick out all the best passages, but we can assure the reader who takes an interest in ancient times, or would form a vivid idea of the most interesting scenes of ancient story, that he cannot easily find a better guide than the book, of the range of which the title, "Lectures on Geography," hardly gives an adequate idea. C. W. BOASE.

LANGE'S ROMAN ANTIQUITIES.

Römische Alterthümer. Von Ludwig Lange. Bd. I.—III. (Berlin: Weidmannsche Buchhandlung, 1863-1871.)

It is impossible within the limits of a review to do justice to one of the most considerable works in the field of classical study which have appeared in our time. Little more can be done than to sketch its plan in outline, and bring forward a few illustrations of the manner in which the plan has been carried out in detail.

While trusting that his book will have a permanent value for those who study the "Alterthumswissenschaft" for its own sake, Professor Lange does not write mainly for them, but addresses himself to two wider circles of readers. The first consists of those who are specially studying, from a scientific point of view, the Roman language, jurisprudence, or history; while the second comprises those who, without being specially linguists, jurists, or historians, desire to realise the whole ancient life of Rome, as a necessary part of general culture. Where the interests of these two classes of readers clash, Professor Lange regards rather the first than the second. The purpose of the work, it will be seen, excludes so far as is possible the controversial treatment of the subject-matter. At the same time, it was necessary to give, at least in a summary fashion, the chief reasons for accepting one

view rather than another concerning controverted subjects of importance. The author has only felt bound to discuss difficulties in great detail where his own opinion differs from that of the most eminent inquirers who have preceded him. He has, however, made it easy at all points for every reader to test the truth of any view propounded in the text; for in the footnotes abundant references are given to the ancient and modern authorities who have influenced him. In this respect, therefore, the present work is superior to the histories of Mommsen and Curtius, belonging to the same series, which, from the absence of references, appear like splendid structures suspended in mid-air. Still, it is sincerely to be regretted that the plan of the publishers compelled the author to abstain from giving more than mere references. The reader is thus left in doubt which of the passages in ancient authorities quoted to prove any point are important, and which are unimportant. Even a student who closely examines all the passages referred to, may often, without some indications from the author himself, be unable to see the exact processes of comparison and combination by which the opinion maintained has been arrived at. It would have been very serviceable, also, to be told oftener than we are the special value of the numerous modern monographs quoted, which are generally merely catalogued at the bottom of the page. This, however, is the one serious deficiency which appears in the general plan. Before leaving this part of the subject, we must express approval of the historical mode of exposition which Professor Lange has chosen. Instead of severing the national life of the Romans into portions, and writing separate and loosely connected historical disquisitions upon each, as so many of his predecessors have done, he treats the nation as a single living organism, the developments of which he traces from stage to stage so far as is possible. In this respect his work is superior in design to the otherwise excellent *Handbuch der Römischen Alterthümer* of Marquardt and Mommsen, which is really a collection of independent treatises united by a common title.

The portion which Professor Lange has as yet issued comprises the "Staatsalterthümer" down to the end of the Republic. It is not too much to say that his volumes contain the fullest, minutest, and most impartial history of the internal development of Rome that has yet been written. The ancient and modern authorities who can throw light upon the subject have been as nearly as possible exhaustively explored by the author's industry, while his judgment has weighed them all in an even balance. His own keen insight, too, has often enabled him to grasp the truth where the best of his rivals have failed.

The work, then, challenges comparison with the professed Histories of Rome, for it is history in a much higher sense than much of what passes under that name. It is in the highest degree satisfactory to find that our author, in dealing with the earliest days of Rome, has followed the example of constructive criticism set by his illustrious *col-laborateur* Mommsen, rather than the predo-

minantly destructive principles of Rome's most recent systematic historian, Dr. Ihne, of Heidelberg. In their reviews of the earliest history of Rome under the kings and early Republic, both Mommsen and Lange appear at a great advantage when compared with Ihne. The last-named scholar has practically decided that because the kingly period is surrounded by a halo of fable, no history of it is possible. He does not recognise the far-reaching light which the institutions, laws, customs, and civilisation of an historical epoch may cast upon prehistoric times; he is therefore in the position of one who, disbelieving the Mosaic cosmogony, pronounces a science of geology to be impossible. It is only necessary to compare the meagre sixteen pages which comprise the positive results of Dr. Ihne's investigation into the earliest history of Rome (*Hist. of Rome*, book i. ch. 13) with the richly constructive chapters of his two rivals, to be entirely convinced that their conception of history is the far higher one of the two.

Great as Mommsen's first book is, we do not hesitate to say that Lange's treatment of the material is better, except as regards the one merit of vivid language. He brings into stronger relief the principles on whose conflict the evolution of all Roman history depended. His sketch, for instance, of the family organisation, as germ of the State organisation, is more real and true than Mommsen's. In general, our author rivals Mommsen in one of the great master's chief excellences, the art of grouping facts round principles, without forcing the principles on the facts. This is the more to be admired, in that Professor Lange is compelled to deal with vastly more numerous details than are usually handled by professed historians.

A few illustrations, large and small, not confined to the earliest period of the history, may serve to show the conscientiousness with which the results have been worked out. In treating the vexed questions concerning the plebeians and clients, the author has given a contrast based upon a complete survey of all the pertinent facts, which goes far to justify Niebuhr's view of the distinct origin of the two classes. In face of Lange's arguments, Mommsen's summary statement, that "out of the clients arose the plebs," becomes difficult to maintain. If there be any who still believe in Rubino's theory of the theocratic absolutism of the early Roman state, a perusal of the author's account of the relations of the temporal to the spiritual power will probably be sufficient to convert them. Professor Lange rejects the tempting conjecture of Mommsen that the plebeians were admitted to the Curiate Assembly on the expulsion of the kings. In this point we hold him to be right, notwithstanding the inclination to an opposite opinion shown by Professor Seeley in the introduction to his edition of the First Book of Livy. In the course of his two first volumes our author does Mommsen's History a great service, in purging it of many other erroneous conjectures. Among these may be named the supposition that the number of quaestors was doubled in 307 A.U.C., and not in 333; that Appius Claudius, in arranging the classes as censor, did not require landed property as a qualification; that, even be-

fore Appius' time, the libertini were enrolled in the *tribus rusticae*; that the Senate was, before the Lex Ovinia, divided into curiae, and partially so after; that there were two kinds of *concilia plebis*, one held *curiatim*, the other *tributim*, the latter class being created by the Publilian law of Volero; that the much-discussed Valerio-Horatian law, *ut quod tributim plebs jussisset, populum teneret*, refers not to the *plebiscita*, but to the resolutions of the *populus* assembled in the *comitia tributa* under the presidency of a consul.

So entangled is the early history of Rome, that even Professor Lange sometimes loses his way. We have only room to refer to one most unhappy conjecture of his, to the effect that Rome had originally a double line of kings like Sparta. Almost the only evidence he adduces in favour of this is a new interpretation of the word *interregnum*, which he thinks may mean "a changing kingship." But the learned author is always at his weakest when he draws his arguments from etymology. His explanation of *dominus*, as the "seller," from *dare*, to give, defies all the facts of Roman ownership. Take, again, the interpretation of *auctor fieri*—"Ja sagen"—which he adopts from Schömann, a learned scholar indeed, but by no means an etymologist. Occasionally, however, he deals an effective blow at derivations much in vogue, as when he points out that Corssen's view of *Roma* as "stream-town" fails because *Roma* ought to be connected not merely with *Romulus*, but with *Ramnes*, *Remus*, and *Remoria*. Against this objection Corssen makes but a feeble defence in the last edition of his *Aussprache*.

It would be unjust to the author to attempt a short criticism of his elaborate third volume, containing the internal history of Rome from the time of the Gracchi to the end of the Republic. Professor Lange has still to give us an historical exposition of the military and judicial administration; the systematic constitutional history from Augustus to Constantine, with an account of the government of the subject provinces, and of Republican and Imperial finance. The whole work is to conclude with an appendix relating to the period from Constantine to Theodosius. When the work is complete, it will simply be a History of Rome minus the battles and the sieges, the absence of which few will regret. Further, if the rest of the work is worthy of the first three volumes, it will be the best history of Rome in existence—that is, it will present more vividly and more truthfully to the mind the whole historically continuous national life of Rome than any other book. It is to be deplored that the general ignorance of German among our classical students should bar them from access to such stores of knowledge.

JAMES S. REID.

Contes du Roi Gambrinus. Par Charles Deulin. (Paris: E. Dentu.)

SCOTT used to say that when he heard a good story he dressed it up "with a cocked hat and a sword" before he sent it back again into circulation. M. Deulin admits that he has followed Scott's example in his manner

of telling these Flemish popular tales, and he justifies what he has done by quoting a letter of Sainte-Beuve, addressed to him after the publication of his *Contes d'un Buveur de Bière*. M. Sainte-Beuve writes:—

"Vous avez parfaitement fait de mettre du vôtre dans ces légendes et récits populaires: à moins qu'on ne veuille recueillir de simples racines pour la science pure, et pour l'histoire des origines; c'est ainsi qu'il convient de faire, afin de courir de main en main et d'être lu."

It may be doubted whether the process of embellishing is perfectly fair in the case of stories that are now so rare, and are, in a way so ancient, and even sacred, as popular tales. Probably no growth of human imagination is so old as a genuine traditional *Märchen*; before Homer, before the Vedas, they may have been, and they may have charmed the world's youth, as they now charm the children of the world's old age. Whatever theory we may prefer as to their origin and diffusion—and perhaps we should thank M. Deulin for giving us his specimens without any theory—they have still the magical beauty of eternal freshness in immemorial antiquity. Whether these tales, which are found everywhere with such extraordinary resemblances, not only in plot and incident, but even in verbal formulae, were current before the race had divided into the streams which are styled Aryan and Semitic; whether they were first framed in the East, and scattered broadcast by chance merchants and wanderers; whether they are inventions which must necessarily occur to the human mind at a certain stage of its development, they are undoubtedly so old as to deserve to be carefully reported. Nowhere is the science of origins so likely to find valuable facts as in these stories handed down from the conservative class of old women to the still more conservative class of children, who, as every one must have noticed, cannot endure the variation of a word in the stories they know by heart. *Märchen* in these careful hands have survived through many stages of culture, with only such slight changes as the advent of a new religion may beget in popular fancy. St. Peter and St. John "go wandering clad as strangers," as the gods did in the nursery tales of Plato's time. But the saints are very heathenish, and the tellers of *Märchen* repeat stories of cannibalism that would have shocked Pindar or Herodotus. Thus this popular lore is like a plant whose roots are deep in the soil of savage religion, though its boughs bear golden apples from the close of the Happy Islands, and blossoms from within the Paradise of the gentler creed. Besides this their scientific value, popular tales have a curious literary power. They do not weary, though their incidents are ever the same, and their surprises and miracles are always fresh. The most skilful novelist cannot enchant us with their charm, or conceal his plot with their simple art.

Yet we cannot quarrel with M. Deulin for the way in which he displays his collection. If he wishes to be read, and is careless of the science of origins, it is safe to predict that he will gain his end. Neither Dr. Dasent nor Mr. Ralston, in the *Tales from the Norse*, and the *Russian Folk-tales*, has succeeded better as a storyteller. M.

Deulin writes with simplicity and with humour, and probably all that is his own may be found in the reflections his characters make now and then, and in a certain air of romance in the tale of *Désiré d'Amour*—the young prince who did not care for the red and white beauties of Flanders. It would be satisfactory if we could feel quite sure that the end of the tale called *La Dame des Clairs* is really popular. This is the Flemish version of Rapünzel, the story which Grimm thinks Tertullian knew, of the girl whose long yellow hair made a ladder for her lover to climb to her enchanted tower. In the Flemish version here, this lady's dead child appears to her in the night, and enables her to recover her lost husband. Now the pathetic way in which this is related is quite popular in tone, and recalls at once the apparition of the dead mother in the Danish ballad, which is also found in Provence, and which Emily Brontë quotes as current in Yorkshire. But to the best of our memory, this is a solitary instance of the tale of Rapünzel being continued after her happy marriage, when the people praised God—

"For Sebald the king's son
And the lady's golden head."

Another story of much interest is *La Fileuse d'Orties*. Whether popular or not, the story is not older than the middle ages, dealing, as it does, with the cruelty of a wicked seigneur, and the charity of the girl who will not punish the seigneur with death, though that is the only way in which she can keep the affections of her lover. In *Désiré d'Amour* the old plot of the *Goose Girl* and of *Berthe aux Grands Piés* recurs, with curious variations. The bridegroom submits to the change, not because he is under a spell, but because he really believes that the bride has become ugly all of a sudden. "Pauvre fille, se dit-il. Si elle est devenue si laide, ce n'est pas sa faute, c'est la mienne." Here too occurs, almost word for word, a scene found in the Scotch story of *Wich Nocht Nothing*, which is, we believe, unpublished in any collection. There is a still more remarkable coincidence with a myth from the Zulu in Canon Callaway's book. *Le Sac de la Ramée*, again, has affinities with the *Demon Blacksmith* in Mr. Ralston's tales; but whether M. Deulin has touched the story up, or whether the Flemish have nationalised it, it is less shockingly incredible than the *Demon Blacksmith*. The same remark applies to most of the stories; they have a curiously natural and probable air, and might win the faith of the most sceptical child-reader. If this is due to M. Deulin's manner of telling stories, he is greatly to be congratulated; but it is rather uncomfortable to be in doubt what to attribute to the genius of the writer and what to the national character of the people of Flanders. There is much humour in the story of *Le Grand Choleux*, who cheats the Devil and gets into heaven by a ruse. It is difficult, however, to understand the nature of the game of *la crosse*, at which St. Antony is said to be an adept. As far as we can make out, it is something between golf and knurr and spell, with a suspicion of skittles. But this, as Aristotle says, is the subject of a different disquisition. Life at all events was all beer and *la*

crosse for the sturdy Fleming, who caught Death in a chair from which no one could rise without his permission.

The story of *La Viole d'Amour* is rather a fantasy in the manner of Hawthorne or of Gautier than a *Märchen*. And if this book were likely to reach English children, we should be inclined to protest against the grotesque punishment of the wicked sister in *Les Méquennes de Marie-au-Blé*. It is possible, too, that the kind of criticism which made Dr. Dasent expurgate the *Tales from the Norse*, might find fault with an expression here and there in the *Contes du Roi Gambrinus*. But we have to thank M. Deulin for a book which is all delightful, though perhaps it would be more satisfactory to know how much of its charm he conferred on it, and how much is due to the fancy of the people of Cambrai and Avesnes.

A. LANG.

Mildred's Career: a Tale of the Women Suffrage Movement. By Miss Ramsay. (London: Charles Skeet, 1874.) In One Volume.

THERE is an authentic legend of an attached Irish servant who congratulated her mistress on her husband's elevation to the judicial bench in the following happy fashion: "Oh, Ma'am! everybody says that master will make such a good judge, such a *partial* judge, Ma'am!" The idea that a "partial" judge would be the best of judges, and in general that Favour is altogether preferable to Justice, is a notion which lies deep at the root, not only of most Irish grievances, but also of many other evils all the world over; of sundry venerable dogmas in theology; and, above all, of the larger part of the wrongs of women. Nothing is of course more difficult than for the stronger of two persons, races, or sexes, in constant juxtaposition, to hit the middle line, and neither oppress nor favour the weaker, and women must rejoice that, in civilized lands, the balance so often inclines to the side of favour. Still the fact remains, that everywhere they receive either more than justice or less than justice—rarely, if ever, Justice itself. Is it needful to recall to those who talk so eloquently just now against "patronising" the labourer that after all nothing can possibly make up for justice to any rational human being? Much less that indulgence to Mary and Anne is no sort of counterbalance to frightful hardships inflicted on Jane and Elizabeth? Men are on the whole so generous to women, there are so few men who do not daily make some sacrifice for wife, mother, sister, or daughter, and to whom some woman's life is not the most precious thing on earth, that nothing is more startling to them than for the first time to be brought up short with the question, "After all, do women receive justice at the hands of men?" The immediate rejoinder to such a query is usually a laugh of contempt at its obvious extravagance; or else the courteous expression of regret that the speaker—if a woman—should so far have misconstrued the true feelings of men. But a little further investigation of the subject generally ends in shaking the confidence of the respondent in the clear righteousness of

his side of the controversy, and it will go hard, if he be an honest man, but that he will admit that women do suffer, as a class, very grievous injustice in many matters—educational, pecuniary, political and parental—from those who, individually, load them with kindnesses and caresses. To those who retain any doubt about the question, and to those also who wish to read a spirited story, breaking quite fresh ground in the novel-world, we can recommend Miss Ramsay's volume, *Mildred's Career*, very heartily. There is nothing overdrawn about it. It is rather written in a low, pleasant laugh, than "written in a scream." The characters and incidents, though altogether out of the usual line of those of heroines of romance and their adventures, are essentially true to the new phase of female life in England which the authoress has taken for her subject. To those who have had the pleasure of hearing Miss Ramsay lecture, it is needless to add that her book is in perfectly good taste, and contains nothing but sound sense and kindly feeling. If some masculine readers smile at the conclusion of Mildred's "Career" at the inevitable altar of matrimony, let them bear in mind that such a climax is entirely within the programme of the Women Suffragists; their view of the case being that marriage ought not to be accepted on the principle of Hobson's choice, and because a single woman might hitherto have gone about like the frozen-out gardeners, singing "I've got no work to do;" but, on the contrary, that it should be the free option of one who has other interests and perfect independence; and only marries Mr. A because she really loves him, and not for reasons which would have induced her equally readily to marry Mr. B, C, or D. If men only knew how the semblances of affection of which they are so proud often simply mean that a girl's way has been so hedged up with thorns that she rushes at the only outlet opened to her, their satisfaction in their "conquest" would probably be considerably diminished. Emerson says—and it is one of his very wisest utterances—"The great pre-requisite for a noble friendship is the capacity for doing without it and standing alone." Miss Ramsay would add that the same condition is no less needful for a worthy and a happy marriage.

FRANCES POWER COBBE.

LAW BOOKS.

The Election Manual: A Concise Digest of the Law of Parliamentary Elections. By L. P. Brickwood, M.A., and Herbert Croft, M.A., of the Inner Temple, Barristers-at-Law. (London: Virtue, Spalding & Daldy, 1874.) We are indebted to Mr. Gladstone for this book. The authors state as the reason for its publication the premature dissolution of Parliament. They then give us the following rather extraordinary statement that, "since the last general election, the House of Commons has transferred to a legal tribunal a jurisdiction long regarded as one of its most cherished privileges." We were under the impression, which a reference to the Statute Book confirms, that the Act 31 & 32 Vict. c. 125, which is frequently cited in this book, was passed in 1868, and that there had been a general election in the autumn of that year. Most of the decisions cited by the authors are decisions under this Act, and the majority of them cases arising out of the election of 1868! The book contains copious ex-

tracts from the judgments on the different petitions, including the recent Taunton case. These extracts are arranged alphabetically under the various heads of Agency, Bribery, Candidate, &c., and may be found useful by those who have to consult the decided cases, and have not the judgments printed by order of the House of Commons to which to refer.

A Treatise on the Law of Trade-marks. By F. M. Adams, B.A., of the Middle Temple, Barrister-at-Law. (London: George Bell & Sons, 1874.) Mr. Adams has given the public in this book a concise account of what is now a very important branch of our law—trade-marks. It has become so much the fashion for great manufacturers to have a distinguishing mark, that nearly every trader has some sign by which his goods may be recognised, and the contests that are continually arising as to the use of a certain name or device testify the importance the public attach to these trade-marks. In this book the authorities are carefully collected, and Mr. Adams wisely gives points decided without unnecessary comments upon them. They might have been brought down to a later point with advantage, and have been more exhaustively enumerated. For example, we do not find *Raggett v. Findlater*, a recent decision of Vice-Chancellor Malins; nor *Hirst v. Denham*, an important decision of Vice-Chancellor Bacon, as to pirating trade-marks, mentioned in the book. The index is not quite so full as could be desired, but, in spite of these drawbacks, Mr. Adams's book will no doubt prove of use to the public.

Select Titles from the Digest of Justinian is the description of a work undertaken by Mr. Thomas Erskine Holland and Mr. Charles Lancelot Shadwell, the first part of which has just been issued from the Clarendon Press. In these days students of Roman law are expected to know something of the Digest, and the gentlemen above-named aim at making that vast repository of legal wisdom less perplexing to students than since Justinian's time it has been. Their plan is to make a selection from the titles of the Digest, and arrange the selected titles according to their subjects. To each title they prefix a short note descriptive of its contents, but they give absolutely nothing of commentary. Part I. consists of introductory or general matter. The second part is to consist of family law; the third part is to contain the law of property; and the fourth part the law of obligations. A diminution of the matter to be dealt with, and a systematic arrangement of it, will obviously be helpful to the student. But, after all, a considerable mass will remain to be got up by him; and it may be feared that, notwithstanding the interest now shown in the Civil Law, the book will chiefly be useful for reference. We must confess to having little faith in the possibility of studying the Digest with profit without the help of a commentary. But if a selection from it is to be made, we venture to suggest to Mr. Holland and Mr. Shadwell that it may occasionally be well not to give titles in their entirety. The greater part of many titles, which, nevertheless, it may be desirable to quote from, has no relation to modern legal systems or theories. The selections they have made, however, have been made, so far as we can judge, judiciously; and their classification of subjects, if imperfect, is familiar and convenient. The text is that of the edition of the Digest published by Mommsen with the assistance of Krueger (Berlin, 1870).

Gaius and Ulpian. Abdy and Walker. (Cambridge: University Press.) Another work, the appearance of which indicates the growth of interest in the Civil Law, is an edition of the Commentaries of Gaius and Rules of Ulpian, with a translation and notes, by Dr. Abdy and Mr. Bryan Walker. As regards the Gaius, this is a reissue. The former edition was published in 1870, and has been much used and highly valued by students. The addition of the Rules of Ulpian materially increases the usefulness of the

work. In looking through the translation, we have occasionally come upon a passage which in neatness, and even in accuracy, is not all that could be wished. But this is so like saying that the picture would have been better had the artist taken more pains, that we are half disposed to withdraw it; and certainly, on the whole, the work is creditably done. EDITOR.

NOTES AND NEWS.

WE understand that Lord Edmond Fitzmaurice M.P., is selecting for publication, from the muniments of Lansdowne House, letters and papers illustrative of the political life of William, Earl of Shelburne, and first Marquis of Lansdowne, a period ranging between 1761 and 1804. Access to these papers was allowed to Sir G. C. Lewis, when writing his *Administrations of England in the Eighteenth Century*, but much fresh historical matter is still to be gathered from them.

MR. ALEXANDER C. EWALD has in preparation a life of the "Young Pretender" founded upon letters and State papers in the Public Record Office, which have been unknown to previous writers on the Rebellion of '45. For the purposes of this work, too, we may add, Mrs. Erskine Wemyss has kindly lent a valuable family muniment, Lord Elcho's Journal, from 1721 to 1783, the use of which was refused to Sir Walter Scott.

THE Rev. William Campbell, the first volume of whose *Materials for a History of the Reign of Henry VII.* was published in the Rolls Series last year, has made considerable progress with the second volume of this most important contribution to our knowledge of a somewhat obscure period.

WE hear that Mr. Skeat has in the press a new edition of his William's *Vision concerning Piers the Plowman*, for the Clarendon Press series.

THE issue of the first part of the New Shakspeare Society's *Transactions* will be delayed for a few weeks, in order that Mr. Fleay's papers, read last Friday, on the genuine and spurious parts of *Timon* and *Pericles*, may be included in it, with the prints of the genuine portions of each play.

THE extract from Clarke's *Polimanteia*, which mentions "sweet Shakspeare," in 1695, and is the second printed notice we have of him, will be included in the first part of the New Shakspeare Society's *Shakspeare Allusion Books*.

PROFESSOR DOWDEN's lectures on Shakspeare, which have been so popular in Dublin, are to be published by Messrs. H. S. King & Co.

THE second volume of Mr. James Gairdner's edition of *The Paston Letters* will be issued by Mr. Arber next week.

MR. ARBER has nearly finished his new edition of Richard Eden's *Treatyse of the Neve India, with other New Founde Landes and Islands, anvell Eastwarde as Westwarde*, A.D. 1553, the first English book that describes America; and he has printed several sheets of his *Transcript of the Registers of the Stationers' Company*. Into this latter work he is introducing occasional notes.

THE English Dialect Society proposes to publish a new edition of Thomas Tusser's *Five Hundredth Points of good Huswiferie vnted to as many of good Huswiferie* (? 1574 A.D.), with a careful and exhaustive glossary and notes. The book is certainly worth reproducing, and, though it was in Mr. Arber's list for reprinting, we shall prefer an edition of it such as the Dialect Society contemplates. Mr. William Payne, the Treasurer of the New Shakspeare and Philological Societies, will edit the book.

MESSRS. SAMPTON LOW are publishing the Four Gospels, with etchings on steel after the original designs of M. Bida, printed by M. Salmon, with the assistance of MM. Hedouin and Viel Cazal. We have received the first part of the Gospel of St. Matthew, which is to be completed in about

twenty parts, at four shillings each. The part before us contains etchings of our Lord, and St. Matthew writing his Gospel.

AT the Jubilee of the *Jenaische Zeitung*, held at Jena on April 28, facsimiles of the original authorisation of the paper by Weyland Bernhard, Duke of Saxony, dated April 20, 1674, and of the oldest copy of the paper in existence, which bears the date of 1752, were distributed amongst those who took part in the celebration.

A NOTICE has appeared in the *Allgemeine Zeitung* announcing that Dr. Lionel von Donop, of Weimar, who is engaged in writing the life of Buonaventura Genelli, would be grateful for the loan of any letters or documents which might throw light on the biographical history of this eminent artist, or for detailed lists and other particulars in regard to his works.

WE hear that the catalogue of the MSS. of the Würzburg Library, which had been drawn up with extraordinary care and exactitude by the late librarian, Dr. Ruland, is shortly to be printed. The committee appointed to examine and report upon the efficiency and completeness of the work speak in terms of unqualified praise of the learning and industry which have been brought to bear upon it, and characterise it as the most complete catalogue of its kind possessed by any German University.

A CURIOUS old book, whose existence was not even known to German bibliographers, has just passed into the possession of Mr. Carter Brown, of Providence, Rhode Island. It is a Low-German translation of Ruchamer's *Description of the World*, and is entitled *Neue Vnbekanthe Landte*, and was printed by Henning Ghetelen, of Lübeck, and Jürgen Stüchsz, of Nürnberg (1508). It would appear that it was sold last year at Leipzig in the library of the recently deceased Russian book-collector, M. Sobolewski, of Moscow, and was purchased for 500 thalers by an Amsterdam bookseller, who re-sold it to Mr. C. Brown. The fact of a work on such a subject being translated at that period into the Platt-Deutsch dialect affords conclusive evidence of the advanced state of intelligence of the people generally at the beginning of the sixteenth century in Germany.

WHILE Padua is preparing to celebrate the centenary of F. Petrarca in July, and Ferrara that of Ariosto in September next, the little town of Certaldo announces the celebration of the centenary of Boccaccio for next December. This is a pleasing indication not only that Italy remembers her great men, but that the literary movement is spreading more and more through the country.

MR. HALES has issued separately, as a sixpenny class-book, Goldsmith's *Traveller* and *Deserted Village*, with notes, from his "Longer English Poems." He should cut the whole work up into similar sections. The later parts of it, on Byron, Wordsworth, Shelley, are even more wanted than the early ones.

BYRON's popularity appears to be still great in Italy. Two translations of *Childe Harold's Pilgrimage* have appeared at Florence within the last few months, by MM. Carlo Faccioli and Andrea Maffei. Both are well spoken of.

A HITHERTO unknown copy of Chaucer's (or Lydgate's) *Lack of Stedfastness* or *Balade sent to Kyng Richard*, has just been printed by the Hunterian Club, in its Part I. of the Bannatyne MS. 1568. The Scotch copier has introduced a spurious fourth stanza into the poem, and thus altered its Balade form; he has also modified some of its lines. The same part likewise contains Scottified versions of early poems in the Vernon MS. of the fourteenth century, and of the *Dietorie* ("For helthe of Body, cover well thy hede"), and other poems attributed to Lydgate, besides many valuable poems on later manners and customs. In addition to Part I. of the Bannatyne MS.—its most valuable publication as yet—the Hunterian Club has

just issued to its subscribers for 1872-3, two of the satirical pieces of Samuel Rowlands, *Diogines' Lanthorne*, 1607, and *A Fooles Bolt is soone shott*, 1614, with four parts of the Poetical Works of Alexander Craig, a minor Scotch poet of the early part of the seventeenth century, whose works are extremely rare, and have never before been reprinted and collected. These four parts complete Craig's works, and contain his *Poeticall Essayes*, 1604; *Poeticall Recreations*, 1623; *Pilgrime and Heremite*, 1631 (a posthumous work); *Miscellaneous Poems*, with a careful introduction by Dr. D. Laing, giving an account of Craig and his chief poetical contemporaries and friends. The club hopes to issue four more numbers for the two-guinea subscription for 1872-3. Three of the tracts are finished, and the fourth is nearly done, so that the issue will be made in six or eight weeks.

M. LOUIS PARIS is publishing, under the somewhat sensational title of *L'Impôt du Sang*, a reproduction of a MS. destroyed at the burning of the library of the Louvre, which had fortunately been transcribed before its destruction. The MS. was the work of François d'Hozier, the last member but one of the famous family of official genealogists, and under the title of *Les Glorieuses Marques du Militair Français*, it gave the names of all the French officers and persons of quality who fell in battle from the fourteenth to the end of the eighteenth century. It will comprise eight volumes, of which the first has just appeared.

M. PAUL LACROIX has presented to the library of the Arsenal the collection of autograph MSS. of the Abbé Brizard, one of the most learned scholars of the last century. Among the most important of these documents are a History of Louis XI., a Literary History of the reign of Henry IV., a work on the Calendars, the sketch of a History of Henry IV., and some political and genealogical treatises.

DON ADOLFO DE CASTRO who, in 1847, was the perpetrator of a clever hoax in imposing on the literary world a witty book of his own composition as a newly discovered relic of Cervantes, has recently come forward with a work, professing to contain seven new tales by that writer, in regard to whose authenticity his previous conduct does not unfortunately supply any very satisfactory evidence. If Spanish scholars should doubt the genuineness of this edition, by "el excmo. e lln. Señor Don Adolfo de Castro," of the "Varias obras inéditas de Cervantes," &c. (Madrid, 1874), the most high and illustrious señor has only himself to thank for it. His admirable imitation of the style and manner of Cervantes in the spurious *Buscapé*, with which he so nearly succeeded in deluding his countrymen, will necessarily call up no slight degree of scepticism in regard to his present assumed discovery, and it must be left to native critics to decide what amount of faith is to be attached to the seven productions which he now seeks to incorporate with the genuine literary remains of Cervantes. According to the explanation of their discovery, as given by himself, they were found by him among a number of dust-covered manuscripts in the Colombina Library at Seville, and recognised, on evidence which he considers unimpeachable, as the productions of the immortal author of *Don Quixote*. It would appear, however, that only two of these seven pieces can be pronounced strictly new and unknown, the remainder having appeared in one form or another, although never before published as the works of Cervantes. The two hitherto unknown pieces are "Diálogo entre Tillenia y Selenio, sobre la vida del campo," in which two lovers discourse on the charms of a country life; and the "Entremos de los Mirones," which represents the meeting of several students, who relate to a former teacher what are the sights and experiences with which they have become familiar while prosecuting their studies at Seville. Of the satire and fidelity with which the manners of the

times are depicted in these colloquies there can be no doubt, but the question of their claim to be regarded as the productions of Cervantes is not so lightly to be disposed of.

WE learn from the Report of the Birmingham Free Libraries Committee for 1873, just issued, that Birmingham, in addition to its Shakespeare Library, which now contains 5,332 volumes, possesses also, through the munificent gift of a native of Birmingham, a unique Cervantes collection, numbering in all 590 volumes. Among these are editions of *Don Quixote* printed at Lisbon and Valencia, 1605; Brussels, 1607, 1611; Madrid, 1608; Milan, 1610; Barcelona, 1611. The collection also includes Shelton's English version, published in London in 1612, which appears to be the first translation of *Don Quixote*, and many copies of early editions of the minor works of Cervantes, including the first edition of the *Exemplary Novels*, Madrid, 1613, and early editions of *Galatea*, the *Voyage to Parnassus*, and of *Persiles and Sigismunda*, besides 57 volumes on Cervantes and his works in Spanish, Dutch, English, French, Italian, &c.

PROFESSOR LOWELL'S poem on Agassiz in the May number of the *Atlantic Monthly* is in essence a very sympathetic and intelligent magazine article by an accomplished man of letters who has trained himself to write by preference in verse. Of course, such topics as Agassiz' manner of lecturing, though well treated, might have been as well treated in prose; and prose would have saved us from the invocation, first of nature, and then, on better reflection, of the Elizabethan poets, to help the writer to mourn; but such stanzas as this make amends for much:—

"Yea, truly, as the sallowing years
Fall from us faster, like frost-loosened leaves
Pushed by the misty touch of shortening days,
And that unawakened winter nears,
'Tis the void chair our surest guests receives,
'Tis life's long cold that gives the warmest kiss,
'Tis the lost voice comes oftener to one's ears.
We count our rosary by the beads we miss;
To me at least it seemeth so,
An exile in the land once found divine,
While my starved fire burns low,
And homeless winds at the loose casement whine,
Shrill ditties of the snow-roofed Apennine."

It has been thought worth while to publish, under the title of *Esquisse d'un Maître* (Paris: Michel Lévy), the first draught of Chateaubriand's *Mémoires d'outre-Tombe*. He originally meant to have called this work *Mémoires de ma Vie*, and the substitution of the words *d'outre-tombe*, are a specimen of the taste which guided him in his later years. Sainte-Beuve would have been hard to persuade that Chateaubriand left the year of his birth blank in his first copy, through defect of memory. Indeed, one can easily imagine the delight with which the veteran critic would have hailed the certainty that his enemy had written this book, which mainly differs from the actual *mémoires* in the suppression of passages of natural feeling, and the insertion of morbid sentimentalism. Thus in the edition of 1849, Chateaubriand omits the passage of the MS. of 1826, where he praises the supreme courage, honour, and sincerity of his father, and he adds to the statement that he was the youngest of ten children, the reflection, "*j'avais aversion pour la vie.*" Queer words, as well as queer sentiment, disfigure the *Mémoires d'outre-Tombe*, such words as *dochner*, *taillades*, *blandices*. Chateaubriand was touched by the later affectations of the Romanticism he did so much to introduce and render possible. The most pleasing part of the book is the melancholy and affectionate banter of some letters written in 1834-1843, by this *vieux René* to Madame Récamier.

NICCOLO TOMMASO died in Florence a short time since. He was born in Dalmatia in 1803. During a long residence at Venice he was one of the chiefs of the national party, and under the Republic of St. Mark was a member of the Pro-

visional Government. On the capitulation of the city he retired to Corfu, and in 1865 returned to Florence. His best known work is his *Collection of the Popular Songs of Tuscany, Corsica, Dalmatia, and Greece*, but he also turned his attention to history, criticism, and philology, besides publishing some poems which attained no great success. Among his works on these subjects are his *Collection of Papers of Venetian Ambassadors relating to the History of France in the Sixteenth Century*; a Commentary and Studies on Dante; the Letters of Pascal Paoli. During the later years of his life he was afflicted with blindness, but he has been for many years engaged on a great Italian Dictionary.

WE are able this week to furnish our readers with some particulars of the charters which, as we announced in our last issue, have recently been brought to light in Canterbury Cathedral. The whole number of them is said to be about 13,000. Of ancient charters there are nearly 5,000, ranging from the Conquest to the Reformation, the greater portion being of the eleventh and twelfth centuries. These principally relate to the estates of the Church, but with them are a number of miscellaneous papers referring to litigations between the cathedral and other religious foundations, royal privileges, &c. For instance, there are many documents concerning the dispute between Canterbury and York as to the carrying the cross, the quarrel between Christ Church and St. Augustine's, and the detection of forgeries executed by the brethren of the latter house. In addition to the charters which Kemble used, there are some loose ones which had escaped his eye. Amongst other curiosities may be mentioned a grant of land by Swindulf, Bishop of Rochester, A.D. 888, the will of Athelstan Atheling, A.D. 1015, and a confirmation by William I. of an English charter, in which the signatures seem to be autographs. Among the Rolls found is one containing a copy of the ordinances imposed upon Edward II. by the Earl of Lancaster in 1315; another contains documents of the reign of Henry III., viz., the letter of the French king about the barons' war, the letters of the barons and of Henry III. consenting to refer the matter to the French king, the protest of Urban IV. against the provisions of Oxford, Prince Edward's defiance of the barons, dated a day or two before the battle of Lewes, &c., &c. There is also a copy of the indenture between Henry VII., the Abbot of Westminster, and the Prior of Christ Church, for the saying of masses for his family; the binding of this is blue velvet, ornamented with gilt portcullises and roses, and the first page is illuminated. A volume called *The Christ Church Letter Book* contains royal and other letters, some of the fourteenth century, but most of them late in the fifteenth century; many of these are letters from the monks in London to the prior, and accounts of the prior's visits to London. We should add that Mr. J. B. Sheppard, of Canterbury, has been devoting much time to the arrangement and preservation of these archives, and that he will undertake, under the supervision of Canon Robertson, the labour of preparing for the Historical MSS. Commission a report upon the collection of documents belonging to the Dean and Chapter.

A PARIS correspondent of the *Nation* gives some interesting particulars with regard to the second volume of the Catalogue of the MSS. in the National Library:—

"The National Library," the writer says, "possesses a very curious manuscript under this title: 'A Narrative, in the form of a Journal, of what took place in Cologne between the officers of the Queen Marie de Médicis, from the 3rd July, 1642, the day of her death, till the 10th November of the same year.' This manuscript has never been published, and gives some curious details. The officers of the Queen, named Rioland, de Marcé Daguin, and Garnier, as soon as the Queen was dead, made an inventory of all she possessed. The Queen had many debts; she owed money to her own

treasurer, to many merchants. She had pawned, a few days before her death, a silver washstand and a drinking-goblet. Here is a passage from the narrative:—

"A few moments after the death, the said officers being in the room of the said Rioland, some other officers of the household told them that it was very strange that the gowns of the Queen were already disposed of; that as soon as she had breathed her last breath, M^{de}. de Fabroni [Fabroni was the Italian favourite of the Queen] had taken away a golden crucifix which her Majesty clasped in her hands, as well as another crucifix which came from Saint Charles Borromeo, and which Her Majesty held in great reverence. She was also on the point of taking out of the cabinets of the Queen many objects, in order to give them to those who would ask for them. She had divided the watches of the Queen between herself and the maids, as well those which were near the bed as those which were in the cabinets. On seeing which, the said gentlemen, Rioland, de Marcé Daguin, and Garnier, having entered into the rooms of Her Majesty, and having verified the aforesaid, represented to M^{lle}. Silvage that it would be well to keep all that was in the house, especially what was in the room and in the cabinet of which she had the care, in order that nothing should be stolen or lost; that in her quality of first maid, this belonged to her charge. As for the watches and objects which had already been stolen, those who had them should bring them back."

"Fabroni, the favourite of the unfortunate mother of Louis XIII., had already concealed in a drawer four thousand Jacobuses; he had already sent, a few days before, to his brother in Rome a sum of nearly thirty thousand écus. Such was the miserable end of the princess whose triumphal marriage had been painted by Rubens, and who seems, in his magnificent pictures, more a goddess than a queen. Fabroni was on the point of leaving Cologne when the Elector stopped him. Fabroni was in possession of all the papers of the Queen; he alone knew where she had pawned some of her jewels. Marie de Médicis had the finest pearls then known in the world; though she had not mentioned them in her will, it was known that she had destined them for the Queen of France; and she had also intended to give another string, only second in beauty to the first, to the Queen of England. The Elector seems to have behaved well in this difficult matter. He contrived to get the jewels out of the hands of the Jews. He sent a courier to the King of France, and meanwhile he supported the persons belonging to the household of the deceased Queen. On August 10 an order of the King's was sent from Fontainebleau, intimating 'that the gentlemen Rioland, de Marcé, and Garnier should take charge of Her Majesty's house till the arrival of an envoy of the King; that no payment should be made to Fabroni on the goods of her deceased Majesty, no nourishment given to him; and that he should not be allowed to take anything away as a legacy, or under any other pretext.' We read, further on in this note of the King, these lines concerning the most famous diamond in the world: 'As for the big diamond of Her Majesty, called the Saney, sold in Holland, though no mention of it was made in the paper read to the said officers by the secretary, nevertheless Baron von Hüllinchoch has declared that only 70,000 livres had been received from the Dutch merchant, though the diamond was pledged for 75,000 livres, and that the sale was made to satisfy this engagement; on which it was repeated to him that the diamond had been sold without necessity and for the fourth part of its value.'

In no country of Europe is more care being taken of the national archives than in Italy. In accordance with a decree of March 26 of this year a commission, composed of nine members, and under the presidency of the historian, Senator Michele Amari, has been formed to superintend the arrangement and reorganisation of all the provincial archives of the kingdom; to determine upon the best means for their preservation; to decide upon the expediency of their publication, provide for the establishment and maintenance of palaeographic schools in connexion with all the principal collections of archives, and for the training of an efficient staff of upper and lower officials, &c. Considering the treasures which lie buried in the archives of Tuscany, Florence,

Milan, Turin, Parma, Genoa, Venice, and of the numerous other decayed republics and cities of Italy, we may anticipate a rich gleanings of historical knowledge from this harvest of archaeological research.

We are sure that all who are acquainted with the valuable German historical series of Heeren and Ukert, will be glad to hear that the enterprising publishers, Messrs. F. & A. Perthes, of Gotha, have made arrangements with Dr. W. von Giesebrecht, of Munich, to complete the several histories which were left unfinished from the time of their first publication. This series, known as *Europäische Staatengeschichte*, began in 1823, and now comprises seventy-two volumes. Some of the histories, as Dahlmann's *Denmark*, and Lappenberg's and Pauli's *England*, very inadequately fulfil their original design, having been carried in the former case only to the beginning of the sixteenth century, and in the latter not further than our Norman kings; and we shall, therefore, watch with interest the announcement of the names of the writers to whom Dr. von Giesebrecht has confided the labour of completing these two important sections of the general history. It is announced that F. F. Carlsson, of Stockholm, has nearly completed the fifth volume of the *History of Sweden*, begun by Professor Gejer, and that several volumes of other histories are nearly ready for publication.

THE most important portions of the sixth *Report of the Deputy Keeper of the Public Records in Ireland*, which has just been issued, are the account by Sir J. Bernard Burke of the modern State Papers in the Record Tower of Dublin Castle, and the details given by Mr. J. T. Gilbert, of the Irish MSS., of which fac-similes are being prepared at the Ordnance Survey Office, Southampton. We learn that the petitions amongst the State Papers are about 18,000 in number, and afford most valuable historical and genealogical information. The principal subjects of them are connected with the recovery of estates, the reversal of outlawries, rewards for the capture of "Tories, Robbers, and Rapparees," renewal of patents, &c., &c. We were able to anticipate some parts of Mr. Gilbert's report on Irish MSS. in our issues of March 7 and March 14, but the new matter supplied by him is of equal value and interest.

Most writers are agreed that fire-engines, with leathern hose, were first brought into use at the great fire in Southwark, May 26, 1676; but we have referred to many encyclopedias without finding the least mention of any person to whose ingenuity it might be supposed we were indebted for the invention. Such being the case, it is important to notice that among the unprinted State Papers of the reign of Charles II. is preserved a petition which throws considerable light on the subject. This petition is presented by "Theodorus Lattenhöwer Hollander and Dr. in Physick," and sets forth that he had

"invented engines for raising of water in greater quantity, with much more force and facility than any yet extant, and very different from any hitherto invented, and most useful for draining of mines, drowned lands, &c. And that whereas your petitioner hath lately presented one of the said engines to the honourable the Lord Mayor and Court of Aldermen for the use of the city in quenching of fire, and made a plain proof of its great power and effect before them, to their abundant satisfaction, insomuch that they gave your petitioner a gratuity of one hundred pounds, and have bespoke several engines of him."

He therefore prays that letters patent may be granted to him, so that he may have the sole benefit of this invention for fourteen years. The petition appears, from a memorandum at the bottom of it, to have been laid before the Court at Whitehall on August 5, 1675, at which time the Attorney-General and Solicitor-General were directed to report upon it. This report, signed by Sir Fra. Winnington, June 1, 1670, is written

on the same piece of paper as the original petition, and certifies that the—

"new invented engines in the petition mentioned may be of great use in the quenching of fires; and I do find by proof upon oath that the same was very serviceable in the late fire in Southwark, so that by means thereof St. Thomas's Hospital and great part of that parish was saved from the destruction of the fire."

The Solicitor-General further certifies that it will not be in any sort contrary to law to grant the sole benefit of the said engines to the petitioner.

No further reference to Dr. Lattenhöwer, in connexion with this invention, is to be found. It seems probable, however, that he parted with his interest in it to others, for in the *London Gazette*, issued August 14, 1676, appears the following advertisement:—

"Whereas His Majesty hath granted Letters Patents unto Mr. Wharton and Mr. Strole, for a certain new invented Engine, for quenching of fire, with leather pipes, which carries a great quantity and a continual stream of water with an extraordinary force, to the top of any house, into any room, passage or alley, being much more useful than any that hath been hitherto invented, as was attested under the hands of the Masters of St. Thomas's Hospital, and Officers of the same Parish, as in the late great fire at Southwark, to their great benefit and advantage. It being therefore of so public a security and good, this is to give Notice, That they are to be sold at Mr. Rouses, at the sign of the Peacock in St. Martins-lane in the Fields."

AMONG the same State Papers of the year 1676, from which the above-quoted petition is taken, is also an interesting record of a celebrated astronomer. The document is undated, but is addressed "for y^e rth ho^{ble} S^r Jo. Williamson;" it runs thus:—

"Mr. Edmund Halley student of Queens Colledge in Oxford having for some years been a diligent observer of y^e Planetts and starrs, has found it absolute necessary (besides the continuance of observations here) that in some place betwixt the Tropicks where the Sunn & Moone & Planetts will passe near the Zenith without Refraction their motions will much be ascertained and navigation perfected, and that the Island of St Helena wilbe a fitt place, where the Celestial Globe may be finished, the starrs in the Southern Hemisphere being much out of their places."

"He humbly desires his Ma^{ty} letters of Recommendation to y^e Govern^r & Committee of the East India Company, that they will cause the shipp ready to goe to St Helena to transport him & his freind thither and that he may have their orders that there he may be received & entertained & have such assistance as may be fitt for his undertaking."

It was towards the end of this year, the biographers tell us, that Halley, who was but twenty years old at the time, went to St. Helena to make his observations.

THE number of the *Alt-preussische Monatsschrift* for February and March contains a continuation of the sources of Prussian History from 1230 to 1243, by Dr. Perlbach; and an account of the right of the State to amber found on the shore, by Dr. von Brünnick, together with other matter. At a meeting of the Anthropological Society of Danzig, Herr Mannhart read a paper on the tradition that new buildings could not be safely completed without a human sacrifice, usually an innocent child. As late as 1843, he says, at the erection of a railway bridge in Germany, it was popularly believed that human sacrifices had taken place. In Scandinavia, animals were buried when a church was built; and Herr Mannhart argues from the belief that, if this practice were intermitted, the first infant baptised in the church would die, that the burial of the animal had taken the place of the original burial of a child. He says that in removing old ruins bones of men and animals are frequently found, "wie," he says, "u. A. in neuerer Zeit unter der Blackfriarbrücke in London gefundenen Thier- und Menschen Knochen," an illustration which seems to argue a belief in a greater antiquity for Blackfriars Bridge than Londoners are likely to ascribe to it.

FROM the following extract from a letter written by Lord Dorchester in 1630, and printed in Mr. Sainsbury's *Papers relating to Rubens*, it appears that crushes at Court were not altogether unknown in the reign of Charles I. At the public audience of a new Spanish ambassador, "the number of ladies was so great that being divided from the lords, and standing down in file on the Queen's side from the state," i.e. the throne, "to the lower end of the Banqueting House where the ambassador entered, that they reached to the very door, and yet were there many fallings out for spoiling one another's ruffs by being so close ranked."

NOTES OF TRAVEL.

Papers relating to Her Majesty's Colonial Possessions, Part I., 1874.—These papers, which have lately been presented to Parliament, contain valuable information about the population, trade, agriculture, the state of education, crime, &c., of twenty-six of our colonies, the reports being drawn up under the direction of their respective governors. From Jamaica come most gratifying accounts of the great and steady increase of trade during the last seven years, the value of the imports in 1866 being put down at 1,030,796*l.*, while the latest return shows an increase of upwards of 500,000*l.* upon that amount. Several sugar estates were purchased last year by wealthy Cubans, who, abandoning their own distracted island, have settled in Jamaica. One old estate was particularly mentioned to Governor Sir J. P. Grant as having been for some years in a languishing condition; a Cuban gentleman had just purchased it, and sent an order to England for 4,000*l.* worth of new machinery. The skill, industry, and enterprise of these our new fellow-subjects must tell upon their neighbours, and indirectly benefit the whole colony. The cultivation of tobacco according to the Cuban system has also made a satisfactory start, and is fast increasing. It is believed that there is nothing to prevent Jamaica cigars from equalling those exported from Havana. Every effort, at any rate, is being made to attain that standard of perfection: in March, 1870, a prize of 250*l.* was offered for the best tobacco, to be produced in Jamaica by any one cultivator of not less than eight acres, producing 400 lb. of cured tobacco from each acre. This prize was equally divided between two competitors in 1872. The article of bamboo for fibre to be used in the manufacture of paper has quadrupled the export of the previous year, and the same almost may be said of many minor products, such as cocoa, bananas, oranges, pines, limes, lime-juice, and yams. It has lately come to the knowledge of the governor that a noted French firm is about to establish a factory for making the extract of logwood in Jamaica, whereby the freight of thousands of tons of valueless wood-fibre, now needlessly sent across the Atlantic, will be saved; and that an English company is establishing a factory there for making paper from bamboo on the spot. Both enterprises well deserve success.

The reports from Tobago are by no means so satisfactory. The population there is considerably out of proportion to the area of the island, and thus a large area of valuable and fertile land is almost in a primitive state. Large tracts, which in former days were undoubtedly the site of well-worked estates, are covered with forest. A succession of droughts has of late years tended to reduce cultivation considerably, especially in Sandy Point, one of the best districts of Tobago—a level plain of several square miles, once rich and fertile, but now in a worse condition than any other part of the colony. Sugar of course forms the staple of cultivation and export, while yams, sweet potatoes, and most descriptions of tropical vegetables grow in great profusion, and require a minimum of cultivation and labour. Many English vegetables, as peas, cabbages, broccoli, vegetable marrow, &c., thrive well. One of the objections to Tobago, which appears to have taken a tolerably firm hold of the public mind in

the West Indies, is its reputed unhealthiness. Immigrants from Barbadoes, it is often observed, suffer considerably from ague and fever on their first arrival; but they soon recover and become most valuable labourers. As regards the white and native population, Lieut.-Governor Ussher writes, "they appear to present a fair average of health, especially the whites, of whom there are many examples to be quoted at this moment of lengthened residence in this colony without injury to health."

Fine estates are to be purchased there for prices ranging from 2,000*l.* to 6,000*l.*; similar properties in Barbadoes would be worth probably ten times that amount.

At St. Lucia we note an increase in the population of nearly 5,000 souls within the last ten years, a somewhat remarkable fact where the entire number of inhabitants reaches only 31,610. Here, it seems, many of the estates have changed hands lately, and as the new owners are men of means and enterprise, there is good reason to expect great benefits from a new system of management.

"Grenada," reports Lieut.-Governor Freeling, "possesses so many advantages over some of the other islands in being very healthy (exempt from hurricanes and from severe shocks of earthquake), and in having a peaceable and contented peasantry, that it is a matter for grave consideration why its progress is not more rapid—why, when in small or smaller islands, like Nevis, Montserrat, and Dominica, in the Leeward, and St. Vincent and St. Lucia, in the Windward group, capitalists are purchasing land, Grenada should appear to possess no attractions, there being no competition for valuable estates in the market." The reason is to be found, Governor Freeling thinks, in the loose manner in which the government is carried on. The Legislative Assembly, composed of twenty-six members, meets but seldom, and, as a rule, one day's sitting, no matter how important are the measures to be discussed, seems to be considered long enough by many representatives, who then hurry back to their own business. Thus matters of moment and interest have been frequently postponed until forgotten, such as the repair of roads and buildings; and legislation on many and varied subjects has not kept pace with the age.

On April 17 the Egyptian Institute of Cairo held an extraordinary sitting to hear the narrative of the traveller Gerard Rohlfs, returned from the Libyan desert with the caravan of scientific men under his direction. This enterprising expedition, though fruitful in results, did not attain its prescribed end—the oasis of Kufarah, which they desired to visit in order to discover a new route across the desert. The heavens and the soil opposed insuperable obstacles to their progress. They found themselves in front of an interminable chain of sand-hills (dunes) placed transversely, and were beaten back by such murderous blasts as to render it impossible to pursue their intended direction. To persevere in the attempt in the midst of mountains of moving sand would have been inevitable destruction. They lost sixty camels. They then turned towards the north, and, leaving the Great Oasis of Dachel, they passed on to that of Siwah, more to the west.

The various members of the expedition gave a short account of their labours, and two hundred photographs were produced, among which was that of a beautiful Egyptian temple discovered in the oasis of Dachel, with hieroglyphics wonderfully preserved.

The famous Bahr-bela-ma, near Siwah, always believed to be the ancient bed of the Nile, does not exist. To this negative result, which has yet its importance, the expedition arrived. It will, therefore, be erased from the maps.

The remainder of the sitting was occupied by a communication of Professor Panceri relative to his experiments on the action of the poison of the Egyptian serpents, arriving at the conclusion that two animals only, the ichneumon and *Mephitis libyca*, are able to resist the effects of large doses

of the poison of the naja and the ceraste, so that in ordinary cases they may be considered as invulnerable to these serpents. These results may account for the veneration in which the ichneumon was held by the ancient Egyptians.

THE annual meeting of the French Society for the Saving of Life from Shipwreck was held under the presidency of Admiral le Baron la Roncière le Noury, on May 4. The president drew attention to the necessity for enlarging and extending the operations of the Society on account of the great increase of trade. Fortunately, the past winter had not been marked by many violent storms, but the Marine Department and the society had alike felt the importance of providing for greater efficiency in the saving of life. They had been incited to this furthermore by the terrible tragedy of the *Northfleet*, and by the genuine feeling aroused by Mr. Plimsoll's strenuous efforts on behalf of merchant seamen. A bill had been prepared for submission to the National Assembly, but the president showed that such measures would have to be supplemented by extreme watchfulness and care, for without these no amount of legislation could avail. In conclusion, he paid a tribute of praise to the Customs officers on different parts of the coast, who, though not seafaring men, had risked their lives in the noblest manner in numerous cases of shipwreck during the past year.

THAT once popular resort for invalids, St. Helena, has rapidly declined in prosperity of late years, and the latest published report from Governor Vice-Admiral Patey points to no circumstance that in any way indicates an improvement in the depressed condition of the island. From the falling-off of trade, and the diminished means of employment, a large number of the best labourers and artificers have gone away in search of a more remunerative field; 280 have emigrated to the Cape of Good Hope, the greater portion of whom have been engaged for service in the copper mines in Namaqualand. From these causes, from the absence of capital, and from the reduction of the establishments, civil and military, all landed property has become greatly depreciated in value. Rents on an average have fallen about thirty-three per cent. below their former amount. The government lands at Longwood, which have yielded a rental of 313*l.* per annum during the last twenty-one years, could not on the expiration of the lease be re-let for a higher rent than 195*l.*, although repeatedly advertised. The lands at Deadwood, formerly let at 135*l.*, are now let at 60*l.* per annum. Sales of land cannot be effected at all except at a ruinous sacrifice. A property which had twice within the last nine years realised 400*l.* could not be sold last year for a higher sum than 80*l.* Another property costing over 800*l.* sold for 185*l.* Attention has been turned to the cultivation of fibre plants, chiefly the aloe and the New Zealand flax; it is too early yet to determine with what prospects of success. The Governor further remarks after this discouraging statement of affairs:—

"The situation of St. Helena in mid-ocean (sighted by all ships from India, and a very large number from Australia) renders it a most important position for Imperial purposes as a coaling station and dépôt for vessels of war, and it would be highly desirable that it should not be allowed to fall into insignificance, more particularly as in the event of hostilities the sinking of one ship in the Suez Canal (either by accident or design) might effectually close that passage; consequently the situation of this island, in my opinion, is of the highest importance, and not inferior to that of Malta or Gibraltar. Two or three steamers stationed here would intercept the whole of the returning trade of the East."

A COMMERCIAL report from Königsberg comments on the extraordinary alterations which are daily taking place in the Russian dominions; whole countries are being opened up by railways where formerly there were hardly any means of communication. The ultimate result on commerce

it is impossible to estimate at present. All, or nearly all, is still in an embryo state, and any predictions as to which routes or what dimensions trade will eventually take must remain surmises; but when one thinks of the country between the Black Sea at Odessa and the Baltic at Königsberg—Pillau being directly connected by a railway which is now completed, and that likewise St. Petersburg, Moscow, Kieff, Tobolsk, the Crimea, and Sebastopol are within a few days' journey by rail—all of which has been completed without any of the *éclat* which accompanied the opening of the Suez Canal—it is difficult to imagine what results will ensue. One thing at least appears at present to be evident, that this part of the world wishes to extend trade with Great Britain more than seems to be the case in the more southerly and westerly ports of Germany.

THE papers state that the Rev. Charles New, of the Methodist Free Church—whose work, entitled *Life, Wanderings, and Labours in Eastern Africa*, we reviewed two months ago—has just left this country for the scene of his previous labours. After investigating some of the less-known portions of the coast, he proposes to press forward into the interior in the direction of the Nile sources. Mr. New is corresponding member of the Royal Geographical Society and of the British and Foreign Anti-Slavery Society.

THE *Gazzetta Livornese* announces that its fellow-countryman, Captain Fortunato Cassone, just returned from a voyage in the Indo-Chinese Seas, has given to the Institute at Leghorn a valuable collection of plants, shells, and vertebrata. Among the most interesting of the last are his rare specimens of the water-snakes (*Hydrophis*) which inhabit the Indian seas.

SELECTED BOOKS.

General Literature and Art.

- BOSWELLIANA. The Common-place Book of James Boswell. Edited by Dr. Rogers. With Introductory Remarks by Lord Houghton. Grampian Club.
- BURBIDGE, F. W. Domestic Floriculture, Window Gardening, and Floral Decorations. Blackwood. 7s. 6d.
- CRAMER, G. Die altgriechische Komödie und ihre geschichtliche Entwicklung bis auf Aristophanes und seine Zeitgenossen. Göttingen: Schönlank. 12 Ngr.
- DENKMAALER aus Aegypten und Aethiopien in photographischen Darstellungen. 2. Serie. Berlin: Nicolai. 12 1/2 Thl.
- ELIOT, George. The Legend of Jubal and other Poems. Blackwood. 6s.
- HEUGLIN, M. Th. v. Reisen nach dem Nordpolarmeere in den J. 1870 und 1871. 3. Thl. Braunschweig: Westermann. 2 Thl. 28 Ngr.
- PIGGOT, J. Persia, Ancient and Modern. King. 10s. 6d.
- QUELLENSCHRIFTEN für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance. Hrg. von R. Eitelberger von Edelberg. 7. Bd. Theophilus. *Schedula diversarum Artium*. 1. Thl. Uebersetzt von Albert Hg. Wien: Braumüller. 3 fl. 50 kr.
- ROHLFS, Gerhard. Adventures in Morocco, and Journeys through the Oases of Draa and Tafilet. Edited by Winwood Reade. Sampson Low. 12s.
- ROLLETT, H. Die 3 Meister der Gemmolyptik Antonio, Giovanni, und Luigi Pichler. Wien: Braumüller.
- ROWLEY, S. When you See me, you know me. Ed. by Karl Elze. Dessau: Barth.
- WILBERFORCE, H. W. The Church and the Empires: Historical Periods. Preceded by a Memoir of the Author by J. H. Newman, D.D. King. 10s. 6d.

History.

- BLOUNT, T. Tenures of Land and Customs of Manors. Edited from Beckwith's Edition, with large Additions, Glossary, &c., by W. Carew Hazlitt. Reeves & Turner. 31s. 6d.
- D'AULNOY, la Comtesse. La Cour et la Ville de Madrid vers la fin du XVII^e siècle. Edition nouvelle, revue et annotée par Mme B. Carey. Paris: Plon. 8 fr.
- FONTES REBUM BOHEMICARUM, Tom. 2. fasc. 1. Prag: Grégr & Dattel. 1 Thl. 6 Ngr.
- GREGOROVIC, F. Lucrezia Borgia. Nach Urkunden und Correspondenzen ihrer eigenen Zeit. Stuttgart: Cotta. 4 Thl.
- LETTER-BOOKS of Sir Amias Poulet, Keeper of Mary Queen of Scots during the last two years of her Captivity. Edited by John Morris, S.J. Burns & Oates. 10s. 6d.
- LOEHLEN, L. Feldzug 1870-71. Die Operationen d. Korps d. Generals v. Werder. Berlin: Mittler. 2 1/2 Thl.
- REGESTA diplomatica nec non epistolaria Bohemina et Moraviae. Pars II. annorum 1253-1310. Opera J. Emler. Vol. V. Prag: Grégr & Dattel. 1 1/2 Thl.
- SYME, J. History of Germany. Macmillan. 3s.

Physical Science.

- GOEPFERT, H. R. Ueber innere Vorgänge bei dem Veredeln der Bäume und Sträucher. Cassel: Fischer. 2 Thl.
- MARTENS, E. v. Ueber vorderasiatische Conchylien. Nach den Sammlungen d. Prof. Hausknecht. Cassel: Fischer. 12 Thl.
- NOVITATES conchylogicae. Abbildung und Beschreibung. Neuer Conchylien. Suppl. 5. 1.-6. Lfg. Cassel: Fischer. 2 Thl.

RENDU's Theory of the Glaciers of Savoy. Edited by George Forbes. Macmillan. 7s. 6d.

TCHIHATCHOFF, P. de. L'Asie Mineure: description physique de cette contrée. Paris: Guérin. 360 fr.

ZITTEL, K. A. Palaeontographische Mittheilungen aus dem Museum d. k. k. bayer. Staates. 2. Bd. 3. Abth. Cassel: Fischer. 14 1/2 Thl.

Philology.

CIOFI, A. Ad Q. Horatium Flaccum specimen observationum. Accedit Appendix de inscriptione graeca in Apollonio Selinuntis detecta anno 1871 eodem auctore. Torino: Loescher.

FISCHER, R. De grammaticis praecriticis. Breslau: Goschorsky. 1/2 Thl.

CORRESPONDENCE.

ROMAN INSCRIPTIONS IN BRITAIN.

Oxford: May 12, 1874.

I hope you will allow me to make one or two additions to my article of April 18, on "Roman Inscriptions in Britain." Since writing it I have seen reason to suspect the antiquity of the stone at Llanfihangel-y-Traethau, with which I will not trouble you till Professor Hübner has been able to pronounce a final judgment upon it. I ought also to state that there is a list of "vocabula" at the end of his index to the *Inscriptiones Britanniae*, in which *seria* occurs, while *possit* is not very uncommon in provincial inscriptions. The map, moreover, supplies the place of a list of names where inscriptions have been found, and in Professor Hübner's opinion is better than an alphabetical catalogue. I was, therefore, certainly in error in desiring such a list of "vocabula," though I am inclined to think that a catalogue of names might still be a useful addition to the book, besides the map. In quoting no. 1201 I have used the word *trophy* in describing the mass of lead found at the Wokey Hole in Somersetshire. This is the word used by the old writers on the subject, but is, strictly speaking, inaccurate, as the mass in question seems to have had no direct connexion with military operations.

Canon Raine, in a letter I have since received, mentions another inscription recently found at York on a bone tablet at the breast of a skeleton—

DOMINUS VICTOR
VINCIAS FELIX.

Are we to suppose that the man's name was *Victor*, and that the *vincias* is a play upon it, standing for *vivas*, or some such more usual formula? Is it, again, Christian or Mithraic? The same question may be asked respecting the gravestone found at Sea Mills, near Bristol, on which Mr. Searth recently read a paper to the Archaeological Institute, and which he and others think to be Christian. He has been kind enough to send me a drawing of it. On the summit is a ✕, which he takes for an incomplete ✕. Then comes a full-face bust, with ear-rings, and something like an aureola round it, and on the left a leaping dog, on the right a cock. Below are the letters *SPES* | *C* *SENTI*, which seem to contain the name "Spes, wife of Gaius Sentius" (Cp. Dr. McCaul's paper in the December number of the *Archaeological Association Journal*).

Canon Raine in his letter further describes two ivory instruments found in a stone coffin, somewhat of the shape of a boat cut in half—an eight-oar, I presume—about a foot long and highly polished, with a sharp spike at one end and the other part hollowed. I should conjecture, from his description, that one end was used for a fork and the other for a spoon. Can any of your readers throw light upon this point?

I should like to draw attention to the recently discovered *Lex Coloniae Juliae Genetivae*, which is edited by Hübner and Mommsen, in the last number of the *Ephemera Epigraphica*. It is a document of first-rate importance, and appears to be one of those laws, carried by Antony in the first months after the dictator's death, to which Cicero refers (*Philipp.* v. 4, 10). It belongs, of course, to Spain, but may be mentioned here.

I shall, with your permission, send you an account of any other newly-found inscriptions that come to my knowledge, as I think you will agree

with me that the ACADEMY would be doing good service by promoting a wider interest in such things.

JOHN WORDSWORTH.

THE HISSARLIK INSCRIPTIONS DECIPHERED.

Oxford: May 11, 1874.

In my article on Dr. Schliemann's discoveries at Troy (ACADEMY, Jan. 10), I had declared the deciphering of the Hissarlik inscriptions hopeless. They seemed too few in number, too short, too incomplete to admit of anything like a truly scientific treatment. Though I pointed out the similarity of certain letters with Phoenician letters, I carefully guarded against calling either the letters or the language Phoenician. The letters, though in some cases not only similar to, but identical with, Phoenician letters, belong, as I said, to no definite series; and as the modifications of the Phoenician alphabet have a history of their own, no scholar would think of explaining an inscription as consisting at the same time both of ancient and modern varieties. I have been credited both by Dr. Schliemann and by the writer in the *Edinburgh Review* with the interpretation of an inscription as giving the name of *Ἰλιον*; but I should have thought that from the wording of the sentence it was clear that, though I admitted the temptation, I did not yield to the temptation of reading the Hissarlik seal as containing the name of Homer's Ilium.

Dr. Haug (ACADEMY, February 7), tried to decipher some of the inscriptions as written in the Cyprian, others as written in the Phoenician, alphabet, but the results at which he arrived were not considered encouraging. In spite of this, Professor Gomperz, of Vienna, well known to classical scholars in this country, has made a new attempt to use the Cyprian alphabet, as lately discovered by Smith, Birch, and Brandis (see my article in the ACADEMY, March 21), for deciphering the short fragments of inscriptions found by Dr. Schliemann, and, it would seem, with decided success. He has read a paper before the Imperial Academy, of which an abstract appears in the Vienna journals. He reads one inscription (tab. xix. No. 555) as *ἰλας* or *ἰλα*, "Be gracious;" another (tab. exc. No. 3,474) he reads *ἰὺ ἀπαρτοῦ*, which he translates, "I dedicate this to the goddess Apaturos," a name of Athene or Aphrodite; a third, by being read from right to left, yielded the words *ταῦτ' ἐγώ*, "to the divine leader or prince."

One cannot read Professor Gomperz's paper without perceiving that there is method in his decipherment. If I speak still with some diffidence, it is chiefly because I only know the Cyprian letters from the types cast by the Berlin Academy, not from the original Cyprian inscriptions, and can therefore form no definite opinion how far Professor Gomperz is justified in admitting varieties of each letter. Of course, with such scanty material, some room is left for accident, but the reading of the last inscription, in particular, inspires confidence. And what startling results would flow from this discovery! Among antiquities found at Hissarlik at a depth of seven metres below the surface, and therefore classed as pre-historic or pre-Hellenic, or non-Hellenic, we find the Cyprian alphabet and the Greek language! This will show that the objections which I raised at the meeting of the Society of Antiquaries (ACADEMY, May 2) against the names of pre-Hellenic or non-Hellenic, assigned to the Hissarlik antiquities by Mr. Newton, were well founded. The Cyprian alphabet (see ACADEMY, March 21), is of cuneiform origin, and so imperfect, as compared with the Phoenician letters, that as soon as the Phoenician letters became known, it had to vanish. It may, therefore, be taken for granted that the Hissarlik antiquities, containing the inscriptions, represent a period of Asiatic Greek civilisation anterior to the arrival of the Phoenicians, or, at all events, of the Phoenician letters, in Asia Minor. And yet the language is Greek—real, historical Greek. Here are the first

elements for forming a conception of a real, as distinct from a Homeric Troy, though the name is, as yet, a simple assumption. Hitherto no scholar could have ventured to speak of a real Troy, except to express his profound ignorance of it. We only knew the Homeric Troy, Troy as conceived by Homer, with its arts, and its religion, and its language as reflected in the mind of a Greek poet. Beyond this we knew as little of a real as distinct from a Homeric Troy, as we know of a real as distinct from a Homeric Hades. Now we may say for the first time, supposing that Professor Gomperz is right, that at a period previous to the introduction of the Cadmean letters, Greek was spoken on the Skamandros, and a civilisation which had reached the culminating point of the art of writing, at least for monumental purposes, had struck root on the spurs of Mount Ida. MAX MÜLLER.

THE WORD "ROSE."

Clapham : May 12, 1874.

Permit me to add a few words to the discussion on the origin of the word "rose." Not only Aryan and Semitic, but, as Professor Max Müller says, "even Hamitic scholars" have something to say upon the subject.

An important question, to which justice has not yet been done, is whether the Coptic $\sigma\alpha\mu\pi\tau$ is a genuine Egyptian word, or one of the many Arabic words introduced into the Coptic vocabulary by the Mohammedan conquest. One portion of this question can now be answered with absolute certainty. The word existed in the Egyptian language two thousand years before the Mohammedan conquest. The older form

$\sigma\alpha\mu\pi\tau$, *uarta*, is to be found as early as the fourth Anastasi papyrus (page 12, line 2) written in the time of Seti II.; and the document in which it occurs is still older, for a considerable fragment of it is found in the first Sallier papyrus, and is probably of the time of the great Rameses, more than 1,300 years before the Christian aera. That *uarta* is the real original of $\sigma\alpha\mu\pi\tau$ is, I think, quite certain; but I am bound to say that there is as yet no positive evidence of its botanical identity with our rose. It was, however, a definite flower, the object of songs sung to the accompaniment of musical instruments in drinking parties. It is by no means unlikely that the discovery of a picture of the flower itself, with its name written over it, may one day enable us to identify it with certainty. The meanings of a vast number of Egyptian words have been identified in this way.

There still remains the question whether the ancient *uarta* is a native Egyptian or a borrowed word, and if the latter, whence borrowed. The form of the word leads me, I confess, to consider it as an Aramaean importation. There is at least nothing to be said against this hypothesis. There are very few (if any) foreign words in the Egyptian texts anterior to the eighteenth dynasty, but from the beginning of this period intercourse with Asiatic countries, and the importation of foreign merchandise and words, was constantly on the increase. Many of these foreign words end in *ta*, corresponding, not, as Egyptologists have commonly supposed, to the final Hebrew *at*, *it*, or *ot*, but to the Aramaic ܐܬܐ . The very passage of the fourth Anastasi papyrus which speaks of the *uarta* speaks of the *Kendaur* as a musical instrument, which M. Chabas with great probability identifies with ܕܐܘܪܐ , a word, however, by no means confined to one form or to the Hebrew section of the Semitic family.

Whether it be possible or no to trace the history of the word *uarta* further back than I have done is very doubtful. The original form of the word may be Accadian for aught we know. If it

be a Semitic word its root is lost, but there would be nothing surprising in this. Our knowledge of the Semitic vocabulary is extremely limited. The Hebrew lexicons, for instance, give us probably as untrue a notion of the extent of the ancient Hebrew vocabulary as the Coptic lexicons do of the ancient Egyptian language. We have now actually recovered from the monuments and papyri as many thousand Egyptian words as Peyron's lexicon contains hundreds.

Anyhow, I cannot see any sufficient reason for going to the Persian language for the name of the rose. There is nothing more notorious in the history of Persian than the enormous extent to which it has borrowed from Semitic sources, particularly from Arabic. Dr. Wright is certainly unassailable as to his statements, first that the Persians have borrowed the common Arabic word *ward* for the rose; and secondly, that *vartā*, in the Pehlevi-Pazend glossary, seems to be nothing but the Aramaic *vardā*.

The probability of a connexion with the Zend *vareda* would undoubtedly add great weight to any positive historical evidence of a Persian origin, but in the absence of such evidence little importance can be attached to it. I could as easily find an Egyptian derivation for $\rho\acute{o}\sigma\alpha\nu$ in the very common word *rut*, which as a verb signifies "to grow," and as a substantive "that which grows" "what is grown," etc. In Coptic it appears under the stems *rôt* and *rôt*. The passage from the *t* to a *d* is no difficulty, for the *d* in *Mendes* and all other Hellenised Egyptian names corresponds to a *t* in the original. P. LE PAGE RENOUF.

SWISS ALLMENDS.

Oxford: May 13, 1874.

In my notice of Mr. Barham Zincke's *Swiss Allmends*, published in your columns last week, I used the following words: "Of the etymology of the word Mr. Zincke does not so much as give a hint." This statement is not strictly accurate, for on p. 297 Mr. Zincke says: "Allmend means land which is held and used, as the word itself indicates, in common." I am very sorry I overlooked this passage, and shall be much obliged if you will allow this correction to appear in your next issue. JAMES R. THURSPFIELD.

EVE AND THE RIB.

In a recent number of the ACADEMY (April 18), mention was made of a solution proposed by Dr. Kleinert to the problem, why Eve should be said to have been formed from a rib. The "solution" was this:—

"The primitive Semitic language possessed a word 'hav. rib. It is preserved in the Arabic dual form *al-havānī*, which can no more be referred to a trilateral root than *yadānī*, the two hands. The word was lost in Hebrew, but, before it was lost, the name of the mother of all living, 'Havvā, had been mixed up with 'hav, the old word for rib, so that nothing was more natural than that Eve should be said, not only to be 'bone of my bone,' but the very rib, or 'hav, of Adam."

It will be observed that the whole theory hangs upon one single nail, the Arabic "dual" form *al-havānī*, or, as it is better written, *el-havānī*. Unfortunately, Dr. Kleinert's knowledge of Arabic does not appear to be quite equal to the occasion. In the first place, *el-havānī* (or, without the definitive, *havānīn*) is not a dual form, but the plural of *hānīyetun*. In the next place, it can and must be referred to a trilateral root, *hnw* or *hny*. Lastly, even supposing that some Arabic scholar should agree with Dr. Kleinert in contending that the root of *el-havānī* is biliteral, it must yet be remembered that these two radicals would be *hn*, not *hw*; and thus the *w* or *v*, which is essential to Dr. Kleinert's theory, is cut away by his own supposition of a biliteral root. The root *hny* means "bend," and *el-havānī* (= "the benders") is the name for the longest ribs.

STANLEY LANE POOLE.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, May 16, 1 p.m. Sale at Christie's of the remaining portion of the Collection of Drawings and Pictures of the late R. Ellison, Esq.
2 p.m. Operatic Concert (Floral Hall).
3 p.m. New Philharmonic Concert (Madame Essipoff's First Appearance (St. James's Hall)).
" Crystal Palace: Fête in Honour of the Czar. Grand Concert.
- MONDAY, May 18, 1 p.m. Sale at Christie's of the Modern Pictures and Water Colours of the late J. Farnworth, Esq.
" Sale at Sotheby's of the Library and MSS. of the late Sir W. Tite.
3 p.m. Asiatic Anniversary.
" Herr Paner's third Historical Piano Recital (Hanover Square Rooms).
8 p.m. British Architects.
" Fourth Philharmonic Concert (St. James's Hall).
" Society of Arts: Professor Barff on "Carbon and Certain Compounds of Carbon." (V.I.)
- TUESDAY, May 19, 3 p.m. Royal Institution: Professor Rutherford on "The Nervous System."
7.45 p.m. Statistical: Dr. Millar on "Statistics of Death by Suicide among British Troops;" Mr. J. Bidolph Martin on "The Elections of 1868 and 1874."
8 p.m. Pathological.
" Anthropological: Mr. E. R. Hodges and the President on "Notes on a Phœnician Inscription alleged to exist in Brazil;" Mr. E. Croghan on "The Celtic Element in the Lycian Inscriptions;" Miss Emma Wallington on "The Physical and Intellectual Capacities of Woman equal to those of Man;" Mr. E. Staniland Wake on "Cannibalism."
8.30 p.m. Zoological.
9 p.m. Civil Engineers: The President's Annual Conversation.
- WEDNESDAY, May 20, 11 a.m. Pharmaceutical: Anniversary.
12 Society of Arts: Special Meeting on Public Museums and Galleries.
1 p.m. Sale at Christie's of the Collection of Old Worcester Porcelain of Percy Robins, Esq.
" Sale at Christie's of the Paintings, Engravings, and Painters' Etchings of the late John Pre.
" Sale at Sotheby's of the Hugh Howard Collection of Coins and Medals.
2.30 p.m. Grand Opera Concert (St. James's Hall).
7 p.m. Meteorological.
8 p.m. Society of Arts: Captain H. W. Tyler on "Simplicity as the Essential Element of Safety and Efficiency in the Working of Railways."
" New Philharmonic Concert (St. James's Hall).
- THURSDAY, May 21, 3 p.m. Royal Institution: Professor Story Muskelyne on "Physical Symmetry in Crystals."
4 p.m. Zoological.
6 p.m. Philosophical Club.
7 p.m. Numismatic.
8 p.m. Chemical: Dr. Corfield on "The Sewage Question from a Chemical point of view."
8.30 p.m. Antiquaries.
" Royal: Mr. H. N. Mosley on "The Structure and Development of *Peripatus Capensis*;" Mr. J. Imray on "The Uniform Wave of Oscillation—an Analysis;" Professor Tyndall on "Some further Experiments on the Transmission of Sound;" Mr. W. Spottiswoode on "Combinations of Colour by Polarised Light."
- FRIDAY, May 22, 3 p.m. Hallé's Third Recital (St. James's Hall).
4 p.m. Botanic.
8 p.m. New Shakspeare Society: Mr. J. W. Hales on "King Lear as a Type of the Kelt."
" Quætt Club.
" Society of Arts: Mr. W. Weldon on "The Manufacture of Chlorine."
8.30 p.m. Clinical.
9 p.m. Royal Institution: Professor W. K. Clifford on "The Education of the People."

SCIENCE.

La Chaine Traditionnelle: Contes et Légendes au point de vue Mythique. Par Hyacinthe Husson. (Paris, 1874.)

To look for fragments of ancient mythology in modern folk-lore is like looking for Sanskrit or Greek in English or French. We now and then meet with a modern word which seems hardly to have suffered at all from the wear and tear of centuries, and looks as fresh and sharp as if it had just been issued from the mint; but such cases are rare, and frequently they are deceptive. *Lolling* may be the Sanskrit *lāl*, *roi* is the Sanskrit *rāja*, *daughter* is the Sanskrit *duhitār*; but *to call* is certainly not *καλεῖν*, nor can *Wodan* be identified with *Bud-dha*, or *Paradise* with the Sanskrit *Paradesa*. Then come all the doubts as to whether what we find so strangely like in English and Sanskrit comes direct from the primeval Aryan inheritance, or whether it was borrowed at a later time by one heir from the other. *Sugar* sounds very much like Sanskrit *sarkara*, grit, pebbles; it is in fact the same word; but the Sanskrit *sarkara* passed through Persian and Arabic before it reached Europe, where it appears as *σάκχαρον*, *saccharum*, *zucchero*, granulated sugar. In English the word has reached the very point from which it started, for cabmen now speak of the sharp stones on newly macadamised roads as *sugar*, Sanskrit *sarkara*.

There is but one safe path to follow in these researches into the origin of words or stories. We must trace the modern words back to their most ancient forms in their own language, and the modern stories back to their most ancient version in their own country, before we attempt any comparison. Without this process all combinations are guesswork, sometimes very attractive and almost irresistible, but always dangerous, and never of really scientific value.

M. Husson, in a small volume just published, called *La Chaine Traditionnelle*, has selected some well-known popular stories, and has pointed out in them fragments of ancient mythology, such as we find in the Vedas and elsewhere. His analysis is always clever and ingenious, but the conviction which it carries must greatly depend on the disposition of the readers. It may be or it may not be, is what many will say after reading his book, though few will put it down without feeling that some of the coincidences discovered by the author are very strange and very startling.

He begins with the story of Little Red Riding-Hood, and he points out that, like her, the Dawn in the Veda is represented as a young maiden, as carrying messages, as bringing food, as travelling along to join the old Dawn, and as intercepted and swallowed by the Wolf, whether as the representative of the sun, or of the night. All this is true, and might be supported by ample evidence. Even the fact that the dawn was rescued from the mouth of the wolf may be matched by the German story which represents Rothkäppchen as cut out of the wolf's stomach. But in spite of all this, it would be a bold assertion to say that the story of Red Riding-Hood was really a metamorphosis of an ancient story

of the rosy-fingered Eos or the Vedic Ushas with her red horses, and that the two ends, Ushas and Rothkäppchen, are really held together by an unbroken traditional chain.

Everything is changed as soon as, in addition to the coincidences in characteristic events, we have the evidence of language. Names are stubborn things, and those who imagine they can dispute away their evidence by joking on Mr. John Bright as a solar hero, forget that in ancient times, to say nothing of mythological periods, names were not what they are with us, inherited, accidental, and meaningless, but that they were real *cognomina*, given with a purpose, which purpose it is for us to discover. We read, for instance, in the Veda that the being swallowed by the wolf is called Vārtikā. Now Vārtikā has a meaning; it means a quail, the returning bird. But as a being delivered by the Asvins, the representatives of Day and Night, Vārtikā can only be the returning dawn, delivered from the mouth of the wolf, i.e. the dark night, or, in a different application, the returning year, *Vertumnus*, delivered from the prison of the winter. The Greek word for quail is the same, it is *ὄρνις*; and when we read that Apollo and Artemis, the children of Latona, the night, were born in Ortygia, which is an old name of Delos, we see that there is here a real traditional chain between Vārtikā, the Dawn, and Ortygia, the Dawn-land; we feel we have arrived at a living mythological germ, which was afterwards developed independently in Greece and India.

M. Husson's identification of Cendrillon and Sodewa-Bai with the Dawn that "stands tiptoe on the misty mountain tops" is again very ingenious, but will it convince the unbelievers who see nothing but human elements in all these stories, and shake their head at everything short of the positive proof afforded by identity of name? M. Husson has himself, with reference to Mr. Fergusson's work, *Tree and Serpent Worship*, pointed out *qu'il y a serpent et serpent*, that the serpent occurs in different parts of the world as a symbol of various and totally independent conceptions. Sometimes the serpent represents darkness and evil, sometimes he is the Agathodaemon, the *genius loci*, sometimes he is the symbol of an autochthonous race. In one myth the serpent represents the sun, in another lightning and the thunderbolt, in another the serpents are meant for serpentine rivers. In India, as in Europe, serpents are the guardians of treasures; though poisonous, they are supposed to possess the art of healing, the gift of wisdom, the power of prophecy. The serpent with seven heads exists in India and Babylon, in the steppes of Russia, and in the ruins of Cambodia. There is an Aryan, there is a Semitic, there is a Turanian, there is an African Serpent; and who but an evolutionist, would dare to say that all these conceptions came from one and the same original source, that they are all held together by one traditional chain?

But although we doubt whether M. Husson will convert those who do not like to be converted, his book can hardly fail to make them feel a little uneasy.

M. Husson is very successful in unrayelling

one of the stories found in the *Contes de ma Mère l'Oie*, published by Perrault, and there called *La Belle au Bois*. It is the world-wide story of the maiden who receives a wound, falls into a deep sleep, and can only be delivered by a truly solar hero. Perrault, who wrote in 1697, knew nothing as yet of solar theories, yet in the simplicity of his heart he tells us that the children born of the marriage between *La Belle au Bois* and the young prince who called her back to life, were called *L'Aurore* and *Le Jour*, while in a Breton story (Luzel, *Rapport*, p. 8) *La Belle au Bois* herself goes by the name of *La Princesse Tournesol*. Another strange coincidence is that *La Belle au Bois* has a little dog, called *Poufle*. In a Norse story, the heroine who pines away in the kitchen, sitting on the ashes (Cendrillon), has a little dog called *Flo*. She says to him: "Run along, little dog Flo, and see whether it will soon be day!" This is repeated three times; and at the very moment when the dog looked out for the third time, the dawn began to rise. It is impossible to read this, as M. Husson points out, without thinking of the well-known Vedic story of *Saramā*, the dog of Indra, and most likely a name of the morning (*Lectures on the Science of Language*, vol. ii. p. 506).

There are many comparisons of the same character in M. Husson's book, all of them very ingenious and suggestive, but few supported by strong and irresistible evidence. In his comparisons of names, M. Husson is less successful; and such comparisons as *Ahriman* and the Vedic *Aryaman*, or the tree *Ash* in Egyptian, and the Teutonic *Ask* will certainly be quoted against him and against the system of mythological interpretation which he follows. Nothing but the strictest adherence to the rules of comparative philology can lead to solid results in comparative mythology, and silence the objections of those who still think that there is nothing irrational in mythology that requires explanation.

MAX MÜLLER.

Is the Third Evangelist the Author of the Book of the Acts? [*Is de derde Evangelist de schrijver van het Boek der Handelingen?*] By J. H. Scholten. (Leiden, 1873.)

READERS of Scholten will remember the surprise—I might almost say the shock—with which they received the elaborate attempt made in his *Paulinisch Evangelie** to show that "The Book of Acts is not intended to approximate Paul and Peter to each other, and so to remove the opposition between the Jewish-Christian and the Pauline parties; but, on the contrary, to glorify Christian universalism and the apostolate of Paul, and demonstrate its superiority to that of the twelve. The tendency of the book, therefore, is precisely the same as that of the third Gospel."†

It is true that if the Acts and the third Gospel are, as is almost universally admitted, the work of a single author, and if the third Gospel is distinctly Pauline, the Acts must be Pauline too; but that such a critical must should enable a man like Scholten to resist the clearest evidence of facts was not encouraging to those who hoped for any sub-

* Pp. 428-467.

† P. 467.

stantial result from the labours of modern criticism.

The work announced at the head of this article, therefore, is more than ordinarily welcome; for it is to be regarded, apparently, as a sort of supplement or corrective to the "Pauline Gospel," rather than an instalment of a critical work on the Acts, and in it the author definitively withdraws from the untenable position he took up in 1870.

The question, "Is the third Evangelist the writer of the Book of Acts?" is now answered in the negative, and a careful comparison is made between the teachings of the third Gospel and the Acts, on—1, the apostolate of the twelve; 2, Jewish-Christianity and Paulinism; 3, the Jewish Law; 4, the doctrine of repentance, good works, and faith; 5, justification; 6, the person of Christ; 7, the Cross and the resurrection of Jesus; 8, the doctrine of redemption; 9, the resurrection of the dead. The result of this comparison is to establish the marked Paulinism of the third Gospel and the irenic tendency of the Acts upon each one of these points.

The passages which have been relied upon as establishing by their contents the identity of authorship of the two works are next examined, and shown to be favourable to the hypothesis of a not slavish imitation on the part of the author of Acts rather than to that of the identity of authorship.

The next section treats of the passages in the third Gospel which seem to have a conciliatory or anti-Pauline tendency (e.g. Luke i. 5—ii. 52; iii. 23, *ὡς ἐροῦντες*; vii. 3—5; xvi. 17; xxii. 28—30, &c. &c.), many of which had already been rejected as glosses in the 'Pauline Gospel.' A careful examination of these passages yields the curious result that the close similarity of style between the third Gospel and the Acts (which has been so much relied upon as proving the identity of authorship) is far more striking in these passages than in the rest of the Gospel. This discovery paves the way to Scholten's conclusion, which is as follows:—The author of the Acts, who wished his book to be looked upon as a continuation of the third Gospel, not only carried out his own work in a conciliatory spirit, but re-edited the third Gospel (which was a Pauline polemic, while his own work was a Pauline apology), with interpolations and glosses intended to bring it more into harmony with the general spirit of the Church in his day. The proto-Luke, therefore, stood between the ultra-Pauline-polemic redaction of Marcion and the irenic-apologetic redaction of the author of the Acts.

A short concluding section shows that this view of the relation between the Gospel of Luke and the Book of Acts is quite in harmony with external evidences, direct and indirect.

In an appendix, lastly, Scholten notices an article in Hilgenfeld's *Zeitschrift* for 1873, 4th Heft (which did not come under his notice until his own pamphlet was already printed), in which Wittichen comes to substantially the same conclusions with regard to a later redaction of the third Gospel by the author of Acts.

PHILIP H. WICKSTEED.

THE ACADEMY OF SCIENCES AT WASHINGTON.

Washington: April 27, 1874.

In the month of March, 1863, the Government of the United States, though cumbered at that time with the perplexities and trials of a gigantic intestine war, took thought for the establishment of a "National Academy of Sciences." The constituent members of the Academy, fifty in number, were named in the original act of incorporation, but it was provided that the body, in the subsequent stages of its life and activity, should be self-perpetuating by the choice of its surviving members in the filling up of vacancies. It was implied in the theory of such a body that it should be composed of men distinguished for original research in some one or another of the sciences; and, in point of fact, the greater part of its labours have been distributed between its two main working sections: Class A, Mathematics and Physics; and Class B, the Department of Natural History.

The Academy is obliged, by the terms of its charter, to hold an annual meeting at Washington in the closing part of the month of April, but is not prevented from holding intermediate sessions at other times and at other places as may suit the convenience of its members. Others than the active and regular members of the body are also freely admitted to share in its discussions; and for this purpose the President of the Academy is empowered to invite as many persons not connected with it to attend its meetings as he may think proper, and each member has the privilege of inviting a number not to exceed five. Gentlemen thus invited are permitted not only to attend the meetings—which, indeed, are open to the public—but also to participate in discussion, and to submit papers for the consideration of the society. The president of the Academy is the venerable Professor Joseph Henry, the secretary of the Smithsonian Institution.

At the annual session of the Academy, held on April 21, 22, and 23, the following papers were read:—

"On the Classification of the Rhynchoptherous Coleoptera." By Dr. John L. Le Conte.

"On Combinations of Mechanism for the Imitation of Mental Processes." By Professor Fairman Rogers.

"On the Functions and Mechanism of Audition." By Professor A. M. Mayer.

"On the Duration of the Sensation of Sound." By the same.

"On the Reflection of Sound from Flames and Heated Gases." By the same.

"On the pretended Localisation of the Mental and Sensorial Functions of the Human Brain." By Dr. Brown-Séquard.

"On the Transit of Venus." By Professor Simon Newcomb.

"On the Cañon System of Colorado, and the Mythology of the Resident Indian Tribes." By Major J. W. Powell.

"On the Geographical Results of the last Arctic Exploration under Captain Hall." By Dr. Bessels.

"On certain Phenomena presented by the Satellites of Jupiter." By Professor Stephen Alexander.

"On the Meteorological Results deducible from the Weather Maps of the U.S. Signal Bureau." By Professor E. Loomis.

"On the Contractual Hypothesis of the Earth's Surface Changes." By Captain Dutton, of the U.S. Army; and

"On a New Set of Co-efficients, in the Place of Bernouilli's Numbers." By Professor J. D. Warner.

Among these papers I may, perhaps, signalise those of Dr. Brown-Séquard, of Professor Newcomb, of Major Powell, and of Professor Loomis, as most likely to possess some interest for your readers. Dr. Brown-Séquard disputes most emphatically all the attempts that have been made by physiologists in Germany, France, and England, to

localise the special functions of the brain in sensation, perception, and ideation, including under this latter term the faculty of expressing ideas by speech. He contested especially some recent statements made under one or another of these heads by Dr. Ferrier, of Guy's Hospital, and by Dr. Carpenter, of London.

Professor Newcomb, of the U.S. National Observatory, gave a detailed statement of the measures taken under the auspices of the U.S. Government for observing the transit of Venus in December next. These measures were initiated four years ago, and have now been matured. With regard to the stations selected he spoke substantially as follows:—"The only satisfactory station in the southern hemisphere in respect to weather was found to be Hobart Town, in Tasmania. New Zealand is nearly as favourable. But from all the other proposed Southern stations the accounts were very bad; notably at the proposed station at Hurd's Islands the almost uniform report was 'clouds, rain, tempests, and snow;' the chances of observation there did not exceed two-tenths; this station was therefore given up. The most favourable station left at the South was Kerguelen Island, though somewhat neighbouring to Hurd's Islands, and that was selected. A party will also be landed, if practicable, at Croisette. Instead of sending four parties to each hemisphere, we shall send three to the north and five to the south, to equalise the chances as to weather."

"It is hoped to get complete results from at least two parties in each hemisphere. The constitution of each party is such that in case of disability on the part of its chief, the second officer can take his place. Each party will have three photographers—a chief photographer, who must have been of long experience in the business; an assistant that has had practice, and a second assistant trained only for the occasion."

The paper of Major Powell contained an interesting contribution to the science of anthropology, and of comparative mythology and philology, as illustrated by the habits, myths, and languages of the Indian tribes inhabiting Colorado in the western territory of the United States. Perhaps the body of their mythology is most interesting, as serving to show their outlook on the world. They have no conception of an all-wise, all-powerful, or omnipresent Being. They have no worship, except that of animals, the origin of which Major Powell explains on this wise: "The Indian's food, clothing, and most valuable ornaments come from these animals, and his greatest skill was employed in their capture. He studied carefully their habits and watched closely all their movements, and doubtless became more familiar with them than with any other objects or phenomena of nature. He witnessed their wonderful instinctive skill, and saw that for which his simple philosophy gave no account. The power, too, of these animals was a source of wonderment. The badger lived in mysterious underground compartments; the squirrel made his home in the trees, and could pass from branch to branch and from tree to tree with a celerity which he could not understand; the lizard made its way over the face of the rocks and cliffs with an ease and swiftness that he could not comprehend; then he saw the serpent, swift, without legs; the rapid darting of the trout in the waters; the glorious soaring of the eagle in the heavens; the art of the spider to make his snare, and all the wonderful feats of the hosts of animals with which he could never vie, and which he could not explain, and from admiration he grew into adoration, and these animals became his gods.

"Then, another principle or sentiment, which seems to exist almost universally in the minds of men, appears to exert a modifying influence on his mythological beliefs. The men of to-day are never esteemed as the men of yesterday; we can see their weakness, their foibles, their faults, and their sins. Only the men of yesterday or yesterday's yesterday are great men; the perspective haze of time covers all that was unlovely.

"If this sentiment prevails with civilised nations, it is entertained to a much greater extent by savage people.

"Everywhere they bitterly mourn the degeneracy of the present times, and speak with pride of their fathers and grandfathers. And this same mental characteristic is observed in the deification of animals. The wolf of to-day is a howling pest, but the wolf of yesterday is a god.

"In addition to animal gods, the sun and moon are recognised as deities, and they have gone but a step or two beyond this in creating for themselves purely imaginary gods."

The paper of Professor Loomis, of Yale College, was an essay towards the scientific reduction of the weather maps published daily by the Signal Bureau at Washington. The reduction is made from the observations of the last two years, and treats at some length of the general direction, rate of movement, and area of the storms that have swept across different parts of the wide extent of the United States during that period. The extent of territory covered by these observations makes them exceedingly valuable for the purposes of scientific generalisation, and the paper of Professor Loomis received the special commendation of Professor Henry.

P.S.—Among the papers read before the Academy, but which I had not the opportunity of hearing, there should be mentioned the following in addition to those above designated:—

"On the Tides of Tahiti." By Professor W. Ferrel.

"On the Laws of Cyclones." By the same.

"On Metamerism in Inorganic Chemistry." By Professor Wolcott Gibbs, of Harvard College.

"On the Comparative Velocity of Light in Air and in a Vacuum." By Professor Stephen Alexander. And "On the Results of Scientific Explorations in the Western Territories." By Professor Hayden.

Special importance was attached to the papers of Professor Gibbs and Professor Alexander. The latter remarked that in accordance with the undulatory theory the velocity of light must be less in atmospheric air than *in vacuo*, in the inverse ratio of the index of refraction of atmospheric air to 1; that is, as 1 to 1.000294. The velocity then as ascertained by experiment under the air should be increased by just about 0.000294 of itself to be equal to that *in vacuo*; i. e. to the extent, almost exactly, of 55 miles per second; a very small quantity indeed in comparison with the whole velocity of 185,000 miles per second; and yet, small as it is—and so small as to be below the limits of error of the experiments in question—it is yet very closely equal to three times the velocity of the earth in its orbit.

It is an outstanding excess, and no more, with which we often have to do, as, for example, in the measurement of temperature; but the scale on which those differences sometimes present themselves makes them, small as they may be in their original comparison, grand in comparison with ordinary standards. Professor Alexander was not aware that anything has yet been put forward elsewhere on this subject.

JAMES B. WELLING.

NOTES AND NEWS.

A SCIENTIFIC balloon ascent was made by MM. Crocé-Spinelli and Sivel, on March 22, from the neighbourhood of Paris, and though the height attained was nothing like that reached by Messrs. Glaisher and Coxwell, being only about 25,000 feet, yet some interesting results appear to have been obtained. One of the chief objects of the ascent was to determine, by means of the spectro-scope, whether aqueous vapour exists on the sun or not. In the solar spectrum, as seen on the surface of the earth, there are two bands, one on each side of the sodium lines, due to the absorption of the vapour of water, which Secchi considers are

caused by water on the sun, while Janssen holds that they arise from the action of our own atmosphere, and that they would disappear if the observer could rise above the vaporous part of the earth's atmosphere. M. Crocé-Spinelli's observations support M. Janssen's view of the question, neither band being seen at the height of about 20,000 feet.

In this ascent, the aeronauts took with them bags of oxygen diluted with common air, which they found very useful in counteracting the effects of rarefaction of the air. On inspiring the oxygen M. Crocé-Spinelli found that he was able to eat with a good appetite, and to attend to his observations, notwithstanding the great altitude and the extreme cold, which was -7° Fahrenheit (39° below freezing). Owing to the motion through the air in the descent, which was very rapid, the observers felt the cold much more than at the highest point, though the temperature had risen to $+20^{\circ}$ Fahrenheit.

THE Russian astronomer, M. Struve, who has come over to this country to make the final arrangements for the Transit of Venus in concert with Sir George Airy, communicated to the Astronomical Society, at their last meeting, a paper on the companion to Procyon, discovered by himself last year. Procyon, like Sirius, is distinguished by having an irregular proper motion, by virtue of which it appears to describe an elliptic orbit about a central body, which, till M. Struve's discovery, had escaped detection. In an elaborate paper, Auwers showed that M. Struve's faint, but not necessarily small, star would satisfy the conditions required for the disturbing body, though the evidence of its being the missing member of the twin system was not conclusive; he pointed out, however, that if it were the *vera causa*, it would change its direction with reference to Procyon by some 9° , and Struve now finds that it has actually done this, so that this interesting point appears now to be settled satisfactorily. Strange to say, this companion has not been seen with any of the monster telescopes of this country or America, but Mr. Talmage stated at the meeting that he had measured its position with Mr. Barclay's telescope of nine inches aperture, at Leyton. The brightness of the principal star is so overpowering that special contrivances are required to hide its light, and, as M. Struve pointed out, no amount of aperture in the instrument employed will make up for neglect of these precautions. Assuming a parallax of a quarter of a second of arc for Procyon, corresponding to a distance which light would take thirteen years to traverse, it would appear from Auwers' investigation that Procyon must have a mass about eighty times that of our Sun, whilst its apparently minute companion would have one of seven times; but it should be remembered that the data on which these conclusions are founded are somewhat uncertain, and that considerable corrections may be required.

MR. BRETT, the well-known artist, has, from a consideration of the shadows cast by certain oval-shaped white markings on Jupiter, given reason to conclude that we do not see the true body of the planet, but only a semi-transparent stratum of vapour or liquid. In connexion with this idea, we must remember that Jupiter is, on the whole, very little more dense than water, so that there seems a strong *a priori* probability that a considerable portion of its visible diameter is composed of vapour.

WE learn from the *Débats* that P. Secchi has found the comet recently discovered by Tempel to be similar in its constitution to other comets which have been examined since the spectro-scope was first directed to these bodies in 1866. It appears that they all consist of carbon, probably in the form of a hydrocarbon, as their spectra closely resemble that of olefiant gas; but our knowledge of the causes which give rise to the various forms of carbon spectra is not yet complete, and we are hardly yet in a position to determine the

peculiar state of the carbon which forms these strange bodies. The close connexion between comets and meteors, and the fact, fairly well established, that a meteor stream seen at a distance presents all the appearance of a comet, only render the solution of the problem the more difficult.

PROFESSOR A. W. WRIGHT, of Yale College, U.S.A., has contributed an interesting paper on the Zodiacal light to the *American Journal of Science*. The results he arrived at are that the Zodiacal light is polarised to the extent of 15 or 20 per cent. in a plane passing through the Sun, and that, consequently, the light is derived from the Sun and reflected from solid matter, this matter consisting of small bodies (meteoroids) revolving about the Sun in orbits crowded together towards the ecliptic. These conclusions are supported by experiments made on light reflected from various kinds of rock (including a portion of a meteorite), which gave, on the average, a polarisation of about 15 or 20 per cent.

M. HORNSTEIN, the Director of the Prague observatory, professes to have discovered a connexion between the magnitude of the daily changes of magnetic intensity and the Sun spot period, and from the figures given by him some relation would appear to exist between the two phenomena; but before accepting any such conclusion as established, a much more complete investigation is required. The years compared are only those of maxima and minima for the most part, and accidental causes may easily have affected some of the years selected. Besides, it does not appear that the daily observations were frequent enough or sufficiently free from systematic sources of error, such as the neighbourhood of iron, to give us any very great confidence in the result. A short time ago M. Hornstein, from the observations of a single year, deduced a connexion between the earth's magnetism and the rotation of the Sun; but the Astronomer Royal pointed out that, though the Greenwich observations for that particular year countenanced this conclusion, yet those of preceding and following years completely negated it, and that the apparent connexion was really the result of pure accident. The doctrine of chances teaches us that we must, in a long series of observations, expect such runs of luck just as in games of hazard.

CONSIDERABLE damage is reported to have been done to the vines and fruit trees in the Rhine and Moselle districts by the rapid and violent change of temperature with which the whole of central and northern Europe was visited at the close of last, and the beginning of the present month. It has for some time been a recognised fact that a wave of cold passes over Europe about the first ten days in May, but this year its coming was slightly in advance of its usual appearance, and the damage inflicted by the sudden transition from the summer heat of the previous week to a temperature which fell below the freezing point would have been far greater had the cold not been accompanied by an exceptional degree of dryness. In the duchy of Baden the prospects of injury to the vines seemed so imminent, that a meeting was convened, on May-day, at Offenburg, of all interested in the cultivation of the vine, when it was resolved to light fires in all the vineyards of the district, and endeavour, by means of the fumes and smoke thus engendered, to ward off the effects of frost, and it is asserted that this novel expedient was found to have been pre-eminently successful in its effects. In the neighbourhood of Mayence, where no such precautions were taken, it is estimated that 25 per cent. of the promised crop of grapes has been irretrievably blighted; and in some parts of Hungary the damage sustained is so great as to have been officially adduced as a satisfactory plea for the remission of a part of the ordinary taxes. In Württemberg the rising sun, on the mornings of April 30 and May 1, was observed to be surrounded by a peculiar halo, circumscribed by radiating and

prismatic bands, which stretched far across the horizon, and were identical in appearance with the rings described by Mariotte, and referred by him to the refraction of light in the ice crystals present in the surrounding atmosphere.

The movement of the glacial wave coincident with the beginning of May is pointing eastward, and while the Black Sea has been visited by hurricanes of wind, accompanied by excessive cold, snow has fallen at Salonica, and Bagdad has been visited by tempestuous weather and a rising of the Tigris, which has overflowed its banks, bringing destruction to property, and entailing a serious loss of life.

At a meeting of Convocation of the University of London, held on Tuesday last, a motion "That, in the opinion of Convocation, it is desirable that women should be permitted to take degrees in the University of London," was carried, after an adjourned debate, by a majority of 83 against 65. The decision will, however, carry with it no practical results. All applications to the Crown for a new Charter must originate with the Senate of the University, Convocation having merely a power of veto.

At the same meeting, a motion urging the Senate not to permit, under any circumstances, except for medical or curative purposes, the practice of vivisection to be carried on in the physiological laboratory at the Brown Institution (for the treatment of the diseases of animals), was lost by a majority of 59 against 16.

The subject proposed by the trustees of the Johnson Memorial Prize at Oxford for the next essay is "The Present State of our Knowledge of the Physical Constitution and Probable Origin of Comets." Papers must be sent in to the Vice-Chancellor on or before March 31, 1875.

The preparations for the coming transit of Venus have drawn particular attention to the eminent astronomer, Jeremiah Horrocks, who was the first to observe a transit of Venus. It is now proposed to place a memorial of him in Westminster Abbey or elsewhere.

A DISCOVERY was made a few weeks since at Bonn, of two distinct strata of buried human remains, superposed on one another. The upper stratum is believed to contain the *débris* of a burial-ground of the middle ages, while far below this was found a layer of human bones, which from the fragments of pottery and the coins and other objects mingled with them, is conjectured to belong to the period of the Roman occupation of that part of Germany. With the exception of some coins of the Roman empire, few of the objects found were perfect; but notwithstanding their shattered condition, it was easy to distinguish between the two periods to which they respectively belonged. This discovery is the more remarkable, because in 1865, when the Hospital-gasse was widened, which is some distance from the Gudenauergasse—the scene of the recent excavations—a great number of Roman and Frankish graves were brought to light, the former being, as in the present case, far below the latter. At that time an immense number of cinerary urns were discovered, in which were found, mingled with calcined bones, numerous coins, and terra-cotta and glass vessels of various forms; but these were, unfortunately, for the most part destroyed or abstracted by the workmen. The upper strata contained such an enormous accumulation of human bones, that it was not unreasonably conjectured to have been a public burial-ground, which, as was further assumed from the character of the glazed earthenware vessels intermingled with these remains, belonged to the later Frankish, or early middle ages.

THE Society of Arts has awarded the Albert gold medal for the present year to C. W. Siemens, D.C.L., F.R.S., "For his researches in connexion with the laws of heat, and the practical application of them to furnaces used in the arts; and for his improvements in the manufacture of iron; and

generally for the services rendered by him in connexion with economisation of fuel in its various applications to manufactures and the arts."

WE see that Professor Max Müller has been elected an honorary member by the Académie Royale des Sciences at Amsterdam, and by the Philological Society of Liverpool.

SIR RUTHERFORD ALCOCK has resigned the Presidency of the Turanian section of the International Congress of Orientalists, and his place has been supplied by Sir Walter Elliot.

THE following remarks on Dr. Fergusson's new edition of *Tree and Serpent Worship* appear in the *Hindu Patriot* of March 16, 1874:—

"A good many of the inaccuracies and unwarrantable conjectures which disfigured the first edition have been removed, and on the whole the work is greatly improved. We regret to note, however, the unfairness and tone of hauteur which the learned author has assumed with reference to his brother archaeologists. Adverting to certain remarks of General Cunningham on the age of the Amaravati Tope, he says, 'I would hardly care to notice his opinion on this subject.' This we cannot help thinking is flippancy in *excelsis* against an officer and gentleman who is unquestionably the highest living authority on the subject of Indian archaeology. Were it otherwise, still the general's age and standing in society, his vast erudition, his extensive knowledge of Indian history and antiquities, and his manifold discoveries in Indian archaeology, should have secured for him a more courteous treatment than what is implied by such a sneer, and from a person who has done little in the way of original research into Indian archaeology, for it should be borne in mind that his works, popular as they are, are remarkable more for the pictures of Indian architecture not generally known in Europe, and as illustrations of the power of the camera lucida and the artistic excellence of Anglo-Indian photographers, than as new contributions to our knowledge of the subjects. Had the General's claim to consideration been much less, and had his various essays and dissertations not been near so worthy of regard as Mr. Fergusson's books, instead of being, as they unquestionably are, greatly superior, still the etiquette of literary discussion would have required a more deferential tone than what Mr. Fergusson has thought proper to adopt."

THE Portuguese papers are highly incensed. M. Renan had been proposed as a corresponding member of the Royal Academy of Portugal. He was supported by the President of the Section of Moral and Political Sciences, M. Teixeira de Vasconcellos, by M. Augusto Soromenho, Silva Tullio, Vicomte de Castilho, and Pinheiro Chagas; but a clerical opposition was organised, and the result was the rejection of M. Renan. It is a good sign that this act of the Royal Academy should have excited so much national indignation in Portugal. Academies are meant to represent science and art, and must be influenced in their elections by scientific considerations only. If men like Darwin, Huxley, Carlyle, or Mill were excluded from the F.R.S. or the D.C.L. on account of their theological opinions, these titles would soon sink to a very low point in the scale of scientific honours. We quote the following passage from the speech of the President, M. Teixeira de Vasconcellos:—

"I am a Catholic and shall die faithful to this holy and true religion. But it is repugnant to me to mix profane and sacred matters, and to appreciate the author of *L'Histoire générale des Langues Sémitiques* by another book which has not been presented, and which, though it may be condemned by Catholics, and contain grave errors, ought not in this case to have become the basis of appreciation. The Academy has a right to decide in literary and scientific questions; it is not called upon to correct religious opinions, and ought not to determine the competence of an author in linguistic science by the purity of his Catholic faith."

These are noble words coming from Lisbon. We hear that M. Renan will be immediately elected a corresponding member by another section of the Portuguese Academy, that of Mathematics and Natural Science.

THE most important discoveries that have been made of late on the soil of ancient Etruria are no doubt those of Chevalier Antonio Zannoni. His excavations, carried on during four years at the Certosa, near Bologna, the site of the ancient Felsina, have brought to light more than 400 tombs, the contents of which, exhibited in the Municipal Museum, have attracted the attention of antiquarians and ethnologists all over Europe. Chevalier Zannoni is going to publish a full description of his discoveries, consisting of two parts. The first will give the fullest description of all the tombs and their contents; the second will explain the results obtained with regard to the ancient history and civilisation of Etruria. The two parts will consist of about 300 pages in royal folio, with at least 150 pictures, partly in woodcuts, partly in lithographs and chromolithographs. The work will be published in about twenty-five fasciculi, the price of each being ten lire. Subscribers' names are received by the association of Gli Scavi della Certosa di Bologna, and by the principal foreign booksellers. The publication is strongly recommended by Professor Corssen as a work "*magna cura et rei peritia praeeparatum atque elaboratum*."

MR. A. H. SAYCE has in the press a volume on the *Principles of Comparative Philology*. Several new theories will be advanced; but the work will mainly consist of a criticism of current philological views and assumptions.

CURTIS'S *Studies on Greek and Latin Grammar*, vol. vi. pt. 2, contains as usual some very interesting articles. Fritzsche writes on Greek Reduplication, and Meyer continues his researches into the composition of nouns in the same language. Wörner decides that the Homeric *ἀνέπαια* is used adverbially, in the sense of "up to the roof-window;" Mangold considers the original meaning of *ἔθνος* to be "allotted land" (from *da*, "divide"), thus throwing a light upon the social and political life of the early Hellenes; and the editor contributes some valuable papers on *ἔξω*, *ἐκτός*, *ἐξωτός*, *ἐξωτός*, and the accusative forms of the Latin personal pronouns which end in *d* (*med, ted, sed*). He shows that the latter have nothing to do with the old ablatives, but represent independent accusatives taken, like *μήτε* or *coram*, from stems or bases still found in Sanskrit. It is highly probable that the Greek accusatives (*μήτε, σί, ἔ, ἄμπε, &c.*) have lost a final dental. *ἀνέπαια* originally signified "that which imitates a man," and *ἐξωτός*, as Bugge has already pointed out, comes from the possessive *sewa* (*se*), like *ἐξωτός* and *ἐξωτός*, the termination being the same as that which meets us in *αὐτο-ἰδιος, ὁμο-ἰδιος, or κο-ἰδιος*.

THE last number of *Hermes* (vol. viii. part 3) begins with conjectural emendations by Haupt of various Latin and Greek writers, mostly late. Hertz follows with a study of the style and language of Ammianus Marcellinus, more particularly in so far as he is an imitator of Aulus Gellius; and Rose has two interesting articles: one on shorthand writing in the twelfth century, as exemplified in a work on that subject by John of Tilbury, a monk of Henry II.'s reign; and the other on the School of Toledo—the centre of Arabic and Jewish learning and science in the twelfth and thirteenth centuries, where John of Morley in Norfolk listened to the lectures of Gerard of Cremona, and other eminent teachers, on Ptolemy and Aristotle. Hirschfeld contributes two Greek inscriptions, found at Athens last year, which belonged to a chapel of "the hero physician;" and Wölfflin concludes with remarks on the MSS. of Livy.

DR. BÜHLER, who has been commissioned by the Indian Government to make a survey of the manuscripts which are still preserved in public and private libraries, and to whom we owe already most valuable information published in the Catalogue of MSS. from Gujarat, has lately been exploring Rajputana. He started in December for Jessalmir and Bikanir, towns celebrated for their

libraries. In the great library of the Jains at Jesalmir, Dr. Bühler found a complete set of their classical works, written between 1104 and 1440 A.D., all in beautiful condition, on palm leaves, not scratched, as is generally the case with South Indian MSS., but written with ink. He also discovered two historical poems, one by Bilhana, which contains notices of the life of its author and of his patron, one Vikramāditya of Kalyānakataka (1068–1127), the contemporary of Bhoja of Dhāra and of Harshadeva of Kashmir. In Bikanir the Raja possesses a splendid collection, rich in Vedic MSS., particularly for the Atharva and Yagurveda. From Bikanir, Dr. Bühler went to the Punjab, visiting the sacred rivers celebrated in the Rigveda, the Satadru (Hesydru, Sutlej), the Irāvati (Hydraotes, Ravi), and the Vipāsā (Hyphasis, Bejah). He then proceeded to Lahore, Delhi, Agra, Prayāga, and Benares, and back by Calcutta to Bombay. The report of this journey promises to be full of interest, and the Government deserves the highest credit for supporting Dr. Bühler's literary researches. He prepares at the present moment two new works for the press, the *Sriharshakarita*, and the *Desābhasamgraha*, which contain 10,547 Prakrit words, most of them hitherto unknown.

THE *Novo Mundo* of April 23 publishes a facsimile of the Phœnician inscription which excited so much attention last year. It was said to have been found on a stone near Parayba, in Brazil, by a certain Sr. Costa. It contains an account of Canaanite Sidonians who, during the reign of King Hiram, started from Aziongaber, sailed to Africa, and were wrecked on the coast of Brazil. The director of the National Museum of Brazil, Dr. Ladislau Netto, states that he has never been able to see the original, and the copy of the inscription, though cleverly executed, is now admitted to be apocryphal.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, May 4).

SIR SIDNEY SMITH SAUNDERS, C.M.G., in the Chair.—The Entomological Society of the Netherlands presented a well-executed medal, struck in honour of M. S. C. Snellen von Vollenhoven, on his retirement from the office of President, which he had held for twenty years.

G. T. Porritt, Esq., of Huddersfield (hitherto a subscriber), and Herbert Goss, Esq., of Brighton, were balloted for and elected members of the Society.

Mr. Butler exhibited an example of arrested development in a Peacock butterfly, caused by the tail of the pupa having become detached during the process of emerging; the right wings being completely developed, whilst those on the left side were not developed at all; the pupa case remaining attached to the left side of the body of the butterfly.

Mr. W. C. Boyd exhibited specimens of *Solenobia inconspicua*, taken in St. Leonard's Forest, and amongst them a specimen of a remarkably pale colour, which might possibly be an albino variety—but it had a very different appearance from the ordinary form.

Mr. Boyd also exhibited some leaves of the common cunefrey (*Symphytum officinale*), gathered at Cheshunt, the under sides of which were found to be completely covered with specimens of *Brachycentrus subnubilus*. There appeared to be some hundreds of specimens closely packed together, and they were all dead, or in a moribund state, when found. All were said to be males, but on close examination a single female specimen was discovered among them. No explanation could be given as to the object of their congregating together. Mr. Stainton remarked, that there were many such instances of a habit of congregating amongst insects, which were equally unaccountable, and, as an instance, he mentioned a fact known to all breeders of *Micro-lepidoptera* respecting the pupation of the greater number of

the *Nepticulæ*, the larvae of which live solitary as leaf-miners; but if a number of leaves containing larvae are collected and put together in a box, it is found that the cocoons are constructed gregariously between certain leaves, without any apparent reason for the preference.

Mr. C. O. Waterhouse read a note by Dr. Lamprey, Surgeon-major, 67th Regiment, on the habits of a boring beetle, one of the *Bostri-chidae*, found in British Burmah. It belonged to the genus *Sinoxylon*. Dr. Lamprey did not know the name of the tree on which it was found, but he described the insect as making a small hole in a stem that was about half an inch in diameter, and by devouring the wood completely round, it severed it with a clean cut, so that it was only kept together by the thin outer layer of the bark, the first gust of wind snapping off the weakened branch. The beetle turned on its side while boring, its back being towards the bark, and in this way its form appeared to suit the circumference of the stem. Two small portions of the severed stem were exhibited, together with a specimen of the beetle.

Part II. of the *Transactions* for 1874 was on the table.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, May 5).

DR. BIRCH, F.S.A., President, in the Chair. The following papers were read:—1. "Synchronous History of Assyria and Judah, B.C. 745–688." By J. W. Bosanquet, F.R.A.S., Treasurer.—This was a paper in sequence to a previous one by the learned author (*Trans. S. B. A.* ii. p. 147), in which he lowered the dates of the Jewish kings by twenty-five years, a view supported in the present paper by an examination of the published Cuneiform documents, B.C. 745–688; so that the assumed uncorrupted Hebrew text was proved to corroborate this displacement. The grounds upon which Mr. Bosanquet based his argument were as follows: (1) Menahem (reigned in Samaria ten years) became tributary to Tiglath-Pileser in this king's eighth year (B.C. 738), *Cuneif. Insc.*, though the common reckoning makes Menahem to have died twenty-four years before (this is rectified by substituting Pekah). (2) Some Assyriologists assert that the Assyrian scribes omitted thirty to forty archons, to suit their respective theories. (3) Isaiah makes Sennacherib invest Jerusalem in 14 Hezek. (713 B.C. Old Reckoning); and the Assyrian Canon makes the accession of the former 705 B.C. (rectified by changing 14 to 28 Hezek.). (4) Jotham's reign doubled over Uzziah and Ahaz is rejected by them *in toto* to suit their system. (5) Mr. G. Smith (*Trans. S. B. A.* ii. p. 324) allows ten years lower in the death of Pekah (729 v. 739 B.C.); but Mr. Bosanquet believed that 716 was the true date. (6) B.C. 738, New Reckoning, is 49 Azariah, and Sennacherib third campaign Jerusalem, B.C. 701, or 2 Hezek. (see Chron. ch. 29–32 for coincidences confirmed by Annals of Sennacherib and five monumental authorities, as well as the Bible, Josephus, Herodotus, &c.). (7) Syrian tribute list of three Tiglath-Pileser, eighth year's list, where Pekah displaces Menahem in Samaria. (8) Solemn religious rites, B.C. 787–727–667, celebrated every sixty years apart, new Babylonian Cycles or *Kharu*; wherein Mr. Bosanquet investigated the cycle change from Belus B.C. 2286, confirmed by Genesis xi., written 1500 B.C., and revised 500 B.C. by Ezra and his associates. (9) Assyrian tribute list gives Yuhukazi, formerly supposed to be Ahaz, but shown to be Uziah=Kazi-yahu. (10) In 718 occurred Pekah's spoliation of Judah: Tiglath Pileser, Shalmen., and Sargon coeval rulers in 717 (2 Kings xxviii. 16; Isaiah ix. 10; x. 8). (11) The dates occurring upon some old Crimean gravestones indicating that Samaria fell B.C. 705–696 (Smith, 720); Hezekiah became ill B.C. 689 (Smith, 712); former agrees with eclipse as calculated by Sir G. Airy and Mr. Hind from modern astronomical data. Compare the author's *Messiah the Prince*,

and other writings. This interesting paper was illustrated by six plates.

2. "Revised Translation of the Descent of Ishtar, with a further Commentary." By H. Fox Talbot, F.R.S., &c.—In this paper the learned Assyriologist showed that the Legend of the Descent of Ishtar was, in its present form, dramatically arranged as a species of mystery or miracle play. The translator was now able to render the whole text more complete by the addition of a fragment of a duplicate copy, containing ten lines, recently found by Mr. George Smith in the British Museum. In an appendix to his revised translation, Mr. Talbot presented the authorities for the various philological alterations introduced, and an exegesis of the more important words and variants in the Assyrian text.

3. "On the Egyptian Altar at Turin." Drawn by Joseph Bonomi, and described by Samuel Sharpe.—This altar, or more properly base of an altar, is of dark granite, with four vertical columns, each containing twenty-one lines, of finely executed hieroglyphics. At the lower part of the altar is a figure of a priest "beloved by Ptah of Memphis," who is named in the cartouche Pepi, a monarch of the VIth Dynasty. As the name of the monarch has evidently been recut, and the style of art approaches that of the Ptolemaic period, Mr. Bonomi was inclined to believe that the monument was of that later date. The paper was accompanied with three plates, which, with those illustrating Mr. Bosanquet's paper, will appear in the *Transactions*.

4. "Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin." By S. Birch, F.S.A., President.—This paper showed that the altar was probably one of those in the Hephaestum at Memphis, and that it was interesting as giving the names of the deities then worshipped. The first column (A) contained the Ark of the God Socharis, and the Coffin of Osiris Tat, and below the name and titles of Pepi, "the Good God Pepi the giver of life, beloved of Ptah, who is the chief of the southern wall, approved of Sekhet;" in the third compartment stands Thoth of Eshmoun (Hermopolis) with his speech to the gods of the South. The other columns (B and C) contained the names and epithets of the various deities of the West and South; and the fourth (D) a list of the offerings presented to them, in which occur many new words, of which the meanings were given.

LINNEAN SOCIETY (Thursday, May 7).

THE following papers were read, viz.:—

1. "On some Atlantic Crustacea from the Challenger Expedition." By R. V. Willemoes-Suhm. Among the many deep-sea crustaceans which have been brought up either by the dredge or the trawl during the *Challenger's* cruise in the Atlantic, the most interesting are described in the present paper; in addition to descriptions of both sexes of the interesting *Nebalia* from the shallow water of Bermuda, some remarks on the male and the structure of *Cyrtosoma* (*Thaumops*), and some additions to our knowledge of the natural history and development of a land-crab from the Cape de Verdes islands. More detailed descriptions of these forms are given than in the reports already printed elsewhere, as well as an attempt to settle their systematic position. The paper is divided into seven parts as follows:—(1) On a blind deep-sea Tanaid; (2) On *Cyrtosoma Neptuni* (*Thaumops pellucida*); (3) On a *Nebalia* from Bermudas; (4) On some Genera of Schizopoda with a free dorsal shield; (5) On the Development of a Land-crab; (6) On a blind deep-sea *Astacus*; (7) On *Willemoesia* (Grote), a deep-sea Decapod allied to *Cryon*.

2. "On a New Australian Sphaeromoid (*Cyclura venosa*); and Notes on *Dynamene rubra* and *D. viridis*." By the Rev. T. R. R. Stebbing. This form belongs apparently to a new genus. It was found in Sydney Harbour, under stones, at the lowest ebb-tides.

4. "Descriptions of Five New Species of *Gony-leptes*." By A. G. Butler, F.L.S. These are additional to the monograph of the genus already published by the writer.

6. "On the Discovery of *Phylica arborea*, a tree of Tristan d'Acunha, in Amsterdam Island, in the South-Indian Ocean; with a communication of the Phanerogams and Vascular Cryptogams of that island and of St. Paul's." By Dr. J. D. Hooker, V.P.L.S. Labillardiere stated in 1791 that the islet of Amsterdam (generally confounded with that of St. Paul), lat. $37^{\circ} 52' S.$, long. $77^{\circ} 35' E.$, in the Indian Ocean, was covered with trees; while that of St. Paul, only fifty miles south of it, is destitute of even a shrub. The nature of this arborescent vegetation has been unknown until H.M.S. *Pearl* touched at the island in the summer of 1873, when Commodore Goodenough brought off a specimen of what he states to be the only tree growing in the island, together with a fern in an imperfect state. The former proves to be the *Phylica arborea* of Tristan d'Acunha, and the fern a frond of a *Lomaria*. Amsterdam Island and Tristan d'Acunha are separated by about 5,000 miles of ocean; and Dr. Hooker discusses the various hypotheses which suggest themselves to account for the extraordinary fact of the occurrence of the same species in such widely separated localities—viz., winds, birds, oceanic currents, and a former continuous land-connexion, all of which present great difficulties. Reichardt gives, in the *Verhandl. der k. k. Gesellsch. der Wissen.* of Vienna for 1873, a list of eleven plants collected on St. Paul's Island; one of these appears to be *Spartina arundinacea*, a plant also only known elsewhere as a native of Tristan d'Acunha.

7. "Contributions to the Botany of the Challenger Expedition":—No. 15, "Notes on Plants collected in the islands of the Tristan d'Acunha Group." By H. N. Moseley. The only published accounts of the flora of Tristan d'Acunha are by Du Petit Thouars in his *Mélanges*, and by Captain Carmichael in the *Transactions of the Linnean Society*, vol. xii. The area of the island is sixteen, and not two, geographical square miles, as stated in Grisebach's *Vegetation der Erde*. No. 16, "List of Algae collected by Mr. H. N. Moseley at Tristan d'Acunha." By Dr. G. Dickie, F.L.S. Two new species are described.

9. "Observations on the Fruit of *Nitophyllum vernicolor*." By Mrs. Merrifield. The paper contains a description of the coccidia of this species hitherto unknown, although the plant was described in 1800.

10. "On *Hieracium wilhetense*, DC." By C. B. Clarke, F.L.S. The writer disagrees with Mr. Benthams identification of this species with *Ainsliaea angustifolia*, Hook. f. et Thoms.

11. "Notes on Indian Gentianaceae." By C. B. Clarke, F.L.S. The paper contains a list of Indian Gentianaceae, with remarks on those species, especially the Bengal ones, of which the writer has sufficient materials to justify any. The sources are his own herbarium, that of Mr. Kurz, and the collection belonging to the Calcutta Botanic Gardens.

12. "Additions to the Lichen Flora of New Zealand." By Dr. J. Stirton. The lichens here described were collected by Mr. John Buchanan, of the Colonial Museum, Wellington, N.Z., and include a large number of species now described for the first time. The lichen flora of New Zealand is an unusually rich one; but while the phanerogamic flora of the islands diverges widely from that of countries in a corresponding European latitude, its cryptogamic flora shows closer affinities, and this is especially the case with regard to the lichens. In the Angiocarpous section there is a singular discrepancy in the colour of the spores of several species from New Zealand from that of lichens which in other respects must be identified with them from other parts of the world.

13. "Enumeratio Muscorum Cap. Bonae Spei."

By J. Shaw, F.L.S. The general results arrived at in this paper are summed up as follows:—1. The great majority of the Cape mosses are of northern-hemisphere types, a few being cosmopolites. 2. Some Australian and New Zealand forms are represented; a much larger proportion than is the case with flowering plants. 3. Many forms are strictly localised to particular soils and conditions of climate. 4. The Moss flora of the Cape is characterised by an almost total absence of Alpine forms.

ROYAL GEOGRAPHICAL SOCIETY (Tuesday, May 11).

At the usual fortnightly meeting of the above Society, a large assemblage was gathered together to hear an account of the West Coast of Africa from Sir John Glover and other officers connected with the late Expedition.

Sir J. Glover said that the great obstruction to their progress lay in the slavery prevalent there. The slave-masters would put their slaves in chains to prevent them joining the expedition. After crossing the Prah, on January 30, they advanced through Odumaset to Akropong, where the mountains and forests commenced. Numerous gold pits or shafts were here dug on either side of the road, galleries being an improvement in mining unknown to the natives. There must still, Sir J. Glover thought, exist a large quantity of gold in the country, and the laziness of the people would offer no obstruction to any foreign mining enterprises. Carriage, it must be remembered, was the great difficulty. The timber in the forests was most magnificent, the trees being straight, and rising 180 feet without a branch, while past Aguna the wood was of a valuable description, half teak, half mahogany. It was a mistake to suppose horses and mules would not live in the country, the death of some they had taken out having been caused by want of grass. He (Sir J. Glover) had received much assistance from the German Basle missionaries, who had furnished him with some capital native troops.

Sir Garnet Wolseley paid a tribute to the energies and pains of the late Captain Huyshe, who collected a great deal of geographical information supplemented by careful observations of altitudes, levels, and bearings. The women were undoubtedly made of much better stuff than the men, a fact to which Captain Glover had alluded. The name of England stood very low on Sir Garnet's first arrival, but at his departure it was raised to the highest pinnacle, a change which would prove of the greatest service to future explorers. The human sacrifices were incessant, and England should do her best to stop this atrocity, to put down which it would be worth while to expend treasure and risk lives. He concluded by expressing a hope that the importation of arms would be prohibited, a step which would tend to choke slavery.

Captain Fremantle said he did not look upon the Ashantees with the same amount of admiration that some people did. They were not so very unlike the Fantees after all. There was ample opportunity for the development of a thriving trade, and up country the climate was by no means so bad.

Mr. Hutchinson, secretary to the Church Missionary Society, said that Captain Glover had kept off no less than 20,000 men from attacking Sir Garnet, and that his services ought thus to be ranked very highly. The missionaries who had been released from Coomassie were ready, he could assure the meeting, to return to their work.

Sir Bartle Frere read a letter from Dr. Livingstone, written about two months before his death, in which the Doctor expressed his determination to labour in the war against slavery. The same feeling, the speaker said, had animated our noble troops, and the day would come when Africa would bless those who had carried the British arms into those regions.

We regret to be compelled by the pressure upon our space to defer till next week our report of the Anniversary Meeting of the Philological Society, held last night.

FINE ART.

MATERIALS FOR A LIFE OF GILLRAY.

April 27, 1874.

The writer of an article in the current number of the *Quarterly Review* on "Gillray and his Successors" has made good use, with all due acknowledgment, of the new matter regarding this artist to be found amongst the manuscripts in the British Museum, which was first published in the *ACADEMY* of February 28. He has not, however, had the curiosity himself to search through the volume containing the papers quoted, though he might by so doing have made his article far more complete. At the risk of making this subject wearisome, I have selected from the same collection a few more extracts for publication, more especially relating to the failure of the scheme of republishing the *Anti-Jacobin*, and to Gillray's connexion with Canning. These are the more important as the information is derived from Gillray's own letters, copies of which seem to have been carefully preserved.

No date is attached to the copy of the first letter, but it must have been written a little previous to November 1800; neither is the name of the person to whom it is addressed given. This is it:—

"27 St. James Street.

"Sir,

"I know that your kindness will excuse the liberty which I take in once more troubling you concerning the *Anti-Jacobin* in which I was engaged. What I would request of you is, that if Mr. Canning should again mention anything concerning the Plates, &c.:—that you would have the goodness to inform him that I am convinced it is necessary (from some circumstances which have come to my knowledge this week) for me after I have taken off half a dozen impressions, in order that by showing them in that state, I may take all the blame upon myself for their being stopped, and thereby disappoint the fomenters of a disagreeable public altercation which seems intended to take place, and for which the Plates seem intended as a stalking horse. I last week rec^d a letter from Mr. John Gifford, editor of the *Anti-Jacobin Review*, wishing to see me on 'particular business.' I went to him last Monday—he shewed me the copy of what Mr. Wright calls his 'Statement of Facts'—and told me he should publish it in the *Anti-Jacobin Review* with Notes &c.; but hinted that, if I chose to sell him the Plates, he might be induced to stop it. I was convinced from the positive manner in which he spoke that it was better not to give a positive refusal, as in that case he would publish it directly. I therefore told him that I would consider of it and let him know in a few days—this morning Mr. Wright called upon me frightened out of his wits, having been most woefully threatened by Peter Porcupine, for having divulged to me, that he (P. P.), was the author of the 'Statement of Facts';—in short, they are all together by the ears. I have taken the liberty of enclosing a copy of a letter which I wrote to Mr. Gifford this moment, as it will serve to explain—and would beg the particular favor (if you find it convenient), that you would hint the contents of it to Mr. Canning, as I wish very much to retain his good opinion and fear that in the jangling which seems intended to take place, it may chance that my conduct may be attempted to be placed in a false point of view.

"I am, &c.,

"J. GILLRAY.

Monday Even^g."

Peter Porcupine was, of course, none other than the redoubtable William Cobbett.

The next letter, probably addressed to the same person, is one of thanks for the very generous representation made to Mr. Canning concerning the publication of the *Anti-Jacobin*. Gillray adds: "I am certain that if it had not been for your kind interference, I should have lost entirely a Patronage which it is my highest ambition to retain."

The third letter, which is dated November 1, 1800, is a very long one, so a few portions of it must content us.—

"Mr. Frere called in St. James's Street, and left word that he wished to see the designs for the *Anti-Jacobin*—having in my agreement with Mr. Wright engaged not to show them to any person whatever, I was under the necessity of declining shewing them to that gentleman—who did me the favor of an answer containing what I must confess astonish'd me very much, and has astonished every person to whom it has been shewn, viz. 'the utter aversion of the authors of the *Anti-Jacobin* to its publication.' I had indeed before heard that objections had been made to its appearing with *personal satire*, but as I had also been positively informed that 'whatever appearances of dislike the authors found it prudent to alledge *publicly* against the plan of the work as I had undertaken it, the fact was that they would be highly gratified upon its appearance.'"

Further on Gillray writes:—

"I have no way left but that of giving up the publication entirely—and I will endeavour to banish the remembrance of it from my mind, for I believe, that was I to reflect much upon it and the damp it has cast upon all my hopes, and all my expectations, it would almost drive me mad:—to think of such a return for my endeavours to serve a cause which I thought myself honor'd in suffering every disadvantage for, hurts me beyond any thing I have met with, during a life made up of hardships and disappointments—but I have one consolation left, the attestation of my own heart to the purity of my own motives, and the reflection that during the three years and a half which have passed since Mr. Sneddy so kindly introduced me to the notice of Mr. Canning, it has been my incessant endeavour to prove myself not unworthy of the recommendation—that I have never in the least instance been actuated by mean or by mercenary views, to forfeit (*sic*) the honor which I esteem'd I had pledged—that I feel a pride in knowing that I have refus'd the most liberal offers from other quarters—that without a murmur I have been contented with receiving far less than the stipend which was absolutely promised me—that altho' I have not received a shilling from any quarter for the last Fourteen Months and have now labored half a year upon a work which will be thrown aside, and my character which was pledged for its production, forfeited to near six hundred generous subscribers, yet that still I have borne it all with patience, nor have I in any instance been guilty of an improper intention in the business. . . &c."

Among the miscellaneous papers in the volume is the following, relating doubtless to the marriage of Gillray's parents:—

"December 5th 22^d, 1751.

"James Gillray and Jane Coleman, of Chelsea, Middlesex.

"The above is a true Copy of the entry made in the Register-Book belonging to Mr. Keith's New Chapel, May-Fair, in the Parish of St. George Hanover-Square, and Liberty of Westminster, of the Marriage of the said Parties: By Virtue of a Licence made out on a Five Shilling Stamp. by me

"W^m LOVEDAY M^r."

"Witness
James Drummond Clerk."

As illustrations of our artist's intimacy with Miss or Mrs. Humphrey, we find preserved here a letter, addressed "Mr. Gillray at Lord Bateman's," which runs thus:—

"August 9th 1798.

"Dear Gillray.

"I received yours of the 7th inst, and am very glad to hear that you are so agreeably entertained you have really set my mouth watering. I only wish I could have put myself in the Box with your implements. I hope you will find them all right, I was yesterday at Chelsea and found your Father in good spirits. . . .

"Wishing you all happiness I remain yours sincerely

"H. HUMPHREY.

"P.S. Write soon and tell me all the news."

At the back of this is written:—

"Don't forget the Pidgeon Pye."

And two gossiping letters, dated at Brighton, in September and October, 1804, from the same writer to "Dear Gilly." J. J. CARTWRIGHT.

ROYAL ACADEMY EXHIBITION.

(Second Notice.)

OUR more detailed review may begin with the figure-subjects, as the most interesting class of pictures exhibited; dividing them roughly into groups, which, however, are formed more for convenience sake than as a strict or exhaustive division of the painters, who also occasionally will appear in more than one section. Into the question of the general character and position of our School, or the still more hazardous and intricate question what its future is likely to be, it is not intended to enter. But, as most of my fellow-labourers have attempted some estimate of the exhibition as a whole, I may venture to say that it seems to me to be more than commonly rich, both in pictures of really high merit, and in good work of a lower order; although in one or two respects, notably in portraiture, it falls below what might reasonably be desired, if not expected.

The complaint which has been raised, that landscape art has received niggardly treatment at the hands of the Hanging Committee (of whose names I am ignorant), seems to me unfounded. Here and there occur a few pictures, landscapes included, for which one would much like to effect an exchange with some pictures upon the line. Such are Mr. Hemry's *Tyne* (317); Mr. J. Knight's brilliant *Evening* (1,451); the *Muscul Gatherers* of Mr. Partington (1,351); the *Lesson in Geography* of M. Legros (1,015). Yet I say this with the consciousness that a nearer examination might not always support the wish expressed above, and with a strong feeling that the enormous difficulties of selection and arrangement have been justly and efficiently performed. And, as regards landscapes, it was the number of noteworthy pieces, either on the line itself, or within convenient view, which struck the writer on his first visit, before the contrary conclusion found its way to the newspapers.

I begin with figure-pictures classifiable as historical, literary, or poetical, without meaning to imply an absence of the latter quality elsewhere. Mr. Marks is, perhaps, the most prominent English artist in that school which looks, more or less, to archaeological material for the groundwork of its appeal to our interest. Of his three cabinet pictures, the one presenting a lady some four centuries back (I suppose), examining the bonnet of the day in a mercer's open shop (125), has lively expression and a pleasing arrangement of colour and chiaro-scuro; yet, like Mr. Calderon's *Queen of the Tournament* (335), his parallel performance, the interest is rather divided between antiquity, and art, and character-rendering, than impressively concentrated on any one of these elements of attraction. The *Strike* (179), Mr. Marks' largest, has more variety in character among its numerous figures, and the figures themselves lie more in that sphere, just above the merely grotesque, which but seems to suit the artist's genius. I shall in this, and in many cases, presume that the reader either knows the general contents of a picture from notices already given, or will prefer the pleasant process of learning them himself to my verbal description. It will then be enough to add that the very clever work before us is rather dry in colour, and with a certain stiffness in the *pose* of the figures, which, however, may accord with the awkwardness of the moment to all parties concerned. The *Page of Rabelais* (388) strikes me as more complete as a work of art: the landscape and open air effect are very truthful, and the pleasure, almost physical in its intensity, which the somewhat aged student of the great French humourist expresses, could hardly be more pleasantly rendered.

Mr. Calderon shows a more perfectly painted specimen in his girls dozing over their books (166), on a burning summer's afternoon, in a room half-darkened by closed shutters. This scene seems to want more grace, or more humour, to render its expressional qualities equal to its technical. May I add, without hypercriticism, that the semi-jocose

title, *Half-hours with the Best Authors*, is in a style "more honoured in the breach than in the observance." After a moment's smile at its ingenuity, surely a name of this kind detracts from the real value of the picture.

In his large and highly-finished *Picture Gallery* (157) that very clever artist, M. Alma-Tadema, relies less upon his remarkable mastery of antiquarian detail than usual. His pictures, with all their display of manipulation (dexterous, if not altogether delightful), often seem intended rather as illustrations to a Dictionary of Antiquities than as illustrations of the Art of Painting. In the present case, without quitting this somewhat artificial or over-literary region, the artist's great skill has managed to concentrate his interest on the human heads—the young Roman staring hard at a picture, the lady behind, less overtly expressing her criticism, the goodnatured and delighted owner, whose beaming face reveals perfect satisfaction in the value of his treasure. These figures are placed in a lofty, uncomfortable-looking room, the walls of which display a gallery which does not speak highly of the connoisseur's discernment. But the representation of a picture within a picture, by the nature of the case, is always one of the doubtful, the unsatisfactory points of art. The *quality* of the light in this striking work seems to me competent, without exactly reaching excellence; the lighting, in its scheme and management, is admirable. Archaeology triumphs in M. Alma-Tadema's smaller work, *Joseph in Pharaoh's Granaries* (300).

Other specimens in this higher class of figure-subject, worth attention, will be found in Mr. Boughton's *Canterbury Pilgrims* (982), with its scattered groups and pretty whitethorn background; in Sir J. Gilbert's *Field of the Cloth of Gold* (620), full of liveliness and *bravura*; and in Mr. A. Hughes's *Convent Boat* (584). Mr. Hughes rarely fails in a delicate and truly poetical conception of his work; and this picture (so far as its position enables me to judge) is also rendered with much feeling and truth to natural tone. The composition has that unstudied air which one notices also in Mr. Hook's figures; the background is unusually successful.

It has been often said of our art, that a want of variety or of elevation in the subjects chosen proves inadequate cultivation on the part of the artists. Whether this be true or not, no one can deny that in regard to the two points just specified no deficiency is ever exhibited by Mr. Leighton, obviously one of the most accomplished of our painters. There is none to whom we can look so securely for that degree of pleasure which arises, not from art indeed of powerful grasp, or fresh with the freshness of nature, but from grace in design and daintiness of colour, from unfailling fertility of invention, from the presence, lastly, of the high spirit which never evades the difficulties of a subject, and often conquers them. These qualities in Mr. Leighton's art I respect and admire too much not to believe that—were he willing, perhaps, to restrain this inventive wealth—to obey, rather than to outrun the bias of Nature—his work might more uniformly attain, from all points of view, the level which it aims at reaching. Probably there is no English painter—no painter, indeed, anywhere, now that Ingres is gone—who could adequately render us a Clytemnestra watching for the beacon-fires of Agamemnon (981); unite the statuesque association with the tragic intensity of the moment; give the air of life, and not forfeit the poetical atmosphere of antiquity. The figure here (to the writer at least) falls far below this arduous mark; it has ponderosity rather than grandeur: as the earthy brown and gray of the colour displays more of funereal conventionality than the ethereal sweetness of the Grecian night. The treatment is neither that of the theatre, nor of sculpture, nor of real humanity; the finest point seems to me the limpid severity of the cruel and unwavering eyes.

The same difficulties obviously beset the colossal *Prometheus* (687) which we owe to Mr. W. Richmond, and they should be vividly before our minds as we try to judge it. He has truly given us here a memorable figure, both in the attitude of restrained power and the features of heroic defiance; and the management of the landscape, with its dropping moon and wheeling sea-birds, has a reserve and a simplicity which harmonise well with the figure within those limits of style, ideal or conventional, to which the artist has restricted himself. In short, it is not, I think, exaggerated praise to say that, if this picture had been produced two centuries and a half ago, it might have been welcomed in the Farnese or the Barberini Palace, and borne a fair comparison with the work of those Bolognese artists who reached a fame in their day to which our day, it must be confessed, is almost wholly indifferent.

We shall meet Mr. Richmond honourably again in a sphere of art which has, at any rate, not lost its interest to his contemporaries. Returning to Mr. Leighton, whatever be the judgment of spectators upon this and his other pictures, based on high poetical subjects, there will be but one uniform sense of pleasure in his Moorish and Oriental pieces (131, 303). The *Dream of Granada* (131) shows a lovely little garden, one mass of rich foliage, traversed by a canal alive with rushing water, and inhabited by two splendid peacocks, and a very fair child who is running with her favourites. The somewhat unreal light, and the monotonous tone of the foliage, may be accepted as suiting the atmosphere of a dream; but, although this is the most brilliant of Mr. Leighton's pictures, the veritable qualities of air and light appear to me more fully reached in the interior view of a house at Damascus (303): a lovely courtyard full of sweet tones of stone and tile decoration and lemon-foliage, with another beautiful little girl, who catches the fruit in her outstretched lap. The delicate colour and folds of her dress leave nothing to be desired; they have the artist's usual grace, with that look of truthfulness which the pursuit of grace often sacrifices. Mr. Leighton's *Antique Juggling Girl* (348), after the above two works, is disappointing. Not that here are fewer points of dainty colour and graceful detail; but the insipid character of the subject does not, as it were, support or justify them: we think rather of the painter's skill than of his picture. Perhaps the awkward look of the much-foreshortened features may be in fault here. This attitude, also, appears to be unnecessary for the action: the head being more thrown back than the angle of the golden balls which the girl is flinging up quite requires.

There is this misfortune in Oriental subjects, that, like novels the scene of which is laid far off, the interest of the mass of spectators can hardly, or only inefficiently, be awakened. Mr. Lewis, who in technical perfection stands where few have stood since the days of the great Dutch masters of the art, has often suffered under this law. Two, however, of his pictures now shown have each so clear and satisfactory a subject that I hope their unique merit will not pass unrecognised. In the *Bazaar at Cairo* (332) we have at last before our eyes, with a completeness of power in every direction—drawing, colour, light and shade, sense of character, feeling for grace of line—one of those scenes on which all travellers love to dwell, and which most readers of travels love to skip. In the *Lady receiving Visitors* (354), on the other hand, we are admitted into the private life of the East. The lady visitor is announced by her servants, who accompany her, to the attendant maid of the owner; the latter is reclining in her special divan; the visitor at present stands on the further side of a marble tank. These pictures, however, must be studied, not described. As special points, where all is so fine in quality, I may note the wonderful and yet wholly different luminosity of the skies in each case: deep and glowing in the *Bazaar*; pale yet even more glowing in the other;

together with the Stothard-like grace of the figures. There is not a line here without thought; not a tint trusted to accident.

Painters who take their subjects from literature, novels and history in particular, have formed a distinct class in our school during this century; although perhaps our younger men do not now so often devote themselves to this style. Amongst these, Mr. Orchardson has tried more than once the perilous task of attempting to illustrate Shakespeare; but although he is an obviously clever artist, the difficulties in this case have been far too much for him (as they have proved for many others), and, indeed, are of a nature which cleverness and artistic dexterity, even of a much more powerful kind, would be quite insufficient to meet. The scowling Hamlet (265) and conventional Ophelia (380), which we find here, can be accepted by no one as in any way true to the mark; nor is Mr. H. O'Neil's attempt at the latter subject (579) more successful. Mr. Orchardson has a more satisfactory incident-scene in his fugitive who has escaped a couple of blood-hounds (1,415). But about all his work, and that of Mr. Pettie, there is a thin flashy sketchiness, a constant and intrusive presence of the conventionalities of the studio, as much in the painting as in the choice of material, and all brought into more prominence by the cleverness of the painters. The *State Secret* (223) seems to me a specimen of this quality; in the very smartly-painted scene from England under Puritan rule (1,362), Mr. Pettie's craftsmanship shows itself more pleasantly.

Although dexterity of this kind is apt soon to harden into incurable mannerism, these artists have youth on their side, and may reach other things. The Academy holds several others, more or less devoted to the same class of subject, who have long since made their mark and formed their style. We all owe them much pleasure; they characterise a certain phase in our school, and are a part of its history; their manner will be familiar to every reader; and in a brief notice like this it will be sufficient to do little more than name their main contributions. Mr. Frost recalls the days of Etty in his graceful little *Serena* (173). Mr. Elmore has an unaffected and well-composed group from *Peveril of the Peak* (327), painted with much care. Mr. Poole and Mr. Dobson (to diverge a little from literary art, if I may so call it), both artists of a well-recognised gift for grace and charm (qualities which not a few contemporaries of note make us value the more by contrast), seem, to a spectator at least, often to quit their work at a stage when it is not sufficiently brought near to nature in completeness and refinement to do justice to their ideal. A very pleasing little group by Mr. Poole (451); Mr. Dobson's girl with goats (405), are in the best vein of the artists.

Mr. Ward's frequent choice of subjects from French history might form the subject for a curious inquiry, how far material so decidedly foreign and modern at once is safe ground. He has, however, made this, with a certain section of English history, his own, by many very conscientiously considered and firmly designed works. He is eminently a manly artist; within the limits of his technical power, his grasp of the subject is unusually complete. Mr. Ward's colour-system is one which now seems falling out of fashion; but, taking it as a thing fixed in his practice, I remember few works by him more satisfactory in every way than the *Last Sleep of Marie Antoinette* (43), which he now exhibits. We are reminded of Frank Stone by Mr. Horsley's *Poet's Theme* (344); need it be said, what it is? And Mr. Cope has a scene from Shakespeare (261), another from Scott (80), and a mother whose energetic efforts to *Hush thee, my baby!* appear likely to be followed by an opposite result (1,406).

F. T. PALGRAVE.

M. LE BARON DE TRIQUET died at Paris on Tuesday night, from the effects of an operation.

THE SALON OF 1874.

(Second Notice.)

Paris: May 7, 1874.

AN attentive study of the Salon only confirms the favourable impression produced by a first visit. Without dwelling upon details, and explaining the merit of the works exhibited simply in a common-sense point of view, we propose to pass the galleries in review as if we had a visitor at our elbow who had but an hour or two at his disposal, and required a competent guide.

Of official portraits we shall say nothing. Beside the portrait of Prince Louis Napoleon, by his old drawing-master, M. Lefèvre, to which we have already alluded, there are a portrait of Marshal MacMahon on horseback, and portraits of M. Thiers and Mr. Washburne, by Mr. Healy, an American artist. M. Carolus Duran obtains a brilliant success, even among artists, who, as a rule, do not view him with much favour. He has the portrait of his grand-daughter, standing, with a little dog by her side, and the portrait of the Marquise de Pourtales; she is seated in an arm-chair, dressed in black silk, with jet ornaments, and an *aigrette* in her hair. The features are regular, with a rather haughty expression, bearing traces of the fatigues of worldly life. The hands, thin and transparent, are singularly charming, and may without exaggeration be compared with the aristocratic hands of Vandyke. M. Carolus Duran, whose talent is always characterised by energy, never attained such distinction before. We may also mention portraits of a young Alsatian lady, by M. Henner; of M. Legouvé, the Academician, by M. Delaunay; and of an old man, by a new exhibitor, M. Bastien Lepage: his subject, very simply dressed in a thick brown overcoat, is sitting in a garden-walk, with his spectacles on his nose, and a snuffly handkerchief thrown over his knee. The key of colour is very light.

This movement in favour of lightness, which is of English origin, is just now the object of much criticism in Paris, especially in the case of landscape painting. M. E. Manet is one of the artists who have made it their great object to give the school this new bent. He has been denied, discussed, made a laughing-stock, insulted, refused admission to the Salons; but in the end the recognition has been extorted that his doctrine was good, even if his works were not faultless, and he has been more or less openly followed, as Courbet, a master incomparably more potent, was followed some years ago. M. Manet's picture of *The Railway*—the only picture out of three sent in accepted by the jury—is "caviare to the general." But critics are impressed by the freshness of colouring, the truth of the drawing, the simplicity of the general effect. The jury is utterly in the wrong in its treatment of M. Manet and his pupils or friends. But the latter have done this year what they should have done long ago, and what M. Manet himself should have imitated. They have formed a society at the instigation of a very distinguished and thoughtful artist, M. Edouard Degas, and have taken quarters in the Boulevard des Capucines, where they exhibit a collection of a hundred pictures, all belonging in point of execution to the same school. But I cannot deal with this to-day.

Battle-pieces are much less numerous than formerly, when they used to be ordered by the Imperial Government. They will one day have disappeared almost wholly, as they have in England. [Our correspondent has not heard of the great success of Miss E. Thompson's picture of this year.] If the Republic triumphs, it will be the harbinger of a great reform in ideas and manners. The most important will be to prove that the French people has never been by preference a specially warlike people. But France has been, more than other nations, the prey of ambitious men. At the present time she is husbanding her forces; in gaining by slow degrees the notion of science, she is gaining that of liberty, and the

native good sense of the people is making its voice more clearly heard. Battle-scenes, therefore, no longer present the traditional spectacle of a host of enemies, overthrown, beaten, vanquished, by a handful of braves. We have studied, alas! in the school of nature, the real conditions of fatigue, of courage, of misery on the march, of swift or lingering death on the field. Base flattery of the vanity of the soldier, or the pride of the staff, is in vogue no longer. The return to truth is the most unmistakable symptom of that regeneration which is slowly progressing in those classes which Gambetta justly called the "new social strata," and which constitute the genuine French nation.

M. Auguste Lançon—who draws for the illustrated journals, and has engraved a series of episodes of the beginning of the war of 1870 and the siege of Paris, and who was arrested after the Commune, but soon released—has painted a mournful scene which he entitles *Morts en ligne*! A mitrailleuse has just moved down a whole rank of chasseurs, like so many toy soldiers; the corpses have retained in death the gestures of life and the expression their faces bore at the moment when they were stricken down. In the background, the village of Bazailles is in flames; on the right, the baggage-waggons of the Bavarian corps have halted on the route, and the band is playing triumphal airs. It is naturalistic painting, without charm of colouring or of touch, but its energy calls up strong emotions.

M. Guillaume Régamey, who is known, I believe, in England, has translated with great accuracy the mystery of night covering an advanced post of Algerian sharpshooters.

Three pictures have a special attraction for the public. One is by M. A. de Neuville, who had a great success last year with *Les dernières Cartouches*. It represents a battalion of *mobiles* scaling a railway embankment, and receiving the bullets of the Prussians, who are lying in ambush on the further side among the woods. It is a little melodramatic. The second is a memory of the siege, by M. Dupray. General Ducrot and Admiral la Roncière le Noury, followed by their staff, are visiting the zone which lay beneath the protection of the forts. The attitudes are very accurate, and the Parisians shiver at the recollection when they see once more the snow-clad ground and icy mist which made the absence of wood, coal, and provisions so cruel to bear. M. Edouard Detaille has chosen one of the saddest adventures into which we were thrown by the thoughtlessness, ignorance, and want of care displayed by the Imperial staff. On the day of August 6, 1870, during the battle of Reichshoffen, the ninth regiment of cuirassiers galloped into the village of Monbronn. It had sent forward no scouts! At a sharp turn in the main street, the first squadron dashed against a barricade formed of overturned waggons. A frightful confusion ensued, in the midst of which the Prussians, from their ambuscade, fired point-blank at our unfortunate troops. M. Detaille, who is not naturally very tender, has drawn up like a *procès verbal* the detail of this deplorable affair. His picture is somewhat cold in effect. But the sight of these poor wretches taken between two fires from the houses on either side, and powerless either to advance or to retreat, or to defend themselves, makes our very blood creep.

Let us next call attention to a very brilliant decorative painting by M. Henry Lévy: *Sleep and Death* (*Iliad*, Book vi.) bringing to Zeus the body of his son Sarpedon. It is in the tone of our masters of the eighteenth century, with that distinction in gesture and in colouring with which Eugène Delacroix has impregnated the contemporary school. M. Puvion de Lavallée has exhibited a large panel intended for a church, *Charles Martel after the battle of Poitiers*. This delicate and distinguished painter has gained new force. His drawing is always very ingenious, very supple, his tone has the same ideal transparence as of old;

but the modelling—that is what expresses the reliefs, and what gives the idea of the solidity of the bodies—is incomparably more vigorous than in former years. It is inconceivable that the French Government should not long years ago have attached to its service, by important orders worthy of the State, the artist who possesses the most exquisite and most chaste decorative ideas of any since Prud'hon.

There are no very important *débuts* among the landscapists. A pupil of Vollon, M. Guillemet, has painted a large view of Paris, taken from the bridge which crosses the Seine at Bercy. The general effect is excellent, but the drawing still a little uncertain. M. Pelouze, whose first works were applauded, has fallen this year into commonplace facility. The same reproach generally must be brought against the young school: they often have very correct impressions; they rub in rapid and attractive studies. But when they have to draw a picture from them, that is, to express in its secret details the inner being of a place, of a season, of an hour, so as to enable us to direct thither not only our steps, but also our memories and our reveries, they prove but too well that improvisation no more suffices in painting than in literature, and that every perfect creation of art is the result of a long course of self-criticism.

By way of compensation, the "old" painters, who had grown feeble, have recovered all their verve: Corot, Daubigny, Nazon, an artist too little known, unequal, sometimes fantastic, but possessed of singular power when, as in this Exhibition, he is successful.

M. François Bonvin, whom you have had for some time in England, exhibits two pictures which have won the suffrages of the best judges; this sober painting and scholarly drawing being scarcely appreciable by those who love the tinsel or the tricks in which the painters of Spanish scenes delight. One represents a woman in a kitchen cleaning a brass vessel; the background reminds one of Pieter de Hooghe. The other is a young boys' school; you can read their little characters in their faces, as they sit in rows on the benches, and listen with an abstracted air, or work or think.

Mdme. Darru, who signs her maiden name, although she is the wife of the painter Héreau, has sent some *Wild Flowers*, a village nosegay, as fresh and fragrant as though it had just been plucked along the hedgerows and in the meadow. Her husband, who has just been condemned to six months' imprisonment by the third Council of War for helping Dalou, the sculptor, to save the Louvre, has painted some remarkable sea-pieces, among others two views on the Thames, one near Erith and the other at Billingsgate. But the most remarkable flower-paintings of the Salon are by M. Fantin, who has this year surpassed himself.

An English surgeon, Sir Henry Thompson, does honour to his master, also a very remarkable painter, Mr. Alma-Tadema, by a painting of still life, representing flowers, a tortoise, and a Delft plate.

PH. BURTY.

ART SALES.

The following pictures were sold in Paris on Monday and Tuesday week:—

English School—*Intérieur de Forêt*, J. Crome, 5,000 fr.; *le Wensum la Nuit*, J. B. Crome, 5,000 fr.; *Portrait de Gainsborough*, by himself, 10,000 fr.; *Environs de Ventnor, Ile de Wight*, Ibbetson, 5,500 fr.; *Portrait de Tan-che-qua*, Sir Joshua Reynolds, 6,500 fr.; *le Château de Kilgarren*, 33,000 fr., *le Banquet de Guildhall*, Turner, 12,200 fr.

Flemish School—*Portrait de Martin Pepyn*, Van Dyck, 31,000 fr.; *Métier de Cavalerie*, Van der Meulen, 3,520 fr.; *la Maitairie*, D. Teniers le jeune et Roques, dit Zorg, 8,500 fr.

French School—*Les Huitres*, F. Desportes, 3,000 fr.; Honoré Fragonard: *le Premier Baiser*,

8,200 fr., *le Printemps et l'Été*, 19,900 fr.; *Plaisirs Champêtres*, Pater, 23,500 fr.

Dutch School—*le Goûter*, Beyeren, 13,000 fr.; *le Partage du Butin*, Le Duck, 6,800 fr.; *Portrait d'Homme*, L. Flinck, 7,050 fr.; *Nimègue*, Van Goyen, 8,900 fr.; *le Château*, Van der Heyden, 16,160 fr.; *le Maison de Campagne*, Hobbema, 69,500 fr.; *Nature Morte*, Konink, 8,000 fr.; *le Peseur d'Or*, Metsu, 40,000 fr.; *l'Yssel au Clair de Lune*, Van der Neer, 11,000 fr.; *la Leçon de Chant*, Netscher, 13,200 fr.; *Paysage d'Italie*, Pynacker, 5,700 fr.; *le Déjeuner d'Huitres*, Uchertvelt, 6,000 fr.; *la Meuse devant Dordrecht*, Verschuur, 24,500 fr.; *les Bords du Rhin*, P. Wouwerman, 34,000 fr.

Italian School—Guardi, *la Fête du Bucentaure au Déclin du Jour*, 6,000 fr., *un Coin de la Place Saint-Marc*, 9,000 fr.

Modern pictures—Eugène Delacroix: *Lion dévorant un Lapin*, 35,200 fr., *l'Appartement du Comte de Morny*, 5,200 fr., *la Franciade d'Abydos*, 32,050 fr.; Fontainebleau, Diaz de la Pena, 32,700 fr.; *Trompette des Hussards d'Orléans*, Géricault, 6,500 fr.; *l'Atelier de Rembrandt*, Leye, 11,000 fr.; *Caravane passant un Gué*, Marilhat, 9,600 fr.; Millet: *le Retour des Champs*, 8,200 fr., *la Quenouille*, 8,000 fr.; Mdme. la Comtesse de Barck, H. Regnault, 33,500 fr.; Troyon: *la Mare*, 26,000 fr., *la Charrette*, 24,000 fr., *Métairie Normande*, 7,100 fr.; Venise, par Ziem, 4,500 fr.

The total of the sale was 914,734 fr.

NOTES AND NEWS.

WE understand that the Dean and Canons of Christchurch, Oxford, intend at last to settle the vexed question of the new bell tower at the corner of "Tom" quadrangle by a competition, to which the following architects have been invited to send designs: Sir G. G. Scott, Messrs. G. Bodley, Jackson, Basil Champneys, Deane, and Hugo. The drawings are to be submitted next Monday, May 18.

It is rumoured that the trustees of the parish church at Hampstead are thinking of pulling down the characteristic old tower at the end of Church Row, and replacing it by a modern construction. The church is an excellent, though simple, specimen of the architecture of the middle of last century, and forms a perfect and harmonious termination to the double line of uniform houses in the old secluded street, which is one of the most beautiful specimens of a group of last century buildings remaining in this country. And it is difficult to comprehend the motives of this restless and irresponsible vandalism, which seems likely only to exhaust itself when it shall have effected a complete clearance of every object round which the sweet and sober associations of the past still linger.

MR. LEIGHTON'S *Helen of Troy*, a painting which was exhibited at the Royal Academy in 1865, is at this moment again to be seen in London, at Mr. McLean's Gallery in the Haymarket. This picture has recently come into the market, owing, we believe, to the death of the original purchaser. At the present moment, when another exhibition of the Royal Academy shows four recent paintings by the same artist, *Helen of Troy* possesses a peculiar interest, as it enables us to compare Mr. Leighton's work in 1865 with Mr. Leighton's work in 1874. We are thus able not only to test the strictness with which he has now for years pursued very definite aims in art, but to assure ourselves of the great and real progress which has been made towards realising them. *Helen of Troy* is an attractive and graceful invention, dignified by that nobility of purpose which always informs Mr. Leighton's work, a picture which might well be a source of true satisfaction to the possessor; but if we turn from *Helen of Troy* to the *Clytemnestra* which he has this year given us, we shall at once perceive an immense advance in the command of technical

resources. The rendering of the idea in *Clytemnestra* is wholly adequate to the high order of the conception, so that it comes home to us complete, and weighted with the full force of solemn and elevating beauty. The treatment is conspicuous for a gravity and vigour in which the Helen, charming as it is, seems to us now deficient.

THE famous vase of Mantua and the seal of Mary Stuart, restored by virtue of a treaty between the city of Geneva and the heirs of the Duke of Brunswick, are now deposited in the ducal palace at Brunswick.

It may be well to call the attention of art-lovers to the sale, which is to take place on the 20th instant, of the pictures of the late Gainsborough Dupont, grand-nephew of Thomas Gainsborough, and himself a painter. The collection includes works by Murillo, Salvator Rosa, Rembrandt, Vandyke, Rubens, Gainsborough, West, Teniers, Northcote, and others, besides a valuable collection of engravings. It is to be hoped that the fact of the sale taking place at the late owner's house, Wigan End, Sudbury, will not lead to the pictures being buried in small country drawing-rooms, instead of being added to the national collection or some other worthy of receiving them.

THE French Photographic Society has just opened its tenth public exhibition at the Palais de l'Industrie.

THE restoration of the cathedral at Metz is being prosecuted with zeal and success, and the north-west transept is now complete.

THE German papers announce the death, on April 25, at the early age of thirty-five, of the artist Renier Dahlen, one of the most original and talented of the younger members of the Düsseldorf school of painting.

M. LELAURAIN has recently made an important archaeological discovery at the Champ-du-Trésor, at Reims. It is an immense cemetery of the early Gallo-Roman epoch, and yielded about a hundred vases, and urns of earthenware and glass, all of different designs, artistically wrought bracelets of bronze; bronze and silver coins of various emperors; hair-pins of silver, bronze, and jet; rings, stiles, &c. The most curious tomb is that of a Vestal, buried at a depth of 2½ metres; the coffin contained four vases of earthenware, one of which was for incense, with handles in the shape of a serpent; a silver spoon, scalloped all over, which served to take up the incense to throw it in the fire on the altar; two jet bracelets; and round the neck were ten bronze and silver coins of Gallienus, Probus, Claudius, Valerian, &c.

Two remarkable sculptures have lately been discovered on the Esquiline Hill, referring to the worship of Mithra. The first, in good preservation, is an exquisite group representing the sacrifice of the bull. The other, of more ordinary workmanship, is a bas-relief of great interest from an archaeological point of view, as it unites all the symbols of the worship of Mithra, including that of a human sacrifice, which was rarely accomplished. The name of the individual who caused the monument to be put up is inscribed upon it, and traces of gilding and painting are discernible. The authorities have ordered the two sculptures to be deposited in the Sala delle Colonne, where they will be exhibited to the public.

We learn with regret that Sir Digby Wyatt has been compelled, in consequence of ill-health, to resign his post of architect to the India Office. Sir Digby Wyatt's name has often appeared in conjunction with that of his friend, Mr. Owen Jones. It was together that they worked with all their energies in carrying out their plans in the Great Exhibition of 1851. It was together, again, that they designed the Fine Art Courts of the Crystal Palace; and, for the last time, their names appeared together on Monday, when Sir Digby Wyatt took part in the meeting that had

for its object the erection of some fitting memorial to his late colleague. We trust that Sir Digby Wyatt has taken timely heed of his health, and that this diminution of his work will soon restore his over-taxed powers.

THE little church of Stretford, in Herefordshire, is about to be restored, and it is much to be hoped that its interesting features may not suffer by this perilous process. At the present time it is in just the same condition as when Dingley visited it two centuries ago (see *History from Marble*, vol. ii. p. 93). On the roof are the arms of Delabere, Devereux and Baskerville, and in the aisles may still be seen the "two fair ancient monuments so like one another that in tracing off the one you represent the other." Each of these monuments consists of a slab bearing the recumbent effigies of a knight and his lady, rather less than life-size and somewhat rudely carved, and there does not appear to be the slightest difference between them in respect of age or execution. The arms on the knights' shields are those of Delabere and, if Dingley's sketch be accurate, the figures in his time lay beneath a canopy ornamented with ball-flowers. But the most singular feature in the church (or rather in its chancel) is what Blount calls "a large case of stone," which traditions in his day affirmed to be the shrine of the martyrs Cosmas and Damian. The upper part of the "case" is decorated with crockets and ball-flowers, but the recess in which the figures of the two saints stood is devoid of all ornament, and is in fact nothing but a stone cupboard attached to one of the chancel pillars. A little way below the church is a well dedicated to the same saints, and reputed to possess special virtues.

THE new number (April) of the *Revue Archéologique* opens with a very interesting account of the finding of several cinerary urns at a place called Pogio Renzo, near Chiusi, the ancient Clusium. The urns themselves differ little from the same class of objects found in the early Etruscan cemeteries, of which that of Villanova is the best known. The patterns are all linear, and consist of zigzags, squares, imitations of network, and an approach to the meander. Nor in their contents do these urns present any striking novelty, except, perhaps, in the case of the bronze razors. But what is really remarkable about them is the manner in which they were deposited in a sort of well, built to their size and shape of rough unhewn stones without mortar, like the Cyclopean walls of Tiryns in miniature. The writer of the article in the *Revue*, M. Alexandre Bertrande, has no doubt that these urns date from a time anterior to the Etruscan civilisation. One of his arguments seems conclusive. Quite near to where the urns were found there had also been uncovered several tombs, the contents of which left no doubt as to their Etruscan origin. Now, the earth which had been originally cast up in digging these tombs is found to have been thrown over the hillock under which lay the urns in question.

THE meeting held at the house of Mr. Alfred Morrison, last Monday, to consider the question of raising a public memorial in recognition of the late Owen Jones's services to decorative art, was numerously attended by his friends and admirers. It was agreed that the memorial should take, in the first instance, the form of a mosaic portrait of the late artist, to be offered to the nation, and set up in South Kensington Museum, and that an exhibition of his works should be organised to which possessors should be invited to contribute such as they deemed desirable; and further, that if any balance remained in hand after the carrying out of these two schemes, that it should be applied to the foundation of a scholarship in that particular branch of art to which Mr. Owen Jones had devoted his energies and genius. A liberal subscription was made before the meeting broke up.

PERSONS who are smitten with the prevalent mania for collecting old china will perhaps be interested to learn that in the *Chronique* of

April 18 and May 2 they will find a detailed history and description of the celebrated potteries of Saint-Amand-les-Eaux, by Frédéric Fétis. These potteries were established in 1718 by Pierre-Joseph Fauquez, and remained in his family for several generations. The mark on this pottery is a monogram comprised of the letters "S. A. P. F." in writing capitals, which M. Fétis interprets, "Saint-Amand, Pierre Fauquez." In the later works of the manufactory the letters "S. A." were eliminated from the cipher and placed in plain Roman capitals at each side of it. Both forms of the mark are given in the *Chronique*. Happy will be the collector who by means of this mark is able to identify some doubtful idol among his fetishes.

THE fifty-ninth anniversary of the Artists' General Benevolent Institution was celebrated by a dinner at Willis's Rooms on Saturday last. Sir Henry James presided and made a good speech. Many of the most distinguished of our artists were present, and among them we noticed the name of Alma-Tadema, who is now, be it remembered, a naturalised English subject.

THE Retrospective Exhibition for the benefit of the poor of Alsace and Lorraine attracts such crowds of visitors that it has been determined to open it earlier, and to keep it open later, than was at first intended. The public will for the future be admitted from 9 a.m. to 5 p.m., by the payment of two francs before twelve o'clock, and five francs afterwards. This seems nowadays rather a high price to pay for an art exhibition, but then a better return than usual is made for the money. The notion of a loan exhibition is more of a novelty in Paris than in England; indeed, it may be said that this is the first that has been carried out successfully. It was suggested, it is said, by the Duc d'Aumale, who no doubt took the idea from our Manchester, Bethnal Green, and Old Masters' Exhibitions, but the Comte d'Haussonville has been the principal agent in carrying it into execution. Its success is even greater than was anticipated. Besides the tapestries, rare old furniture, and other curiosities and antiquities, there are more than a thousand paintings exhibited, and many of them very fine works.

A CONTEMPORARY states that M. Ferdinand Heilbuth is about to return to London from Rome, and that he will bring with him several paintings, among them one representing a party assembled at an excavation made on the site of the palace of the Caesars. Less than a century ago M. Heilbuth would have had to pay a heavy duty for importing these fruits of his genius and industry into England. In that gossipy little book called *A Book for a Rainy Day*, by J. T. Smith, is printed a letter from the fair Angelica Kauffman to Lord Camelford, in which she begs his lordship to assist the English artists then studying in Rome in their endeavour to obtain the free importation into England of the studies, models, and designs made during their stay abroad:—

"The heavy duty," she writes, "set upon articles of that nature causes that the artist whose circumstances do not permit him to pay, perhaps, a considerable sum, must either be deprived of what he keeps most valuable, or buy his own works at the public sale at the custom-house. This I have myself experienced in coming to England—and I mention it here in consequence of the opinion of some of my friends who think that my assertion, added to what other artists have reported to that purpose, may be of some use to obtain their object."

The letter is dated 1787.

A VERY fine collection of modern bronzes is being exhibited at the Institute. The great superiority of the ancient Japanese bronzes at the recent Oriental Exhibition in the Palais de l'Industrie induced MM. Bouillet and Christoffe to make researches in the hope of finding out the secret of this superiority, and the result has been very satisfactory. They have recovered, it is said,

the three fundamental colours—black, red, and brown—used by the Japanese, and altogether the works they now exhibit are admirable reproductions of ancient Oriental bronzes.

THE STAGE.

THE ACTING IN "LE SPHINX."

Paris: May 12, 1874.

M. OCTAVE FEUILLET has good reason to be grateful to his actors, and not to Mademoiselle Croizette alone; for it is they who have made his *Sphinx* so genuinely successful that on the twenty-seventh night of its representation—which is much, be it remembered, for the Théâtre Français—the audience was not only as densely packed, but as closely attentive as on the first. Not but that something is due to M. Feuille himself, whatever criticism may have to say of his deficiencies. The play itself would have been less abused had it been less successful. Then many a critic would have proclaimed the interest of the story who now busies himself with proclaiming its faults. There must be something in a play which lasts three hours without provoking a yawn; and supposing even, as I do indeed here suppose, that the acting counts for very much in exciting and sustaining this interest, it must still be conceded that for so much good acting there must be some little foundation in the dramatist's own work. The truth is, that out of a striking novelette M. Feuille has made a play, which somehow, owing to changes here and there, some small, some very important, is not striking as one reads, but is nevertheless capable of profiting by the kind of acting which, though one looks for, one does not always get, even at the Théâtre Français.

You leave the theatre with the impression that you have been made the confidant in a family secret, and that the stage characters, with one or two exceptions, are people whom you know. You read the play, and the colour, the vividness, and the reality, have gone from the characters. It is a mere story, and the people are puppets, and they are cleverly pulled, but with their fortunes you have nothing to do. M. Feuille has drawn faint outlines, and his merit is, that such as they are, they are drawn clearly, without confusion, so that there is room for elaboration. Put them into the hands of Coquelin *cadet*, of Joumard, of Febvre—bit by bit the colour will come, and this dry dust be made flesh. So it is with the secondary characters. One or two of the principal characters are made real also, very real, by the skill of the actors; but, though real, they are never strongly marked—types it is possible to believe in: not individuals we met yesterday and shall meet again to-morrow. Of such is one of the two heroines, Blanche de Chelles; who is, I think, a worse woman at heart than the author himself believes her to be, and who is represented just now in London by Mme. Favart; in Paris by Croizette.

She is a married woman; her husband is in Cochín China; and she is in love with the husband of her intimate friend. Because she is in love with him, she flirts with all the world as a distraction; and because she is reproached for flirting with all the world, she promises a Scotchman to run away with him to Italy and to the East; and because her secret love, Henri de Savigny, forbids her to run away to Italy and to the East, she avows her love to him—to Savigny himself—and decides to stop. But stopping, there are open to her the usual "three courses." She may abandon herself to the current of her love for Savigny, but to do so she must be deliberately bad, because she is without the temptation of very strong passion on his side. She may rejoin her husband in Cochín China—he is a non-entity to the public, but he is no doubt a reality to her. Or, middle course, and best course under the circumstances, she may contrive to see little or nothing of the man she loves with wildness and inconsequence, and of the friend whom she is

now very near to wronging. She chooses the first of these courses, and that must needs be the fatal one. Berthe, her friend, who has made every effort to save her from the Scotchman who would fain have taken her to Italy, now knows why it is that she would have gone, in a moment of mixed impulse, half noble, half degrading; and she remembers with mercy that Savigny had waited, and Blanche had plotted and planned, before at last love came to be avowed by both of them. So Berthe endures, and in making her endure, M. Feuille is true, let it be granted, to the highest type of woman. For it is only up to a given point that she endures. She ignores all, as long as all may be ignored; but when her rival, suspecting all to be known, charges her with the possession of the secret, then she endures no longer, but tells her rival to go. "And are you very sure," asks Blanche, who is now defiant—and as one writes the words, one sees Croizette suddenly rise, white and firm, mistress of all her means, from head to foot—"And are you very sure that if I went, it would be alone?" To which, in the midst of stillness, Berthe answers very quietly and slowly, "Mon malheur ne serait pas plus grand—il serait plus digne." After that, Blanche declines to go, and Berthe insists, and Blanche still declines. Then Berthe makes as if she would summon Blanche's guardian, the admiral—a fierce man, who will spurn her in a moment—but that is a revenge Berthe cannot take; all thought of revenge with her is quickly gone. All the world knows by this time, and I need not tell it in my story—that Blanche has carried whimsically a potent poison in her finger-ring. She will not endure exposure, and now the poison is her resource. But Berthe, her rival, is struck down with excitement and emotion. She calls for water, and here is the poisoned glass. With one strong look of Mdle. Croizette's, you see what thought has flashed into her mind—flashed into it and then been banished. She takes the glass herself, sips it, tastes it a little grimly; then speaks to Berthe that all will yet be well; says that with a cold and dead deliberation; and then is passionate for a moment, and kisses the other, who is still powerless and amazed; and then falters and grows pale, and clutches with nervous fingers at chair and table and dress; and gives a gasp for air, and tears the gown violently open, downwards, from the throat; and falls back, and that is the end of it.

The death-scene, while played with extreme force and apparent—I am sure not *actual*, self-abandonment, does not approach the death scenes of Mr. Irving in the presentation of physical horror. It was carried further, it is said, on the earlier nights; and if so, has been wisely stopped at the point at which we now see it. Readers who witness the performance of Mme. Favart at the Princess's will, from much that they have read before, imagine it to be less shocking, less striking, less sensational, than the death scene with Mdle. Croizette. But that is not at all likely. Those, therefore, who come to Paris with the morbid desire to see a new horror, will not see what they want; and this I wish to insist upon. Croizette's death-scene is an exhibition of true instinct, and of restrained art; but as for its being a work of genius or a crude *étude* from hospital experience—it is neither the one nor the other.

But Mdle. Croizette's performance is from end to end remarkable for its vigour. Vigour, mental and bodily, is her chief characteristic. Her physical force and nervous energy seem equal to any call that it is within the power of any piece to make upon them. One has heard of actors having baths to restore them after their performances; or remaining prostrate for an hour on the dressing-room sofa. But unless appearances are deceptive, Croizette does not know fatigue. Still it should be remembered that though the piece is long the scenes are short. A brief dramatic passage, and then an exit—no lengthened strain upon the attention and the faculties, until the last

scene of all. In facial expression Mdle. Croizette is rich, but not fertile. Her face can speak plainly, and perhaps only plainly, and without any special abundance of variety; no half thought is told by it, no shifting phase of feeling very subtly revealed. An enthusiast for Desclée has said that there were whole histories in her eyes. But in Croizette's eyes he would be able to read nothing but the news of the moment. Perhaps her special expression is in her gestures, whether marked or slight. You never saw such swiftness of movement still remaining graceful. For *aplomb*, firmness, decision—one may almost say command—she has certainly no rival on the French or English stage. Her voice is neither harsh, on the one hand, nor sympathetic on the other. It is a good voice, fairly modulated, and capable of the expression of overpowering impulse and great self-abandonment. When Henri de Savigny meets Blanche in the park, as Blanche is going to her rendezvous with Lord Astley, and asks her if she knows what it is that she is doing, Mdle. Croizette catches what is precisely the most expressive of accents and intonations, in her brief word of reply, "Je vais me perdre!" She has not yet got some people's power of charging quiet moments with subtle meaning. She can be more boisterous than Fargueil, but not as brilliant—she has nothing of that joyful humour which makes a witty thing seem twice as witty. Nor, of course, is it possible that to her own peculiar qualities she could join the quite opposite qualities of Mdle. Sarah Bernhardt. With the somewhat obstreperous vigour of the one, how join the pensive refinement of the other? With the very quintessence of firmness, how join the gentleness of pathos? And it is just because she is not what others have been and are, that her ability, as it has now developed itself, is to the resources of the Théâtre Français a great and peculiar addition.

Mdle. Sarah Bernhardt's performance of Berthe shows a greater range than she has yet exhibited, and does undoubtedly remove her from the ranks of those who can do one thing perfectly, and nothing else, to the ranks of those, and they are very few, who can do one thing perfectly, and many well. In a word, Mdle. Bernhardt is now a fine *comédienne*. She grasps entirely the part she has to play, and is as much at home in its subdued force and passionate appeal, and in its one moment of radiant satisfaction, as in its tenderness and dreamy regret. Her performance of the scene in which Lord Astley has the audacity to hint to Berthe what are the relations between her husband and her friend, is less remarkable for occasional great merit than for its entire faultlessness. At the beginning of this scene it is so very true to the character, that many, not considering the character, would pronounce it to be tame. Before she knows what Lord Astley has come to talk about, her air is wholly distracted, though polite—why should this man's smooth chatter come in between herself and her sorrow? She listens carelessly. And then, as he goes on, she listens keenly, and then there is a fight in her mind as to what she shall do or say. But he notices nothing, for from head to foot she is still immovable; only the corner of the cushion gets crushed a little in the palm of her hand, and then a dreamy brooding gives place to the mental struggle. She knows the situation now, and has accepted it, and has made no sign that her informant can see. And earlier than that—when she has heard the first avowal of her friend's love for her husband—an avowal accompanied by Blanche's wild cry, that she wishes she were dead, she restrains herself before her husband when he appears, and only when he goes says, with a rush of weariness and sorrow, "Ah! c'est moi, plutôt, qui voudrais mourir!" These things are perfectly appreciated and delicately done, and it is no less to the acting of Mdle. Bernhardt than to the acting of Mdle. Croizette, that the *Sphinx* owes its attractive power for the best theatrical public in the world.

It is often Delaunay's misfortune to play uninteresting characters: feeble characters: men with a wavering disposition to be loveable: men who would be saints if they lived only with Wesleys, but, living with the common world, turn out, much to their genuine regret, to be something entirely different. Sometimes they have a little love-making to do, and then Delaunay does it for them very softly and beseechingly, and as his sentimentality is always triumphant, I take it that his presence is a standing protest against the commonly accepted doctrine that a lover to be successful has need to be audacious. From this point of view the thing may be justifiable—nay, even instructive, if you will—but for my own part I confess myself a little weary of seeing so intelligent an actor in so poor a class of character. One remembers him in *Le Menteur* of Corneille, and wishes him back in it again.

It has been said that certain of the secondary characters are very real, and this is specially true of one of Madame Blanche de Chelles's many admirers—a cousin by marriage, Arthur Lajardie, who lives in mortal fear of all the consequences that would result from provoking Blanche's guardian. He is a guest at the Admiral's house: the Admiral is his uncle; and he likes the Admiral well enough, and likes Blanche, too, but would never have dreamt of marrying her. "Elle est trop dans le mouvement." Lajardie, though appreciative, desires greater repose. Then, too, the young man must needs tell everybody the story of his uncle's prowess. The Admiral's first wife had been false to him, and he had killed her, or rather he would have done so if he had not missed his aim—it all came to the same thing: he had meant to kill her, and had taken the means into his own hands, which one supposes was the best thing he could do just then—nowadays he would have gone to Alexandre Dumas for instruction, but "Tue-la" was then only revenge, and had not become a philosophy. The Admiral himself, played by Maubant, does not suggest the dread with which he inspired his nephew. But even Lajardie, happy in an easy conscience, can at times be at rest from the fear of him, and one of those times is the moment in which we first make his acquaintance. The actor—Journard—enters with his *demi-tasse* in his hand, and sits down on an ottoman, and his tongue is loosened, and he is everybody's friend. "On dine bien, chez mon oncle!" he begins, and he is rather stupid and perfectly content. It is a touch of Nature, better seen than described—this serene fulness of the discreet young man. But it is the acting of M. Journard that gives this individuality: he fills in, very cleverly, where M. Feuillet's outline was slight indeed. Another instance of the way in which careful and finished acting may improve second-rate work, is to be met with in the part of Ulric Dieudonné, an ecstatic musician, said to be a Pole, but more like a German—with thick smooth masses of long hair: hair of the flat and dull light-brown that has no character in it. The ecstatic musician adores Blanche. If she uses him as a messenger to fetch her other admirers, he is enchanted with this commission. If she is weary, he plays her his last *berceuse*, with eyes that are raised to the ceiling when not on the keys of the piano, and so when she goes away his soul is much in his *berceuse*, and not till the end does he look round with utter surprise to find that the portly Admiral is indifferently dozing in her place. Most English low comedians would overdo this part. They would look at the gallery, and would not quite forget the boxes. But Coquelin *cadet* is not ridiculous for the public. He is simply giving life to such material as Feuillet has supplied him with. As for Lord Astley, Febvre represents him with the greatest care and discretion; that is, he unites, very admirably, politeness and good breeding with stiffness, coldness, and reserve; but I do not know that he is quite sure—at all events, he is determined that the public shall not be quite sure—whether Lord Astley is a hard man, radically bad,

or a man under whose coldness there does lie some genuine feeling, however misplaced the feeling may be. The truth is, the character is an enigma, and inasmuch as it is a purposeless enigma, it is one of the several imperfections which make it impossible for the *Sphinx* ever to take high place as work of literary art, however high be the place in popular favour which it may take and keep in France as long as the members of the Comédie Française shall continue to do their best for it.

FREDERICK WEDMORE.

Mdlle. FAVART appeared at the Princess's Theatre on Monday night in M. Octave Feuillet's play, *Le Sphinx*. The drama having been fully reviewed from Paris, it only remains to speak of the performance of the actress, which was not unworthy of her reputation. As portrayed by her, Blanche de Chelles is an evil and a turbulent woman, violent in her passions as Cleopatra, and not less coarse. Even in the first act, while she toys with her lovers, and is seized with moods of feverish gaiety, there is a wild look in her eyes that bodes no good to the dignified moralist, Henri de Savigny, whom she loves. Her struggle to escape from the terrors of *ennui* and from herself, her effrontery when the love-letters fall into the hands of her father-in-law, and the triumphant smile with which she thanks De Savigny for claiming the letters as his own, and so drawing himself into her toils, are depicted by Mdlle. Favart with wonderful power. The Blanche of M. Feuillet might be at heart either a fribble or a courtesan: the Blanche of Mdlle. Favart is wholly the latter. After the unnatural calm of the first act, the storm gathers force in the second. Listening to De Savigny's protestations to his wife with impassive features, but with the glare of a roused wild beast, Blanche resolves to elope with the English nobleman, growing harder every instant as her friend Berthe grows warmer in imploring her to stay, but finally moved to momentary tenderness by the thought of the husband and home she is leaving, and crying with a gesture of supreme misery, "Pauvre créature que je suis!" This was the artist's best scene, and in it her mastery over the emotions of the audience was abundantly manifest. The melodramatic episode in the woods was not rendered in so artistic a spirit; but the moments of despair when Blanche has finally resolved to use the sphinx-ring, and the dull and moody stare with which she mutters that she will not leave the house to avoid exposure, are terrible beyond description. Mdlle. Favart's performance concludes, according to tradition, with imitations of the agony of a poisoned woman—imitations which are no doubt sufficiently death-like, but which are as unnecessary to the play as to histrionic art.

Calypso, an extravaganza by Mr. Alfred Thompson, has been produced at the Court Theatre. Mr. Thompson's fancy is always graceful, but his humorous conceits are less happy. The piece is bright with colour, is enlivened with French songs, and its exponents are for the most part young ladies of prepossessing appearance. But harmony of tints, merry tunes, pretty faces and vignettes are not of themselves sufficient to constitute even a "fantastic idyll."

MR. CHARLES MATHEWS appeared at the Gaiety Theatre on Wednesday night as Mopius in the comedy *Married for Money*, and in the two characters of Puff and Sir Fretful Plagiary in the *Critic*. Mr. Mathews' performance is of the well-seasoned kind that needs no advertisement, especially the advertisement which, in the language of his own part, "delights to draw forth concealed merit with a most disinterested assiduity, and sometimes wears a countenance of smiling censure and tender reproach," and which is known as the "puff oblique."

THE Royalty Theatre will represent this evening a new comedy by Mr. Burnand, adapted from the novel of Mrs. Edwardes called *Archie Lovell*.

THE Alhambra Theatre produces on Monday evening an English version, by Mr. H. J. Byron, of Offenbach's last operetta *La Jolie Parfumeuse*, performed in Paris at the Renaissance Theatre, the version being "considerably altered from the original." The work of MM. Crémieux and Blum will admit of very considerable alteration, being concerned with the adventures during a single evening of a pretty girl who sells perfumeries, and who on the night of her marriage is escorted to her husband's house by one Lacocardière, her husband's uncle. Mdlle. Théo formerly represented the bride, Mdlle. Grivot the bridegroom.

It is said that M. Hervé has composed a "grand lyric drama" on the subject of the Ashantee war, which will be produced at one of the London theatres.

Tabarin, a play by M. Paul Ferrier, is in rehearsal at the Théâtre Français. A comedy in four acts, by MM. Saint-Georges and Jules Sandeau, called *Vaillance*, has been read to the artists of the Vaudeville Theatre. Also, at the same theatre, a play by M. Théodore Barrière has been received, named *Le Chemin de Damas*.

M. GOR appears at the Princess's Theatre on Thursday, May 28, and will act for three nights in Balzac's comedy *Mercadet le Faiseur*, and for three nights in *Le Gendre de M. Poirier*, by MM. Augier and Sandeau.

A VERSION of *Les deux Orphelines*, by Mr. John Oxenford, will be produced at the Olympic Theatre, when Mr. Tom Taylor's play *Clancarty* is withdrawn.

La Belle Paule is the name of a one-act drama, in verse, produced at the Théâtre Français on Tuesday night.

ON Monday evening, Sardou's *Les Ganaches* was revived at the Paris Vaudeville, which has come to depend a good deal upon revivals for its support—it has only produced one very successful piece (we mean M. Sardou's *Rabagas*) during the last three or four years. The cast of *Les Ganaches* is not a very strong one, but it is good enough to keep the piece a little time before the public. The great Vaudeville actress, Mdlle. Fargueil, is not included in it. The second Vaudeville actress, Mdlle. Antonine, is on loan, so to say, at the Odéon. She is playing the Duc d'Anjou, in *La Jeunesse de Louis Quatorze*, which has now attained its hundredth representation, and is still every night filling a theatre which at many seasons is accustomed to be half empty.

THEY have just revived *L'Ami des Femmes* at the Gymnase Theatre. The chief parts are played by M. F. Achard and Mdlle. Pierson, and as it is a typical work of the younger Dumas's, it will probably receive further notice in our columns next week.

Le Pour et le Contre, a witty one-act comedy or proverb, written by M. Octave Feuillet at one of his happiest times, has served this week for *lever de rideau* to his more notable work, *Le Sphinx*. It has but two characters—husband and wife—and these are played very competently on the whole by M. Garraud and Mdlle. Edile Riquier; but at the moment of the *dénouement*, M. Garraud—who has until then performed with much *finesse* and delicate appreciation—appears suddenly to fall short.

Giroflé-Girofla is still played successfully at the Théâtre de l'Alcazar, at Brussels; and special arrangements are made to enable the merchants of Ghent and of Bruges to get back again after a performance in which all Belgium seems to be interested.

At the Théâtre des Galeries Saint Hubert, Brussels, they are playing the three most recent productions of the Palais Royal. Last week there was a benefit performance there for Mdlle. Achille, who retired from the stage that night after a meritorious career of half a century, of which five and twenty years had been given to the Brussels public.

THE little theatre in the park at Brussels—a sort of “Folies Marigny” for the capital of Belgium, as far as its situation is concerned—is still the scene of M^{me}. Chaumont's successes; and on Saturday last that actress appeared there in a new part which within the next few weeks she will probably bring to London.

THE Russian journals announce that a new theatre is to be built at Odessa, which is to give accommodation for from 1,800 to 2,000 spectators, and is to cost from 80,000 to 130,000 roubles. The municipal authorities of Odessa invite home and foreign architects to tender plans and estimates for the intended building by or before November 1 of the present year.

MUSIC.

WAGNER SOCIETY.

THE present series of the concerts of this society was brought to a close on Wednesday evening last, when a programme was brought forward very similar in its general features to those of preceding evenings, but with a sufficient infusion of novelty to excite the interest of even the most regular frequenters of these concerts.

Berlioz's overture to *Benvenuto Cellini*, which opened the performance, has been several times heard at the Crystal Palace. Though by no means one of its composer's best works, it is not without interest, especially in the instrumentation—Berlioz's strong point. Far more attractive musically was the number which followed, “L'Adieu des Bergers à la Sainte Famille,” from the short oratorio, *L'Enfance du Christ*. This movement is a most graceful pastoral chorus, distinguished above most of its composer's works by its great clearness of form and its easy and natural flow of melody. Expression and deep feeling are nearly always to be found in the music of Berlioz; but too often these are accompanied with so much vagueness and obscurity, that the feeling produced is rather an indistinct impression of its power than an absolutely pleasurable emotion. It is not often we meet with so spontaneous a vein of melody as in this little chorus, which, it must be added, was well sung and much applauded. The rest of the programme consisted of selections from Wagner's works. First came the Introduction to the third act of the *Meistersinger*, an exquisite tone-picture which is by this time tolerably familiar to the frequenters of these concerts, and of which we have spoken on previous occasions. It was encored, and on its repetition was given with even more finish and delicacy than the first time. The quintett “Selig wie die Sonne,” from the same opera, was given for the first time; but its performance was hardly so satisfactory as could have been desired, the three (amateur) gentlemen who took part in it being altogether overweighted by the powerful voice and forcible delivery of M^{me}. Otto-Alvsleben, who took the part of Eva; the gentlemen, moreover, sang their by no means easy parts with a certain hesitancy betokening want of familiarity with the music. The splendid *entr'acte* from *Lohengrin*, another old favourite at these concerts, was excellently played, and obtained an irresistible encore. The charming bridal chorus from the same work succeeded, and was also well given. The same may be said of Elsa's speech to Ortrud, “Du ärmste kannst wohl nie erlassen,” a lovely melody, less suited, however, than many other pieces for separation from its context. The “Spinning-wheel Chorus,” from *Der Fliegende Holländer*, seems to be peculiarly unfortunate at these concerts. On a previous occasion its effect was marred by a false start in the voices; and though no such *contretemps* occurred on Wednesday, it was given in a spiritless, undecided manner, which failed to make the impression which the charming music deserved. We regret also that we must speak unfavourably of the rendering of the following piece—the mag-

nificent prelude to *Tristan und Isolde*. The opening passages lost much of their effect by being played by only two violoncellos, instead of the whole mass, as indicated by Wagner; and it is difficult to understand why Mr. Dannreuther should have made the alteration. But a more serious mishap arose from the fact that the gentleman who was playing the *coro inglese* (one of our best orchestral players, by the way, whose name we forbear mentioning) lost himself completely at the very beginning of the piece; not one single note of the important part given to that instrument could we hear through the whole of the prelude—the result in places being simply disastrous. On the other hand, the finale of the same work was splendidly given. Madame Otto-Alvsleben declaimed the very exacting solo part with great dramatic force, and was admirably supported by the orchestra, through which in Wagner's wonderful music the waves of passion seem to roll like the long swell of the Atlantic. The brilliant “Kaisermarsch” brought the concert to a close.

In looking back upon the series now concluded, the warmest thanks of musicians must be offered to Mr. Dannreuther for the opportunities afforded of hearing so much new music as has been given at these concerts. It is quite true, as we have previously had occasion to remark, that it is impossible to judge of Wagner from any isolated fragments of his works; but, on the principle that “half a loaf is better than no bread,” we may be thankful for even an imperfect acquaintance with him, as it is certainly preparing our concert-goers for the reception of his works, when the time shall come, as it surely will sooner or later, for their production on the stage. We trust that the success of the past series of concerts will ensure their continuance next winter.

EBENEZER PROUT.

MR. RIDLEY PRENTICE, whose efforts to popularise good music in the south of London, by his excellent monthly Popular Concerts at Brixton, deserve every recognition, gave a piano recital on Wednesday at St. George's Hall. The programme comprised Bach's Prelude and Fugue in B minor, transcribed by Liszt, Beethoven's Sonata in E flat (Op. 31, No. 3), a selection from Mendelssohn's *Lieder ohne Worte*, Bennett's Three Sketches, “The Lake, the Millstream, and the Fountain,” and smaller pieces by Weber, Chopin, and the concert-giver.

THE death is announced, at Milan, of Signor Mongini, the well-known *tenore robusto*. Possessed of a magnificent voice, he was at the same time one of the most uncertain of singers. Nothing could be finer than such performances as his Arnold in *Guillaume Tell*, or Raoul in the *Huguenots*, on one of his “good” nights; but there were other, and not unfrequent, occasions when he was most unsatisfactory. His death creates a vacancy on the operatic stage which will not be easily filled.

WE have also to mention this week the death of Amédée Méreaux, a distinguished French musician, at Rouen. Besides being a voluminous writer for the piano, Méreaux edited a collection of the works of writers for the clavecin from 1639 to 1790, arranged in chronological order.

AT a concert recently given at Berlin, Frau Joachim, the wife of the great violinist, and one of the first living contralto singers, revived a Church-Cantata by Sebastian Bach, *Geist und Seele wird verwirret*, for alto solo with orchestra and organ obbligato. The example is one which deserves to be followed; for there are many of these fine works which are quite worthy of performance.

WE are glad to learn from the German musical papers that Dr. von Bülow has so far recovered from his recent illness as to be able to travel. He recently passed through Leipzig on his way from

Russia to Italy, where he intends for the sake of his health to remain some months, especially at Milan and Florence.

A NEW “Singspiel” (play with music), entitled *Die Monkgüter*, composed by Robert Radecke, the conductor of the Royal Opera House at Berlin, has been produced on that stage with good success.

THE one-act opera *Gille et Gillotin*, a youthful production of Ambroise Thomas, the well-known composer of *Mignon* and *Hamlet*, was produced for the first time, on April 22, at the Opéra Comique, at Paris. The composer protested to the last against the production, but no choice was left to the directors, as they were compelled by legal proceedings taken by the librettist, Th. Sauvage, to bring it out. The pleasing, if not very original, work was received by a well-filled house with demonstrative applause, as if to show the composer that he was wrong in objecting to its performance.

THE young Neapolitan pianist, Alfonso Rendano, who, it will be remembered, was heard in London last season, has lately been giving concerts with great success in Rome.

MADAME ERARD, the widow of the great pianoforte maker, has presented two magnificent grand pianos to the Conservatoire at Lyons.

FROM the *Signale* we learn that the real author of the libretto of Verdi's last opera, *Aida*, is not Antonio Ghislanzoni, as officially announced, but the Viceroy of Egypt himself. After the Khedive's European tour in 1867, he had already laid out the plot and sketched the text, when he desired Verdi to write the music to an opera the scene of which was to be laid in Ancient Egypt. The sketch of the Khedive was then given to Signor Ghislanzoni, who from the groundwork thus supplied to him filled in the details. The arrangement of the scenes, it is said, is for the most part the work of the Viceroy himself.

THE Riedelsche Verein, at Leipzig—a society for the performance of large choral works, conducted by Carl Riedel—will celebrate to-morrow the twentieth anniversary of its foundation by a performance of Bach's great Mass in B minor in the Thomaskirche.

THE last number of the *Musikalisches Wochenblatt* gives a detailed account of a recent performance at Düsseldorf of Beethoven's Pastoral Symphony, with pictorial and pantomimic illustrations. The experiment has, we believe, been tried before, but, naturally enough, without success. While speaking favourably of the illustrations themselves, the writer clearly points out that such an attempt to combine music with the imitative arts is an artistic mistake, and must result in failure.

THE Berlin *Börsencourier* says that the opening of a bazaar under aristocratic patronage, in aid of Wagner's Bayreuth undertaking, has been postponed to the autumn of this year, in consequence of many artists who take an active interest in it having promised to contribute pictures which cannot be ready earlier.

It is stated that Liszt intends to pass the coming summer at Rome, and will occupy himself with the composition of a new oratorio, *Der Heilige Stanislaus*.

THE Musical Festival at Zurich, mentioned in our notes of May 2, is fixed for July 11 to 14. Among the works to be performed are Handel's *Joshua*, Beethoven's Choral Symphony, Schumann's *Faust* and his B flat symphony, Brahms's “Triumphlied,” and the prize cantata composed for the occasion by Rauchenecker.

WE learn that M^{me}. Adelina Patti is going to give a concert in London for the benefit of the “Mozarteum” at Salzburg, at the request of Dr. Oscar Berggrün, treasurer of the Vienna branch of the Salzburg Mozarteum.

POSTSCRIPT.

DR. ASHER, of Leipzig, writes to us to correct a reference to a passage of Schopenhauer in a recent article on Lord Lytton's *Fables in Song*. "Virtue," says the philosopher, "awaits its reward in the next world; Ability hopes for it in this; Genius, as being its own reward, in neither." Our reviewer had inadvertently quoted the first part of the passage, "Virtue has its reward in the next world," which involves a more definite belief in individual immortality than Schopenhauer would appear to have entertained, although, as Dr. Asher points out, he speaks in the *Parerga*, i. p. 505 (collected edition), of a future world where sin shall meet its punishment.

We are glad to find that Dr. Alexander Schmidt has followed our suggestion to change the proposed title of his forthcoming book, *The English of Shakespeare*, to that which the book really is, a *Shakespeare-Lexicon*. A complete Dictionary of all the English Words, Phrases, and Constructions in the Works of the Poet. Volume I., A-L, will be published soon, in imperial octavo, at a moderate price, and Messrs. Williams and Norgate are now circulating prospectuses, soliciting subscriptions for the book.

THE Working Women's College, which has been steadily doing good work at 29 Queen's Square, Bloomsbury, since 1864, when it was founded by the Messrs. Malleon and their friends, is next October to be thrown open for the joint education of men and women. This joint education has always been the aim of Messrs. Malleon, and after ten years' trial of the sole system, they are more than ever convinced of the need of the joint one. Some of the less liberal of their old supporters have, we hear, seceded from the old council, and resolved to open a new College for women alone in another quarter. The two institutions may well exist together; and the new sole College may but prepare the way for another joint one, after its own first ten years of life. Meanwhile, more women will be helped in their studies and friendships, and so the present steps are every way a gain.

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At the beginning of 1625 it is well known that Richelieu was urging the King to assist the enemies of Spain, if not to declare open war against that country. With that view he had given his approbation to the negotiations for the marriage between the future Charles I. and Henrietta Maria. But a sudden outbreak of the Huguenot leader Soubise, and the support given to him by the great seaport town of Rochelle, made it an anxious consideration with the French government, whether it was possible at the same time to resist Spain and to suppress the Huguenots. Richelieu, in his Memoirs, copies a long memoir which has since been printed by M. Avenel (*Lettres de Richelieu*, ii. 77), and which has been assigned by him to the beginning of May, 1625. In this paper Richelieu asserts the impossibility of fighting Spain and the Huguenots at once, and concludes for making peace with Spain and suppressing the Huguenots, though the conclusion is come to in a somewhat hesitating way.

In July, however, deputies arrived from the Huguenots to treat for peace. They asked that their leaders might be taken into the King's service, and that the Treaty of Montpellier, made in 1622, and shamefully violated ever since, might be better observed in future. By this treaty, amongst other things, Lewis XIII. had promised to raze Fort Louis, which he had built to command the entrance of the harbour of Rochelle, and which in spite of that promise had remained intact. In his Memoirs (ii. 439), Richelieu gives the following account of what took place:—

"Sa Majesté leur accorda la plupart de ce qu'ils demandaient, mais demeura ferme sur le refus du rasement du Fort-Louis, le Cardinal y insistant absolument, bien que le Duc de Guise fût ouvertement d'opinion contraire."

He then gives the substance of his argument, which is printed entire by M. Avenel, from a MS. probably in the Cardinal's hand, and which is to the effect, that though the Huguenot leaders Rohan and Soubise might be taken into the King's employment (*Avenel*, ii. 48):—

"Sa Majesté ne peut maintenant ny razer le fort, ny le permettre, ou en donner esperance pour sa reputation; tant à cause qu'il sembleroit qu'on extorqueroit par force cet avantage, qui doit estre reconnu de la pure bonté du Roy, que parce aussy que ceux qui en recevroient le fruit en sauroient le gré aux sieurs de Soubise et Rohan, qui par ce moyen feroient réussir les prétensions qu'ils ont toujours eues de se rendre chefs de party."

Some vague promise might be given of doing something for them in future. But that was all.

It will be observed that Richelieu places this memoir in July. M. Avenel, however, places it in the middle of June, and the want of all reference to any proposal actually made by the Deputies makes it extremely probable that he is right in so dating it.

I have now to call attention to the paper, of which I subjoin a translation.

I found it some years ago among the State Papers (*France*) at the Record Office, and was at once struck by its style. There is nothing on the paper itself to indicate the author, as it is simply indorsed "Discours sur les affaires fait à Fontainebleau." But I do not believe that any man except Richelieu was capable of writing it. I have since been informed that a copy has been discovered by M. Avenel in France since the publication of his great collection, in a handwriting similar to that of other MSS. of the Cardinal. But even if this be not the case, the internal evidence will, I think, be sufficient for most readers.

The paper is placed in the bundle with other papers of January, 1626, which is plainly a mistake. Its true date must have been, I suspect, just before the first audience of the Deputies, which took place on July 5:—

"Discourse upon present Affairs made at Fontainebleau.

"The King being obliged by all considerations of State to remain armed, as well to prevent the perilous aggrandisement of the domination of Spain which is irritated against France, as to dissipate the evil designs of the restless spirits who would embroil his kingdom, it may be said [*on peut dire*] that it is more fit for the King to employ his arms advantageously for his glory than to use them for the desolation of his states, the ruin of his subjects, and the confusion of his affairs.

"This is why, without losing much time by resolutions upon advices as they come in [*sur divers avis*], it seems that it is necessary that his Majesty resolve promptly upon three important points; to wit, either to make war against the Huguenots and the factions persons of his kingdom, or to continue war in Italy, or to carry entirely his arms into Germany, as much for the protection of his allies as to prevent those countries from falling absolutely under the entire domination of the House of Austria—the importance of each of the aforesaid points being of such consequence that they well deserve to be considered apart in order to render apparent the evil or the good

which may result therefrom. Beginning with the first, some will find that the faction of the Huguenots is intolerable, that differences of religion are dangerous in a State, that the advantage that the King has over them is very great, and, therefore, that his Majesty ought not to lose the opportunity of putting an end to and exterminating heresy. Towards this end minds of many orders are inclined, some by zeal, some by passion, some by faction, and many by ignorance. The wishes of the wise are also strongly inclined in the same direction. But the knowledge they have of the present juncture of affairs makes them moderate their desires from apprehension of the inconveniences which may arise from a design undertaken at an inopportune time, and in which so many kinds of factions may meet, capable of preventing the gathering of the fruits which his Majesty and all honest men would expect from so glorious an enterprise.

"Leaving, then, aside all consideration of the divers interests which many have to foment civil war in the kingdom, and to keep it there as long as they are able, it may be said that civil war comprises in itself so many kinds of inconvenience, and draws after it so many shameful miseries, that everyone of sound judgment will say with the proverb: 'It is better sometimes to leave your child's nose dirty than to cut it off.' So may it be said that it is better still to tolerate for some time the disobedience of the Protestants, and maintain peace with them, than to risk everything in the thought of hastening their ruin. So that whosoever will balance the utility that his Majesty may get out of an intestine war out of season, will find as a counterpoise an infinity of perilous accidents and very few assured profits, wherefore he will conclude that the King cannot but lose in all ways, and that our neighbours only would doubly profit therefrom.

"The pretext of Religion by means of which since the death of the late King, both Catholics and Protestants have been instigated to mutual annoyance, ought to be well considered before taking up arms once again to cut one another's throats upon this subject; this specious veil having always been put by foreigners before the eyes of Frenchmen rather to ruin them than to save them. This malice, moreover, being enveloped with so many cabals by reason, as it is said, of the divers interests of the great ones who foment them, it is sufficient to give a general notice of them rather than by entering into particulars to mention individual names.

"When the King and his Council consider the first motives of the troubles of the years 1621 and 1622, his Majesty will find that they proceeded from the foreigners' shop [*la boutique des étrangers*] at the same time that they usurped the Valtelline, invaded Germany, and put an end to the Truce of Holland. Also when the King shall wish to compare the profits that he obtained from this war with those of his neighbours, his Majesty will remark that the war desolated some of his own provinces, while the Spaniard conquered those which did not belong to him, and that the King has been compelled to burn entire cities, which are no more, while Spain has made conquest of several places of consequence which she still keeps; and that the effort of these foreigners to prolong the war in France is with no other design than to provide means to our enemies to finish what they have begun, and by ruining us at home to ruin also the reputation and the arms of the King abroad, in order that they may be able to cause all the forces of their new Monarchy to fall upon France after it has been weakened. And therefore we must conclude that his Majesty could not undertake at this season any war within his states which would be advantageous to him, nor make any peace with the Huguenots which should be disadvantageous, inasmuch as war makes them their own masters in rebellion, but peace retains them always to some extent

in obedience. So that if there are some who think that there is less shame in making concessions after having tried what war can do and when affairs are reduced to that miserable state which is often the result of the misfortunes of war, they may be told that there is more honour in granting these concessions by foresight, and in avoiding the miseries of a troublous time, than in refusing to yield till the State has been ruined and the blood of Frenchmen has been shed, as experience has shown us in the reigns of Henry II., Francis II., Charles IX. and Henry III. These apprenticeships have cost France so dear, that they ought to make us more circumspect in the management of the public peace.

"Peace then being absolutely necessary as much for his Majesty as for his State, we have still to consider the means of making it honourable and advantageous to the King. And although the thing seems difficult to some, it will be found nevertheless that nothing is easier, since it is in the King's hands, provided only that each one contributes out of his means to the completion of so good a work. For it is not more disgraceful or irreligious for the King of France to raze the fort of Rochelle, and to make peace with his subjects, than for the Emperor to have given up several villages to the Turk in order to come to terms with him, so that his arms might be the more easily employed in the designs that the House of Austria has in Germany.

"Nobody calls in question that the Huguenots owe obedience to his Majesty, and that the King owes to them his protection by his Edicts. It is necessary that they render duty to him to whom they are under obligation, and that his Majesty keep his word in that he has promised and will promise them. That being so, it is easy to allay the existing differences, provided that all designs to provoke and harass those of the Religion come to an end. Otherwise we should always have to begin over again, there being nothing more certain than that defiance is natural to those who are being continually informed that there is a wish to ruin them. In granting them royal security and in leaving their conversion to God, it cannot be doubted but that they will be brought back with kindness to the Palace, and in time to the Altar [*qu'on ne les ramène charitablement à l'hôtel, et avec le temps à l'autel*], and that the King will find as great fidelity among them as among the Catholics. Those who come to the conclusion that the honour of the King is at stake, if he agree to the supplications of the Huguenots, ought also to consider that the reputation of his Majesty, and the good of his service, is much more at stake if he abandons the protection of his Allies and his arms which are engaged in the Valtelline and in Italy, and that this cannot be done except to the detriment of his reputation, and even of his Crown. Posterity itself would be able to tax the Council with having in a cowardly way abandoned our external affairs to undertake frantically and out of season a civil war which is desired by our enemies, rather than consent to the demolition of four sorry bastions which his Majesty might easily reconstruct at all times, and whensoever he pleases.

"It may also be answered to those who say that it would be a reproach to the greatness of the King to direct the razing of the fort of Rochelle for the advancement of his affairs, that, as will clearly be seen after the event, there will be much greater laughter among foreigners if we sacrifice our State and our Allies to Spanish greatness, by turning our arms against our own fellow-citizens, who only ask for peace and liberty of conscience.

"To make peace with the Spaniards, as some propose, so as to turn all the forces of the King against the Huguenots, is again to fall back into the same inconveniences as before; and in effect to abandon external affairs to the discretion of the enemies of this state, and even to give them cause to laugh at us, with reason for our want of foresight. By which means we shall leave them

the power of establishing themselves everywhere without resistance, and more convenience to assist underhand the rebels of the kingdom, whom it must not be doubted they protect in accordance with maxims of state, and principally in this season when they believe themselves to have received from France an offence which they will never forgive. Wherefore the King imposing peace at home will be able to make use of all his subjects by employing them usefully abroad against the designs of the inveterate enemies of his Crown.

"That which seems the most difficult in all this is the form of treating of peace with the Huguenots, it being certain that a Prince ought to avoid treating with his subjects as much as he can. Therefore the best expedient would be not to listen to deputies for treating of any thing with them, but that they throw themselves publicly at the feet of his Majesty, supplicating him very humbly to receive them into his good favour, and to be willing to give them peace in general terms, without speaking of any particularity therein. After which it would be proper that the King should himself advise in his council how to terminate the affair in such a way, that discontent ceasing, peace might promptly spring out of it, there being no higher aim for a sovereign than by his prudence to cut up the roots of the troubles of his state, it being sometimes more expedient to tolerate an evil than to risk making it greater by opposing it too obstinately.

"Rochelle demands the demolition of the Fort, according to the Treaty of Montpellier; the Duke de Rohan, some money which has been promised to him and the Sieur de Soubise to pass the Straits [of Gibraltar] for the service of the King, in the vessels which he has taken. We must now consider whether it is not better worth while to raze the fort of St. Louis in order to have peace, to content the Duke of Rohan in order to avoid greater expenses, and to employ the said Sieur de Soubise in the wars in Italy, than to have the shame of not taking Genoa for want of assistance by sea, and to embark ourselves in ruining the provinces of this kingdom because we refuse to make the said payment. No right-minded person can gainsay this, inasmuch as, the honour of the King being safe without, his Majesty will always be able to chastise the Dukes of Rohan and Soubise if they do not fulfil their duty; and to rebuild new forts at Rochelle if that town turns rebel to her prince. If, however, the King engages in a civil war, he can assure himself that from that time his affairs will go very badly, within as well as without; and that his conduct will give rise to so many factions in his State that it is to be feared they will be worse than those of the League of the time of Henry III.

"There is yet another very important consideration, which is, that from the moment that our allies shall see France embarked in a war of religion, they will infer that they will not be able to expect any further assistance from France, and will seek the means of coming to an agreement with Spain. This will especially be the case with the King of England, who is interested in the recovery of the Palatinate, and will possibly be the first to renew a friendship with the Spaniard, after which he and our other allies will revenge themselves together upon us.

"All these reasons ought to make the King's subjects desire peace, and assist his Majesty in making it such as to be durable. Otherwise the kingdom will be filled with factions and the provinces with desolation.

"The design which seems to have been formed to try and ruin the Huguenots has become so apparent and their distrust so fomented by the punctilios which are used towards them every day, that no one need be astonished if their alarms last as long as that treatment shall last, and that the State finds itself always embarrassed so long as the door is kept open to such cabals. When they cease, and when an order is established under

which every one can live in the repose of his conscience, it is certain that the kingdom will simultaneously enjoy public tranquillity, as it did in the reign of Henry IV., and during the regency of the Queen mother of the King, which is the point to which we must reduce affairs if we desire to preserve peace for France, his Majesty making the Catholics clearly understand that he wills liberty of conscience, and from the Huguenots entire obedience.

"It should here be observed that to make peace it must be concluded secretly and promptly, inasmuch as if it is long upon the *tapis* it will receive so much opposition from the artifices of those who desire war, that it will never be concluded; but if it is not known till it has been already made, no one will dare to cry out against it. And the wicked will find themselves quite ashamed to see themselves outstripped by an action so useful and so necessary to the good of this State.

"And in case that the Huguenots should be obstinate in demanding more than the razing of the said Fort, the King will then be able to have brought and read in his presence the Treaty of Peace of Montpellier, and upon the complaints of the infractions of the abovesaid, his Majesty ought to cast the blame upon the late Chancellor and his brother the Commander, who, one at Rome and the other in France, wished to keep a hold upon both Catholics and Huguenots, giving hopes to the one of a war of religion, and to the other of pacification. And thus having spoilt everything, their memory should bear the blame of it, and by this means put what has gone wrong under cover of all that has passed, so that by one of these two ways, either simply to settle the business in the Council, or to take up the Treaty of Montpellier, his Majesty can make peace without it being necessary to treat anew with his subjects.

"As to the war with Italy, experience has shown us that our arms have never been successful there, and that all those who have carried and drawn us into it have only done so for their own private interests, which having been satisfied, they have afterwards always abandoned us to our confusion; that nation being too doubled-faced, too deceitful and artful for us to meddle with, and for us to make use of for our affairs. And although we must not engage ourselves too far in the war of Italy, we nevertheless must not abandon all at once the Duke of Savoy, but help him as much as will be possible for us to do, with the view of making an advantageous peace. And to effect this we should send the vessels through the Straits [*faire passer les vaisseaux*], as well as those of the Sieur de Soubise, for which the expense is already incurred, and thus we might unexpectedly appear together on the coast of Genoa in order to attempt afterwards to treat advantageously and to retire gloriously.

"Let us now return to Germany, to the interests of which it seems France ought to be so sensitive that we may say she cannot abandon them without abandoning herself. Forasmuch as, besides its neighbourhood to us, the loss of this country, which is so great, so populous, and so filled with powerful cities, will render the House of Austria so redoubtable, together with the intelligences and alliances which she has with Spain, that it will be impossible for France to be able to subsist in the midst of two so powerful monarchies, enemies of this State.

"Again, it must be considered that this nation is simple, easy to gain, and that the greater part of the Princes who are in it are allies of this crown, and have even taken our Kings for Protectors of their liberty, a title which his Majesty ought to be jealous of keeping if he desire to preserve his reputation and his honour; since this is to some extent to obtain a share of the Imperial dignity. There is not a prudent man but will see the importance of the loss of the countries of Cleves, Juliers, the Upper and Lower Palatinate, and who does not tax France with her forgetfulness or with her blindness. And this all

the more as it was easy for the King not only to have prevented the loss, but even to have preserved them for himself. The same can be said at the present time of the rest of Germany, if France is so careless of herself as to abandon her, as Germany can maintain herself in her liberty with the protection and assistance of the King as easily as she will fall under the Spanish yoke if his Majesty does not promptly assist her.

"Henry II. in the same conjuncture which affairs are now in (seeing that there was then as well as now a diversity of Religion in his Kingdom) nevertheless made no difficulty in raising a powerful army and marching himself at its head to protect his Allies, which the Emperor Charles V. was oppressing in the same way as the House of Austria is now doing; and as his march was as useful to himself as to his Allies, who will now prevent the King from doing the same? All things ought to incite his Majesty, and none to turn him from it, unless it be those who will be jealous of his glory and of the advantages which he may derive from it. The King's arms cannot but be very honourable and very profitable in Germany, honourable in that they prevent the ruin of so many Princes and Republics who cannot be overwhelmed but to the detriment of France, and in that his Majesty will preserve to himself the Title of Protector which this nation has given to our Kings; and profitable in that in this protection the King will find the means to accommodate himself [*s'accommoder*] with several countries in the neighbourhood of his Kingdom. Even as Henry II. did at Toul, Verdun, and Metz, of which last Bishopric there are still several places, boroughs, and villages in Germany which depend thereon, which his Majesty may easily seize, besides that which may be done in Alsace and along the Rhine, on the which it is all important to France to have a passage, which will be acquired very easily by undertaking this design, there being even Princes who will willingly surrender it in order to be delivered from the oppression they are under.

"Moreover the King is obliged, both by reasons of state and by consideration of the alliance with England, to procure the re-establishment of the Prince Palatine in his countries and dignities, and it is in vain to think of committing the execution of this to the Comte de Mansfeld, if his Majesty does not join in it in good earnest—the Princes of the Protestant League and all the Hanse Towns being so cast down that they will never dare to undertake anything if they do not see a Royal army to animate them. But if they see such an army in the field, it cannot be doubted but that all unanimously would make a grand Corps d'Armée, and that they would rise with renewed vigour. By such means his Majesty will overthrow the usurpations of the House of Austria, will wrest the Palatinate from the Spaniard, will acquit himself towards England by giving actually the assistance promised, and will yet find the opportunity to extend the limits of his State; which advantages he will find neither in war with Italy nor in a war with the Huguenots. Furthermore, it is to be considered that the King undertaking war in Germany, he strikes (as they say) two blows with one stone, inasmuch as he obliges England and thwarts Spain. For he can give trouble to Spain through the King of Great Britain; and when France attacks Germany, she will ruin the Emperor. This will burn the House of Austria at both ends without any one being able to say that the King declares war against the King of Spain [*rompre la guerre avec le roi d'Espagne*]. All that is above written is feasible, and ought to be done, if only the interests of the King are thought of; and if by a false step his Majesty is brought to resolutions to leave external affairs to themselves, in order to make war within, he will infallibly cast his kingdom into desolation, whatever good success he may have, and will lose the fruits of the alliance with England, with the chance of having that King for an enemy. Besides

that, whatever peace is made with Spain, France cannot rely upon her promises, nor upon having her hereafter for a better friend."

If this document was Richelieu's, the question at once arises, How came Richelieu to change his mind? The answer probably is, That the two discourses point to a different state of circumstances. In the first, given in the Memoirs, Richelieu refuses to advise the razing of the fort because it will give credit to Rohan and Soubise. In the second, he does not mention this, but speaks of a humble submission of the Deputies as a possible thing. I therefore suspect that he already fancied that the Deputies were coming in a humble frame of mind, if he had not already conversed with them, and he was, therefore, able to give vent to his best sentiments without any further difficulty.

Everything, too, which we know from the despatches of Lorkin, the English agent in France, points this way. On June 28, Gondomar, who visited the French Court on his way to Brussels, took his leave without venturing to address the King on political subjects. On July 5, the Deputies humbly threw themselves at the King's feet, and in a letter of July 8, Lorkin speaks of a most encouraging interview with Richelieu, in which the Cardinal said to him, "*La paix se fera : assurez vous de cela.*" But in spite of this the negotiation dragged on, and on the 20th the Deputies were so far in despair, that they talked of returning home. On the 21st they took leave, but asked to be heard in council. The King was present, and talked of razing the fort within six months or a year, though he refused to do all that was asked of him on other points. Upon this, however, the negotiation was resumed, and, on the 24th, an agreement was made subject to the approval of those by whom the Deputies had been sent.

The following is a translation of the draft of the engagement which the King promised to make if the conduct of the Deputies was approved of by those who sent them, a blank being left for the subsequent insertion of the date. (*State Papers, France.*)

"To-day, on the _____ of the month of July, 1625, the King being at Fontainebleau, on the assurances which have been given him of the fidelity and obedience of the inhabitants of the city of Rochelle by their deputies, his Majesty, after having received their submissions, wishing to believe that they will in future comport themselves as good and loyal subjects—and that they will, by their actions, render themselves worthy of his grace and favour—his said Majesty wills that the declaration of Montpellier, of October 20, 1622, be executed according to its form and tenor, and, in consequence of his declaration of the 24th of the said month, has promised and accorded that Fort Louis be razed and demolished in one year at the longest. In witness whereof his Majesty has commanded me to prepare the present declaration, which he has signed with his hand, and caused to be countersigned by me, his Counsellor of State, and secretary at his commandments. PHILIPPAUX."

It may be remarked that the complete concurrence of the line adopted with the course advised by Richelieu gives an additional reason for accepting the anonymous discourse as his, whilst the fact that nothing is said in the Memoirs about this important concession makes it impossible to found any argument upon the silence with which the

discourse is there passed over. It may be added that the recommendation to take up the war with Spain vigorously was also adopted, and that Lorkin's despatches of the end of July and the beginning of August are full of notices of military preparations. Why then did Richelieu say nothing about it all? Simply, I believe, because his high attempt at a noble policy failed through no fault of his own. From Lorkin's despatch of August 21, we learn how Toiras, the French commander, set on, it was thought at Court, by the Prince of Condé, fell upon the reapers of Rochelle as they were gathering in their harvest, killed some of them, and set fire to their corn. The Huguenot spirit within the walls was all ablaze with indignation. The King's terms were rejected, and war was preferred to a base submission. Yet of all this Richelieu, in his Memoirs, says nothing. The agreement made at Fontainebleau, which only just escaped being the foundation of a permanent peace, is buried in as complete oblivion as his own advice upon which it was founded. The war with Rochelle took its course, and ended three years later in the triumphant entry of the King into the captured city. Richelieu, therefore, it may be supposed, whilst he took care to preserve a record of the advice which he had given tending to the continuance of the war, took care not to preserve the advice which he had given tending to the discontinuance of the war. The story thus revealed, it may be added, has an interest for students of English history as well as for the admirers of the great Cardinal. The peace thus apparently made was the motive which induced Charles I. to give up to the French government the English ships which had been promised for the siege of Rochelle, and we thus learn that there was no hypocrisy in Buckingham's declaration to the Parliament at Oxford that those ships would not be used against the Huguenots.

SAMUEL R. GARDINER.

Memoirs, Letters, and a Selection from the Poems and Prose Writings of Anna Laetitia Barbauld. By Grace A. Ellis. In Two Volumes. (Boston: J. R. Osgood, 1874.)

Memoirs of Mrs. Barbauld, including Letters and Notices of her Family and Friends. By her Great-Niece, Anna Laetitia Le Breton. (London: George Bell & Sons, 1874.)

As long ago as when the *Quarterly Review* was young and virulent, the name of Mrs. Barbauld suggested the thought of hymns in prose, shagreen spectacles and knitting needles. An anecdote given by Mrs. Le Breton will serve to correct this rather one-sided impression, and prepare us to do justice to a really respectable eighteenth century essayist, poet, and politician. She was the daughter of a dissenting minister and a lady who had, at the age of fifteen, inspired the Rev. Dr. Doddridge with a passion that is expressed with a comic, matter-of-fact earnestness in a letter printed in the Appendix. Dr. Aikin, the father, kept a school at Kibworth until his daughter Laetitia was fifteen, when he was appointed theological

tutor to the newly founded Nonconformist academy, or college, at Warrington. Hither a rich farmer followed the family and begged Dr. Aikin's consent to his suit for her hand. Lucy Aikin, Mrs. Barbauld's niece, must tell the rest of the story:—

"My grandfather answered that his daughter was then walking in the garden, and he might go and ask her himself. With what grace the farmer pleaded his cause I know not; but at length, out of all patience with his unwelcome importunities, she ran nimbly up a tree which grew by the garden wall, and let herself down into the lane beyond, leaving her suitor *planté là*."

This ready-witted, ready-limbed, unsentimental young lady had a mother with a keen sense of decorum and the peculiarly feminine proprieties; her father taught her Latin and a little Greek; her brother insisted on the publication of her poems, and of a prose volume of "Miscellaneous Pieces," in which his own share was not the most distinguished. Her success as an authoress was rapid and unequivocal. Fox praised her style; Johnson, whom she had presumed to imitate in a fragment, "On Romances," which has all the solemn merits of the original in addition to the wilful skill of parody—pronounced that, of all his imitators, she alone had succeeded in aping the sentiment as well as the diction. The female Johnson, the English (the very English) Sévigné, the arbiter of literary fashion, Mrs. Elizabeth Montague, begged her, with flowing compliments, to preside over an institution that was being talked of to regenerate the education of women. But Miss Aikin was by this time thirty-one, and had developed, together with a little romantic sensibility on her own account, some curiously severe views as to the conditions under which such moderate learning as her own might permissibly be acquired by others of her sex. She objected altogether to the plan of an academy or public school, as violating the tacit regulation, "like that of the ancient Spartans," according to which "such thefts of knowledge are only connived at while carefully concealed," and concludes an amusing dissertation on the feminine ideal by protesting that she herself is not qualified, by birth, breeding or education, to superintend the "genteel accomplishments" which are the most important part of the education of young ladies of rank. Her marriage to Mr. Barbauld, the son of a French refugee, is described by her niece as resulting from "the illusion of a romantic fancy, not of a tender heart;" and it is implied that the somewhat formal Puritanism of her home and academical surroundings made her too ready to see a St. Preux in the first demonstrative foreigner it was her fortune to meet; but this seems an unduly harsh account of a resolution in which she was fixed by the information that Mr. Barbauld had already suffered from an attack of insanity. "Then," she answered, "if I were now to disappoint him, he would certainly go mad." They were married accordingly, and set up a school for boys. Her *Early Lessons* and *Hymns in Prose* were written for the youngest class, which she used to teach herself, and for her nephew Charles, one of her brother's sons, whom she adopted. With the exception of

these popular little books and a memoir of Richardson, the novelist, prefixed to his correspondence, Mrs. Barbauld wrote little during her husband's lifetime: he became insane some time before his death in 1808. Her last publication was the poem called "Eighteen Hundred and Eleven," which is only remembered now because it is supposed to have contained the original suggestion for Macaulay's New Zealander, though the Quarterly Reviewer (in this case believed to be Southey) in 1812 thought its patriotic gloom and despairing aspirations after American liberty and glory sufficiently dangerous to the public mind to require severe and, as already intimated, personal denunciation of the elderly authoress. The poetical merits of the composition were prudently left undiscussed, for it would have been impossible to deny that, according to any ordinary standard of political verse, they were considerable, a few short-sighted auguries notwithstanding, as that Joanna Baillie's

"high-souled strains and Shakespeare's noble rage
Shall with alternate passion shake the [American]
stage;"

that the fame of Thomson as well as Milton will continue to be heard above the roar of Niagara; and that the Genius of Commerce, deserting England, was about to repair not only to the United States, but to South America as well.

Miss Ellis's *Life and Works of Mrs. Barbauld* must be taken as a sign that America is not ungrateful to its early champion; but, as a general principle, it may be observed that a biographer who incorporates the letters of his or her hero or heroine with the substance of the memoir should abstain from repeating before and after each letter the biographical details which are to be gathered therefrom. We could also have dispensed with the rather startling conjecture that Richardson owes most of his readers at the present day "to the excellence and attractive style" of his life by Mrs. Barbauld. Mrs. Le Breton's memoir is less detailed, and reproduces few of the letters published with her works by Lucy Aikin in 1825. On the other hand, it opens with an interesting chapter of family history, going back to the reign of Charles II. It supplies some details omitted by Miss Aikin on personal grounds, and contains letters from and to Miss Edgeworth and her father which have not apparently been printed before. The strong common-sense which was Mrs. Barbauld's chief characteristic shows to great advantage in her criticisms of Mr. Edgeworth's educational vagaries and versatile practical suggestions. One of his proposals was the foundation of a "lady's paper," to be supported by all the literary ladies of the day, to which she objects that Mrs. Hannah More would not publish with her, nor she and Miss Edgeworth with Mrs. Godwin. The other letters given by Miss Ellis are only noticeable for their comparative simplicity of style and occasional details made curious by their date. For instance, in 1804, describing a visit to Tunbridge Wells, she writes *donky*, and wonders whether the orthography is right; and in 1797 she asks her brother if he ever saw "*seguars*—leaf tobacco rolled up of the length of one's finger, which they

light and smoke without a pipe?"—the innovator being a Spanish pupil of Mr. Barbauld's.

The one poem of Mrs. Barbauld's that may be expected to live, her "Stanzas on Life," written at the age of eighty, is given by both biographers, with the story of how Wordsworth said to H. C. Robinson that, though he was not in the habit of envying other people their good things, he wished he had written the lines—

"Life we've been long together,
Through pleasant and through cloudy weather."

Some of her "Enigmas" are also well known, and are favourable specimens of a rather unprofitable kind of ingenuity; her "Address to Coleridge" offended its subject by the accent of a school-dame still seeming to linger in its flattering admonition; her hymns failed to come into congregational use, though one of them (the tenth) may have suggested the reply of the witty prelate who was asked to tell the shortest way to heaven: "Take the first turn to the right and keep straight on:" as a rule, her muse is most successful in serio-comic themes, such as the mysteries of "Washing Day," or in the "School Eclogue," which Miss Ellis has hardly done wisely to omit, as it contains some really happy bits of parody. Her prose fables and allegories, in the fashion of the *Spectator* and its imitators, are constructed mechanically, and have neither the imagination nor the eloquence needed to outlast the fashion; a dialogue, on the other hand, "Between Madame Cosmogonia and a Philosophical Enquirer of the eighteenth century, January 1, 1793," has enough lively irony to recall Leopardi's conversation between Atlas and Hercules, though certainly it suffers by the comparison. The short prose essays on "Monastic Institutions," "Against Inconsistency in our Expectations," on "Education," on "Those kinds of Distress which excite agreeable Sensations," and similar subjects, which caused her admirers to regret the waste of her powers in the composition of reading-books for the nursery, belong equally to an extinct class of writing, and have a right to be remembered as among the best specimens of the class. To clothe unexceptionable ideas in unexceptionable language is at least as lawful an object of ambition as to invent shades of thought and eccentricities of expression with the sole and questionable merit of novelty. Perfectly just and reasonable sentiments do not forfeit their claim to correct utterance because every one assents, with a readiness passing easily into unconcern, to their justice. Immortal commonplaces like Mrs. Barbauld's amplification of Epictetus ("Against Inconsistency in our Expectations") are redeemed from literary insignificance by a degree of finish in the style which no writer can be expected to bestow on an obviously ephemeral theme, whilst the absence of speculative depth, the essential triteness of the argument or exposition, cannot seriously be complained of when trite and immortal misconceptions are being assailed. The sense which is, or which ought to be common, excellent English and a fine masculine self-respect give the essays a degree of substance which fully justifies the esteem in which the writer was held by her contempo-

aries. Where she departs at all from the beaten track of her co-believers, it is generally, as in her estimate of "Monastic Institutions," in the direction of views since allowed to be rational and moderate.

EDITH SIMCOX.

Through Russia from St. Petersburg to Astrakhan and the Crimea. By Mrs. Guthrie. In Two Volumes. (London: Hurst & Blackett, 1874.)

MRS. GUTHRIE is evidently accustomed to travel. She has seen, we are given to understand, many lands, and has acquired the habit of "doing" them systematically. She displays all those qualities and capacities which are essentially necessary for the constitution of a good tourist: indomitable energy, vivacity, and cheerfulness under the most trying circumstances; in addition to this, she has that erudition which is but another form of power of reference, and possesses the cunning art of making a book on all she has heard, seen, and picked up from various sources. Mrs. Guthrie's book demonstrates all this; it also shows that she has derived much pleasure and benefit from her travels in Russia; that she has much quaint humour, common sense, and originality of idea; she forces many a smile from her reader by her reproduction of ridiculous and ludicrous explanations, and of pretended experiences of others, while she has doubtless her own misgivings as to their genuineness. And we cannot help laughing (if she will pardon our saying so) as much at her own blunders as at the nonsense which the Viscount de G. and other malicious people of that stamp were always ready to impose upon her and her companion. There is nothing in Mrs. Guthrie's first volume which is new except her own individuality, for it is not much more than a chatty edition of Murray's *Handbook*, toned down with the aid of some unnamed histories of, or works on, Russia. In many instances it would have been safer to stick to the Murray, as the modifications have led Mrs. Guthrie into numerous errors. But Murray diluted and refortified with "spirits," is, after all, not such bad stuff, and we are confident that this dose will be more successful than the camphor she administered to the gentleman "with the pain in his stomach."

Mrs. Guthrie perplexes us when she tells us that "Finn is properly the name of the Lapps belonging to Norway and the district of Finland, the natives of the Grand Duchy of Finland being called *Quains*." She does not tell us what she means by the "district of Finland," and we confess we are fairly puzzled by "*Quains*." The women in Sweden are all *quennor*, and the men *carlor*; it is probable that this may have misled the authoress. A little further on we are informed that Abo (not Abo, A is pronounced O; vide Murray's *Handbook*), lies "at the mouth of the Gulf of Bothnia," and that the course from Stockholm is *due east*. This should be taken notice of by the Royal Geographical Society. We fancy we begin to trace the malignant influence of that arch-deceiver, Monsieur de G., in the Gulf of Finland, which "would probably be interesting to a

geologist, for imbedded in the red granite were large patches of the purest white marble, which we at first imagined to be collections of sea-gulls." The patches in question are not very unlike groups of remarkably quiet sea-gulls when seen from a distance, but a nearer acquaintance has taught us that they are nothing more marvellous than large dabs of red and white paint on the rocks to indicate the channels.

The authoress is mistaken in her statement (p. 12) respecting the resemblance between the Finnish and Swedish tongues; there is neither affinity nor resemblance between the two. With respect to her statement to the effect that she saw hovels built of timber with the bark on, we are confident that her sight deceived her; for to say so is to imply that the Russians are ignorant of the first principles of the only form of architecture in which they are *facile principes*.

It is a pity that Miss Guthrie—who, we are given to understand, has a talent for sketching—did not embellish the work with some of her own drawings. Finnish and Russian scenery, it is true, present but rare attractions; but Monsieur de G.'s "strikingly handsome friend," for instance, might have afforded scope for artistic powers, or Monsieur de G. himself might have served for a picture, and he richly deserved to have his features made public for endeavouring to perpetrate a fresh hoax by attempting to explain "the difference between a serf and a peasant." The "*Beautiful*" (vol. i. p. 248) St. Basil would doubtless have been excellently portrayed even if Miss Guthrie had drawn him only from imagination, and aided by her mother with a correct reference to "*Murray*," the "*beatified*" expression might have been advantageously introduced. But Mrs. Guthrie's "*companion*" appears to have been sadly idle—not in the least, in respect to sketching, like Mrs. Guthrie herself, who was so "full of zeal." We find a mention of only one occasion on which the younger lady was "out with her pencil," although she did, indefatigably and bravely, explore some heights and excavations; the work is, consequently, adorned with frontispieces which are only copies of photographs.

At page 90 we are told that *bolsani* (Mrs. Guthrie should have written *bolvani*) means *idols*, and that it is considered in Russia a great honour for men to have statues, called *bolvani*, erected to their memory. The fact of these statues being called *bolvani* would prove the reverse of this statement, for *bolvan* means block, or dummy, such as a barber's block. No wonder then the country people are puzzled to see block-heads exalted on pedestals! We decidedly disagree with Mrs. Guthrie when she says the Russians possess a natural disposition for the acquirement of foreign tongues. They jabber foreign languages long before they know their own, and that they never do perfectly. Those whose tongues and ears have not been trained to foreign languages from earliest childhood speak French and English with an excruciatingly bad accent, and their foreign idioms are in all cases foreign to the country whose language they may be familiar with. De Custine observed this. Mrs. Guthrie indulges in many

misnomers, and revels in misprints, such as Zelagin for Yelagin, Kazumofski for Razumofski, Aivarofski for Aivazofski, &c.

Having dipped into Murchison Mrs. Guthrie should not have written Chorno Ziemē for Zenlia. We have never heard of *trescon* nor *trervan*, and a church dignitary is a Vladyka not a Vladka. We decidedly object to *grised* locks and to Mrs. Guthrie's "*lain down*." Some greater distinction, too, might have been made between *stehi* (which may be taken for Stikhi-rhymes) and *stehi*, the national potage.

Mrs. Guthrie will pardon us for saying that she is wrong in asserting that the water of the Neva is *turbid*, and what astonishes us more even than all the errors in Vāmbèri's descriptions of Samarkand and Bokhara is that she spans the Neva with more than one "*handsome bridge*" (p. 49). Her description of the merrymaking on the frozen Neva is entirely drawn from imagination—she has doubtless been favoured by that ubiquitous arch-deceiver Monsieur de G., for torches of pinewood never really blaze on the ice; mazurkas do not merrily go on; ice mountains are never built thereon, from the summit of which the people "delight to slip down;" for the only truly national amusement of skating, &c., is the special delight of the English and of other foreigners.

We would assure Mrs. Guthrie that the "*Kazan Tartars*" who came on board the steamer (vol. ii. p. 17) were not Tartars at all, but probably the Kalmuks whom she so longed to see. In the course of her reading she must surely have learned that the so-called Tartars are Mohammedans, and that as such they do not wear tresses, or long plaits of hair, but that they shave their crowns. It is surely cruel of Mrs. Guthrie to say, after having "admired the mate's honest pair of blue eyes, with which he looked every one straight in the face," that she and her companion were at last tired of their glare. We shall hope, however, that we are mistaken in her meaning, and that she is here alluding to the glare of the chimney or of the sun.

The Reverend Mr. Thomson, of St. Petersburg, will feel somewhat scandalised when he learns that it is said of him that he closes the Embassy Chapel on a Sunday. Monsieur de G. has again, we fear, misled Mrs. Guthrie by telling her that the service is usually performed at the house of the Ambassador at St. Petersburg. He seems to have done so with the maliciously selfish object of monopolising the English ladies' society on the day of rest.

Speaking of the Russian steppes, Mrs. Guthrie astonishes us as usual with the amount of information she has gained from learned books of every description. In most instances we detect a hidden authority; in one or two he is named. The late Sir Roderick Murchison has been pressed into her service, and he is actually named in support of the reason which the natives give for the utter nudity of their plains. Sir Roderick did really "disbelieve in the former existence of forests which have been destroyed," but he did not account for their absence solely by the want of dew. He refers to the

Tcherozem, or Black Earth zone of Russia, when he says that no vegetable fibre has been detected in the soil; and while he states that "by no efforts could any government produce forests in those districts, except in certain rocky and moist spots," he attributes the want of wood as much to climatic conditions as to the lack of dew. We are, however, inclined to dispute the theory. For we have ourselves seen gigantic trunks of trees in ancient river courses in the steppes, and in many a denuded steppe region east of the Volga trunks of similar leviathan proportions are to be found.

Describing the dress of the "peasants," as the Tartar hotel-keepers seem to be called in Russia, Mrs. Guthrie dexterously, and with great delicacy, avoids all allusion to the garment which outwardly distinguishes the male from the female. "Their summer dress is slight enough, consisting of a gingham shirt, generally pink, which is tucked into high wrinkled boots, and over this garment a sleeveless coat with a full skirt, which comes down to the knee." In this passage Mrs. Guthrie entirely eclipses the school-mistress of the story, who, to save appearances, draped the legs of the tables in her seminary. At page 3 of vol. ii. Mrs. Guthrie is again and equally discreet; for we find that the husband of the "stout and middle-aged woman," with crimson shirt, black cotton-velvet coat, immense wrinkled boots with red tops, which served as extra pockets, and a round cap, but without—may we say continuations? Wherefore this extreme reserve? For, if we may "fancy the British matron undressing upon an animated shore, and taking an airy dip in the Volga," and be horrified, we might as well be told that the Russian wears trousers, if only in order that we might be persuaded to fancy that Mrs. Guthrie was not aghast at the sight of a moujik without them. We are therefore inclined to think that, although Mrs. Guthrie and her companion "got rid of a prejudice" when they found they could dispense with their chemises after bathing in them (vol. ii. p. 181), they have preserved some other ones.

Had Mrs. Guthrie trusted to her own self entirely in St. Petersburg and Moscow, she would have produced a better first volume; but having wasted her energies over books of reference, she has gone astray, and having placed too much reliance on the statements of Monsieur de G., and thus given him encouragement, she has suffered the consequence, and her readers will suffer in proportion. But life is dull in Russia, and an occasional vivacious and amusing English lady who may fall in the way of an amiable and unoccupied French gentleman like M. de G., must necessarily be victimised.

In pronouncing this judgment on the first volume, we entirely exonerate Miss Guthrie from all blame, for it does not appear that she has had either part or parcel in the work, except on a single occasion when she aided and abetted in "jotting down notes from Murray."

We turn now with a lively satisfaction to the more agreeable and congenial task of pointing out the excellences of Mrs. Guthrie's work, which strongly reminds us of Pepys's quaint and amusing Diary. Taking

up the second volume, we follow Mrs. Guthrie down the Volga to Astrakhan, back again to the Don, and thence to the Crimea. All that she has to say here is said so well, so freshly, and so humorously, that the scenery and the incidents come home to us as though they were the impressions of yesterday. Mrs. Guthrie is here entirely herself, and is therefore powerfully attractive.

Her book is full of pretty passages. Her description of the scenery is given in plain good English, and borders even on the poetic; there is no exaggeration, no extravagance or vulgarity. The reader will be pleased with the passage on the spiders at the railway station at Tsaritsyn; but as an example of Mrs. Guthrie's pretty writing, we quote the following few words: she is on the river:—

"The scene itself was picturesque enough. The moon was nearly full, and appeared to swim in a luminous atmosphere, emitting a glorious light, which contrasted finely with the deep black shadows. Not a ripple stirred the calm surface of the water."

Or again:—

"Turning our steps towards our floating house, we discovered a road skirting the sea, which shone and sparkled in the brilliant moonlight. One half of our ship lay in the deepest shadow, but every rope and spar was as visible as if it had been broad daylight. The modern Temple of Theseus stood out majestically against the dark rock and looked lovely in the silvery light. We tried to picture to ourselves this craggy mountain ornamented with its temples, palaces, villas, gardens, and to imagine how beautiful it must have been on some such evening twenty centuries ago. Such thoughts were not untinged with melancholy, making as they did our span of life, our struggles, our desires, all seem so small and evanescent."

The headland of Mouna Kastele is admirably delineated at page 151; and who among us will not be moved on reading these heart-stirring lines on the sight of Balacava. The one word Balacava had been uttered on board the boat, and

"I hastened on deck thankful to be alone for a few moments. Unexpected tears rose to my eyes as I thought of our gallant army, of their hardships, their sufferings and their courage, and of many a mother's joy who lay quietly there under the green sward."

We could quote other passages, but as the book is full of such unaffected grace and pathos, we may safely leave it to recommend its own self to the reader. Those who have performed the same tour through Russia, and those who have not been to that country will be equally charmed with this work, which will certainly prove a success and establish for Mrs. Guthrie a well-earned fame.

ROBERT MICHELL.

Droll Stories from the Abbeys of Touraine.
Translated into English complete and unabridged. (London: Chatto & Windus, 1874.)

PEOPLE who reproduce recondite or obsolete literary garbage occupy a position which it is easy for them to defend, and which it is difficult to assail. To find fault with their wares is to advertise them, and to expose the reviewer to the easy charge of prudery. It often happens, too, that there is here and there a jewel hidden in the dunghills of the past, some pure song among the many base ones of Théophile Viau, some fact of historical value in the gossip of Mrs. Aphra Behn. It

is a pity that the student should not have such books always beside him; as if the poorest student had not easy access to them in public libraries. Still, there is this shadow of an excuse for many reprints of books which are meant to appeal only to prurient curiosity. And when they are produced with some care and costliness in type and paper, the chances are that they will not fall into the hands of readers whom they are likely to injure.

None of the excuses we have mentioned can be urged by the translator and the publishers of Balzac's *Contes Drolatiques*. The translator says in his preface:—

"In France the work has long been regarded as a classic—as a faithful picture of the last days of the *moyen âge*, when kings and princesses, brave gentlemen and haughty ladies, laughed openly at stories and jokes which are considered disgraceful by their more fastidious descendants. In England the difficulties of the language employed, and the quaintness and peculiarity of its style, have placed it beyond the reach of all but those thoroughly acquainted with the French of the sixteenth century. Taking into consideration the vast amount of historical information enshrined in its pages, the archaeological value it must always possess for the student, and the dramatic interest of its stories, the translator has thought that an English edition of Balzac's *chef d'œuvre* would be acceptable to many."

No doubt it would, and no doubt a translation of the Marquis de Sade's *chef-d'œuvres*, or of any other "scrofulous French novel," would be acceptable to many. But the translator, like everyone else, must be perfectly aware that the historical information of the book is absolutely worthless, that it has no archaeological value at all, except in the same sense as *Esmond* has archaeological value, that is, as an imitation of the style and manners of the past. And the style and language of the *Contes Drolatiques* are not nearly so successful in this direction as *Esmond* is. The old French is like no old French in particular, indeed, it resembles nothing so much as the bastard old English of lady novelists, who put y's for i's, and spell *the, ye*, and begin all the substantives with a capital letter. There is no philological instruction to be got from this kind of thing, and even if there were, it would be lost in a translation. To be sure, the translator does his best by using some fine old examples of well-known errors in English grammar, such as "the wise man would *lay* at full length in a ditch." To translate Balzac's *Contes Drolatiques* then is inexcusable on historical or antiquarian grounds. Even Beroalde de Verville has the value of being the exponent of the nastiness of a past age, but there is no historical value in a modern imitation of Beroalde de Verville. And even if the *Contes* were useful to the student, a student so advanced ought to be able to read them in the original French. Nor has the book the excuse of being published at a price beyond the humblest purse, or in a form meant to please the lover of beautiful typography. It is got up like the boys' books that are current at Christmas, and an illiterate but well-meaning grandmother might probably give it to a boy. Now, even the author would have objected to this: for when Balzac, in the preface to the first edition, defended his work as a work of art,

he also said that it was intended *pour les lecteurs choisis*. The present translation appeals to the public at large, to a public which has none of the education that would enable it to appreciate the art without taking harm from the grossness.

The *Contes Drolatiques* is a fair example of the baser work of the romantic school of 1830. It deals with mediæval themes, and the author thoroughly enters into the horror and the lust which inform the grotesque of the middle ages. In the voice and with a cracked imitation of the ringing laugh of Rabelais, he tells tales more filthy than any in the collection of the Curé of Meudon, and more hateful in their cruelty than most that disgrace the records of crime in the middle ages. These records are dreadful enough, but they are at least human in their earnestness: men were cruel because they were terrified. But it is scarcely human to take such themes for art. A gross age laughed grossly, but there is something apish in the imitative and affected ribaldry of a refined age. A cruel age acted with cruelty, but there is something of the tiger in the artist who in a humane age gloats over torture. Like all Balzac did, his *Contes Drolatiques* are works of patient art. Look at the story of *La Succube*, it is a masterpiece of the romantic school. The blind gropings of pedants in the mysteries of nature and of law are reproduced with the skill of Michelet; a glamour of Moorish colour, a savour of exotic fragrance hangs about the Vampire; but in place of the indignation of Michelet there is only a sound of mocking laughter. And everywhere in the book, in every page, we are reminded that this is the work of that Balzac after reading whom Sainte-Beuve said he felt like one unclean. The book is full of art, but to translate it for English people is to perpetrate another of the many crimes that are done in the name of art. In this *Sabbat* of satyrs, and obscene witches, among these foul scandals of monasteries, and shadows of nameless sins, there appears here and there the face of a woman that is not wholly vile, or of a knight that was not merely a lecher. But there is none of the tender poetry, the pure love that redeem the coarseness of Boccaccio. The romantic school has scarcely produced a more hideous work, or one so likely to do mischief in an English form. The volume is illustrated with Doré's famous woodcuts, now very worn and obscure. Mr. Hamerton and Mr. Ruskin did full justice to these drawings while they were still confined to a book that was not likely to find its way into school-rooms. It may be observed that the publishers have chosen to mutilate Mr. Ruskin's observations in their catalogue. He did not end when he had said: "Nothing more witty nor more inventively horrible has yet been produced," but went on thus: "in the evil literature or by the art of man, nor can I conceive it possible to go beyond either in their specialities of corruption." The honesty which mutilates criticisms for the purpose of advertisement is on a par with the sincerity which asserts that valuable historical and archaeological information may be found in an English version of *Les Contes Drolatiques*.

A. LANG.

CHRISTIAN OF BRUNSWICK.

Der Niedersächsische-Dänische Krieg. Von J. O. Opel. Erster Band. (Halle, 1872.)

THE history of the Thirty Years' War, and of the events which led to it, has of late engaged the attention of many eminent writers. Among the valuable works which have been produced, that of Herr Opel occupies a prominent position. He takes up the great historical drama at its second act. Before his story properly commences the forces of Protestantism, shattered in Bohemia in 1620, had gathered again under Mansfeld and Christian of Brunswick, only to meet with fresh ruin in the Palatinate in 1622. Passing lightly over the early scenes of the war, Herr Opel calls us in to witness defeats of the Protestants in the Palatinate, and their depression consequent upon these defeats. From the first, it is evident that the only hope of the Protestantism of Central Europe lay in the chance of a combination of the Continental Powers adverse to Spain and the Emperor. Yet neither France nor England seemed likely to obey the call. Only the new-born Dutch Republic, the very existence of which was bound up with Protestantism, stood firm, though, from fear lest the German branch of the House of Austria should be led to intervene actively in the Netherlands, they refrained from taking an active share in German affairs. It was then that Christian IV. of Denmark interfered, and the results of his interference will form the subject of future volumes. The first volume, which is now before us, is occupied mainly with the career of Christian of Brunswick, as an introduction to the Danish war that is to follow.

Christian of Brunswick is thus far the hero of the story. We see him in his boyish days, we accompany him as he steps forth into public life, to cut his way to the aid of the husband of his cousin Elizabeth of England. We are spectators of his disaster at Höchst, of his vigorous onslaught at Fleurus, of his crushing defeat at Stadlohn. Those who wish to know how a German prince of that period lived and fought, or to instruct themselves in the details of the social and political life in which he moved, cannot do better than follow Herr Opel's careful narrative. Sometimes, indeed, he misses a point. He has, for instance, entirely overlooked one of Ellis's Original Letters, which gives an account of Christian's visit to England. But in general details are given with almost too great profusion, so as to some extent to injure the artistic completeness of the picture. It is more important, however, to note that the author never disguises his sympathies; in no case does he allow them to interfere with his judgment.

For the proper understanding of this phase of the war, the most noteworthy fact was that this Christian of Brunswick, this born cavalry officer, who rode down armed soldiers and pillaged unarmed peasants, apparently with equal satisfaction to himself, was Administrator or Bishop of Halberstadt. The part which these North German bishoprics played in prolonging the war receives ample illustration in these pages. Ranke has pointed out what was the legal and political position of their holders, and has

argued that their maintenance would have been the maintenance of an elective lay aristocracy to share in the government of the Empire with the elective clerical aristocracy of the Catholic bishoprics and the hereditary lay aristocracy of the territorial princes. Herr Opel takes us behind the scenes and shows us what these administrators were in real life. He makes us understand what a gulf there was between the Protestant sinecure canons, with the Protestant sinecure administrator, and the industrious commercial populations of the episcopal cities, a gulf which must have been all the wider because the very names which these men bore reminded the world of clerical duties which they had no pretension to fulfil.

Herr Opel's account of the installation of the young man at Halberstadt is worthy of being studied by those who wish to understand why these so-called bishoprics were a thorn in the flesh to all devout Catholics of the day. After giving us details of Christian's entry into the city, he goes on as follows:—

"Here, with the assistance of the canons, he put on the episcopal dress, and reappeared in a cassock of red velvet and a square cap, ready to be led to the cathedral in a solemn procession. At its head were the clergy singing as they went the hymn, 'Justum deduxit Dominus,' the use of which had been handed down from ancient times. Next came an ambassador of Christian's brother, the Duke of Brunswick, bearing a golden sword, as a sign that his master held lands from the see, and then between the provost and the dean came the bishop, his train being held according to ancient custom by the provost of St. John's. Last in the procession were the knights settled on the lands of the see.

"In the cathedral the young prince was received with a *Te Deum* accompanied by the organ, and led up to the altar amidst a blaze of lighted candles and the bright colours of the tapestry hangings. When the procession reached the chancel, the four eldest canons placed him on the high altar for his installation. Then the choir sang '*Salvum fac Domine populum tuum*,' and the four canons took the bishop from the altar and knelt with him in the midst. The choir kept silence, while the bishop and those with him sung three times '*Salvum fac Domine servum tuum*.' The four canons placed him again on the altar, and the choir, with the accompaniment of the organ, raised a solemn hymn of praise. When it was ended, the bishop took his seat by his brother to hear the sermon."

If, however, Herr Opel gives us much which is of historical importance, there is also much in his account of the see of Halberstadt (236-76) which is only of local interest. He has, at all events, prepared himself for his work by tolerably extensive investigations in the German archives, and has visited Copenhagen, without, however, finding there so much information as might have been expected.

The policy of the King of Denmark was procrastinating and cautious. In many points it still needs explanation. It is possible that some light might be thrown on it by studies in the archives of the kingdom at the Hague—the domestic archives of the House of Orange give little information in this period—and from the same source something might be learnt on the relations between Christian of Brunswick and the States-General. The letters of Foppe van Aitzema, the Dutch Resident with the Hanse Towns, are still unexplored.

The materials already in print have been made use of by Herr Opel with no ordinary industry and knowledge. He, has, however, omitted to notice the great Dutch work, *Algemeene Geschiedenis des Vaderlands*, begun by Arend, and continued almost to 1648 by Ress and Brill—a tasteless compilation, but one which is very useful from the fulness of its information.

Herr Opel is conscientious enough to point out the portions of the story upon which even his industrious enquiry has been unable to throw light. But in cases where the truth might be found in sources which have not come under his notice, his conjectures are generally correct. It may be mentioned that the above-named work of Arend and Brill contains a full account of the Congress of Segeberg, taken from the papers of the Dutch diplomatist, Vosberghen, which would have filled up an important gap in Herr Opel's narrative, and have enabled him to place the figure of Christian IV. more plainly before the reader.

JAROSLAV GOLL.

NEW NOVELS.

Old Acquaintance. By Mrs. Brotherton. (London: Smith, Elder & Co., 1874.)

Roseteague. By Mrs. Bray. (London: Chapman & Hall, 1874.)

Making the Worst of It. By John Baker Hopkins. (London: Tinsley Bros., 1874.)

Prince Serebrenni. By Count A. Tolstoy. (London: Chapman & Hall, 1874.)

Geoffrey's Wife. By Stanley Hope. (London: Chapman & Hall, 1874.)

Waiting for Tidings. By the Author of "White and Black." (London: Henry S. King & Co., 1874.)

Esther Dudley's Woovers. By Mrs. Mackenzie-Daniel. (London: C. J. Skeet, 1874.)

Old Acquaintance is, as its title honestly enough indicates, a collection of reprinted pieces. These collections appear to be increasing in number out of all proportion to the increase in novels generally, though, to the best of our knowledge and experience, they are not popular with thorough-going novel readers. Readers, however, of another order may be not sorry for the increase. One often feels disposed enough to bestow twenty minutes on the fiction of one's country, and it is, as a rule, satisfactory to be able to finish the said fiction in that time. Moreover, there is, perhaps, as a rule, better work in these miscellanies than in the larger unities. The stories composing the first part of this volume (entitled "Contributions of the Rev. C. Freshe") are decidedly good of their kind, especially "Monsieur Babon." The chief point about them is the prominence of *couleur locale*, laid on rather thickly but not unskilfully. The second part consists of three stories, one of which, "The Dimplebury Scandal," is well plotted, and in the hands of an unprincipled person would assuredly have attained three-volume honours. But we cannot imagine what can have induced Mrs. Brotherton to insert the sketch called "D.W." and the articles composing the third part, unless it may perchance have been the dire necessity of padding. The last sixty pages are quite unworthy of the rest of the book, and, indeed,

are entirely out of keeping with it. Should *Old Acquaintance* reach a second edition, of which it is fully deserving, we strongly advise Mrs. Brotherton to cancel these unlucky additions. It is hardly fair that a guileless reader, in quest of harmless fiction, should be inveigled into perusing pieces of such exceedingly uncritical criticism as Mrs. Brotherton's remarks on French novels and English poets.

Roseteague adds yet another to the list of Mrs. Bray's west-country stories. It is written, as may be imagined, in a manner which is rather of our fathers' times than of our own, a manner of which *Brambletye House* is probably the best example. *Roseteague* is, however, unusually slight in construction and substance, even for this style; there is absolutely no attempt at delineation of personal character, and very little at historical or local colouring. A rightful heir—two rightful heirs indeed, who are domesticated in the house of the wrongful possessor—a portrait which falls down—an honest smuggler—an abortive Jacobite intrigue—this is all. The language is simple and good. But Mrs. Bray has made one little mistake which surprises us in so determined a Damnonian. She speaks of Dosmary pool as "along the coast." Now Dosmary pool has kept itself as much away from the coast as anything Cornish well can. It is, in fact, perched on the so-called "backbone" between Bodmin and Launceston. We can only account for the error by supposing that Mrs. Bray confused it for the moment with another *lacus fabulosus*—the Looe pool at Helston—which is on the coast, and, like Dosmary pool, is connected in legend with the demon Tregeagle.

It is not at all difficult to trace the antenatal history of *Making the Worst of It*. Mr. Hopkins has evidently devoted himself to the works of novelists like Mr. Wilkie Collins and Mr. Edmund Yates, until a natural but perhaps not laudable desire has come upon him to imitate those masterpieces. To this desire he has given place, and *Making the Worst of It* is the result of his labours. It would probably be quite in vain to remonstrate with him on the style he has chosen; there are people who like it, no doubt, and we shall not be at all surprised to see this book described as "of thrilling interest," and so forth. The plot, on which Mr. Hopkins wholly relies, is really a sufficiently complicated entanglement of the usual kind. An innocent felon who returns, having made his fortune, to his bereaved wife—a virtuous actress, who is accidentally separated from her husband and can neither find nor be found—and a wicked Irish Peer who tries to damage everybody, are the principal actors, relieved by the usual attendance of good-natured detectives, benignant coffee-house keepers, and the like. Unluckily Mr. Hopkins, not being to the manner born, has got tired of his plot, and instead of conducting it explicitly and duly to its end in three volumes, has huddled it up in two, leaving a raw and unfinished appearance which is not artistic. He has also written the first two chapters in a high-tragedy, Kotzebue-and-Lord-Lytton style, which, to do him justice, he does not often adopt, but which would induce many readers

to drop the book at once on coming, for instance, to such a passage as this: "There lay the long-parted husband and wife. He with his arms round her waist. She with her head pillowed on his broad chest. Soon the hubbub of busy life will awaken them. What an awakening! After ten years apart to see each other in the light of day." Mr. Hopkins is also given to the insertion of short disquisitions—*περί σου, περί έμου, περί πάντων πραγμάτων*. In one of these he has added one more article to the catalogue of British institutions which are "the wonder and envy of the nations." We always take a peculiar interest in these objects of envy and wonder, and enrol them with care in our memory. The last we discovered was "the English Sunday," which appeared in this character in a book published the other day. Mr. Hopkins has nearly equalled this. His paragon is "the English newspaper." We can, indeed, quite imagine the nations regarding the *Daily Telegraph* with wonder, but we cannot avoid feeling some little doubt as to the envy.

Prince Serebrenni is a tale of the Court of Ivan the Terrible, and represents it as an even more unpleasant place of sojourn than the ordinary reader's probably vague knowledge of Russian history would suggest. The story is melancholy enough, as nearly all the principal personages are killed and most of them are tortured, though there is no parade of disgusting details. The character of the Czar, with his strange delusions and half-religious ferocity, is well sketched, but might be more worked out. The object of the book, in which it succeeds well, is to exhibit the strange Russian character, with its mixture of sadness and gaiety, its almost frantic devotion, with the unreasoning and unwavering loyalty which regards not merely overt treason, but "not loving the Czar," as the most hideous of crimes, and, above all, with the patriotism which, unlike almost all other forms of that quality, seems to subsist neither by self-conceit nor by arrogance towards others, but to be mere and pure love of country for its own sake. The translation, which is by the Princess Galitzine, is, speaking from the English side, decidedly good.

It must be admitted that *Geoffrey's Wife* is a disappointing book. It begins with a frank avowal that the story is not going to be in accordance with "cold morality," and a protest against "an incapacity for the indulgence of strong emotions." After this the reader naturally settles himself in his chair, expecting something really serious in the analytic way, something before which *Mlle. Giraud ma Femme* and *La Fille aux Yeux d'Or* will have to pale their ineffectual fire. A passion for one's grandmother is about the least that can fairly be set before us after this preface. But nothing comes of it save a quite ordinary recognition on the part of the hero and his friend's wife that they were made for each other. The hero's conduct, too, in this predicament is exemplary. It is true that he once or twice has to confess, "I took her in my arms." But Mr. Wallace and Mr. Crookes have quite recently shown us that this is the accepted mode of welcoming a lady visitor from the spirit world; and consequently any evil construction which

may be at present put upon the practice ought to vanish from our less scrupulously particular sphere. Moreover, there is another justification; for the lady turns out not to be legally the friend's wife after all: and it is no doubt an unconscious recognition of this fact which induces the legal hero to venture so far. The story in a few words is as follows:—Cecil Holford, a lawyer, visits a client, Geoffrey Lumley, on business. He finds a rather singular *ménage*, including an unnecessary companion for the wife, a Miss Kean, and a very undesirable companion for the husband, Mr. Dick Cunnyngame. Holford becomes very intimate with Mrs. Lumley, who is rather neglected, and saves her life in a mysterious equestrian manner, gets returned for a neighbouring borough, and makes the usual speech which upsets a ministry. So much for the first volume; the second contains a due stirring-together of the materials provided by the first, with plenty of seasoning; which word seasoning now means, in a novel, bigamy and murder, as surely as in a cookery-book it means pepper and salt. There is no lack of power up to a certain point, and the plot is fairly ingenious. But, as happens so often in such cases, the ingenuity of the plot is not supported by any skill in the drawing of the characters. It is no use to tell us, after the manner of a stage direction, that A fell in love with B, and that C killed D. What we want is to see just cause for all this in the characters of these personages, so that we may fairly enter into the spirit of the thing. And this is just what Mr. Stanley Hope, and many other novelists, will not, or cannot, give us.

Waiting for Tidings supplies another excellent illustration of the remarks just made. It also affords a proof, if any were wanted, that in novels, as in life, it is much easier to get into a scrape than to get out of it again. The authoress has embroiled her plot with great care and considerable success; her success in disembroiling it, whatever may be the case with her care, has been by no means so great. Margaret Cressingham, an heiress and an orphan, comes at the age of fourteen into the guardianship of her uncle, John Halton, a selfish and apparently imbecile London merchant. Not wishing to be troubled with her, he leaves her to her own devices, at the lonely Lincolnshire village where her mother has died. After the lapse of some time a nominal governess is sent, but Margaret sets her at complete defiance, and ultimately gets rid of her, and returns to her state of nature. Meanwhile she falls in love with a nondescript retainer, half groom, half sailor, and ultimately, under pressure of a threat of sending her to school, and by ingenious management on the part of the nondescript's brother, marries her beloved. The brother also persuades the latter to forge Mr. Halton's name to an acceptance. The result of all this is, as is natural, a tremendous disturbance. The family appear on the scene, behave generally brutally, imprison Margaret in a Bedfordshire cottage, and frighten her husband into departing for America. This is the first part of the story, and despite three glaring improbabilities, the conduct of the guardian, that of the brother, and that of the Halton

family, it has its merits. For the way of settling the difficulties thus started, and of finally establishing Margaret as a respectable semi-British matron, the reader is referred to the book. It will hardly, we think, be denied by anyone who has read it, that there are grave faults in the last half—faults which are all included in the one capital error of insufficient character-study. In a properly organised constitution, all novel-writers ought to be forbidden to meddle with anything like plot until they have produced at least one simple but sufficient study of character.

Some such a study Mrs. Mackenzie-Daniel has attempted in *Esther Dudley's Wooers*, and if the attempt is not completely successful, it is, at any rate, commendably near to success. Indeed, as far as the heroine is concerned, the success is decided enough. Left an orphan at nineteen, with a portion hardly enough for bare subsistence, and no near relatives, she accepts an invitation from a cousin of her father's. This cousin, Mrs. Hartleton, is herself a good sketch, though her untiring notableness and philanthropy, and her remarkable theory that singing hymns to a harmonium is a sufficient restorative after working from five a.m. to ten p.m., are perhaps insisted upon a little too strongly. Esther's uprising from her first morbid and ungracious condition is well outlined. Her wooers are not so good. One, Paul Thackwell (a gentleman of property who takes to overlooking a mine, made to drown his sorrows and expend his superfluous philanthropic energy), though not actively offensive, reminds one perilously of Miss Wetherell's immaculate and intolerable heroes. The other, Mr. Carrington, with his maiden sisters, is too conventionally drawn to be true or artistic. But the goodness of the two principal characters, especially of Esther, is quite enough to atone for a little remissness as regards the subordinates. Mrs. Mackenzie-Daniel is evidently sound upon the main principles of the art: to be more than this is, we suppose, "the gift of fortune."

GEORGE SAINTSBURY.

NOTES AND NEWS.

MR. GLADSTONE has projected a Homeric work, which he will bring to completion at some near date, and which he entitles *Thesaurus Homerikos*, a Register of Matters noted from the Text of the *Iliad* and *Odyssey*. It will be published by Messrs. Macmillan.

Two special features in the edition of White's *Selborne*, which we mentioned a few weeks back as in preparation by the same publishers, will be the editing of the natural history portion by Mr. Frank Buckland, and a chapter by Lord Selborne on the British antiquities lately discovered in the place.

THE Autobiography of the late Mr. Macready will likewise be published by Messrs. Macmillan, with selections from the vast and varied materials he left in the shape of journals, &c., by Sir Frederick Pollock, under whose superintendence the whole book will be brought out.

THE noble gift of the Earl of Shaftesbury to the Public Record Office of the bulk of his family papers, which was first announced some three years ago, has more recently been greatly enhanced in value by the addition of other documents which have from time to time been found by his Lordship. These relate chiefly to the period of the

first and third Earls. Included in them is an interesting addition to the papers relating to John Locke, which form no inconsiderable portion of the entire collection—a letter addressed by Lord Chancellor Clarendon, from Berkshire House, Nov. 3, 1666, to Dr. John Fell, Dean of Christ Church, and Vice-Chancellor of the University of Oxford, to the effect that he is well assured that—"Mr. John Lock, a Master of Arts, and student of Xⁱ Church, has employed his time in the study of Phisic to so good purpose, that he is in all respects qualified for the degree of Dr. in that Faculty, for which he has also full time; But having not taken the Degree of Bachelor in Phisic he has desired that he may be dispensed with to accumulate that Degree, which appears to me a very modest and reasonable request, hee professing himself ready to performe the exercise for both Degrees. I therefore very willingly give my consent that a Dispensacion to that Purpose be propounded to him."

WE are glad to announce that the Duke of Sutherland has allowed his important series of family papers to be inspected by the Historical Manuscripts Commissioners. Mr. Alfred J. Horwood is now preparing a full and detailed report upon this valuable collection, which was originally brought before the notice of the Commissioners by Lord Ronald Gower.

THE Archaeological Congress in Stockholm, of which we have already spoken, will be attended by large numbers of foreign visitors. Nearly 600 members are already named, only half of whom are Swedes. More than 100 members are expected from England, and Mr. Franks, of the British Museum, is the agent of the committee here.

DR. GEORGE MACDONALD is giving a series of six lectures on the principal plays of Shakspeare, at Lady Ducie's house, 16 Portman Square. Tickets may be had from Lady Ducie, or the lecturer, at the Retreat, Hammersmith. Last Tuesday's lecture was on *Hamlet*; last Thursday's on *As You Like It*.

THE late Mr. William Ewing, of Glasgow, has left his fine collection of Bibles and his general library, including his set of black-letter ballads, to the University of Glasgow, together with the sum of 6,000*l.* for the foundation of three Tutorial Fellowships of 80*l.* each. To Anderson's University Mr. Ewing has left his musical library, and another sum of 6,000*l.*

MR. J. HAMMOND TRUMBULL has lately printed for private circulation a monograph on the Origin and Early Progress of Indian Missions in New England, with a list of books published in the Indian language at Cambridge and Boston from 1653 to 1721. It is curious to find Mr. Cotton in 1647 proving from the Apocalypse that the conversion of any heathen nation must not be expected until after the coming in of the Jews, and followed in this interpretation by his leading Puritan brethren. Roger Williams was the first who broke away from this comfortable doctrine, and gave practical proof of his interest in the welfare of the natives by devoting himself to their instruction and Christianisation. The first result of his labours was his *Key into the Language of America*, published in 1643. The work was taken up by John Eliot, and backed by the Government at home, in spite of the cold water thrown upon it by the "pious and godly" Commissioners of the General Court of Massachusetts. Eliot's exertions were immense, and he soon had the satisfaction of seeing the whole Bible translated into the Algonquin language, and printed at the expense of the London Corporation "for the promoting and propagating of the Gospel of Jesus Christ in New England," in 1661. A few years afterwards the Bible was thoroughly revised, and before his death, in 1690, at the age of eighty-six, Eliot had succeeded in translating himself a large number of books into the dialect of the Indians, and in seeing his example followed by others. Mr. Trumbull gives a

list of these works, with a minute description of each, many of them being of extreme rarity and value. It may be added that the last leaf of the Bible translation contained the rules of holy living, in the form of answers to two questions, the second of which asks "What a Christian should do to keep perfectly holy the Sabbath day?" This contradiction of St. Paul is highly characteristic.

AFTER mentioning that, in a catalogue of a coming sale of books, there figures a poem entitled *Charlemagne*, in twenty-four cantos, by Lucien Bonaparte, a French journal gives a list of the works of members of the Bonaparte family. Napoleon I. wrote a *History of Corsica*, in two volumes; a *Discourse on the Truths and Sentiments which it is of most consequence to know*; some little-known copies of verses, notably a fable entitled *The Dog, the Rabbit, and the Huntsman*, beside his letters, proclamations, and the *Memorial of Saint Helena*.

Napoleon's elder brother Joseph published a romance entitled *Moïna, or the Nun of Mont Genia*.

Lucien's works were *Charlemagne*; *la Cynéide*, a poem in twelve cantos; *Stelina, or the Indian Tribe*, afterwards reprinted under the title of *Les Tédénarcs*.

Louis published an *Essay on Versification*; a romance, *Mary, or the Penalties of Love*; *Historical Documents bearing on the Government of Holland*; and two or three plays, including *Lucrèce*, a tragedy in five acts, and Molière's *L'Avare* versified.

The Princess Yénaïde, daughter of Joseph and wife of the Prince of Canino, translated Schiller.

The eldest of the sons of Lucien was the author of a work on the *Birds of North America*; the second, Louis-Lucien, is well known, and highly esteemed in England as a writer on philological subjects; Pierre-Napoléon published a translation into French verse of Niccolino's *Nebuchadnezzar*, and a historical romance in Italian, the *Rose of Castro*. Mme. Rattazzi, grand-daughter of Lucien, has published several romances, beside contributing to a great number of periodicals. Of the two sons of Louis, the elder, who died in 1833, had published a translation of Tacitus' *Agriicola*, and a *History of Florence*; while the younger son, the late Emperor Napoleon III., occupied too prominent a position to render the enumeration of his works necessary here.

A SALE of autographs from M. de Saint-Germain's collection took place in Paris on the 18th instant. It included thirteen letters and forty-seven notes from the Duc d'Angoulême, dated from November 1815 to November 1816, and addressed to the Comte de Vaublanc. The duke had been commissioned by Louis XVIII. to travel through France, particularly the south, to ascertain the state of public feeling and to sound the views of the officials, and he here gives an account of all that he heard and saw. Another interesting item is the *procès-verbal* of the deposition of Pelletan before M. Pasquier, keeper of the seals, concerning the circumstances of the death of Louis XVII., and the opening of the body and removal of the heart by Pelletan, who preserved the heart in a jar and presented it to Louis XVIII.

M. ERNEST RENAN has commenced a course of lectures, at the College of France, on the Book of Job.

MR. WILLIAM AXON has published, in the *Manchester Guardian*, a short description of the marvellous memory possessed by the Rev. Thomas Threlkald, a Presbyterian minister at Rochdale towards the end of the last century. The facts he records are sufficiently well authenticated to be beyond all reasonable doubt, and are of a different order to the cases of vulgar prodigies occasionally heard of, who can repeat backwards an advertisement column of the *Times* after one glance through its contents. It is not much, per-

haps, that Mr. Threlkald as a boy knew the whole Bible by heart, and could give chapter and verse for any obscure quotation; it is noteworthy that he had a passion for collecting petty information on all subjects, the most important and the most trivial, and that he never forgot a fact or a date. He seems to have developed this peculiar taste by a conscious adherence to the laws of mental association, and to have treated his mind as if it were an orderly account-book, daily to be written up and reviewed. The degree to which he cultivated his talent of memory, and the use to which he applied it, suggest certain curious reflections. Might it not be better for us all if we so educated our minds as to be less dependent upon our books? And what might not that man achieve in the present condition of those of the physical sciences which depend most upon mere observation, who could implicitly trust an infallible memory to retain all those innumerable details which are now only stored up in many volumes?

ON Friday, the 22nd inst., the sale of the first part of the library of the late M. Lucien de Rosny was commenced in Paris. This magnificent library, besides containing a large number of valuable manuscripts and printed books, is peculiarly rich in every variety of binding, from the masterpieces of Bozerain, Derome, and Thouvenin down to specimens of cat's-skin. The hide of nearly every possible animal has been made into a covering for the books. Crocodiles, seals, wolves, tigers, panthers, foxes, and serpents have all had to supply a contingent.

THE best Icelandic newspaper, *Thjodolfr*, has passed into the hands of the young poet Sira Matthias Jochumsson. It is said that the needful capital will be supplied by a certain well-known religious society in England, and that the paper will become an ecclesiastico-aesthetic journal. It is probable that such a paper will exactly meet the requirements of the numerous and scattered clergy of Iceland. Jochumsson is one of the most gifted of modern Icelanders, and author, besides the best drama in the language, of an excellent translation of Tegnér's *Fritjofs saga*. That *Thjodolfr* will cease to be political is of no importance, for politics have always been its weakest side.

THE Italian Chamber of Deputies has authorised the removal of the remains of Carlo Batta, the Italian historian, to the church of Santa Croce, at Florence.

THE French Academy of Sciences, in its sitting of the 18th instant, elected M. Tchébychef a foreign associate, in the place of the late M. de Larive.

SOME autographs which were sold in Paris on Wednesday last are full of interest for scandal-mongers. They consist of letters written to the Maréchal de Richelieu by his lady admirers, which were carefully preserved by their recipient, and the authenticity of which is undoubted. The Marshal's reputation for gallantry seems to have been deserved.

TWENTY inedited documents have been discovered relating to Etienne de la Boétie and his family during the fifteenth and sixteenth centuries. It will be remembered that Etienne de la Boétie was united to Montaigne by the bonds of the closest friendship (*Essais*, book i., chap. 27). These documents will shortly be published by the Society of the Historic Archives of the Gironde, which is also about to publish in its fourteenth volume the letters of the Maréchal de Biron, which are preserved in the Imperial Library of St. Petersburg.

THE Society for the History of France has filled up the vacancies on its council caused by the deaths of MM. Vitet and Antoine Passy, and by the resignation of two members, by the election of MM. Siméon Luce, De Champagny, Vuitry, and De Puymaigre. MM. Thiers, Mignet, Paul Meyer, and G. Paris were among the candidates.

MESSRS. Plon have just published a series of historical studies by M. Charles Yriarte on life at Venice in the sixteenth century. The centre of the group is Marc-Antonio Barbaro, ambassador to the Courts of France, Constantinople, and Rome, who reformed the University of Padua, and negotiated the peace which followed the battle of Lepanto. The details of the life of the Venetian patrician have been gained by laborious researches at Paris, London, Vienna, Milan, in Spain, and at the *Frari* in Venice. The work includes chapters on the patricians of Venice, public instruction in the sixteenth century, the reformers of the University of Padua, the preliminaries and results of Lepanto, women at Venice, the Arsenal, the Senate, the Great Council, Henry III. at Venice, &c.

THE last *livraison* of the *Annals of the Archaeological Society of Belgium* is entirely occupied with an article by M. P. Génard on "*L'Hôtel des Monnaies d'Anvers*," which gives a complete history of the coinage of Antwerp from the tenth century to the siege-money struck in 1814. It is of course far too elaborate to be even analysed here. We may notice that the coiner was to be boiled alive in oil or water; that Quentin Massys is perhaps to be reckoned among the engravers of the town; and that Rubens planned a magnificent arch of triumph for the Corporation des Monnaieurs in 1635, on the triumphal entry of the Prince-Cardinal Ferdinand of Spain. His sketches were taken by the French to the Louvre, but restored to Antwerp in 1815.

M. GIRAUD presented to the Academy of the Moral and Political Sciences, at a recent sitting, a portion of a work by M. de Boislile, containing all the original documents relating to the old "*Chambre des Comptes*" that have survived the fires of 1871. The origin of this Chamber, like that of the Parliaments, is still a difficult point in French history. We only know that in the twelfth century the separation of the royal powers was still unknown; the King had only one Council, the *Curia*. It is only under Saint Louis that we find the Council divided into two distinct sections, the one charged with the administration of justice, the other with finance and administrative control. In the first years of the fourteenth century appears the designation of *Chambre des Comptes*, and after 1308 this court ceases to be ambulatory, and settles definitively at Paris. This Chamber, like the Parliament, was at first to be a single one; but, political as well as administrative reasons showing the necessity for provincial Exchequer Courts, the Kings preserved the financial Courts existing in some of the territories which were successively united to the French crown, till at last there were thirteen Courts side by side with that of Paris. The ordinance of Moulins in 1566 was an unsuccessful attempt at unification. The powers of the *Chambre des Comptes* extended to all matters concerning the domains of the King, and were more varied than the name would imply.

As a rule, posts in the *Chambre*, later the *Cour des Comptes*, were not for sale, but were transmitted from father to son; but the place of First President, when put up to sale, was worth from 500,000 to 700,000 livres; and that of *Conseiller-maitre*, 150,000 livres. The income of the First President was for a long time only 2,000 livres; in 1635 it reached 3,000; and in the eighteenth century, though the buying price was 700,000 livres, it brought in an income of from 7,000 to 8,000 livres only. These small material profits were compensated by the most honourable prerogatives. In fact, a detestable law—that of the sale of offices—had produced the admirable result of a magistracy which has remained legendary in the history of justice, and the respectful remembrance of the people. The *Chambre des Comptes* was suppressed in 1791. M. de Boislile's work will extend to several volumes folio.

WE learn from the *Sheffield and Rotherham Independent* that some of the barrows on Broomhead

Moor, about ten miles from Sheffield, were examined on the 18th instant by members of the Sheffield Architectural and Archaeological Society. Four barrows were opened—two of the round type and two of the long; but, beyond the discovery of a few small pieces of oak charcoal, nothing was extracted save earth and stones.

NOTES OF TRAVEL.

THE annual conversazione given by the President of the Royal Geographical Society will, we understand, take place at Willis's Rooms on June 10.

THE next meeting of the Royal Geographical Society will be on Monday week after the Whitsuntide recess, when Dr. Carpenter will read a paper on "The Voyage and Discoveries of the *Challenger*."

COMMANDER COOKSON, of H.M.S. *Petrel*, has lately furnished the Admiralty with a somewhat remarkable report on the guano deposits of Peru. He estimates the entire quantity in the districts which he visited, viz., Huanillos, Punta de Lobos, and Pabellon de Pica, at 7,400,000 tons. The question of how long a time was taken to form these enormous deposits is a very interesting one, and very difficult to solve. No doubt sealions and seals have contributed largely to many of them, as in working the guano a great quantity of bones of seals are found, but the deposits of "white guano" are formed solely by birds. From information gathered by Commander Cookson, he is disposed to think that these deposits have not necessarily taken the enormous period of years in being formed which is commonly supposed. A native resident at Pabellon de Pica for more than forty years told him that when he first came there the whole promontory was covered with birds in countless numbers; but that about twenty-six years ago a plague visited them, and they died literally by millions. Since that time they have almost disappeared from the locality; they were chiefly pelicans, gannet, and a species of tern. It is a common remark on the coast that all birds are rapidly becoming scarce.

TRÜBNER'S *Record* announces that the California Historical Society are about to publish a reprint of the *Noticias de la Nueva California*, by the Rev. Fr. Francisco Palon, who was the first priest of the mission at San Francisco. The author was a careful observer and historian, and his work, which is now very rare, contains many valuable papers, journals, official documents, and records of early explorations.

ACCORDING to the same authority, Mr. Hubert H. Bancroft, of San Francisco, has for some years past been collecting a library of books relating to the Pacific coast, out of which he intends compiling a complete cyclopaedia. His collection of books amounts to about 16,000 volumes, besides MSS., maps, and journals, which he is having indexed before commencing work on the cyclopaedia. The index alone is estimated to cost 10,000 dols.

A GEOGRAPHICAL Society has been founded at Lyons, independent of the Geographical Society of Paris, but with its full concurrence. It is proposed to encourage the formation of geographical sections in all the learned societies at present existing in the departments of France, and the example has been set by the Natural History Society of Toulouse.

THE Cretans, Mussulman and Christian, are anxious for the removal of their capital to Candia (Heracleion) from Canea, its present seat. During the period of Venetian domination, and long after the conquest of the island by the Turks, Candia was the capital; but it is objected that as a port that town is far inferior to Canea, and it is not expected that the Turkish Government will accede to the wishes of the Heraclioters.

WE have before alluded to the spread of education in Egypt. The Cairo correspondent of the *Levant Herald* speaks very highly of the energy of Riaz Pacha, Minister of Public Instruction, who is very wisely devoting his whole attention at present to the organisation of the primary schools.

OUR readers probably noticed in the daily papers of Wednesday last a telegram from Algiers, stating that a train arrived there on the 18th instant from Oran six hours behind time, the rails having been covered with a thick layer of grasshoppers. This was not a *canard*. General Chanzy has just issued a circular to the generals of division and prefects of Algeria on the occasion of the appearance of these pests in the subdivisions of Constantine and Batna, in which he recommends the systematic adoption of an expedient which has been employed with success in Cyprus, and also, but inconclusively, in Algeria, in 1868, 1869, and 1873. This plan comprises two distinct parts. The first consists of a systematic search for, and destruction of the grasshoppers' eggs, and is adopted in Cyprus and in the South of Russia, but of course with only partial success. In 1865 the Algerian chiefs were required to pay to the authorities a tribute of eggs, and it is now proposed that a price should be set on the creatures' heads, and that an insurance company should be set on foot to indemnify the victims of their ravages. The second part of the plan, however, as adopted in Cyprus, seems to yield the most satisfactory results; it deals not with the eggs, but with the crickets on the march. Before becoming a full-blown grasshopper, the cricket begins its wanderings about a month after it is hatched, and continues them for an average period of twenty-seven days, and it is in this stage that the attack has to be made. The crickets march in compact masses, and never swerve from a line of route on which they have once started. The Cyprians take a band of silk from 65 to 70 centimètres high, and 100 mètres long, which they tie vertically to poles firmly fixed in the ground; the upper part of the silk is waxed or bordered with oiled silk to a width of about 10 centimètres, and the earth is heaped up under it so as to leave no crevice between the silk and the ground. A second band is then set up, so as to form a sort of gallery of gradually diminishing width; at the mouth it is a little wider than the column of crickets, while the space between the two walls at the other end is only 5 mètres. At the further end is a trench 5 mètres long, $1\frac{1}{2}$ wide, and 1 deep. This trap is called a "system," and several systems each 100 mètres in length can be placed end to end, and transported to any point threatened by the invaders. When the column of crickets has once entered the gallery, all that has to be done is to wait till it reaches the trench, and when the trench is full it is covered in with earth, and nothing more is seen of the grasshoppers. The cricket has no wings to fly over the wall of silk, and if it climbs up to the waxed edge it slips back and falls to the ground. On arriving at the fatal trench it finds the edges lined with treacherous plates of zinc, on which it has no foot-hold, and it falls at once to the bottom. In 1868, 1,100 of these systems were used with effect in Cyprus, representing a mass of more than 7,000 cubic mètres of grasshoppers, and it is calculated that 1,100,000 grasshoppers were so destroyed. The peasants also had to bring in to the authorities a tribute of 27 kilogrammes of eggs apiece. If this system is energetically adopted in Algeria, the future prospects of the grasshopper cannot be said to be reassuring.

HER MAJESTY'S ship *Challenger* has arrived at Melbourne after a visit to the Antarctic regions. From a letter in the *Daily News*, it appears she left St. Simon's Bay (Cape of Good Hope) on December 17 last, and touched at the tiny dot in the map called Marion Island on Boxing Day. The island is of volcanic origin, but there are several streams formed by the melting of the snows. There were plenty of albatross here, and

the eggs (which they surrendered without a struggle, after obligingly allowing themselves to be knocked over with a stick) were pronounced excellent. A good haul of submarine wonders was made on the 20th, and several new specimens of starfish, cuttlefish, shrimps, and Venus's flower-basket were brought to light. Kerguelen Island was reached on January 7, and two fine sea elephants, measuring 12 feet long and 9 feet in girth, were shot. They here fell in with the *Emma Jane*, which had been to Heard Island, 300 miles south of Kerguelen, in quest of skins and oil. Two schooners and a barque are engaged in this trade from September to June, and during the winter season the barque returns to America with her cargo, while the remaining vessels cruise about Kerguelen in search of whales, twenty-nine men being left on Heard Island all the year round. But the whales and sea elephants were getting scarcer every year. After erecting a cairn with instructions for the Transit of Venus party, the *Challenger* left Kerguelen for Heard Island. Not a vestige of the supposed "Termination Land" was seen, and the party shaped their course for Melbourne, which they reached on February 17.

FROM a letter from a St. Petersburg correspondent of the *Times*, it appears that the young Grand Duke Nicholas Constantinovitch is prevented by illness from taking part in the Amu Daria expedition; the command will therefore devolve on Colonel Stoletoff. Major Herbert Wood, of the Royal (late Madras) Engineers, has been attached to it, as well as Severtsoff, a noted naturalist and traveller, who has been of late exploring the Tian-Shan range and the Naryn river; and M. J. Bogdanoff, a naturalist who visited Khiva last year. The chief object of the expedition is to make a careful survey of the delta of the Amu Daria and of the different channels of its *embouchure*. A steamer of light draught will be placed at the disposal of the party, to enable them to see how far up the river is navigable. The party will travel by way of Orenburg, Orsk and Irgis to Kazalinsk; the rendezvous, up to which point travelling is pretty easy, thanks to the relays of horses every 20 or 30 versts, provided by the energetic Baron van der Velde, chief of the postal department. But on reaching the Kara-Kum (black sands) desert, north-east of the Aral Sea, the wheels sink up to the axletrees at every step, and the real difficulties commence, both for men and animals. From Kazalinsk the expedition will work almost due south along the east shore of the Aral Sea to the Oxus delta, where their work will begin.

Two French scholars have recently devoted themselves to the discovery of the site of the Island of Atlantis. Unfortunately their conclusions are diametrically opposed. M. Roisel proves to his own satisfaction, in a work entitled *Les Atlantes*, that that favoured isle lies many fathoms deep beneath the mid Atlantic. The remembrance of the deluge which swallowed it up, as the priests of Sais related to Solon, is very widely preserved, and the Azores, the Canaries, and the Antilles are its last vestiges. This hypothesis is supported by the configuration of the bed of the ocean, and if adopted would satisfactorily explain the dispersion of the tertiary fauna and flora which has been long a puzzle to naturalists. Indeed, botanists have admitted it as the only plausible explanation of the analogy between the miocene flora of Central Europe and the existing flora of Eastern America, and it is further confirmed by the comparison of the insects and living and fossil vertebrata on both sides of the Atlantic. M. Roisel considers Atlantis to have been the mother-country of the modern world, and he traces the points of resemblance between the peoples of Central America, Africa, and Western Europe, to their common descent from the people of Atlantis. M. Moreau de Jonnés, on the other hand, whose work is entitled *L'Océan des Anciens et les Peuples préhistoriques*, places Atlantis beneath the waters of the Sea of Azof, and holds that the

Black Sea was the cradle of the modern world. The Atlantes, according to the testimony of Diodorus a highly civilised people, perished almost to a man in the convulsion which swallowed up their island; but a kindred people, the Hyperboreans, survived till historic times. The Amazons and antediluvian Athens found a place here; and Hades, Erebus, Tartarus, and the Elysian fields belonged to the same group of islands of which Atlantis was the most important. We gather from an article in the *Revue des Deux Mondes* that M. Moreau de Jonnés is somewhat lax in his etymological principles; while M. Roisel deprives his theory of some of the consideration to which it is undoubtedly entitled by attempts to reconstitute the scientific and philosophical doctrines of the primitive inhabitants of Atlantis.

From the *China Mail* (of Hongkong) we learn that Mr. J. B. Steere, an American naturalist, who is travelling in the East to collect specimens for the Museum of Natural Science at Michigan University, has just returned to Hongkong from a trip through Formosa. He spent six months in the interior of that island, travelling for the greater part of the time among the wild tribes of the aborigines. He succeeded in gathering with their aid a very interesting collection of natural objects, among which a collection of thirty-five different species of serpents forms a prominent feature. He also obtained a number of ancient manuscripts, which are being photographed by an amateur at Amoy. His investigations into the language of the aborigines resulted in a vocabulary of five different dialects of 200 words each, and prove conclusively that the language spoken by these aborigines is essentially Malayan, and stands in nearest relation to the dialects spoken in the Philippines.

A PLEASANT article on "Le Alpi e gli Alpini," in the May number of the *Nuova Antologia* gives an interesting account of the recent progress of Alpine exploration, and of the foundation and purposes of the Italian Alpine Club. This club was founded, it appears, in 1863, and now numbers 1,700 members; the headquarters of its sections are established chiefly in North Italian and sub-Alpine towns, though even Rome and Naples contribute their share, the section of the latter, founded in 1871, numbering 138 members. Though the English Alpine Club was the first association of its kind, its example has now been followed in Austria, Germany, Switzerland, and Italy, and, as we have before stated, an attempt to found a similar society has just been set on foot in France. An account of these various clubs, drawn for the most part, as the writer acknowledges, from the last *Bollettino* of the Italian Alpine Club, will be found in the May number of the *English Alpine Journal*. The writer in the *Nuova Antologia* would seem to be mistaken in ascribing the first ascent of the final peak of Monte Rosa to the "Professore Hulrich," in 1848; it is generally believed, at least in England, that the "Allerhöchste Spitze," called on the Federal map "Dufour Spitze," was first ascended in 1855 by Messrs. G. and C. Smyth, Hudson, Birkbeck, and Stevenson.

THE BRITISH MUSEUM. (Second Notice.)

WE resume our analysis of the Annual Return of the British Museum with an account of some of the most important additions made to the Department of Ethnography. Valuable illustrations of the ethnography of Africa, of Asia, of the Malay Peninsula and the Asiatic Islands, of Oceania and Australasia, and of North and South America, are enumerated by Mr. A. W. Franks. Perhaps the most interesting are those from North and South America; at any rate, we will select a few of them for notice here, as specimens of the articles in which this department of the Museum is

especially rich. They comprise, among other matters, a set of gambling sticks from the Northwest Coast; another set obtained at Metlakatla, British Columbia; a model of a Greenland kayak, harpoon and arrow, probably from the Aleutian Islands; and a model of a baby's cradle used during the process of flattening the head by the Saelies or Flathead Indians.

"Bow captured from the Modoc Indians after the 'Three Days' battle in the lava beds, April 17, 1873, from H. Wallace Attwell, Esq., Correspondent of the *Sacramento Record*. A valuable collection of objects obtained from the Indians of the lower part of the Ucayali River, Peru; an ancient Peruvian basket; a collection of Peruvian antiquities, including a very remarkable wooden 'chicha' cup, on which is incised in coloured mastic a subject representing the advent of the Spaniards, found in an Aymara grave, near Puno, Lake Titicaca; a small wooden cup in the hollow of which is sculptured a group of two oxen, yoked, and a gold disc, found in graves in the same locality; a bronze mace-head found at Sorata, five silver discs found in a grave at Huanacá, in the Lake Titicaca district; a painted terra-cotta vase in form of a warrior; a coil of silver riband, 1½ inch wide, from a tomb near Lake Titicaca; three modern Aymara flutes; 'ppassa' or clay used for mixing with food, by the Aymara Indians of the department of La Paz, Bolivia; two bone harpoon-heads, four necklaces, and part of a fishing-line made of seaweed, from Tierra del Fuego."

The Department of Coins and Medals has acquired a selection of thirty-two important Roman medallions, chiefly from the cabinet of the Count Tyeskiewitz. Some of them are of the greatest rarity. The medallions of Aelius, Gallienus and Salonina, Saloninus, Tacitus, and Constantius Chlorus are interesting for their portraits; and mythological interest attaches to those of Domitian, Hadrian, Aelius, M. Aurelius, Commodus, and Philip I. In the Mediaeval and Modern Series we note: A silver medal of Michael Mercator; a gold dobra of Fernando I. of Portugal, one of two known specimens, the other being in the Collection of his Majesty the King of Portugal; 519 jetons, or counters, of France and Germany; eleven rare bracteates of Miecslas III., King of Poland. In the English Series are—Proofs in gold of the Nightingale token and Till's Slough token; a pattern in silver of Droz's half-penny of George III.; and a gold medal of the Triple Alliance of 1609, and another of Charles I. with Henrietta Maria.

The number of specimens added to the Departments of Natural History in the year 1873 is 30,424. Of these, 10,644 are registered in the Zoological Department, 18,501 in the Geological, and 1,297 in the Mineralogical, Department. Among the most noteworthy in the first class of these Professor Owen places—

"The elephantine fossils from Malta, obtained by purchase from their discoverer, Leith Adams, Esq., M.D., F.R.S., representing a species of proboscidean mammal, of which the full-grown animal did not exceed the tapir in size. Another kind of extinct elephant, from the same collection and locality, may also be termed diminutive, as it did not exceed six or seven feet in height. Among the evidences of these pigmy elephants are series of the successive grinding teeth, from the first small and simple deciduous molar to the last great persistent molar.

"An ornitholite from the London Clay of Sheppey, obtained by purchase, proved, on removal of the matrix, to be the skull of a bird, with well-developed tooth-like processes from the alveolar borders of the upper and lower mandibles."

The last specimen was described in the *Quarterly Journal of the Geological Society of London* for November, 1873, under the name of *Odontopteryx toliapica*.

Specimens greatly extending our knowledge of the more gigantic forms of extinct marsupial animals in Australia, have been received in the past year through the liberal donations of Dr. George Bennett, of Sydney, New South Wales.

The Japanese Commissioners of the International Exhibition presented some curious speci-

mens illustrative of the metamorphoses and commercial productions of the silk-moths of Japan.

The most important acquisition for the Birds branch of the Zoological Department was the purchase of Mr. A. R. Wallace's collection of Malayan birds. This gentleman travelled in the various parts of the Malayan Archipelago during the years 1854-62, with the object of studying the natural history of those islands, many of which had never before been visited by naturalists, and are still most difficult of access to collectors. Directing his attention especially to the study of birds, he discovered many new and highly interesting forms, and elucidated their geographical distribution. An account of his travels, with their more important results, is given by him in his well-known work, *The Malayan Archipelago*. The collection contained a complete series of all the best specimens which Mr. Wallace was able to obtain, consisting of 2,474 examples, which represented about 1,000 species, and of which many were types or unique.

The collection of Hawks made by the same gentleman during his travels in the Amazons was also purchased. Specimens presented by various gentlemen from Egypt, the Bogos country, the Fantee country, the River Congo, Damara Land, Kattia-war, and other parts of the world, are also noted in the Return.

Among new Reptiles we observe forty specimens of North American freshwater turtles and terrapens, presented by the Smithsonian Institution, Washington; and a series of freshwater turtles and terrapens collected at Shanghai and Chefoo by R. Swinhoe, Esq., and containing two new species (*Oscaria Swinhoei* and *Emys unicolor*).

Mr. Swinhoe also contributed several large collections of freshwater and marine species, containing many new forms, to the Fishes branch of this department.

To the Mollusca is added a fine collection, made by Commander St. John, R.N., of 637 specimens from the seas of Northern Japan. This contains many new species, and is especially valuable on account of the information regarding the localities and depths at which the specimens were obtained by means of the dredge.

The additions to the Departments of Mineralogy and Botany are very important, but the lists of them given in the Return contain no particular specimens of sufficiently superior interest to the rest to require special mention here.

The Department of Prints and Drawings is the last to be noticed in this Return. By this upwards of ten thousand acquisitions have been made, including valuable donations by Mr. J. H. Anderdon, Mr. J. Deffett Francis, and Miss Tatlock. We also learn that upwards of twenty sheets of the third volume of the *Catalogue of Satirical Prints and Drawings* are in type. The entire volume will comprise numerous works by Hogarth, besides satires illustrating the opera, drama, players, the war with Spain, the fall of Sir R. Walpole's Administration, the biographies of George II., Whitefield, Admirals Vernon, Hosier, and Byng, the Duke of Cumberland, Pulteney, Cardinal Fleury, the Empress Maria Theresa, Pope, Cibber, Frederick the Great, the Pretender, Pitt, Lord Bute, and the Queen; also journalism of the period, "Mock-masonry," the Rebellion of 1745, the artists, and early exhibitions of pictures.

Mr. G. W. Reid, the Keeper of this Department, also announces that the first volume of the *Catalogue of Prints and Drawings illustrating Events in English History* will be issued without much further delay.

SELECTED BOOKS.

General Literature and Art.

- CECCHETTI, B., V. ZANETTI, e E. SANFERMO. Monografia della Vetraria Veneziana e Muranese. Venezia: tip. Antonelli.
COLRACCHINI, G. La vera effigie della donna amata da Raffaello Sanzio. Venezia: tip. Longo.
DESMOLINS, Camille. Œuvres de, avec une Etude biographique et littéraire, par M. Jules Claretie. Paris: Charpentier. 7 fr.

HAGEN, H. Jacobs Bongarsius. *Ein Beitrag zur Geschichte der gelehrten Studien d. 16.-17. Jahrh.* Bern: Dalsp. Pompei, A. Sugli scavi eseguiti intorno all' anfiteatro. Verona: tip. Civelli.
SCHULZ, F. Zu den Kyprien. Eine archæolog. Abhandl. Berlin: Reimer. 3 Thl.

History.

DEER, A. Leopold II., Franz II., und Catherina. Ihre Correspondenz nebst e. Einleitg.: Zur Geschichte der Politik Leopolds II. Leipzig: Duncker und Humblot. 1 Thl. 18 Ngr.
CURIOSITÀ E RICERCHE di Storia subalpina, edite per cura di una Società di studiosi di patrie memorie. Puntata prima. Torino: Bocca. L. 5.
LAWRENCE, Sir G. Reminiscences of Forty Years' Service in India. Edited by W. Edwards. Murray. 10s. 6d.
TRIARTE, C. La vie d'un Patricien de Venise au seizième siècle, d'après les papiers d'Etat des Archives de Venise. Paris: Plon. 8 fr.

Physical Science.

ARCHIVES de Zoologie expérimentale et générale. Publiées sous la direction de Henri de Lacaze-Duthiers. Tome 2. Paris: Reinwald. 31 fr.
BRENTANO, F. Psychologie vom empirischen Standpunkte. 1. Bd. Leipzig: Duncker und Humblot. 2 Thl. 12 Ngr.
CANEFFI, Ces. Tapparone. Zoologia del viaggio intorno al globo della regia Fregata *Magenta* durante gli anni 1865-68. Malacologia (Gasteropodi, Acetali e Brachiopodi). Torino: Loescher.
ELLIS, A. J. Algebra identified with Geometry. Hodgson. 5s.

Philology.

DRIVER, S. R. A Treatise on the Use of the Tenses in Hebrew. Clarendon Press. 6s. 6d.
FABRETTI, A. Primo Supplemento alla raccolta della antichissime iscrizioni italiane, con l'aggiunta di alcune osservazioni paleografiche e grammaticali. Parte seconda. Fasc. I.: Osservazioni Paleografiche. Torino: Bocca. L. 5.50.
FRAGMENTS of a Samaritan Targum. With an Introduction, containing a Sketch of Samaritan History, &c., by J. W. Nutt, M.A. Trübner.
LIN EZRA. Commentary on the Canticles. Edited by H. J. Matthews, D.A. Trübner. 2s. 6d.
SCHULTZE, M. Idioticon der Nord-thüringischen Mundart. Nordhausen: Förstemann. 4 Thl.
TELL, J. Les Grammaires françaises depuis l'origine de la Grammaire en France jusqu'aux dernières œuvres connues, 1520-1874. Paris: Firmin Didot. 3 fr. 50 c.

Theology.

COLENSO, J. W. New Bible Commentary critically Examined. Longmans. 25s.
DONALDSON, J. A Critical Account of the Genuine Writings of the Fathers and of their Doctrines. Macmillan. 7s. 6d.
HITZIG, F. Das Buch Hiob Uebersetzt u. ausgelegt. Nutt. 8s.
RITSCHL, A. Die christl. Lehre von der Rechtfertigung u. Versöhnung. 2. Bd. Bonn: Marcus. 6s.
STRACHY, Sir E., Bart. Jewish History and Politics. Isbister & Co. 18s.

PARIS LETTER.

4 Place Wagram, Paris: May 19, 1874.

M. ALEXANDRE DUMAS' reception is again deferred, the new Academician has returned from Nice with his inaugural address unfinished—returned to the stage, the domain of his choice, and left the tribune vacant. He is generally credited with the possession of remarkable oratorical talents, though the epigrammatist and the rhetor is a rare combination; but it is nevertheless very probable that the eager hankerers after sensational ceremonials, who are already involving M. Patin in an inky sea of epistolary flattery, will prefer the Dumas of the famous *préfaces* to the wearer of freshly sprouted palms. M. Dumas is not averse to using his ink-bottle as a conjuror's goblet. He is addicted to surprises. He is reported to be meditating a novel, and straightway he issues a pamphlet on the political *choses du jour*; he is supposed to be revising his father's works, and just as a social scandal ending in murder has whetted the public appetite for a little pungent morality, "à l'usage des gens du monde," he frames a matrimonial code in fifty pages, ending with the exhortation "Tue-la!" M. Dumas is expected to be piquant and personal at the Academy; the expectation is a reason for his exhibiting himself correct and reticent—an Academician after the model of M. d'Haussonville, who will answer him. If he could but read the early preface of *L'Ami des Femmes*—which has been condemned for the second time—the most ardent lover of literary sensationalism would not be disappointed. The present preface has been pruned, corrected, and

toned down; but the primitive version might awaken some remorse in the minds of the Immortals. It contains this audacious paradox: "There are no immortal pieces, there are no indecent or disgusting pieces; there are pieces badly written, that is all." And further on M. Dumas sketches himself *l'ami des femmes*: "This person, who calls himself the women's friend as an antiphrasis, for he loves them as they do not want to be loved, with an affection that tells them home truths, has this one fault in the eyes of women: he knows his friends, but he is not the friend of all whom he has divined. The dominant planets in his horoscope are Jupiter, Apollo, and Mercury—in other words, gaiety, a love of gentle domination, a certain desire to please, intuition, observation, science, and cleverness in the utilisation of easy experiences and acquired proofs. An orphan in his early youth, under the guardianship of an old bachelor, that is to say, left to himself, he educated himself in that equivocal world born at about the same time as himself, which he has sometimes portrayed. He studied in *anima vili*, like a medical aspirant in the hospital and dissecting room, and these early experiences have given him that acuteness of vision, that frankness of execution which are the attributes of the Master, with a little of that contempt for the subject which is the result and perhaps the punishment of science." This is one of the Academician's essays that will be omitted from the complete library edition of his works. Unto that edition, however, is about to be added the first volume signed by the author of the *Dame aux Camélias*—a volume of verse printed in 1847, and entitled *Péchés de Jeunesse*. The book is dedicated to Alexandre Dumas in affectionate terms that contrast curiously with the bitterness of the playwright's more recent allusions to his father: "Read these few verses, and summon to my aid all your paternal indulgence. If they appear even then unworthy of you, inscribe them without scruple in the long list of the errors you have already pardoned me." The verses needed the indulgence of paternity; they were easy, not inelegant, but decidedly commonplace. The book has now utterly disappeared, albeit the author has since confessed that only fourteen copies were sold. Twenty years later the number would have been fourteen thousand; but then at that date M. Dumas *fil* was saying of Dumas *père*: "He would get up behind his own carriage to persuade you he possesses a negro footman," and complaining in public that to shake hands with his father invariably cost him a five franc piece. The *Péchés de Jeunesse* were rather more venial indiscretions.

Occasionally the sins in question—sins that take a printed metrical form at the desire of those "personal friends" who invariably prompt the publication of stillborn epics—appear to be worth committing from several points of view. They are very youthful indeed in the case of M. Maurice Bouchor, and seem likely to prove somewhat profitable. Some weeks ago a rumour went through the literary clubs, the salons whose frequenters are sufficiently old-fashioned to care for such things, announcing that a poet had been born unto France; that the people who were tired of hearing Victor Hugo called "Maitre" were about to receive ample satisfaction. The rumour had a substantial foundation. M. Maurice Bouchor has touched a chord that has not vibrated since De Musset died

reciting *Rolla*. His first volume is the first important literary event of this year. There was a personal interesting story attached to it. From a far provincial Boeotia a lad with a blunt peasant roughness about him set out for the Paris of M. de Broglie's Republic—not a poet's Utopia—with the legendary budget of rhymes in his portmanteau. It was not a promising commencement; he had predecessors by the hundreds whom Boemia, Grub Street, and the reporters' galleries have engulfed, whose early lyrics serve but to line the boxes on the quays. Those of M. Bouchor were published immediately; a gallery of critics and Maecenases applauded him. Three days after their publication the *Chansons Joyeuses* were famous—and their author is just eighteen. Before that fact criticism is in a measure disarmed; but were the circumstance unknown it would be difficult to deal hardly with the tender, generous, and genial volume M. Bouchor has given us. The author of *Chansons Joyeuses* does more than promise a poet of genius; his first work can stand alone, independently of what may come after. It is a series of frank and joyous lyrics celebrating wine, love, and song, as lyrics written at eighteen should do. They affect a certain Rabelaisian sentimentality that has had no apostle since Béranger; they couple wine and lips and roses rather too frequently, but there is a hearty ring in the repetitions that neutralises whatever may be commonplace in the idea. M. Bouchor is the precursor, the prophet of a "human" school; he marches with the vanguard of the century hopefully, lustily. To the impassible, petrified school of Parnassiens he throws this anathema:—

"Vous ne voulez pas être applaudis par les masses;
Et solitairement vous planez dans les cieux!
Pour vous montrer à nu, moi qui hais les grimaces,
J'irai bien relever votre robe de dieux!
L'on vous verra claquer des dents, mornes et pâles,
Maigres à faire peur et tout roués de coups;
Et quand vous chanterez, il sortira des râles
De ces tambours crévés qui sont vos cœurs, à vous!"

The lad who in his eighteenth year has penned some hundreds of lines as musical and vigorous as these has already surpassed De Musset.

M. Bouchor is a democrat of a very advanced type, and the advice perhaps is superfluous; but the enthusiasts who surround the young poet should save him from one thing—the *Figaro*. It is to be hoped that M. de Villemessant's *Memoirs of a Journalist* are studied attentively. They are unique in literature—even the pleasant piquant Parisian literature typified by the *Memoirs of biches Anglaises* and *cocottes Russes*. Frenchmen are accustomed to be lenient towards M. de Villemessant for the scriptural reason, *quia multum amavit*. And that is the plea the impresario of the *Figaro* puts forward incessantly. The catalogue of his charities is apparently inexhaustible; the spirit in which it is compiled is indescribable. Five columns of the *Memoirs* are occupied by an account of the sums lent or paid to divers journalists whose ingratitude was demonstrated by the fact that they refused to adopt monarchical opinions in obedience to the benefactor's request. He enumerates a few francs lent to Pelloquet, a former contributor to the *Figaro* fallen into poverty and imbecility; the thousand francs paid to Pascal Grousset for a feuilleton; the money lent to Duchesne to save his son from the conscription; the twenty-four thousand francs that constituted Jules Vallis' salary, the *gratifications* accorded to Henri Rochefort, &c. Each item is published

as a proof of M. de Villemessant's benevolent prodigality. Each of the writers he names increased the circulation of his journal by many thousands, but it is always as an act of charity that the editor regards their engagement. And the recipients are made to pay dearly for the favours accepted. The frankness of M. de Villemessant's chronicles is their most attractive feature in all probability, for they have no merit of style or spirit. He spares nobody. He proclaims to the world that Vallis' boots lacked the lustre of respectability; that Victor Noir manifested a culpable negligence in cravats and orthography; he describes the domestic troubles of Duchesne; the malady of his son-in-law, the financial situation of M. Ranc. He is severely moral concerning Rochefort's frequentation of the gambling tables of Baden and Spa, and ignobly jocose on the subject of some personal infirmity of his former friend which need not be named. His principal grievance against the writers he calumniates is this: M. de Villemessant's most brilliant writers have been Republicans—and the Republican press has never employed monarchical journalists. It has not occurred to the representative Figariste, that if Republicans were engaged on the *Figaro*, it was because their equals could not be found in the royalist camp; and if liberal journalism is not recruited from reactionary ranks, it is because liberal talent suffices. M. de Villemessant declares that he has never heard of a Conservative writing in a Republican journal. The press that possesses Louis Blanc, Pelletan, Vacquerie, Sarcey, About, Lockroy, Schoelcher, Legouvé, is not in absolute need of MM. Saint-Genest or René de Pont-Jest.

The *Memoirs of a Journalist* are to extend over ten volumes, and the elaborate libels will assuredly be more popular than another species of Memoirs to appear in the autumn. J. P. Proudhon has left an enormous budget of private correspondence. The eminently literary temperament, the vigorous restless mind of the great economist found relaxation in the vast correspondence he maintained with stranger and friend. He would meditate, remodel, and amend a chapter on the currency question or the philosophy of art during eight or nine hours—and afterwards write as many letters for his private pleasure. Twenty lines addressed to him, no matter by whom, were sure to elicit a response of ten pages. Reticent and embarrassed in conversation, he was a brilliant and fascinating *causeur*, pen in hand. "Je ne cause qu'à l'encre," he said humorously. The eight forthcoming volumes of unpublished correspondence will exemplify better perhaps than any other portion of Proudhon's work the marvellous range of his knowledge, the breadth of his sympathies, the vividness and versatility of his style. His letters to Prince Napoleon (Jérôme), already published, show sufficiently that his irony was frank and fearless, aiming boldly at Caesar before Caesar's cousin. The promised correspondence will form a gallery of contemporary portraits, painted by the shrewdest satirist of his epoch, a vast pillory from which few modern celebrities will escape.

We are threatened with an avalanche of sonnets. With the cultivation of melons, the collection of postage-stamps and the invention of republican constitutions, the chiselling of those fourteen lines, "qui valent un long poème," is the last innocent mania that may be called essentially French. It will be indulged in during the cur-

rent year to an unprecedented extent. An *Almanach du Sonnet* will be published in the winter under the auspices of those inveterate offenders, the Provençal poets. An appeal to the "Sonneteers of Europe" has been issued; and if M. Arsène Houssaye responds, the result will be a volume obese as a directory. Single-handed, M. Houssaye has just issued a collection of *Cent-et-un Sonnets*, redolent of roses and *poudre à la maréchale*, like most of his productions. And yet there are occasional evidences in the collection that, had it not been for that fatal facility which has rendered M. Houssaye during twenty-five years the most prolific writer in France, the author might have achieved real distinction as a minor poet. There was much picturesque talent in the *Sentiers Perdus*, but it has been frittered away in flimsy art criticism, in easy antitheses, and harmless epigrams. While M. Houssaye *père* is writing sonnets, M. Henri Houssaye, a scholar of a very different stamp, is studying, in the *Temps*, the "Topographie des Enfers Classiques," after Virgil.

The translation of *Prince Florestan of Monheco* is beginning to excite commentators and critics. The Parisian reviewer awakens very slowly to an idea that anything worth his ink has been yielded by English literature. Some six weeks ago a *feuilletoniste* noticed *Middlemarch* as a new novel. *Prince Florestan* has been compared with *Rabagas* and Legouvé's satires; and the English pamphlet is allowed to bear the comparison well, without paling or dwindling.

EVELYN JERROLD.

CORRESPONDENCE.

THE WORD "ROSE."

Oxford: May 18.

Mr. Le Page Renouf's statement that the word *uarta* occurs in Egyptian as far back as 1300 B.C., is very valuable; it will become still more so, if he can prove that *uarta* in Egyptian means a rose. In the meantime his conjecture that the word *uarta* is an Aramaean importation in Egyptian may be accepted, and no one would venture to contradict him when he adds that "for aught we know, the original form of the word may be Accadian." None of these facts or theories, however, affects in the least the question which was discussed, and, as I thought, brought to a satisfactory conclusion, between Professor Wright and myself. There is the most perfect agreement between us on all essential points, and I do not see that Mr. Le Page Renouf has controverted a single one of the facts or conclusions on which we relied. Professor Wright has shown that the Arabs, and he himself among them, have a feeling that *ward* is a native Arabic word. He has likewise shown that the Turks borrowed the word from the Arabs, and that neither Turks nor Arabs were aware that they were using a word of Persian, i.e. Aryan extraction. Very interesting, too, was his statement that "some of the Arabian lexicographers had a suspicion that the word was not genuine Arabic, but only *mu'arrab*, or Arabicised, and all was settled, so far as I could see, by Professor Wright's admission that the word *ward*, though thoroughly Semiticised, came very probably from an old Persian word, *vareda*.

When I said that *ward* in Turkish is a Persian, i.e. an Aryan word, my object was to show that *ward* in Turkish ought not to have been treated as a word of Turanian origin, and compared with Suomi *varti*, blood; that its true roots lay in Persia, not in Siberia, and that, however it may have travelled, its original home was Aryan. If it were a question whether a word like *haranguer* is of Teutonic or Italic origin, everybody would admit that in English the word is taken from

French; but if anyone were, on the strength of that admission to compare the French *haranguer* with the Italic *hariolari*, he would have to be told that *haranguer* is a Teutonic word, both in French and in English, and connected with the Old German *hring*, the English *ring* in *ring-leader*, and that on phonetic grounds too, it can have nothing common with an Italic word beginning with *h*. Exactly the same applies, *mutatis mutandis*, to *ward* in Turkish, Arabic, and Persian. The fact that we have both *ward* and *gul*, as names of rose, would be sufficient, I think, to show that we have before us a Persian word, because the phonetic rules according to which *ward* becomes *gul*, are Persian and Persian only, and would hardly apply to foreign words in Persian. In the Pehlevi-Pazend Dictionary, *vartā* is explained by *gul*, the former being, according to the very nature of the dictionary, the Pehlevi or Huzvareh or Semitic, the latter the Pazend or Aryan form. The Pehlevi form *vartā* is, therefore, like the Aramaic *vardā*, a Semiticised form of the Persian original.

That the Persian language has borrowed to an enormous extent from Arabic is certainly notorious, but it is equally well known that Arabic borrowed Persian words (*Lectures on the Science of Language*, 7th ed., vol. i., p. 86, seq.), and, unless Mr. Le Page Renouf produces evidence to the contrary, *ward* may, I think, in future be classed as one of them.

If, finally, Mr. Le Page Renouf thinks that he could easily find an Egyptian derivation for *ῥόδον* in the root *rut*, to grow, he forgets that we have to explain, not *ῥόδον*, but the more primitive Aeolic *ῥόδον*, and that the labial initial in Greek can be explained by the Zend *vareda*, but not by the Egyptian *rut*.

MAX MÜLLER.

THOMAS WINDEBANK.

Bottesford Manor: May 18, 1874.

Mr. Masson is mistaken in identifying (see *ACADEMY*, May 16, p. 537, col. ii.) Thomas Windebank, who wrote the letters from which he quotes, with the unfortunate governor of Blechingdon House.

This Thomas, or Sir Thomas—for he seems to have been a knight or baronet, it is not quite certain which—was the eldest son of Sir Francis Windebank, Secretary of State. He is almost certainly the "Thomas Windebank, Esq.," who represented Wootton Bassett in the Parliament of April 13, 1640. In 1660 he was still alive and beyond sea.

Francis Windebank, the governor of Blechingdon House, who surrendered his charge to Oliver Cromwell, April 24, 1645, was a younger brother of this Sir Thomas. The articles under which the fortress was yielded may be seen in Rushworth. I have seen no evidence that he was either a traitor or a coward. Royalist writers, when speaking of his unhappy fate, generally seem to think some excuse is needed. Heath, who gives the Cavalier view of things, blames his wife for what happened. He says:—

"The governor, over-ruled by his fair young Bride, and some Ladies that were comethither to visit, and frighted with the menace, delivered the House, with all the Arms and Ammunition therein. For which the hopeful young Gentleman, for all the prayers and intreaties of his Wife, and the merit of his Father, was shot to death against Merton Colledge Wall in Oxford; to the great regret afterwards of the king, when he understood the business, and for which he was highly displeased with Prince Rupert."

There seems to be some doubt as to the exact spot where the execution took place. Sir William Dugdale, who was in Oxford when it happened, says that Colonel Windebank was "shott to death . . . within the garden at Oxford Castle." Wood tells us that the deed was done in "Broken hayes near Oxon." Colonel Chester informs me that the burial register of Saint Mary Magdalen, in that city, bears testimony that Windebank

was buried there on May 3—the day of his execution.

Sir Francis Windebank had two other sons, John, M.A. Oxon, created Doctor of Physic April 5, 1654, who afterwards practised at Guildford; and Christopher, sometime of Magdalen College, Oxford.

See Wood, *Faeti Oxon.*, Jan. 26, 1644; April 5, 1654.

Rushworth *Hist. Coll.* pt. ii. vol. ii. p. 1112; pt. iv. vol. i. p. 24.

Cal. Stat. Pap. 1660-1661, p. 445.

Heath, *Chronicle*, ed. 1676, p. 74.

Dugdale, *Diary*, May 3, 1645.

Proceedings of Soc. of Antiquaries, December 12, 1872.

Clarendon, ed. 1843, p. 733.

EDWARD PEACOCK.

THE SITE OF TROY.

Cambridge: May 18.

A writer in the *Standard* of May 1, referring to my letter in the *ACADEMY* of April 18, appears to argue that it is no longer of any use to contend that the Homeric Ilium stood on the high ground of Bounarbashi, the town of the warm and cold springs, since positive proof has now been produced that Hissarlik, the *Ilium Novum* of the post-Alexandrine and Roman traditions, was the true ancient site. The suggestion that the Troy of the oldest poets was a mythical city he treats with contempt, as an old-fashioned and long exploded idea. If the readers of the *ACADEMY* are not tired of the discussion, I should like to add a few more words on a subject on which certainty is unattainable, though reasonable conjecture may be allowed to have some weight.

If any persons take pleasure in believing that the Troy which was built by Apollo and Poseidon, captured by Hercules, and was ruled over by a king who was the brother of the hoar Sun-god Tithonus, the husband of Aurora, had a real geographical site, they are of course entitled to retain their very harmless opinion. Precisely the same may be said about the personality and identity of the Homer to whom so vast a collection of epic poems was attributed by an uncritical antiquity. Many good scholars question the existence of both. Yet, as no one denies that there must have been some "Homer," since we have an *Iliad* and an *Odyssey*; so there must have been, under the same conditions of doubtful identity and uncertainty of name, a real "Ilium," that was destroyed by fire, for we have found its ashes. But there are several sites in the Troad of undoubtedly very ancient cities, any of which may have been connected with the Trojan legends. It is certain that in very early times there was a dim tradition of a city on the banks of Scamander (both Aeschylus and Pindar say thus much), which was the scene of a great conflict, and was finally taken and burnt to the ground. All the accounts expressly dwell on its destruction by fire; and so far the "crust of red ashes and calcined ruins" found by Dr. Schliemann is a coincidence of very great interest. Now, though it is pretty certain that the Trojan legends are largely made up of Lycian tradition, and this very "Scamander" may have originally meant either the Xanthus of Lycia, or the Xanthus of the Troad—just as the *Troes* may or may not have been the founders of the Lycian city *Tlos*—still it is on the whole probable that the story of the Trojan war (even if in its remotest origin it was purely a solar myth) found a real centre of action, so to say, in some city in the Troad of immense, perhaps long prehistoric, antiquity. This mixture of the supernatural with early human achievement—this localising of floating traditions, obviously presents no serious difficulty. Achilles may have been the mid-day sun, and Odysseus the setting sun, the *δυόμενος θεός*, and yet they may in some sense record the deeds or represent the characters of real men. There may have been a great flood even in the plain of The-

sealy, and yet the story of Pyrrha and Deucalion is not the less a myth. There may have been a Troy, or an Ilium, whose actual site was long forgotten when the epics about the Trojan war were first composed in Greek. But it seems certain that the "Homer" of Pindar and Aeschylus—generally, indeed, of the tragic poets—and of the vase-painters of Trojan subjects in the fifth century B.C., was some one very different from the great epic composer who has bequeathed to us the *Iliad* in its present complete and dramatised form, though he was still called "Homer" quite as a matter of course. The language of that poem is, in the main, of the age and the country of Herodotus, mixed up largely with archaic and pseudo-archaic words and inflexions. When the author or compiler of it, who evidently had personally visited the site and scenery of Bounarbashi, lived, the Aeolic colony of "Old Ilium" must have been built; for this is the only reasonable explanation that can be put on the words in *Iliad* xx. 216, that "sacred Troy had not as yet been built in the plain, but they still dwelt on the slopes of Mount Ida."† It was the upper city, with its Pergamus or Acropolis, that he regarded as the Troy of the siege. This alone could be called *αἰπεινή*, "the high town." Strabo, xiii. 25 (p. 593), records the opinion of some writers "that the city had changed its site several times,"—*πλεῖσιν μεταβιβάσκειν τόπους τὴν πόλιν*.

In a word, no one definite site was assigned by the early poets to the Troy of the oldest tales. They spoke of a place, in the true spirit of myth, which they had never seen, and knew nothing about.

If the city, or rather succession of cities, discovered by Dr. Schliemann be really of immense antiquity, it is very likely that this was one of the earliest sites or "local habitations" of the legend. But, then, it must have been long forgotten as such when the *Iliad* as we now have it was composed; for it is clear that the author of it founded his poem on a different conception of the scene.

I think, therefore, that the divinely built city of pure myth, existing only in poets' brains; the city of the prehistoric siege and capture, possibly that now so wonderfully unearthed by Dr. Schliemann, and the city of Pergamus, the Scaean Gate, and the warm springs, as described by the bard whom I have learnt, after investigating this question for many years, to call "Our Homer," may be allowed severally to have their proper place in the inquiry.

The weak point in the claims made for Dr. Schliemann's discoveries seems to me to be the attempt to associate them with King Priam or any of the Homeric heroes, or to identify them with any forms of art described in the *Iliad*. Let them stand for what they may fairly claim to be, genuine and unique specimens of very early civilisation. But it is making an unfair use of their evidence to prove from them that Hissarlik was the true site of the Homeric Ilium, against the plain description in the poem itself. My own impression, from a careful perusal of Sir William Gell's *Geography of the Troad*, is that he has fully proved his point in fixing the real scene of the *Iliad* at or near Bounarbashi. To my mind his arguments are unanswerable; and I say this wholly unconscious of any "love of paradox," with which the eloquent writer in the *Standard* charges me.

F. A. PALEY.

THE annual meeting of the London Library was held on Thursday, Lord Houghton in the chair. The vice-presidency, vacant by the death of the Bishop of Winchester, was filled by the election of the Dean of Westminster; Mr. T. Walrond, C.B., and Mr. Leslie Stephen were placed upon the Committee.

* I now affirm as a fact what I hope soon to be able to demonstrate.

† I go so far as to say that *Od.* vii. 81 must allude to the temple of Erechtheus built on the Acropolis of Athens in the time of Pericles.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 23,	1 p.m.	Sale at Christie's of the Collection of Modern Pictures of J. S. Forbes, Esq.
"	3 p.m.	Royal Institution: Mr. R. A. Proctor on "The Planetary System."
"	"	Crystal Palace: Second Summer Concert (French Music).
"	3.45 p.m.	Royal Botanic.
MONDAY, May 25,	3 p.m.	Linnean: Anniversary.
"	"	Ballad Concert: Royal Albert Hall.
TUESDAY, May 26,	3 p.m.	Royal Institution: Mr. W. H. Stone on "The Theory of Musical Instruments."
"	8 p.m.	Civil Engineers' Anthropological Institute.
"	"	Madame Favart in <i>Le Post-scriptum</i> and <i>La Nuit de Mai</i> at the Princess's.
"	"	Colonial Institute: Mr. F. Young on "New Zealand, Past, Present, and Future."
"	8.30 p.m.	Royal Medical and Chirurgical.
WEDNESDAY, May 27,	1 p.m.	Horticultural.
"	8 p.m.	Society of Arts. Geological. Archaeological.
"	"	Royal Society of Literature: Mr. C. H. E. Carmichael on "Vernese Typography (XVth to XIXth Century)."
THURSDAY, May 28,	3 p.m.	Royal Institution: Professor Story Maskelyne on "Physical Symmetry in Crystals."
"	"	Middle. Krebs' First Piano Recital (St. James's Hall).
"	8 p.m.	Society of Arts: Third Convocation.
"	"	M. Got in <i>Le Gendre de M. Poirier</i> at the Princess's.
FRIDAY, May 29,	3 p.m.	Halle's Fourth Recital (St. James's Hall).
"	"	M. Duvernoy's First Piano Recital (Hanover Square Rooms).
"	9 p.m.	Royal Institution: Dean Stanley on "The Roman Catacombs as illustrating the Belief of the Early Christians."

SCIENCE.

The New Chemistry. By Josiah P. Cooke, Erving Professor of Chemistry and Mineralogy in Harvard University. (London: Henry S. King & Co., 1874.)

CHEMICAL Science now constitutes a system which is so vast that it has many subdivisions:—Theoretical Chemistry, Technical Chemistry, Practical Chemistry, Analytical Chemistry, and so on. In each of these branches there are many hundred workers, and as a consequence the science is, in the main, made up of well-established, and, as far as we can make them, absolute, facts. Hence, when we speak of the "New Chemistry," it is obvious that the term cannot apply to new facts, but rather to the manner of viewing old facts in relation to their surroundings. The New Chemistry is not a new system of practical chemistry, but of theoretical chemistry: it is a new chemical philosophy; and having for its basis established facts, it reacts, by its generalisations and deductions, on the more practical side of the science, and indicates the direction in which we are to look for other and at present unknown facts. The New Chemistry has been principally developed during the last ten years; Dr. Hoffmann's *Modern Chemistry* (1866) was the first important treatise published in this country on the subject, and hitherto it has been unsurpassed by any later work, in conciseness, clearness, and logical accuracy. A main difference between the chemistry of 1854 and that of 1874 is this: that in the former *weight* was regarded as the prin-

cial factor which regulates the combination of all bodies solid, liquid and gaseous; while in the latter we regard combination by volume as the truer mode of action, and prefer to determine first the volumetric relations of bodies, then their weights.

Professor Cooke tells us that the starting point of the new chemistry is the law of Avogadro, which "holds the same place in chemistry that the law of gravitation does in astronomy," and which may be thus enunciated:—

"Equal volumes of all substances, when in the state of gas, and under like conditions, contain the same number of molecules."

This law is indeed of fundamental importance, but we deny that it bears the same relation to chemistry that the law of gravitation does to astronomy. In the first place, the law of Avogadro does not submit itself to the same absolute proofs as the law of gravitation, and it is of far less general application; again, it is of a more theoretical nature—and we say this fully cognisant of the fact that Neumann has recently deduced the law mathematically from the mechanical theory of gases. If any law in chemistry is to be compared with the law of gravitation, it should surely be the law of chemical affinity.

After the law of Avogadro, Professor Cooke places the law of Boyle, and the law of Charles, which respectively assert that—

"The volume of a confined mass of gas is inversely proportional to the pressure to which it is exposed: the smaller the pressure, the larger the volume, and the greater the pressure, the less the volume."

"The volume of a given mass of gas under a constant pressure varies directly as the absolute temperature."

The author then applies these laws to the explanation of combination by volume, and constructs suitable symbolical expressions both for simple combinations, and for replacements. These three laws, which are closely connected, "define the æriform condition of matter:" thus the first tells us that if a given volume of hydrogen contains a certain number of molecules under a given temperature and pressure, an equal volume of oxygen, nitrogen, &c., will contain the same number of molecules. Sir William Thompson has calculated that a perfect gas at 32° F., and 30 inches barometric pressure contains 10^{23} (or a hundred thousand million million molecules) to the cubic inch. The second law (Boyle's) asserts that if you take any given volume of gas, say 100 cubic inches, at a given pressure, and double the pressure the volume is reduced to one-half (viz. 50 cubic inches); if the pressure be trebled, the volume becomes one-third (viz. 33.33 cubic inches); if quadrupled, it becomes 25 cubic inches; if increased a hundredfold, the volume will be reduced to 1 cubic inch. The third law asserts that at the absolute zero of temperature (-273° C.), gases have no motion, no heat, no energy, at 0° C. they will have a certain amount of energy, at 273° C. twice as much, that is, their volume will be doubled if free to expand, and the pressure will be doubled if confined; at 546° C., three times the volume, and so on.

Scattered throughout the work we find

concise definitions which are of great importance to the student, and are for the most part exact. The following are examples:—

"Density is a weight, while specific gravity is a ratio" (p. 68).

Molecules are defined (p. 86) as

"The smallest particles of a substance in which its qualities inhere, or the smallest particles of substance which can exist by themselves."

As to relative weights, we are told, p. 66:—

"It is obvious, if equal volumes of two gases contain the same number of molecules, the relative weights of these molecules must be the same as the relative weights of the equal gas volumes."

We must attribute great inconsistency to our author, when we find him asserting that Newton's law of universal gravitation is "the basis of modern chemistry, as much as it is of modern astronomy." For he has before called the law of Avogadro the fundamental law of the new chemistry, and defined its position in chemistry as similar to that of the law of gravitation in astronomy. Again, he speaks (p. 129) of the hydrogen atom as "the smallest mass of matter known to science," when he should surely say the *lightest*. In a chapter on "Chemical Reactions," we find the heading "Chemical Arithmetic," and the following rule: "As the total molecular weight of the substance given, is to the total molecular weight of the substance required, so is the given weight to the required weight." This Professor Cooke calls "the Golden Rule of Chemistry," but, in good sooth, it is simply the ordinary Rule of Three. In the general classification of chemical changes, it is, we think, to be regretted, that volume-squares, now common in all our text-books, have been omitted. They are of great service to the student by enabling him to see at a glance the condensation of compound gases; and any one who remembers how effectively they were used in Dr. Hoffmann's *Modern Chemistry*, will regret the omission here.

A long paragraph (pp. 195–196) treats of the "Method of Science," and shows how we find out the true causes of phenomena by eliminating conditions which are common to two parallel sets of experiments made in relation to the said phenomena, and then specially test the bearing of the conditions which differ. Thus sulphur burnt in oxygen produces very little light, while phosphorus burnt in oxygen produces a very intense light; the only notable difference is the fact that the phosphorus flame contains a number of solid particles, while the sulphur flame contains only gaseous particles. Hence, if we introduce solid particles into the sulphur-flame, it ought also to be luminous, which being tried proves the truth of the explanation. Professor Cooke, adds:—

"This method of differencing phenomena as a means of discovering the cause of effects which are prominent in one, although common to both, is frequently called differentiation, and it is one of the most valuable methods in science."

But more than two centuries ago, Lord Bacon, who proposed this method, called it *Instantia Crucis*, and surely, if we omit the name of the man who suggested the method, we should, at least, in common fairness, call it by its old and recognised name.

The latter portion of the work treats (rather fancifully, we think) of the internal constitution of complex molecules, and of an electro-chemical theory or hypothesis, which is ingenious as a speculation, but no more. The book will, however, repay perusal; it contains much sober thought, some concise definition, a considerable leaven of theoretical matter, and some ingenious fancies. There is not much new matter in it, but the old is worked up into a readable form, and many portions of the book are eminently suggestive to the student.

G. F. RODWELL.

Transactions of the Asiatic Society of Japan.
From October 30, 1872, to October 9, 1873.
(Yokohama, 1874.)

THIS is the first issue of the Society's Transactions, and it represents the quiet and studious side of foreign life in Japan. Just now the newspapers bring rumours of internal commotion, and the residents in Nagasaki were by recent accounts preparing to take refuge on board the ships of their various nationalities. This publication belongs to the time of calm which followed the revolution of 1868, and has continued till now. Yokohama is close to the seat of government, and it is not likely at present that the rebellion will spread to its vicinity, so as to disturb that spirit of repose which breathes through these Transactions. We may hope that the quelling of the insurrection in Sagas on March 1 will secure peace to the country generally for some time to come at least.

Our best Japanese scholar, Mr. Satow, has contributed two careful papers, one on Loochoo, and the other on the Geography of Japan. As Japanese life and institutions are a reproduction of those of China on a smaller scale, so Loochooan life and institutions are a reproduction of those of its great neighbours China and Japan on a very much smaller scale. So true is this, that all the three religions of China are found in Loochoo. The preference of the Loochooans is, however, while in many things they copy Japan, for the usages of the Chinese, who have never conquered them as the Japanese have done. They have, as might be expected, peculiarities of their own, but they are disappearing. Formerly, when a Loochooan died, he was provisionally buried for three years. The bones were then exhumed and washed with an alcoholic liquid, after which they were placed in a vase and deposited once more in the tomb. Some of the Miau tribes in south-western China have also the singular custom of washing the bones of their ancestors on certain occasions. The Buddhist mode of burial has been adopted in Loochoo of late years, as in Japan. The body is placed sitting in a coffin of a cubical shape. It is then carried in procession to a Buddhist temple, where the priests, who had walked before it, chant a sort of litany in the presence of the idols in the chief hall. The coffin is then borne away to the grave unaccompanied by the priests or the mourners. I witnessed a funeral of this kind in Yokohama last summer. The son of the deceased and the women of the family, all clad in coarse white cotton cloth, threw many dozens of bags of pastry among the numerous lookers-on who crowded to the temple doors. Here was the charity of the Buddhist religion. The inscriptions on the brilliant blue and yellow canopy which overhung the coffin expressed the Buddhist idea of victory in death, in the extermination of the five evils, and elevation to the dignity of Buddha. This is an illustration of the way in which in Japan and Loochoo the idea of death presents itself to the meditative Buddhist, whether monk or layman.

The Loochooans were originally a Japanese colony, as their language shows.

In the paper on Japanese Geography, the errors

of English school-books are exposed. A great part of what is taught to our youth on that subject is shown to be wrong. Compilers of books to be used in schools have too often contented themselves with blind citations from incompetent authors, when, as in this case, correct information on the subject was difficult to be got at. To make this known is a great service done to the public. For example, Nippon is only another and older way of spelling the word Japan, and is applied by the natives to the empire, and not to the largest island of the group. All books and maps which call the chief island Nippon, Nihon or Nippon, are wrong. To the native mind, the mainland of Japan needs no name, just as to the Orcadian the mainland of Orkney needs no name.

The author finds several faults with the section on Japan in Cornwell's *School Geography*. It is not true that few domestic animals exist in Japan. There at least cows, horses, dogs, cats and poultry. Lately the Japanese have made a vigorous effort to introduce rabbits from China. Sheep and donkeys abound in North China and in Mongolia, where the soil and air are dry. In Japan they cannot be acclimated, evidently on account of dampness and the want of suitable grasses. Dr. Cornwell is quite wrong in saying that Japan is deficient in timber. He certainly was never there. Timber abounds, except in the neighbourhood of Nagasaki. Houses and temples are built of it in all parts of the empire, as every traveller in the country knows. Sadly do the houses in Yedo and Osaka need paint to relieve the dull and gloomy aspect of wooden architecture. It is a wonder that the Japanese in this respect do not copy the Chinese love of colour. But to paint a whole house would of course be expensive. The Chinese always fill up their wooden framework with brick walls. The pillars are painted red or black. The interstitial walls are plastered white, blue, or red. The Chinese have everywhere abundance of lime and blue and red clay to furnish these colours. In Japan, lime is scarce. Dr. Cornwell has also been negligent in his account of Yedo; of the great bronze Buddha, which was, in the seventeenth century, coined into cash to meet the exigencies of the public service; of the mode in which the government is conducted; of the mode in which foreign goods are paid for by the Japanese; and of the numbers killed in the last great earthquake in Yedo. These form a heavy list of errors to be found in one common English school-book on geography, and they are not all. What errors may occur in other works, Mr. Satow does not say. There can be little doubt that there is much need in them for correction and expurgation. No one can say that the Asiatic Society of Japan is not doing useful work in drawing attention to this subject.

Professor Griffis, in his paper on Street Names in Yedo, alludes to the absence of self-glorification in these names. They are not memorials of victories and battle-fields. Out of 1,371 streets in Yedo (or rather Tokei, the eastern capital, as it is now to be called), two-thirds have been derived from natural objects. They have Willow Street, Stone Street, Bamboo Street. The "pine" is varied by the words "front," "side," "little," "young," "new," "temple-facing," and "hill-facing." The morning sun, the mist, the well, the mountain, all furnish names to thoroughfares. They have Leather Street and Indigo Street, Kitchen Street and Charcoal Street, Bear Street and Falcon Street. But proper names of men and places are not found. "The streets in Yedo are in general wide and spacious, and are kept well repaired. They are usually straight, and run between opposite cardinal points of the compass. Within the castle, which covers a vast space in the centre of the city, the avenues, especially along the moats, were originally made for the grand spectacles of feudal lords and their retainers. The Daimios' trains no longer glitter there to impress the mind of spectators with scenic effect; but the wide avenues on which these glories of a bygone age were once witnessed,

still remain to adorn the great city which is the capital of new Japan."

Natural history is represented by a careful article on the Glass Rope Sponge of Japan. There is an elaborate article on Typhoons in Japanese Seas, and a brief one on the Descents of Russia on Saghalien.

The last article is upon the Nature of the Japanese Language and its possible Improvements. The connexion with Mongol, Manchu, Turkish, and Tamil is shown by identity in the laws of position and common roots; and it is stated that the rigour with which the verb is forced to the end of sentences amounts to a restriction on intellectual freedom, causes a cramping of poetic genius, and prevents the development of popular eloquence. On this and other grounds it is referred to the foreign educators in Japan for their consideration, whether it is possible to improve the laws of the collocation of words in Japanese, by introducing modifications into the system of government education now being organised. The Japanese have already expressed dissatisfaction with their own language, and if we can help them to improve it, we ought to do so. It was by education that formerly they succeeded in naturalising many thousands of Chinese words and expressions, which, like exotic plants, have learned to grow and bear useful fruit in a new climate. Cannot the educator do the same thing with the laws of the collocation of words that he does with words themselves, and thus contribute his aid to improve the languages of inferior races, and help them to attain the intellectual eminence of their more highly-gifted contemporaries?

JOSEPH EDKINS.

NOTES AND NEWS.

A Certain and Immediate Sign of Death.—The signs of death which can be implicitly relied upon, even by medical men, are comparatively few. Consciousness may be abolished, the pulsation of the heart may be inaudible and imperceptible to the touch or eye. The respiratory movements may be inappreciable, the surface may feel cold, and yet life may not be quite extinguished. It has recently been suggested as a good method of general application, to tie a piece of twine rather tightly around a finger. If after a few minutes the part beyond the ligature neither swells nor alters in colour, life may be regarded with tolerable certainty as extinct. In a recent contribution to this subject, Dr. Leon Danis (*London Medical Record*, No. 67) has proposed another plan, which, however, can only be practised by a surgeon. The plan proposed by Dr. Danis is the denudation and section of an artery. If the artery be empty, the heart is dead; the heart dead, the whole body has ceased to live. The great advantage to be derived from the employment of this sign is, that the emptying of the arteries must be simultaneous with death, and if it be present, attempts at restoration should be abandoned. If this phenomenon be not present, the attempt to restore life may yet succeed. The temporal artery, by reason of its nearness to the surface, may be selected for the operation, as also for the slight degree in which it retracts. When the artery has been exposed, its colour should be observed. After death it becomes of a yellowish or orange colour; during life it has the colour of the surrounding tissues. Its pulsations, if any exist, may then be observed; but it may be noted that the sudden exposure to the air sometimes stops the pulsation; from this, however, it will soon recover, if life be not extinct. In the dead body the artery will gape when divided, and little or no blood will flow, other than a few coagula. If the blood should flow by jets, a compress will restrain it.

Atmospheric Micrography.—An interesting article, by the Rev. M. J. Berkeley, on this subject, appears in the *Quarterly Journal of Microscopical Science*, a *propos* of Dr. Cunningham and Dr. Lewis's investigations in India, undertaken with

a view of discovering the origin of cholera. The apparatus employed by Dr. Cunningham was a box with a hole in one side, turning freely, so as to present the orifice constantly to the wind, the particles impinging on a vertical slip of microscopic glass painted with glycerine, and capable of being transferred without danger of their being rubbed off to the table of the microscope, care being taken that everything was made previously as clean as possible. The diaphragm was removed every twenty-four hours, and magnifying powers varying from 400 to 1,000 diameters were used. On examination the deposits were found to consist:—

1. Of particles of siliceous matter.
2. Particles of carbonaceous matter.
3. Fragments of hair and other animal substances.
4. Fragments of cellular tissue of plants.
5. Pollen-grains, amongst which those of several common Grasses could be easily recognised.
6. Algae, few in number, but consisting of fragments of Oscillatoria, Desmidiaceae, Closterium.
7. Sporidia of Lichens (frequent).
8. Spores or sporidia of Fungi, such as Macrosporium, Cladosporium, Helminthosporium, Sporidesmium. The Yeast fungus. The curious genus Tetraploa, Triposporium. Spores also of Uredineae, and more rarely of Puccinia and the sporidia of Sphaeriaceae, and the spores of Myxogastres. The quantity of fungus spores carried about by the air is thus seen to be very remarkable.

Dr. Cunningham made also some interesting observations on the organisms which appeared in rain water in India. His conclusions are as follows:—

1. Specimens of rain water in Calcutta, collected with every precaution to ensure their freedom from contact contamination, sooner or later frequently show the presence of spores, mycelium zoospores, monads, bacteroid bodies, and distinct Bacteria.
2. They do not as a rule contain any of the higher forms of infusoria.
3. The zoospores are demonstrably derived from the mycelium arising from common atmospheric spores.
4. There is every probability that the monads and bacteria have a similar origin, but it remains quite uncertain whether their development is due to heterogenesis or to the presence of their germs within the parent cells, or as the result of a process of normal development in the latter.

The Structure of the Dark or Double-bordered Nerve Fibre.—A paper appears with this heading in the last part of the *Monthly Microscopical Journal* (May, No. lxxv.), from the pen of Dr. H. D. Schmidt, of New Orleans, in which he states that, knowing from experience success in resolving the fine lines of Diatomaceae depended to a certain degree upon the correct illumination of the object with oblique light—provided the angle of aperture of the objective is sufficiently large to admit such a portion of the oblique rays as is required for the purpose—he has employed it more or less for a number of years in his histological studies, and has gained many advantages by it. For the preservation of nervous tissue, he finds solution of chromic acid most serviceable, whilst it may be stained with chloride of gold. He prefers, however, to examine it in the perfectly fresh condition, with the addition only of a little aqueous humour. He then goes on to say that the dark-bordered fibres present, when examined in the still living animal, sharply defined double contours. The space between these contours, representing the greater portion of the entire nerve fibre, appears to a certain degree opaque, except where it borders on them; there it is seen as a clear stripe, becoming gradually fainter in the direction of the axis of the fibre. On the addition of a drop of water, a fine dark line is seen to appear in the interspace of the double contour itself, dividing this, so to say, into two halves. The outer half is distinguished by a reddish, and the inner by a greenish line, the difference in colour pointing to a difference in the chemical composition. After a time the inner dark line, forming a part of the original double contour, is gradually dissolved

and lost sight of; with it, of course, the inner greenish shining half of the original double contour also disappears, whilst the outer half with the loss of its reddish hue remains. In consequence of these changes, the fine dark median line which at first appeared, after the addition of water, dividing the original double contour, now forms the inner contour of the nerve fibre. At the same time an important change takes place in the main part of the nerve fibre, situated between two now very fine double contours. This consists in the appearance of certain irregular figures often described, which, examined with sufficient amplification and central illumination, resemble somewhat an irregular network of fine tubular elements, as Stilling once described them, but by a closer examination with an oblique illumination are found to represent in reality a great number of fine fibrils, which in their usually wavy or tortuous course frequently cross each other, either singly or in the form of fasciculi, and thus give rise to the resemblance to a network. So, again, if fresh nerves are torn, a portion of the soft semi-fluid medullary substance, or nerve medulla, is almost always seen to escape from their open ends. With low powers this appears as a homogeneous semi-fluid substance; but, as Stilling first pointed out, and as Dr. Schmidt maintains, it is mostly composed of exceedingly fine and smooth fibrils surrounded by a semi-fluid finely granular substance. His examination of the anatomical composition of the nerve medulla has led him to the conclusion that it consists of two layers distinctly differing from each other. The outer one of these shows a structure composed of very delicate and smooth fibrils, about 1,200 mm. in diameter, and arranged parallel and very close to one another. The inner one surrounds directly the axis cylinder, and consists of a finely granular amorphous and semi-liquid substance. The former he terms the fibrillous, the latter the medullary layer. In regard to the axis cylinder, Dr. Schmidt describes it as consisting of minute granules about 1-1200 mm. in diameter, which are arranged in regular rows, and united by a homogeneous interfibrillous substance, and thus form a bundle of granular fibrils. Each axis-cylinder is therefore according to its thickness composed of a number of thin granular fibrils, which, united into a fasciculus, are enclosed within a distinct delicate membranous sheath.

Functions of the Nerves and Muscles of the Larynx.—A long and interesting paper on this subject appears in the last volume (ix. p. 258) of the *Zeitschrift für Biologie*, from the pen of Dr. Schech. The experiments he performed were made on young dogs previously narcotised with morphia, and the effects of the division of nerves and of the paralysis of muscles were observed by means of the laryngoscope. He arrives at the conclusion that Bischoff did before him, that the motor nervous fibres of the larynx are derived from the spinal accessory nerve; since, when this nerve is torn out by the roots on one side, the vocal cords of that side are rendered perfectly immovable, whilst, after ablation of both, no movements of the cords occur whatever, and there is complete aphonia. Section of the superior laryngeal nerve previous to its division or section of its external laryngeal branch paralyzes the crico-thyroid, and causes the voice to be hoarse. No high notes can be produced. In regard to the action of the crico-thyroid muscle, he thinks that, when the thyroid cartilage is fixed by the thyro-hyoids, the crico-thyroids draw the fore part of the cricoid upwards, causing the body of the cricoid to rotate downwards and backwards. But as the thyroid is fixed anteriorly by the thyro-hyoid muscles, whilst the arytenoids are fixed posteriorly to the cricoid with which they move, any backward inclination of the cricoid, such as that produced by the crico-thyroid, must cause the arytenoids to be inclined backwards also, and thus put the vocal cords on the stretch and aid in the production of high notes. The recur-

rent nerves supply all the muscles of the larynx with the exception of the crico-thyroid. If they be divided on both sides, the effects observed are complete aphonia and immobility of the vocal cords, which take up the position they assume after death. The crico-arytenoides posticus he finds to be, as is generally admitted, the dilator of the glottis.

ACCORDING to the recently published *Report of the Works of the St. Gotthard Tunnel*, the progress made from the beginning of the excavations, April 1, 1873, to April 1, 1874, was about 4 mètres daily, as the combined result of the labour at the north and south extremities of the shaft.

WE learn from the Italian papers that the attempts made last year in Italy, without success, to grow the tea-plant, are being renewed in the southern districts of Sicily. It is hoped that this attempt will prove successful, as special pains have been taken to procure seeds and plants from the best sources direct from Japan. Last year's failure is not unreasonably referred to the fact that the entire stock of seeds and plants had been injured by immersion in sea-water through the shipwreck of the cargo.

THE twenty-fifth volume of the *Fortschritte der Physik*, which has just been completed by the Berlin Physical Society, contains an account of all writings in Natural Philosophy for the year 1869, and consists of 1,083 pages, being considerably larger than any previous volume.

THE Anderson School of Experimental Zoology on the Island of Penikese, of which Professor Alexander Agassiz is the director, will be opened on July 7. A steamer will leave New Bedford for the island every day during the first week, but afterwards it will only make three passages a week.

THE Agassiz Memorial Committee (which includes Professor T. Lyman, Professor B. Pierce, Professor Joseph Henry, and Professor J. D. Dana, among its members) has issued a circular appealing to the friends of liberal culture both in America and the Old World, for assistance in the attempt to endow adequately the Museum of Comparative Zoology at Cambridge, Mass., which was founded fifteen years ago by Agassiz, and has grown to its present large proportions under his hand. This it is thought would be the best possible memorial to the great naturalist. Subscriptions may be sent to Sebastian B. Schlesinger, Esq., Treasurer of the Committee, 6 Oliver Street, Boston.

AN American Iron and Steel Association has just been formed in Philadelphia, with the object of emulating the valuable work done by the British Iron and Steel Institute, more especially in the devotion of particular attention to scientific metallurgy.

AT the annual meeting of the Belgian Royal Academy of Sciences, Letters, and Fine Arts on the 5th instant, Monsieur J. Liagre was elected Perpetual Secretary in place of the late Monsieur Ad. Quetelet.

THE Pacific Mail Steamship Company have just launched their magnificent iron steamer *City of Peking*, which is second in size only to the *Great Eastern*. The length of the vessel is 450 feet, the tonnage is 6,000 tons, there are ten boilers, and the estimated consumption of coal is placed at fifty or sixty tons per twenty-four hours. Five millions of pounds of iron have been used in the hull, and three of the four masts are of iron, and are used for ventilation. There is accommodation for 2,000 passengers. The attendance on the occasion of the launch at Chester, Pennsylvania, was very large.

A CORRESPONDENT at Berlin points out that the Professor Rose who has been succeeded by Dr. Webery of Breslau, as announced in the *ACADEMY* of the 9th instant, is not the great chemist of that name, but his brother, the mineralogist, who accompanied Alexander von Humboldt in his travels

through Central Asia; and that the three laboratories for Physic, Physiology, and Pharmacology (page 513) will be built, not at Potsdam, but at Berlin, on a large piece of ground at the corner of Wilhelms- and Dorotheenstrasse.

DR. BURMEISTER, well known for his thorough knowledge of the natural history of the region of La Plata, where he has resided for many years, has been nominated to the post of Director of the Natural History and Physical Faculty of the University of Cordova, where seven chairs are already held by German professors.

PROFESSOR SCHIAPARELLI has offered the astronomer Vito Eugenio, of Parma, the directorship of the Astronomical Institute of Tung Wan, Peking, with a salary of 16,000 francs for the first five years, to be raised to 20,000 francs till the tenth year, after which it would be still further augmented. In case Signore Eugenio should accept the post, a house rent-free and two servants would also be provided for him, and an Italian doctor would be maintained, at the expense of the Government, for the benefit of the director and his staff of assistants.

THE Italian papers announce that the Joint Commission of Royal Italian and Austrian Engineer Officers, appointed some years ago to fix the measurement of a degree for Europe, have this month recommenced their labours, and are now engaged in determining a geodetic base near Udine. The Italian staff is under the direction of Major-General de Vecchi, chief of the Topographical Survey, while the Austrian engineers are under the orders of Colonel Ganhal, Director of the geodetic operations of the Geographical Institute at Vienna.

DICTIONARY making seems to be the order of the day among Oriental scholars, and no kind of work could be more useful. A dictionary generally marks and closes a period in the history of scholarship. It embodies in the shortest and most accessible form the results obtained by one or two generations of scholars, and it generally happens that, before it is finished, a new start has been made, and new materials have been accumulated, which must wait for the next collector. Lane's *Arabic Dictionary*, Boehlingk and Roth's *Sanskrit Dictionary*, Smith's *Syriac Dictionary*, Childers' *Pali Dictionary*, all are cases in point. No task is in itself more ungrateful than that of the dictionary maker. The materials which he has brought together are used by everybody; but no notice is taken of the compiler, except when those who consult his work discover a mistake, that must be corrected. It is but right, therefore, that every support should be given to those who undertake the arduous task of compiling a dictionary, not from other dictionaries, but from original sources; and we wish to call attention to a most important enterprise, the compilation of a really adequate Hindustani dictionary, by Dr. Fallon, the prospectus of which has just been sent to us from India. Dr. Fallon shows that Shakespeare's and Forbes's dictionaries and Wilson's *Glossary*, all fail to give an idea of the language as really spoken by the people of Hindustan. They are chiefly, if not entirely, founded on literary works. They contain many Arabic, Persian, and Sanskrit words which are never used in conversation, and they are deficient in those familiar expressions which constitute the life and charm of every-day conversation.

"The maulvis and pandits," says Dr. Fallon, "who have hitherto been the chief assistants in compiling Hindustani Dictionaries, have banished the people's mother-tongue, and forged in its place the artificial language which divides the people and the ruling class. With might and main they have laboured to keep out the spoken vernacular from the written language of books and legal procedure and official correspondence; and what they were unable wholly to thrust out of sight, they have mutilated, mangled, and crushed."

Dr. Fallon goes so far as to say that the introduction of this highly artificial and unreal language, which is learnt as Hindustani by all civilians, has rendered any familiar intercourse between the rulers and the large masses of the ruled almost impossible. Mr. Beames, a distinguished member of the Civil Service, and one of the best Hindustani scholars now in India, speaks even more strongly on this subject:—

"I venture to give a decided opinion," he says, "because I think few civilians have taken so much pains to master the spoken Hindustani as I have. After I had acquired Persian and Arabic, and had advanced into the higher regions of those studies in the Panjab, under the tuition of experienced maulvis of Delhi and Ambala, I set myself to master, first, the high-flown literary 'Urdu,' and secondly the ordinary colloquial Hindustani. In the latter endeavour I spent ten years, and I mention these personal facts because they bear directly upon Dr. Fallon's project. I had to learn Hindustani entirely from the lips of my teachers. There existed no books from which I could acquire the real every-day familiar talk of the masses—and, as far as I am aware, there exist none yet. The consequence is, that our officials learn a stilted artificial form of speech, which only enables them to speak to their own *Omla* or the court *Mooktears*, and they are thus at the mercy of a very corrupt and designing class of people. When an English officer goes into a village, and begins to talk to the people, even if he speaks the purest high Urdu, they generally understand him so little as to suppose he is talking English! I say this from experience, not of districts where a *patois* widely diverging from the standard type is spoken, such as the Bhojpuri of Behar, but of districts where the village speech is closely similar to the literary type."

These are strong and startling statements, and deserving of careful consideration on the part of Indian statesmen. No one doubts the competence of Mr. Beames to speak with authority on such a subject. Dr. Pischel, in his essay, *De Grammaticis Pracriticis*, speaks of him as οἷος πένυρα· τοὶ δὲ σκαὶ ἀποσσοῦν, a remark which has so roused the anger of a well-known writer in the *Literarische Centralblatt* that he thinks it proper to call Mr. Beames *Mr. Tiresias Beames*, while complaining in the same breath that to be called *cæcus* is a breach of the most ordinary civility, due from one scholar to the other. Even if Mr. Beames' remarks should prove somewhat exaggerated, they would still go far to prove how useful a work Dr. Fallon is undertaking, and how well bestowed the patronage of the government would be, if it enabled him to bring out such a work as he has projected. If the necessary assistance were given him, it would become a complete survey of the living dialects of India, and would yield results not only of great practical usefulness to civilians, but also of considerable interest to the student of language. Each class of society has its own peculiar idioms; the agricultural class, the *banya* (grocer), *bazzáz* (cloth-merchant), *dallal* (broker, or tout), *chamár* (worker in leather), *kunjra* (greengrocer), *banjára* (carrier), *bhatyára* (inn-keeper), *nái* (barber), *chábúksavár* (jockey), *patang-báz* (kite-flyer), *juári* (gambler), *kanjar* (gipsy tribe), *bhát*, *dome*, *gavvát*, *bhánd*, *naqqál*, *nát*, *bhánmati* (bards, musicians, minstrels, players, acrobats, jugglers), all have words of their own, which are wanted for official transactions, and which often constitute the very pith and marrow of the popular speech.

Besides the local dialects of Hindustani, which, as the proverb says, change every 12 *kos*, the new dictionary is to contain what Dr. Fallon calls the vocabulary of women, the *rekhti* or *zamáni boli*. Some portion of this vocabulary is more or less current in the language of men; but the greater part is still confined exclusively to women. The divergence is greatest where the men are educated Mohammedan residents of towns, while the women with whom they may be brought into relation are illiterate country-bred Hindus; and it is least where the men and women are illiterate Hindus of the rural class. He who

would find the best idioms of the native stock, with the truly naturalised portion of the foreign element, must look for them, as Dr. Fallon tells us, in the conservatism of the female instinct. In the speech of the women of India, moreover, is mirrored the very image of the thoughts and feelings by which humanity is moved. The songs composed by women are distinguished by a natural charm and simple pathos which make their way to the heart of the people. Theirs is the natural language of the emotions. The only aliens in the language are creations of the pen. The truly national speech is that which bears the people's stamp, and in this category the first place must be assigned to the language of women.

These observations of Dr. Fallon's on the language of women are extremely curious, and they remind one of the words of Cicero (*De Orat.* iii. 12):—"Equidem cum audio socrum meam Laeliam (facilium enim mulieres incorruptam antiquitatem conservant, quod multorum sermonis expertes ea tenent semper quae prima didicerunt), sed eam sic audio, ut Plautum mihi aut Naevium videam audire."

It is the intention of the compiler of this new dictionary to bring together all equivalent forms in the more important older or Prakrit dialects, as the Brij of Mathura, the Magadhi (Maggal) of Behar, the Bhojpuri of Shahabad, the Tirhúti of Mithila (Tirhut), with the Márwári of Bikanir and Jodhpore, and likewise to give the etymology of each word, as far as that is possible. The dialectic variety of the living speech of India is most surprising and most instructive. Thus, by the side of *tera*, thine, we find the rustic forms *tor*, *tora*, *tohar*, *tohra*, *tohára*, *tohár*, *tehdár*, *tuhra*, *tehára*, *teháro*, *thára*, *tain-ka*, *tumra*, *tumhára* (the two last used both in the sing. and plur.). Instead of the ordinary termination of the genitive, *ka*, *ke*, *kí*, we find *kai*, *kar*, *ker*, *kera*, *kert*; also *sa* and *an*, instead of *iska*, his, *ruskar*, *ekar*, *kai*, *ekai*. For noting all these minute shades of dialectic variation a practised ear is wanted, and we could wish the compilers a few lessons in phonetics from Mr. Bell or Mr. Ellis.

The more important meanings of each word will be illustrated by quotations, and here a new element will be brought in, viz., the proverbs with which the language of the people abounds. The rural districts are full of these pithy bits of wisdom, and they form an essential element in Eastern conversation. Roebuck collected 2,500 Indian proverbs; Dr. Fallon has collected 4,000 more. Dr. Fallon has been thirty-eight years in India, and the best authorities, Mr. Beames and others, agree that no better man could be found for carrying out this truly national undertaking. Dr. Fallon is ready to stay in India to finish and print his Dictionary, but he cannot do it unless the large outlay is covered by a grant from Government or private subscriptions. The expenditure occasioned by the famine is now the official excuse for declining all so-called unnecessary outlay, and we fear that the opportunity now afforded for carrying out a truly national work—a survey of the living speech of India—will be lost, unless the authorities at home show that they have not forgotten the old rule of true statesmanship, *Aequum memento rebus in arduis servare mentem*.

DR. H. GRAETZ, of Breslau, has completed his great work on the History of the Jews, *Geschichte der Juden* (Leipzig: Leiner), by the publication, not of the last, but of what should be the first volume. The arrangement, however inconvenient to the reader, may be justified by the greater obscurity of the period before Solomon, which seemed to require a more mature consideration. The result, however, is not wholly satisfactory. So far as the outward setting of the facts is concerned, Dr. Graetz is, perhaps, superior to his predecessors, since he has had the singular advantage of studying the scenery and geography of Palestine on the spot. We wish we could add that he had gained in width of view or amenity of manners, but in spite of many striking criticisms

on special points, there is a total absence of historical sense, combined with a degree of contemptuous dogmatism, which can only be matched by Professor Ewald. Nor will orthodox readers be gratified by any counterbalancing tenderness for traditional theories. Graetz, and Graetz alone, is the hierophant of the mysteries of criticism. In spite of these defects, the work is too valuable to be ignored, at any rate by students of Hebrew, who will find many plausible emendations of corrupt or obscure passages.

A work of much greater critical value, and likely to exercise a growing influence on the educated public, is Dr. Kuenen's *Religion of Israel to the Fall of the Jewish State*, of which the first volume has just appeared, thoroughly well rendered into English, in Messrs. Williams and Norgate's Theological Translation Library. Dr. Kuenen is now one of the first Old Testament scholars on the Continent, and writes in a style acceptable to the general reader, as well as to the theologian. We take some credit to ourselves for having been among the first out of Holland to recognise his merits (see *ACADEMY*, vol. iii. p. 8). In his strict subordination of theories to facts, and absolute freedom from critical prepossessions he contrasts favourably with Ewald.

Having written the above, in justice to an able scholar, not yet known in proportion to his merits, we are bound to acknowledge that Ewald's *History* made an epoch in Biblical criticism, and that nothing can exonerate the student from the duty of reading it. The same learning and enthusiasm which characterise the earlier volumes are conspicuous in the fresh instalment of the English translation (vol. v., by Messrs. Longmans), which has the additional merit of not having been superseded to any considerable extent by more recent researches. It is no easy task to render Ewald's cumbrous German, but Mr. Carpenter has acquitted himself of the task in a generally admirable manner. No one should henceforth read the original who can obtain access to the translation. The new volume contains "The History of Ezra and of the Hagiocracy of Israel to the time of Christ."

At a meeting of the Cambridge Philological Society last month, Mr. Fennell put forward several Greek and Latin etymologies connecting *αἰκάλλω* with *κόλαξ*, *δοχος* with the Sanskrit *śakha*, *δελάζω* with *conor*, and referring *μάρπτω* and *ἐν-σπῆ* to the roots *mrig* and *sak*. Mr. Magnússon followed by comparing the termination in *sk* of certain English monosyllables with the Icelandic *sk* and the German *sch*, referring *blush*, for instance, to the Icelandic reflexive *blyggjask*, *gush* to *geysask*, and *smash* to *smásk* ("to make small"). He also pointed out that *lyf* occurs in the older Edda in the sense of "a whit," so that here we have the true etymology of the English *love* in such phrases as "love all" or "love ten," where the word cannot be connected with the ordinary synonym of affection.

M. D'HERVEY DE SAINT-DENYS has been chosen by the Academy of Inscriptions as its candidate for the chair of Chinese at the Collège de France, vacant by the death of M. Stanislas Julien.

A SUM of 100,000 francs has been presented by a private benefactor to the University of Basle to found a chair of Comparative Philology.

TRÜBNER'S *Record* announces the death of the Rev. Francis Mason, D.D., of British Burmah, in his seventy-fifth year, after returning from a journey to Bharno, in Upper Burmah. He had been only recently appointed Professor of Páli in the Government High School at Rangoon. From *The Story of a Working Man's Life*, the autobiography of Dr. Francis Mason, we learn that he was born in 1799, at Walmgate, in the city of York. His grandfather was the founder of the Baptist Society in York, not Calvinistic but Unitarian Baptists, and Dr. Mason was brought up among that body. In 1818 he joined his uncle,

who was settled in the United States, from whence he went as a missionary to India. Besides translating the Bible into Karen, Dr. Mason was the author of a *Pili Grammar, Annotations on the Pili Text of Kachchayano's Grammar, a Karen Grammar of both Dialects, The Story of a Working Man's Life, and Tenasserim* in 1852, afterwards published as *Burmah* in 1860. In 1871 Dr. Mason issued a prospectus of a third edition of this work, to be called "The Hand-book for Burmah," but we believe this was not completed at the time of his death.

At the Anniversary Meeting of the Philological Society, the following members were elected as the Society's Council for 1874-5—President: the Rev. Richard Morris. Vice-Presidents: the Lord Archbishop of Canterbury; the Archbishop of Dublin; the Lord Bishop of St. David's; Edwin Guest, Esq., Master of Caius College, Cambridge; T. Hewitt Key, Esq.; Whitley Stokes, Esq.; Alexander J. Ellis, Esq. Ordinary Members: E. L. Brandreth, Esq.; C. Cassal, Esq.; C. B. Cayley, Esq.; Sir Edward Colebrooke, Bart.; the Rev. B. Davies; Sir J. F. Davis, Bart.; Danby P. Fry, Esq.; H. H. Gibbs, Esq.; E. R. Horton, Esq.; the Rev. B. H. Kennedy; J. Peile, Esq.; J. Muir, Esq.; James A. H. Murray, Esq.; Henry Nicol, Esq.; Joseph Payne, Esq.; Charles Rieu, Esq.; the Rev. W. W. Skeat; Henry Sweet, Esq.; Edward B. Tylor, Esq.; Hensleigh Wedgwood, Esq. Treasurer: William Payne, Esq. Hon. Secretary: Frederick J. Furnivall, Esq.

DR. B. C. SMART, of Manchester—who in 1863 published in the Philological Society's Transactions a short treatise on "The Dialect of the English Gypsies," containing an Introduction, Grammar, and Glossary—has since been adding to his material, and much enlarging his grammar. A gipsy-loving friend has helped him in his work, and the result of their labours will be published by Messrs. Asher & Co., of Bedford Street, Covent Garden, as soon as a few subscribers' names are secured.

THE *Revue de Linguistique* for April, 1874, contains: "Observations critiques sur le XVIII^e fargard du Vendidad," by A. Hovelacque; "Recherches sur la nature et la mode de formation du verbe basque," a reply by H. de Charencey to an article by M. Vinson in the preceding number of the review; "Les Dieux du Vent. Vāyu et Vāta dans le Rig-Vēda et dans L'Avesta," by Girard de Rialle. But the most important feature of the present number is a series of tables, "Tableau phonétique des principales langues usuelles," by E. Picot. There are seven tables. The languages compared are the Germanic, Romance, Romaic, Slavonic, and Ural-Altaic groups; Greek and Arabic have each a separate column. An attempt is made in these tables to classify by literal equivalents nearly all the sounds, as well as single letters, of the languages of which they treat.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (Saturday, May 9).

DR. RAE read a series of notes on observations made by him in the Arctic regions. The first had reference to the question of the freshness or saltiness of the water obtained by melting the ice formed by the freezing of sea-water. Dr. Rae and his companions found the water so obtained to be almost always salt, although in exceptional cases it was fresh. He explained these exceptions by supposing that, in the freezing of sea-water, crystals of pure ice are formed which imprison in their interstices a brine containing nearly all the salt of the original sea-water, but that, in some cases, as when for instance a mass of ice gets raised above the general level, this brine may drain out from among the ice-crystals, and hence the latter when melted give pure water. Dr. Rae's second note contained an explanation of the way in which boulders are raised from the sea bottom to the surface of ice-floes. His mode of accounting for this fact

is as follows:—The water above and surrounding a boulder freezes, so that the boulder becomes imbedded in a large mass of ice. This ice, and the boulder with it, is afterwards raised from the bottom by the tide flowing underneath it; fresh ice then forms below, while ice is gradually removed from the upper surface by melting and evaporation. Hence, what was at one time the bottom of the mass of ice gradually comes to the top.—Dr. Rae also communicated some further observations relating to matters not of a strictly physical nature. A discussion followed the reading of these notes, in which Professor Tyndall and Professor Guthrie took part. Professor Guthrie gave the results of some experiments which he had made, in order to put to the test Dr. Rae's view of what occurs during the freezing of sea-water. He placed a freezing mixture of ice and salt in a flat-bottomed tin vessel, which he supported so as to be in contact with the surface of a quantity of sea-water contained in a wide beaker glass. In this way the upper part of the sea-water was frozen under conditions in general analogous to those existing in nature—that is to say, by the withdrawal of heat from above. In order to compare the degree of saltiness of the water obtained by melting the resulting ice with that of the original sea-water, Dr. Guthrie evaporated weighed portions of each, and found that the saline residue left by the sea-water when evaporated at 100° C. amounted to about 6½ per cent., and that the residue from the frozen sea-water was about 5½ per cent.: whereas, the residue obtained from some of the same ice which had been broken up and pressed between blotting-paper, so as to remove any still liquid brine which might adhere to the crystals, was only 0.47 per cent.—The other papers read were by Dr. W. H. Stone on "The Lowering of the Pitch of a stretched Wire by the Passage of an Electric Current through it," and by Mr. A. S. Davis, on "A Mode of illustrating experimentally the Laws of the Transmission and Composition of Vibrations, especially in the case of Strings."

PHILOLOGICAL SOCIETY (Friday, May 15).

MR. A. J. ELLIS, the President of the Philological Society, delivered the annual address on the progress of Philology during the past year. The address embodied reports by Professor Aufrecht on Etruscan, by Mr. A. H. Sayce on Semitic and Assyrian, by Professor Gaidoz on Celtic, by Dr. Wagner on Modern Greek, by Professor Robinson Ellis on Latin, by M. Paul Meyer on Romance, and by Mr. Henry Sweet on Germanic and Scandinavian, and the President himself reviewed the recent labours of the Society, gave an account of English Dialectology and of Pott's *Wurzel-Wörterbuch*, and entered with some detail into the question of Greek and Latin Pronunciation, theoretical and practical. The last twelve months have witnessed great and ever-increasing activity in the philological world; new facts have been collected, new theories suggested, and old hypotheses criticised. Professor Aufrecht, while pointing out the philological shortcomings of Mr. Isaac Taylor's recent work on Etruscan, showed at the same time how impossible it is to consider this mysterious language as belonging to the Arvan group. Mr. Sayce glanced over the whole field of Semitic philology, dwelling more particularly upon the light thrown upon it by newly-found inscriptions, especially those of Assyria, and drawing attention to the Accadian, the primitive agglutinative language of Babylonia, which not only is likely to be the Sanskrit of the Turanian tongues, but is found to have exercised a great influence upon early northern Semitic speech and civilisation. Celtic is at last being studied in a scientific spirit, and the *Revue Celtique*, under the editorship of M. Gaidoz, is enabling Celtic scholars to meet together and compare notes. Some of the most important Modern Greek words noticed by Dr. Wagner have already been reviewed in the

ACADEMY, and the bearing of the modern dialects upon the classical languages is now becoming recognised. Dr. Wagner instanced the modern Greek use of *rov* for *avrov* and *ov*, as in Homer, and suggested to the English schoolmasters the advisability of reforming our present indefensible pronunciation of ancient Greek. The President further insisted upon this point, urging that we should assimilate our pronunciation as far as is possible to that of the modern Greeks themselves, and reviewing the difficulties attendant upon a reconstruction of the actual pronunciation of the ancients. Professor Ellis, followed by the President, also started the question of Latin pronunciation; and both recommended the adoption of the system proposed by the Oxford and Cambridge Professors. It is time that we should cease to murder Latin as English would be murdered if read with a French accent. M. Paul Meyer's report was long and interesting, and was read in its original French. After a review of general Romance philology since the era-making book of Diez, a comprehensive account was given of all that has been done and is still doing in this field among each of the Neo-Latin nations. As is natural, Italy and France are taking the lead. Mr. Sweet's report showed that Teutonic philology is in no way behind Romanic; and the recent formation of an English Dialect Society proves that we also are alive to the importance of collecting and preserving those "provincialisms" which are so peculiarly valuable in the eyes of the comparative philologist. The completion of Professor Pott's great work on Roots afforded the President an occasion for impressing on his hearers the fact—too often forgotten in linguistic enquiries—that roots are not natural entities, but investigators' hypotheses. They are the final results arrived at by our philological analysis; but there never was, and never could be, a language of roots.

ROYAL ASIATIC SOCIETY (Monday, May 18).

ANNIVERSARY MEETING.

MAJOR-GENERAL SIR HENRY C. RAWLINSON, K.C.B., Director, in the Chair. A report of the Council on the progress of Oriental research during the last two years was read by the secretary. It commenced by giving a brief account of the work done by the institutions connected with the society, viz., the parent society at Calcutta and the branch societies at Bombay, Colombo, and Shanghai, enumerating the chief papers contained in the Journals of these institutions. The operations of the archaeological surveys in Northern and Western India, and in Java, were then reviewed, and attention was drawn to the great importance of the speedy survey of the ancient ruins, and the copying of the numerous inscriptions in Ceylon, by which it was expected that much light might be thrown on some dark portions of Indian history. After stating the results of the official examination and cataloguing of Sanskrit MSS. in India by Dr. G. Bühler and Bābū Rāgendralāla Mitra, an account was given of the principal publications during the last two years in the various departments of Oriental historical, philological, literary, and numismatic research.

Mr. Lewin Bowring, C.S.I., late Chief Commissioner of Mysore, in proposing a vote of thanks, called the attention of the meeting to the very great importance of the examination and publication of the Southern Indian inscriptions, in which he had been much interested during his stay in India. The meeting was addressed successively by Sir Henry Rawlinson, Sir Bartle Frere (President), and Sir Edward Colebrooke, Bart. (Vice-President); and finally the election of the council and officers for the ensuing year took place.

NUMISMATIC SOCIETY (Thursday, May 21).

A PAPER by Mr. Cochran Patrick was read on "The Scottish Coinage of James VI. after his

Accession to the English Throne." Mr. Patrick produced the evidence of a Privy Council minute to show that, between the years 1606 and 1609, the coinage of the Northern mint differed from that of London only in the mint-mark and workmanship; it was not till 1609 that the difference was made of putting the Scottish arms in two quarters of the shield.

Mr. Henry W. Henfrey contributed a paper on "The Reverse Die of a Half-crown of Charles I. struck at the Shrewsbury Mint;" and also an interesting account of Snelling's seventy-two copperplates, which Snelling himself supposed to have been engraved about the year 1650, and which Mr. Henfrey proves by a contemporary document to have been engraved in 1652, but not then used, by reason of the dissolution of the Long Parliament by Cromwell in April of 1653.

CHEMICAL SOCIETY (Thursday, May 21).

DR. CORFIELD gave a lecture on the Sewage Question from a Chemical point of View.

After an account of the chemical composition of the refuse matters which require to be removed from habitations, and of their theoretical value as manures, Dr. Corfield said that chemists were called upon to advise as to the deodorisation of such matters with a view to their preservation for a longer or shorter period in habitations; as to their treatment after removal, whether by collection from house to house, or by water carriage, and in the latter case, as to the results of such treatment in the production of an effluent water sufficiently pure to be discharged into a stream. He deprecated all methods of conservation of refuse matters in and about houses, deodorised or not, and said that chemists should attend most especially to the treatment of sewage, i.e. of the foul water that is carried away from towns by the sewers.

He passed in review many of the proposed plans for precipitating the valuable matters contained in sewage, and came to the conclusion that they may, several of them, be used as a preliminary to filtration or to irrigation, as they render the sewage much less offensive, although they all leave the greater part of the manure in the water. It had been conclusively shown that filtration through soil, if downward and intermittent, was a means of purifying foul water, and irrigation farms ought to be constructed as large filters. He quoted examples of farms in which the sewage did not pass *through* the soil but only *over* it, to show that the purification was only effected in them during the period of rapid plant growth, and it was chemistry that had conclusively shown that irrigation farms ought to be provided with drains, and that the sewage must go through the soil; when this was the case the effluent water was very pure.

NEW SHAKSPEARE SOCIETY (Friday, May 22).

THE paper read last night was by Mr. Hales; the subject "The Porter in *Macbeth*." Mr. Hales began by referring to the doubts thrown of late on the authenticity of certain passages in *Macbeth*; and, after quoting Coleridge's remarks on the Porter's soliloquy and the short dialogue that follows it, proceeded to discuss those doubts so far as they concern this particular passage. He said that unquestionably, whoever composed it, there must have been a Porter's speech in the original play. This point was urged by the consideration that so much is made of the "knocking scene," and that with that scene the Porter is inseparably associated. It could not be conceived that the Porter would appear to answer the knocking and never utter a word. It was then shown that just before the Porter's appearance the intensity of the drama had reached a degree at which some relief was necessary. The terror was on the verge of becoming oppressive—painful and not pleasurable, and some respite was needed. This was illustrated from the life of Mrs. Siddons, who, studying the assas-

sination scene all by itself, without the intermission the play provides, was almost overcome with the horror of it. Further, it was suggested that the introduction of the Porter was in accordance with the law of contrast elsewhere followed by Shakspeare; and of this law some interpretation was suggested, and some illustrations quoted from other plays. In the next place, the dramatic pertinence of the soliloquy was pointed out—how there runs through it a certain irony, and the Porter was nearer the truth than he imagined, when he entertained the fancy of Macbeth's castle being the infernal regions, for indeed how dreadful was that place; was it other than the home of the devil, and the gate of hell? Lastly, the language was examined, and found to be in parts distinctly Shaksperian, and in no place un-Shaksperian. The objections preferred against the passage were then briefly considered. The conclusion arrived at was that there were several powerful reasons for believing it to be Shakspeare's work, and that nothing has yet been advanced on the other side sufficient to counterweigh them.

FINE ART.

EXHIBITION AT THE PALAIS BOURBON.

THE exhibition of pictures now open to the public in the rooms of the old building of the Corps Législatif, re-christened the Palais Bourbon, is one from which it might be possible, did one but give sufficient time to it, to acquire the elements of knowledge of all serious Art. For scarcely anything worth calling serious Art is wholly unrepresented there, though, of course, Art's different phases are represented with very varying completeness and incompleteness. There is no attempt at system or proportion. In the main the exhibition consists of the works of ancient masters and of deceased French artists. Hearing this, one compares it in imagination with the winter gatherings we have generally been fortunate enough to have at Burlington House—the deceased French artists holding, of course, the same place in Paris that our Reynolds, Gainsborough, and Romney hold in London—but on inspection the comparison is found not to hold good, for while generally at Burlington House the works of the deceased Englishmen have been a pleasant addition to the assemblage, at the Palais Bourbon the works of the great Frenchmen of the last generation are really the mainstay of the show. These, at all events, are contributed in the greatest profusion, so that here the battle of classicists and romanticists is again fought out, and David once more is in conflict with Greuze, and Ingres with Delacroix, while Memling and Cranach, Ruysdael and Hobbema, Morland and Constable stand by to see. And yet these and their peers must not be treated as mere *tenoires*, though their presence here is not as important as it has been elsewhere—though they do not make the speciality of the present show to those who, like most of our readers, will see the present show with memories still vivid of the Louvre and of Burlington House.

One's difficulty in an article brief as the present one is how to do the least injustice where so much injustice must perforce be done. One must touch here and there at a venture: contenting oneself with the modest and uncritical aim of persuading those who read that here, indeed are treasures such as Burlington House has this year ridiculously denied them.

Among the many *chefs-d'œuvre* in the possession of Madame la Comtesse Duchâtel, is a considerable work of Memling's: the Virgin and the Holy Child adored by a numerous family who crowd round the objects of their devotion. The Virgin and the Child have no special distinction; but each one of the worshippers repays a careful study, for each is the work of a painter who, however much he was fettered by his own free will, if that may fairly be said, as to the choice

of his subjects, did always seek and always find individuality in the things around him, and did always express the same with firmness and vigour, with variety, without satiety, with directness, with frankness. Here, as nearly everywhere else in his work, his bystanders are portraits, and portraits of those whose characters he has wholly fathomed, and who play their part in his work, like the great portrait-subjects of a later time, without thought of the art, or of the artist, or of the spectator who will pass before them. Here the grouping has a stiffness from which in his narrative pictures—in his more dramatic work, such as the marvellous *Salome with the Head of St. John Baptist* at Bruges, Memling completely emancipated himself; but for the painstaking portrayal of many an individual of his time, with nothing obtruded and nothing scamped, it may well deserve attention; and if I add that, in its absence of dramatic subject, it lacks the dramatic inspiration which belongs to the Bruges *Salome*—who, though not virginal, is yet young, and is sickened at sight of that bleeding head—I do but confirm my earlier remark to the effect that, in the main, the value of this Exhibition is not to be found in the greatness of the great masters' works. The Duc d'Aumale contributes a Luini which is of peculiar beauty, and has interest also in that it shows in its type of woman-face a further departure from the model of his master Leonardo than was Luini's wont. There is a Botticelli of *naïve* and fresh and radiant beauty, a Virgin choosing a flower out of many that are offered to the Holy Child; and, though her face bears on it a look of gentle deprecation which other theories might possibly explain, at all events it does not support that theory of Mr. Pater's that Botticelli's typical Virgin is weary of the greatness of her destiny. The Duc d'Aumale contributes his famous Raphael—the Virgin and Child of the Orleans Gallery; and he sends a Van der Velde—a marine subject, of course—which seems to me of somewhat exceptional excellence, at all events of exceptional charm; and he sends likewise, as pendant to this last, a Ruysdael which is not the familiar cascade, but the bleak beach at Scheveningen, with blustering and fitful wind and low-blown clouds and seething sea. Then comes a room devoted to last century art, in which last century art not being adequately represented by the happy genius and cultivated grace of our Reynolds and our Gainsborough, shows us something that need not detain one long, for, remembering what has gone before, and knowing what will follow after, one does not care to linger at the Court picnics of Watteau and of his pupil Lancret; still less to learn to be content with the pretty littlenesses of Fragonard, or with the rose-coloured fat nymphs of Boucher, or the ogling damsels of Greuze. Yet, if one is unfortunate enough not to have quite made up one's mind as to the position Greuze can take in last century art, it is instructive to compare the feeble sketches for his pictures with the pictures as they appear at the end; and this one can do here to some extent, and in doing it one will learn to appraise Greuze a little lower than one has done before, and this not, of course, because of their failure in points in which a great master's sketch will often be deficient, but because of their emptiness, their lack of idea—there is no germ in them, and the thing when done will still be emptiness adroitly covered, and a pale nakedness adroitly rouged. Later, one glances for a little at the manly art of Crome and Constable—art none the less strong because it is so often humble; art that was the first to find the beauty by the roadside—the beauty of chance shadow and fitful sunshine on the grey canvas awning of the waggon by the highway: the beauty of the common lines of common English country, where the grange and homestead are grouped together by the Norwich fields.

And lastly, a few words about Decamps, and Delacroix, and Ingres. This exhibition shows

them all at the worst, and also all of them at their best. Perhaps it has been most merciful to Delacroix; at all events, I have seen in it no picture of his with drawing quite so crudely bad as in one work which, in a moment of ill-advised enthusiasm, was purchased for the nation; while, on the other hand, his *Cleopatra with Anthony*, the property of Madame Carayon Talpayrac, is vividly felt and vividly executed; and though conceived without dignity, it has in it just that *actualité* which makes endurable so much of what is second-rate in modern art. Decamps has one or two landscapes with farmyard populations in the foreground, and one asks why they were done, since certainly they were not done with any country sentiment, with any sense whatever of the charm of homely things. But two of his pictures justify to some extent the position generally accorded him, since being frankly as devoid of sentiment as of all high grace of form, they make immediately to the senses a somewhat brutal but successful appeal. There is vigour enough, indeed, in these splashes of light and shade on lofty walls which we see in the Duc d'Aumale's *Souvenir de la Turquie d'Asie*, and in Mr. Wilson's *Intérieur de Cour en Italie*. There is a good etching of this last, by the by, in the lately published catalogue of the Wilson collection, and etching is well able to render such qualities as may be found in Decamps' work, since these are never qualities of line, but always of light and shade and local colour. The work of Ingres, too, is seen here at its best and weakest. *Edipe et le Sphinx*, an early work, hard, yellow, and David-like; *Le Maréchal de Berwick recevant l'ordre de la Toison d'Or*, and the *Odalisque* from the Pourtales collection—all these show how he was now awkward and now weak in his colour. Again, the *Golden Age*, with all the grace of its grouping, shows the same thing clinging to him in his latest years; and even the *Odalisque and Slave* of M. Marcotte's collection would doubtless be seized upon by his opponents as full of fault in colour, though here I think he in reality attained all that he aimed at, for there is a subdued and gentle harmony in these robes of pale saffron and pale blue, and as for the flesh, pearly, pink, and grey, it was no more meant to represent the actual hues of flesh than was the slight tint upon Gibson's *Venus*. He had his own theories of colour, whether they were true or false, and the theories were not what Georges Sand and Delacroix, chatting over his work, pronounced them to be—simple powerlessness: "l'impuissance érigée en décret." Of his greatest works, two alone are absent: *l'Apothéose d'Homère* and the *Martyre de Saint Symphorien*. Another is partially represented, for the Angelica of this gallery is but deprived of the Ruggiero who appears in the Luxembourg. She is one of the best examples of the master's power: vivid in conception, thorough in execution, dramatic in expression—yet with the beauty always above the horror—and modelled like Greek sculpture or the work of Benvenuto Cellini. The *Stratonice* is here: a master-work indeed of learning, composition, power, and high beauty. One, at least, of its figures is sublime in mute eloquence. But at last, I suppose, one comes back to the *Source*—the property of Mme. la Comtesse Duchâtel, but inadequately represented to the public by the small replica in the Luxembourg—one comes back to it, I say, with an abiding sense that it is the most perfect achievement of all modern art. Deceptive engravings and more deceptive photographs have familiarised the whole public with its subject; but its charm, like that of every *chef d'œuvre*, must remain its own, for it depends upon two things which can hardly together be ever reproduced—absolute justice of modelling and a freshness of expression so unique, that to speak of it as "une âme végétale" is only to indicate roughly the line that separates it alike from woman and saint, so that it is strangely empty, yet strangely wise; void without weariness, and lovely without thought.

Those who have time to spare will not content

themselves with the pictures alone. They will give some hours to objects it has not been possible to write about—tapestries and old furniture, arms, drawings, miniatures, faïences of Rouen, and faïences of Delft, such as we do not often see in England. There is one drawing—it is Raphael's—which has a peculiar interest. It is the drawing, in brown and white, for the Saint Cecilia, known to most of us by Marc Antonio's print. It belongs to M. Dutuit, of Rouen, who, out of his great collection of engravings, has been able to add a "first state" of the print in question. And it is interesting to see, that noble as we have been accustomed to consider the expression of Saint Cecilia's head in the work of Marc Antonio, even that greatest of all reproducers has not caught the nobility of this first sketch of Raphael's, for with all the grace, and dignity, and humility, and close attention, too, of the head in the print, it lacks that sense of young and sudden rapture in music and worship which inspired the great original artist. Yet a correction here which gives greater balance to the upper group, and lines, there, which give added grace to the raiment show us in what sense Marc Antonio was himself sometimes an originator.

FREDERICK WEDMORE.

ROYAL ACADEMY EXHIBITION.

(Third Notice.)

THE list of our incident painters is immense, my space narrow, the reader's patience, it is possible, narrower still: I apologise beforehand to many men of ability whose work, perforce, must be but slightly noticed, or even omitted altogether.

The first words may be properly given to the new name of the Exhibition, Miss E. Thompson. Pictures in general, roughly speaking, make their mark by force of colour, or excellence of design, or felicity in choice of subject. Now and then all the elements are united, and we have a veritable masterpiece; but, apart from such necessarily rare good fortune, if one element be eminently seen, and the others (what one may term) competently present, the artist can claim his triumph. As one stands and waits one's turn for the *Calling of the Roll* (142), the chorus of "Wonderful!", rising all day around this work, attests a felicity in choice of subject so decided as to explain the popular enthusiasm. The very simplicity of the scene is a proof how remarkable, in this respect, is its merit. Of course colour and design are also competent, or even the warmth of the praise justly given by a royal critic would not have met this immediate response from the multitude. But there is also something proverbially dangerous in such a brilliant success: there is a special danger in premature competency. Not to advance in lucidity and variety of colour, in absolute precision of drawing, in subtlety and charm of expression, will here be to recede. The "single-speech" orator found in himself his main obstacle to fame; and we may remember within the sphere of Miss Thompson's art one or two parallels in our own day. What the blaze of triumph should light up, to an undazzled eye, is that long and laborious vista of possible advance in all the elements of great and glorious painting which opens before every genuine artist.

As an interesting contrast to the *Roll Call*, the spectator should notice the mob clearing off as the Guards march through the Park, by Mr. Barnard (684). This is an uncommonly lively character-sketch, pushed even to caricature and carelessness; yet full of clever incident and good touches of colour and drawing. It has a true expression of movement—a quality rarely realised, whether in painting or poetry.

Edward Frère, a name long loved in England, continues rather than advances his reputation by the three little works which he sends us: *Children teasing a Snail* (149), *The Woodcutter's Dinner* (214), *Children at a Stove* (1404). Of these the first seems to me the most successful, although the girl-nurse in the third displays the

painter's "gracious way." The effect of the other is rather forced; there is something of the look of Dresden-ware in the contrast between figures and background.—Why does not Mr. Walker give more than his elegant little outdoor scene (1,044)? Mr. Yeames, on the other hand, is over-liberal in subjects of a too-similar complexion: two half-empty churches, and two sets of flower-wreathing damsels (555, 510, 412). His largest picture is decidedly the best: three children appealing to the Florentine magistracy, I suppose, for mercy to a father (280). But neither this, nor Mr. Storey's *Blue Girls of Canterbury* (66), a pretty procession of little creatures, goes much beyond neat and dainty painting, success in which has so often proved a restraint on an artist's endeavours. The background of the *Blue Girls*, showing a part of the vast close which is one of the many splendours of Canterbury, is happily treated.

In this neat and dainty style of work Mr. Frith is a "passed grand-master," and he has displayed his talents this year on a life-size scale in several portraits of one girl: she appears here, always the same under different aspects, playing prettily at sleep, prayer, Pamela, &c., as the fancy takes her. The painter's manner in his well-known crowded figure-subjects has been long fixed. Like the famous comment upon the charge at Balaclava, Mr. Frith's style always makes one ready to say "Very clever, but it is not painting"—so keenly cut out are the figures, so neat and complete and essentially away from nature the faces and dresses, so ungraded the tints. The smart and lively groups in the *Blessing of the Children* (243) seem to be moving in a world without sky and air, so perfectly is the effect of atmosphere excluded. A more unpleasant quality is the pervading look of overdressed models; the too-frequent presence of an air of "vulgar gentility" about the figures, which, though it may be true to nature, is with difficulty to be rendered pleasant in art. This last element is even more conspicuous and disagreeable in the work of M. Tissot. Unlike Mr. Frith, he has a curious command over certain atmospheric effects, and certain limited relations of tone, together with a very neat and sure execution; but in the pieces now shown showy and ungracious faces and attitudes are not redeemed by happier touches, such as the pretty babies, who might surely with advantage, in such a subject, have figured more largely in Mr. Frith's picture. Of course there are persons as cross and self-conscious and empty as M. Tissot shows with great skill in his *London Visitors* (116), and *Ball on Shipboard* (690); but what is paltry and unpleasant in nature does not lose these characteristics by transference to canvas.

In this respect M. Tissot is the antithesis of Mr. Leslie, who, in his turn, has made his mark, and presumably fixed his style, by a persistent and brilliantly successful pursuit of the Pretty. Beauty, soul, expression—these are scarcely words which compel their way from our lips as we stand by his work; range of interest, passion, nature (in the natural sense), must be asked for with great discretion. If for an instant a worthy ambition leads Mr. Leslie further, as in the *Five o'Clock* (1,385) of this exhibition, the attempt to render a look of intense expectation becomes forced and unpleasant; the lady's anxiety is too undeterminate to rouse sympathy; we are not instructed whether to expect a boudoir tragedy or a boudoir triumph, whether a lover or a bankruptcy is imminent; and the eye goes readily to the lace and the china in which the painter's skill has found its highest success. The two girls making *pot-pourri* (129) exhibit Mr. Leslie at his best; he is here truly a master in his own domain, with dainty earthenware, and suburban rusticity, and those pretty damsels, ever fair and plump, and looking, in Lady Mary Wortley Montague's phrase, as if "literally made of lilies and roses," who, let lovers of the beautiful say what they will, are never likely to lose their popularity. Art has "many mansions," and there is room for this phase also; but when the real rose is in question, not the petal prepared for the *pot-pourri*

vase, the limitations of the style become obvious: witness the *Nutbrown Maid*, Mr. Leslie's other contribution (197).

In striking contrast with the group of artists just noticed stands one of our most remarkable younger figure-painters, Mr. E. Crowe. What I have spoken of above as *neatness*, in his work reaches the higher quality of *precision*; indeed, if I may venture so far in technical criticism, there is some tendency to over-definiteness in Mr. Crowe's figures, as one may also perhaps trace a determination in his style to render subjects in their nature unattractive, attractive by sheer force of painting. At any rate, the first of the two scenes from English "operative" life which he shows this year (the *Spoil Bank*, 537, a waste heap outside a mine, and the *Dinner Hour at Wigan*, 676) belongs, in itself, to the class just indicated. Both works are eminently thorough in every respect; but the latter, presenting a long line of lively girls at their hasty dinner out of doors on a bright morning, is decidedly the most pleasant. Two damsels together in the centre, and another with a can, are graceful with the gracefulness of real life. Others are somewhat stiff from the determined effort of the artist to reach actuality; but the whole has that indescribable and exquisite air of truth which, in one way or another, is at last the highest charm of art to the spectator.

Somewhat akin in character is the vigorous *Sailor's Museum* (1,332) by Mr. Stocks, with its "ancient mariner" displaying to a fine little boy some foreign wonder, whilst his own children look on, less at the wonder than the visitor. There is a little stiffness here and there in this work; some signs (I conjecture) that the art is not yet fully mastered; yet, on the whole, this is one of the most manly, humorous, and truthful incident-pictures of the year: may I venture to commend it to the notice of our illustrated papers as likely to be successful for one of their reproductions in colour? These Christmas pieces, if we think of it, carry ideas on art to a far wider public than the Academy. Are they not apt to run too uniformly in the groove of the merely pretty? Another figure-subject of originality and manliness in treatment, though rather "hard" in style, seems to be Mr. Barwell's *Perplexing Letter* (544); but it is hung too high for examination. And with this I may mention the *Norwegian Wedding* (641), by M. Tidemand, a Northern artist of distinction; also placed afar, and also containing much of merit in the way of good design and varied incident, if not presenting a whole of decided force.

These are but scanty notices of interesting work. There is, indeed, so much of it here, and the general level seems to me (if the non-artist may, with diffidence, allow himself such a judgment) so fair, that I must apologise for the mere mention of many figure-subjects worth study. Such may be the labourer and his family, by Mr. Stone (100), which (although the childless widow who looks on is in a less happy vein) rises, at least in attempt, above his former quasi-historical style through its greater vigour and largeness of treatment; Mr. Faed's *Forgiven* (227), an average specimen of his well-known domestic idyl; a group by Mr. Kennedy, *Found* (290), simply and effectively composed, but not sufficiently dramatic for the moment. Mr. Prinsep has a procession of tramps on the way to Newmarket (943); Mr. Wallis a group of two Venetian merchants surveying a bronze Cupid from Naxos (572); Mr. Morgan an *Address* to school-children (688)—the crowd shows some pretty and natural "motives." We may find cleverness and truth to real life in the *Pilots* of Mr. Dominy (711); and, though the subject is of a more artificial kind, in the *Curtsey* by Mr. Wynfield (444). The *End* (1,020), by Mr. P. R. Morris, is a pathetic and carefully-executed scene from the close of an old soldier's life, who returns, apparently, with his daughter to his native village. The sunset effect here is very pleasingly rendered. To the lively

foreign subjects by Messrs. Hodgson and Burgess allusion has already been made. There is also a clever-looking scene from Spain by Mr. W. H. Williams (1,320).

Mr. Millais's place—as the man who, of all his contemporaries, at any rate in this country, is most distinctively a "born painter," and without rival in the power of putting his subject on canvas in a masterly and pictorial manner—is so well assured, that any judgment which the non-artist can try to form upon the value of his works in other respects, must be accompanied by a constant and admiring recognition of such rare and precious gifts. These are not only prominent in his work, but their prominence often remains the leading and permanent impression. What is forced on us is the painter's power, not the grace, nor sentiment, nor poetry, nor power of his picture in itself:—we are rather summoned to survey a feat, than to enjoy a masterpiece. The girl reading to the old sailor in the *North-West Passage* (320) has great charm (though charm not sufficiently high or delicate in character to rise to beauty) in her face and attitude; the sailor's head and figure are painted with singular force and directness; the illustrative accessories have been ingeniously selected; yet, after all, the situation represented has rather to be put together and interpreted from what we have been told *ab extra* is the artist's intention, than is written unmistakably on the canvas. If the girl were absorbed in her book, and gently touching her father meanwhile to preserve him from the sense of isolation, would not what we see here be almost more appropriate than what we are meant to find? Story or no story, however, this is a group too effective to be soon forgotten. That the rendering of air and daylight are effective also need hardly be added: I am perplexed by the brownish and turbid look of some of the deeper shadows. The skill with which the sea and air through the open window have been put into their right place, neither slurred nor detailed, but suggested, should be noticed. It is one of the difficult problems of art how to handle objects which, in nature, require widely different focussation of the eye, and, at the same time, are in close juxtaposition.

Before turning to a few remaining figure-subjects, loftier in aim or more strong in pathos and poetry than those hitherto mentioned, three artists whose names are almost new to me remain, conspicuous for their aim at grace, more or less ideal in character, and not treated as an object by itself (a mode of art which soon ends in emptiness), but combined with the actions of common life. To this style I refer the *Covent Garden Market* of Mr. McLean (531), the *Waiting to Cross the River* by Mr. McNab (1,034), the three girls of Capri playing at knucklebones, by Mr. McLaren (948)—the latter two in the "Lecture Room."

There has been of late so little aim at art of this quality in England, that I may overrate here through the charm of a novel attempt; yet each of these pictures will, I think, at any rate be found worth careful study. In the *Covent Garden* we have a little procession of girls going forth with freshly-laden flower-baskets towards the (spectator's) right; the flowing lines of their drapery are contrasted with two or three figures on the left, which oppose them in attitude. Without abandoning truth to nature, either in the dresses or the features, Mr. McLean has given his figures a very pleasing grace and purity of form which, if a little too overtly antique, is yet nearer reality than an observer, untrained in the process of selection (that secret of the true artist), would imagine. Mr. McNab's piece is hung too high for more than an approximate judgment. A girl holding a rake stands upright, with a native grace of Grecian quality; an old woman and a child sit waiting for the ferry-boat. A simple landscape thrown into large masses lies behind. Here there is less open "classicalism;" yet the effect (a distant

effect, however, it must be remembered) is notably high and pure.

Mr. McLaren's picture is of a more complete and mature excellence. His three girls—lovely in the sense almost opposed to pretty (loveliness standing so immeasurably higher), with that novelty and yet intelligibility of attitude which are sure signs of natural truth delicately noted—at the same time show in every line a grace so refined and noble that I have found nothing in the Exhibition to rival it. The group might be transferred without change to an Athenian vase; nor, for a subject of this class, and setting aside colour, could I find higher praise. But absolutely first-rate oil-painting cannot set aside colour; and here the picture is, in fact, too near vase-treatment, from a want of richness in quality, and also because what colour there is seems to be reduced or lowered under some conventional system. Yet there are but one or two pictures more on the walls which to me have so much merit combined with so much promise.

One of these pictures, and that, indeed, the most striking of all, must conclude the present notice. *Applicants for Admission to a Casual Ward* (504), prefaced by a sentence from Mr. Dickens, to those who remember the general quality of the art to which that great but perilously-exemplar genius has been the inspiration, naturally suggests a work in which a forced style of sentimentalism would predominate. Such at least were the writer's anticipations, and the very sense of the high merits of Mr. Fildes' work which examination of it soon aroused, led me to watch more carefully for signs of the weakness to which subjects of this character are undoubtedly prone. One grave objection (presently to be noticed) may, indeed, be urged; but from this other fault, after repeated study, the picture seems to me free. In regard to the execution . . . my deep conviction is every year deepened that, in case of a painter of any real mark or ability, the unprofessional student can hardly express himself too sparingly or with too much diffidence on anything which falls within technical limits. The ultimate effect of a picture is for the world, to whom it is addressed, to judge; the technical processes are the artist's sphere and secret. Here the weakest painter who exhibits knows more than all the literary critics in London together. Hence in the case before us I may only ask with hesitation whether greater completeness and refinement of finish might not have placed the whole upon an even higher level. Passing this, we have here a truth and variety of character, a feeling for grace and beauty, of which the union in such a subject is certainly of the rarest. Abstract the mother and the two children in the centre (the group where the older child is lovingly guarding the little one) from the rest, divest them of raggedness and hunger, and the lines are lovely with almost the finest loveliness. It is to this union of wretchedness and beauty, moral and physical together, combined with the eminently unaffected and truthful rendering of the details, that the singular power—I will add, the singular attractiveness—of the picture seems to me due.

Is Mr. Fildes justified, judging by the severe yet only true standard—the standard of propriety to the final end of all art, high and lasting pleasure—in presenting a scene painful and moving in so high a degree? A man may preach never so eloquently and usefully, and yet his sermon may be a thing out of place. Here probably we are in a region where it is rash even to attempt decision. To me, the merits of the work as a pure piece of art, with the light and delight of tender feeling so abundantly thrown over it, completely justify the painter's choice. The reader will not find it lost time if he studies the picture sufficiently to frame his own verdict.

F. T. PALGRAVE.

M. THÉODORE CASSAGNAC, historical painter, has just committed suicide at Toulouse.

ART SALES.

At the sale of the pictures of M. S——, in Paris, on the 9th instant, the following prices were realised:—*Trois Moutons à l'Ombre d'une grande Roche*, Mdle. Rosa Bonheur, 7,300 fr.; *Marine*, Achenbach, 3,800 fr.; *Jeune Femme faisant de la Tapisserie*, Boldini, 6,250 fr.; *Danse de Nymphes*, Corot, 7,350 fr.; *les Laveuses*, Daubigny, 3,000 fr.; *Filleuse*, 4,200 fr.; *le Philosophe*, 4,700 fr.; *Intérieur rustique*, 4,500 fr.; *Bertrand et Raton*, 9,100 fr.; *Decamps*; *Hamlet et Ophélie*, 4,500 fr.; *Cléopâtre*, 7,250 fr.; *Lion*, 7,250 fr.; *Delacroix*; *Femmes turques*, 6,050 fr.; *Sous bois*, 3,400 fr.; *l'Affût*, 5,300 fr.; *le Printemps*, Diaz, 3,700 fr.; *le Soir*, Jules Dupré, 6,660 fr.; *Deux Gentilshommes*, Fortuny, 7,300 fr.; *Bords du Nil*, Fromentin, 9,000 fr.; *le Lion*, Gérôme, 6,900 fr.; *la Mal'aria*, Hébert, 9,000 fr.; *Déclaration*, Heilbuth, 3,950 fr.; *Après le Duel*, 9,000 fr.; *Tentative d'Enlèvement*, Isabey, 3,650 fr.; *Moutons*, Jacque, 4,500 fr.; *la Toilette*, Madrazo, 6,000 fr.; *le Reître*, Meissonier, 18,200 fr.; *la Baratteuse*, Munkacsy, 7,200 fr.; *Réhabilitation de la Mémoire de Liévin Pyn*, premier magistrat de Gand en 1541, Pauwels, 4,050 fr.; *Paysan hongrois*, Pettenkoffen, 3,780 fr.; *la Bénédiction de l'Abbesse*, Léopold Robert, 3,400 fr.; *le Rageur*, 6,000 fr.; *Après la Pluie*, Th. Rousseau, 5,000 fr.; *Pâturage*, Troyon, 15,500 fr.; *Moutons*, Verboeckhoven, 3,000 fr.; *Deux Cavaliers*, en costume de la Restauration, H. Vernet, 1,950 fr.; *le Miroir*, Willems, 6,900 fr.; *le Départ du Torrero*, Worms, 7,100 fr.; *l'Embarquement*, Ziem, 3,000 fr.

THE two little pictures by Meissonier in the French Gallery, Pall Mall, have been sold—the inimitable *Sign Painter* for 4,500*l.*, and the *Guard-room* for 4,100*l.*, and it is not too much to say for them that they are fully worth the money. The *Sign Painter* was painted, we understand, some six or seven years ago.

MESSRS. CHRISTIE announce for sale on June 12, the property of a noble Earl, a set or garniture of three pieces of Sèvres porcelain, the centre in form of an ancient galley, "vaisseau à mât," as figured in Marryat's *History of Pottery and Porcelain* of rose du Barry and green. The other pieces are two fan-shaped (éventail) jardinières exquisitely painted in subjects with borders of rose du Barry and bands of green. There is no truth in the rumour that 10,000*l.* has been already offered for them, but there is no doubt that they will fetch a price commensurate with that realised by Mr. Goding's vases.

ALTHOUGH the gift of the late Madame Le Noir to the Louvre, of snuff-boxes and ancient miniatures was estimated at 20,000*l.*, yet there still remain valuable objects, diamonds, &c., to occupy eleven days' sale at the Hôtel Drouot. It began on the 18th inst. Among the paintings may be cited some charming productions of Pater, the *Fortune Teller*, and a landscape by Boucher, and some rich compositions of Demarne, Robert and others. In addition to the extensive collection of works of art, are the jewels, the sale of which alone will occupy four days, and among them a remarkable "rivière" composed of a triple row of the finest brilliants, consisting of 103 stones.

THE magnificent works of art belonging to the late Mr. Barker are now on private view at his house in Piccadilly. His choice collection of maiolica he had disposed of some time before his death, but he was no less distinguished for the important and rare pictures he had collected of the great Italian schools. Interesting works of P. della Francesca, Botticelli, Credi, Pollajuolo, Verrocchio, and Signorelli; *The Return of Ulysses*, by Pinturicchio; and a series illustrating the story of Griselda, by the same master. Also pictures by C. Crivelli, Signorelli, Carpaccio, Hemmelinck, the celebrated Giorgione of the Manfredi Palace, and numerous others, many known to the public by their having been exhibited at Leeds and Manchester. The drawing-

room has eight panels most exquisitely painted by Boucher for Madame de Pompadour's château at Créci, engravings of which are lying on the table. The house is a perfect treasury of art, as yet undisturbed by the sacrilegious hammer of the auctioneer. The furniture is of extraordinary beauty. Venetian state chairs gorgeously carved with figures, lyres, or other designs, and covered with satin embroidered in colours, or with the richest Genoa velvet. Venetian looking-glasses and chandeliers, cabinets and other furniture of tortoiseshell, boule, and marqueterie of the finest French execution of the Louis XV. and Louis XVI. periods, Sèvres vases of "Duplessis" and other forms, Capo di Monte porcelain, amber caskets, Italian and French bronzes, clocks, ivories, rock crystals; such an amount of splendid objects, filling the four floors of the house, has rarely been brought together. The sale begins at Christie's on June 6.

THE enormous prices fetched by the roughest sketches and hasty jottings in note-books at the Landseer sale will astonish even those who are used to the appreciation now accorded to the slightest efforts of any master whom the world has agreed to call "great." This appreciation is not altogether false, for it is probable that the slightest sketch of such a man, however hasty it may appear, is the outcome of years of patient study and trained observation, and so will have more worth than the carefully executed work of an inferior master. The sketches in pen and pencil, water-colour drawings, slight oil sketches and other works, that occupied six days in their sale last week at Messrs. Christie, Manson & Woods, may be regarded as the rough material out of which the genius of the master composed his more important works. His studies are always fraught with interest, for in the rudest of them we may see the mind as well as the hand of a great artist. Often, indeed, the thought is more clearly visible in the first rough sketch of the artist's idea than in its elaborated execution. The prices fetched by the Landseer sketches have been stated in most of the daily papers, and need not be repeated here. The total sum realised by the six days' sale was 60,000*l.*, out of which it is said that 40,000*l.* will be paid by the well-known and enterprising firm of Messrs. Agnew & Sons.

NOTES AND NEWS.

A NOTEWORTHY exhibition was opened to the public at the Royal Institution, Manchester, on Wednesday week. It consists of a loan collection of pictures and drawings, which have been got together from the houses of some six or eight Manchester gentlemen. It is an indication of the great wealth of the northern city in works of art that more than half of them are from the galleries of one man, Mr. Thomas Ashton.

There are about eighty pictures in oil, forty water-colours, and forty-two pencil drawings by Maclise. Those who were familiar with the Manchester Art Treasures Exhibition of 1857, will find many of their favourite pictures in this collection.

Turner is represented by some of his best pictures. There is the well-known *Barnes Terrace, on the Thames*, with the black paper dog on the parapet; *Walton Bridge*, in water-colours; and an early drawing, *The Roman Bridge at Avignon*. There are two pictures by Constable, *Flatford Mill*, a good example; and the great *Salisbury Cathedral*; and four by Müller, including the famous *Baggage Waggon*. There are also Frederick Walker's *Harbour of Refuge*; *Una and the Red Cross Knight*, by G. F. Watts; *A Midsummer Night's Dream*, by R. Dadd; *The Entombment*, by Scheffer; Mulready's *Punch*; Hunt's *Claudio and Isabella*; a tender little idyll by the late George Mason, *Children Fishing*; and good specimens of Eastlake, Calcott, Creswick, Webster, Cox, Hunt, and others.

A NEW resolution has recently been passed in France relating to the organisation of the National Museums, and has been followed up by a decree from the Minister of Public Instruction, regulating the internal administration of the Louvre and the other National Museums, all of which are placed under the superintendence of the Directeur des Beaux-Arts. Several articles of this decree have special reference to the complaints that have been recently urged concerning the mismanagement of the authorities at the Louvre, and the inefficiency of the Conservatoire—complaints with which the ACADEMY sympathised some time ago. It is now provided by art. 4 of the decree, "That no gallery can be opened or closed, no object added to or taken out of the galleries, nor any radical change made, without the authorisation of the Director." This will doubtless remedy one of the evils that have been pointed out—namely, that works of art were displaced from their positions, and consigned in many cases to obscurity at the will and in conformance with the taste of the head of the particular department to which they belonged. Art. 5 moreover decrees that "Each conservator shall classify the collections committed to his charge, shall have an inventory made of them, and shall publish a catalogue of the objects exhibited;" and also (art. 6), "that a catalogue in course of sale cannot be suppressed except by order of the Director. At the same time, the conservator in office shall have the power of drawing up a new catalogue in accordance with his personal views, but its publication shall be made as far as possible to accord in time with the exhaustion of the previous edition." It is doubtless due in a great measure to the reiterated complaints in the public press that these new regulations have been framed, but M. de Chennevières, the present Directeur des Beaux-Arts, is a new broom in his office, and as such is of course specially anxious to sweep down the cobwebs left by his predecessors. There have been endless decrees and regulations concerning the administration of the fine arts made in France under the present Republic.

THE last bronze plates belonging to the shaft of the Vendôme column have now been fixed. The bas-reliefs on them represent the battle of Austerlitz.

THE *Nation*, in an article on the "National Academy Exhibition of New York," says that the present year has broken up a most mischievous legend—that, namely, which taught that publicity in the exhibitions of the Academy was damaging to the pecuniary success of a picture. Most of the painters are represented, instead of being conspicuous by their absence as in past years. The public also "have broken their bad habit of attending simply once, in a large, opaque, blind mass upon the opening night, and studiously absenting themselves thereafter."

WE are led to infer from the general tone of the criticisms which have appeared in the German papers of the recently opened Exhibition in Vienna, that the collection falls this year rather below the average standard. The International Loan Department of the Exhibition is pronounced to be especially indifferent in quality, and insignificant in regard to numbers. Landscapes and portraits preponderate; of the former, the best have been contributed by Professors Lichtenfels, Schäffer, Hoffmann, Russ, and Obermüller, all of whom have maintained their reputation for vivid and truthful rendering of the special natural features which they make the subject of their works. The general opinion, both of the public and the critics, seems to be that among the foreign or other German exhibitors, Oswald Achenbach alone has contributed a landscape worthy of commendation. *The Strand at Naples*, by this artist, is, however, admitted to be of very great excellence. The best portraits are by Makart, Angeli, and Griepenkerl, the first of whom is known as the most brilliant of German colourists; while the second, who is

represented by an admirable portrait of his wife, shows here, as he does in the portraits of the Imperial Crown Prince and Princess of Germany, in this year's exhibition of our Royal Academy, a harmony of design and a dignified repose in his mode of treatment which may be said to characterise most of the works of this accomplished artist. Sculpture is only feebly represented this year at Vienna, although a few works form an exception to the general mediocrity, as, amongst others, an excellent bust of Rokitsky, the anatomist, by Victor Tilgner, and a group in relief by Otto König.

A FARMER in Slagelse, Denmark, has ploughed up in his field a beautifully preserved gold cup, of Byzantine workmanship. According to *Berlingske*, this remnant of the days when the Vikings spoiled Micklegarth will be secured for the Oldnordisk Museum in Copenhagen.

A SPANISH *savant*, who has long been occupied with archaeological researches in Central America, has just returned to New York with an important collection of Mexican antiquities. Among them is a figure of Cucumaz, the god of the air, in reddish-brown porphyry, about two feet high, and eighteen inches in diameter. Its shape is that of a feathered serpent; its mouth is wide open, and from it issues a female figure of a type not now to be met with in Mexico, but much resembling the sculptured heads which occur on ancient monuments in Egypt. Another interesting object is a head carved in black stone, representing a negro, the features, shape of the head, and conformation generally being of a purely Egyptian type. These little figures, according to the *Journal Officiel*, to which we are indebted for these details, are admirably sculptured and exquisitely finished, although their worshippers were undoubtedly ignorant of the use of iron. Every day, adds our authority, seems to bring some fresh proof that the American continent at different periods long before the days of Christopher Columbus received visitors and colonists from the Old World.

A COMMITTEE of artists, art-critics, and others, has been appointed at Berlin by the Minister for Home Affairs, to consider the question how plaster casts may be best preserved from the action of weather. The committee, which includes among its members several practical chemists, has reported that it does not believe such statues will be preserved by means of painting or varnishing. It is not agreed as to the best methods of effecting the desired end, but it is of opinion that the object can only be attained by blending some preservative agent with the plaster of Paris before the statue is cast, and in the acknowledged uncertainty as to the best means of doing this, it invites discussion, and proposes to make the question the subject of a prize essay.

THE King of Württemberg has sent Kaulbach's original *Battle of Salamis*, his *Anacreon*, and several other pieces by the great German master, to be exhibited with the remainder of the collective works in the Kaulbach Exhibition now open at Nürnberg.

It appears that a portrait of the Comte de Chambord was sent in for exhibition at the Salon, but was withdrawn by the Comte directly he found that he found that his interesting young rival, the Prince Imperial, would be represented on the same wall as himself: "Au dernier moment," says a French paper, "M. de Chambord, le prétendant du drapeau blanc, n'a pas voulu faire pendant au cruel portrait du jeune garçon de Woolwich." May we venture to suggest that a national portrait exhibition of the various aspirants to power in France would be likely to prove attractive, and might be useful as a safe outlet for excited party feeling?

A LARGE and important fresco has recently been scraped free from the whitewash of centuries in the church of Santa Maria Maggiore, at Bergamo. It represents the tree of St. Bonaventura, on the

branches of which are depicted the fifteen mysteries of the life of Christ, with the crucifix at the summit. Another person is kneeling near the Saint, probably the donor of the picture. The work is said to be very carefully and minutely finished, and is referred to some artist of the fourteenth century.

A CONSIDERABLE number of pictures and studies, all of them the work of the deceased landscapist, Chintreuil, have just been on view at the Beaux Arts, and though neither as regards imagination nor execution are they at all of the first rank among French modern Art, they have much interest, partly for the very reason that they show how much of truth and beauty there may be in work which is still only second-rate. Chintreuil was a painter of limited range and unequal execution. At best, he had no strong personality; at worst, he did what only too many others could do as well. Of course he had his preferences, and these were for the country when it is green in spring-time. He has brought before us many a copse in May, and many a meadow, and many an orchard-close. These things, and their habitually pleasant effects, he painted with great truth and love, but he was never quite great enough to seize nature in her chosen moments. The level of his work, though high, is not of the highest. One does not remember a particular picture, but rather that there were many pictures which were very creditably done.

THE *Chronique* of May 9 gives its readers a foretaste of a work which M. Champfleury will shortly publish, entitled *Histoire de la Caricature sous la République, l'Empire, et la Restauration*, by printing a chapter from it, which contains an excellent and appreciative criticism of Gillray. The chapter is called "La Révolution française jugée par Gillray," and we know how Gillray judged the French Revolution. He was of the same mind as his Independent Citizen, who says, "I don't like wooden shoes, frogs, or Frenchmen." His French critic, however, kindly excuses these little errors of patriotism, and says that "in judging the work of the Scotchman he tries to forget he is a Frenchman."

M. CHARLES COURNAULT, a well-known writer on art, and contributor to the *Gazette des Beaux-Arts*, M. Auguste Herst, a professor of drawing, and M. Octave Teissier, a member of the Committee for Historical Works at Marseilles, have, it is announced, received the decoration of the Légion d'Honneur. Why?

THEY have begun at the Louvre the restoration of the four paintings of Lebrun, representing the battles of Alexander, which hung in the Pavillon Denon, the mark of the batteries of Père la Chaise during the last days of the Commune. Several shells penetrated the building, and injured Lebrun's paintings, one of which, *The Passage of the Granicus*, has been taken down, so that the extent of the injuries can be ascertained.

THE United States Centennial Commission propose to make a portion of the buildings necessary for the Exhibition of 1876 in Philadelphia a permanent structure to be called the Memorial Hall, which shall remain in commemoration of the hundredth anniversary of the National Independence. There is a plate of the proposed building in the March number of the *Journal of the Franklin Institute*.

M. HELBIG draws attention in the new part (April) of the *Bollettino dell' Inst. Corrip. Arch.* to certain figures of apes carved in amber, found in the most ancient stratum of Etruscan cemeteries, and instances one specimen found at Cervetri, and now the property of Sig. Augusto Castellani. The species being the *Macacus rhesus* peculiar to India, the question rises as to how the Etruscans could have made the acquaintance of such foreign creatures at a time so remote as is indicated by the circumstances in which representations of them are found. M. Helbig concludes that this

took place through the medium of Phoenician traders; and it is curious, as he points out, that besides gold, silver, and ivory, the ships of Tharshish brought once in three years to Solomon apes and peacocks (1 Kings x. 22; 2 Chronicles, ix. 21). It is therefore easy to believe that the Etruscans also imported apes from the East, and they could only have done so through the Phoenicians. Similarly, it appears to have been the Phoenicians who imported into Etruria those shells, *Tridachna squamosa*, peculiar to the Indian ocean, which are occasionally found with Etruscan designs engraved on them, and of which there is a fine specimen in the British Museum. And again, the ostrich eggs, bearing Etruscan designs, found in the very ancient tomb at Polledrara, near Vulci, and accompanied by objects in Egyptian porcelain, must have been brought from Egypt by this same medium.

THE recent Report of the Historical and Archaeological Society of Ulm contains an account of a picture of Charles V., surrounded by emblematic and allegorical devices, which was formerly in the possession of the family of the Ehinger, of Ulm, to an ancestor of whom it had been given by the Emperor as an acknowledgement of the reception awarded to him in their house. It is to be photographed, but it is feared that the dark ground on which this really admirable portrait is painted will present great difficulties in the way of securing a good copy.

At a meeting of the Society held last month, attention was drawn to the discovery of a grave-stone, brought to light during the recent excavations of the Münster Platz at Ulm, on which were inscribed, after the words "Cunrat riter," the date 1388 in Arabic cyphers, which is the earliest instance on record of the use of those foreign numerals in this part of Germany.

THE Stuttgart journals report the discovery in that city at the end of last month of a relic of antiquity in the form of a sculptured lion. The figure, which is of life size, exhibits the animal couchant, and holding between his paws a portion of the body of a deer. It is carved in grey sandstone, and was found on the left bank of the Neckar, between Lustnau and Kirchentellinsfurth. Both in regard to the material and mode of its execution it betrays a Roman origin, although, according to the opinion of those archaeologists who have examined it, it is identical in character with the two stone lions, holding human heads between their paws, which were found in 1869 at Neuhausen. These figures were conjectured to have had some connexion with religious symbolism, and to have belonged to that form of Mithraic cult in which the gold-maned lion was accepted as an image of the bright Day, which according to the myth overcomes and swallows up darkness.

THE STAGE.

"L'AMI DES FEMMES" AT THE GYMNASE THEATRE.

L'Ami des Femmes, just now revived at the Gymnase Theatre, would be a great comedy if it were only a natural one. Following close upon *Le Demi-Monde*—the piece in which its author represented not that society which the title has since been employed to describe, but the world of new nobility and new finance with which the true *Monde* of the Faubourg St. Germain would have nothing to do—following close, as one remembers, upon *Le Demi-Monde*, *L'Ami des Femmes* was the first milestone on a downward road. In it the author, who until then had been content to be an observer, began to pose as a philosopher, and Monsieur Dumas had been studying physiology, and the result was the production of a piece in which the subject itself was extremely audacious, though the treatment was thoroughly moral. Its audacity might have been the more readily pardoned if the thing had been natural; but as it was very unnatural indeed, the fault must be pardoned only in virtue of the good intentions of the author. And the good intentions of the author have in-

deed some claim to be remembered when one hears a little too much about his audacity. A happier generation, if it occupies itself at all with his work, will probably say of it that his philosophy was false or inexplicable; his very aim less worthy than he believed it; his result less worthy of all; but that in an age when ability was chiefly used to make a popular success, he used it chiefly to make a literary; and that he did recognise the diseases of his time, though the medicines with which he sought to cure were often only such as could aggravate.

Jeanne de Simerose is a very young wife, who is separated from her husband on the ground that his love for her is not of that wholly ideal kind which the education of her convent and the lessons of her mother had taught her to expect. This starting point itself is sufficiently unnatural, though justified by the best of the author's ingenuity; but that which is most unnatural follows afterwards, and that is the character of M. de Ryons, whose speciality gives a name to the piece. This is a gentleman who, to use his own expression, studies women as others study *coléoptères*, and thinks them on the whole more worthy of a savant's devotion. He would be possible were he himself, like M. Dumas, a professional writer; but as an idle man, he is an impossible person, and more than ever impossible, when by his own avowal, he mixes up friendship with his studies, and dividing women boldly into two classes, "celles qui sont honnêtes et celles qui ne le sont pas," says that it is his mission to "guarantee" the first, and to "console" the second. At the house of Madame Leverdet, a common friend, this impossible M. de Ryons meets Jeanne de Simerose. Eventually he does for her that which he may well enough do as an exception, but which cannot be the rule of his life—he reconciles her to her husband, who is, after all, a very worthy fellow. Did he proceed to do this simply and directly, being fully informed of the circumstances, it would be natural enough; but he is *not* fully informed of the circumstances, and it is only as the result of his efforts to "guarantee" M^{me}. de Simerose that he is at last informed of them, and informed of them by herself; and though this scene, like every other great scene of the comedy—the confession, one may call it, of virginal M^{me}. de Simerose—is led up to with an ingenuity, a fertility, a power of construction, the like of which we do not see upon the English stage, it is still felt to be an unnatural one. It is not to a man, even under circumstances of the greatest provocation, that such a story would be told by such a woman. Jeanne de Simerose, were she no longer that which she was when she left her husband's house in the first days of their marriage, might, indeed, have told that story; but it must have been to a lover, and he, one supposes, would have done his part in assisting the narration. But Jeanne de Simerose, always the same, wounded and stung by the discovery that the love of a lover, M. de Montègre, is no more wholly ideal and sentimental than was that of her husband, Jeanne de Simerose, under that provocation, could never have told her story to the unstirred *ami des femmes*.

Accordingly, it is a difficult play to act, and though at the Gymnase the actors play into each other's hands—becoming now predominant, and now subordinate, as occasion requires—in a way which lends the appearance of truth, where truth itself is wanting, yet much is lacking to the individual interpreters of the work, and this is felt especially in the case of M. F. Achard, whose business it is to represent *l'ami des femmes*. He does not, in the first place, look the part. He is, or appears to be, too young for it, for though M. de Ryons himself was young—thirty-two, the piece informs us—we may be very sure that he looked older and that he looked wiser. M. F. Achard has no appearance of wisdom; and instead of looking a minute and devoted student either of women or of coleoptères,

he is, *tout bonnement*, a young man of the Boulevard, without individuality, without characteristics. If one says of him that he plays with ease, that is all that one can say. His delivery, clear, of course, and sufficiently polished, is without point. The sharp things with which Dumas has filled the piece—thinking, perhaps, that wit was bound to sustain it, if it could not be sustained by probability—do not seem as sharp when M. Achard says them as when one reads them in the volume. M. Villeray is much better as the husband—a young man whose fault was chiefly that his love was not wholly platonic. If he lacks the distinction of Pierre Berton, who created the part, he is probably the truer for lacking it. With the impetuous, somewhat common-minded, but fairly honourable lover, M. de Montègre, played by a well-known Gymnase actor, M. Pujol, no fault is to be found. He presents you with a portrait of a type, while M. Derval, as old Monsieur Leverdet, Member of the Institute, presents you with the portrait of an individual. The family of which Monsieur Leverdet is a member—nay, of which he is the nominal head—is intended by M. Dumas to be the subject of a curious study. But after all, though it is very well done, and very morally done into the bargain, this *ménage à trois* is not original. We have met before with the permitted friend who abuses the cook and still dines every day, and with the woman who submits to the dictation and works slippers for the feet of the dictator. But what is perhaps new—or was, at all events, new when the comedy was first produced—is the *ennui* which reigns in this family, of which the husband—stupid, indeed, but busy at the Institute—is the only happy person. What would not the permitted friend give!—what would not the wife give!—after several years of acquaintance, to have an interest in life half as vivid as that which M. de Leverdet takes in the questions of how to make "de l'alcool avec du charbon de terre et du sucre avec de la sciure de bois"; and who, when these great problems are solved, will have another resource: "Après . . . nous chercherons autre chose, et ainsi de suite," while the lady complains of rheumatism, and the permitted friend of sciatica.

But that which, apart from the literary merit of the piece, makes the piece well worth seeing as it is now performed, is the representation of the heroine, Jeanne de Simerose, by M^{lle}. Blanche Pierson. Her performance is not completely satisfactory; she has not found—she has not been able to find—the key-note found nine years ago by Delaporte, but her acting is full of life-likeness and individuality. They are the troubles, the longings, the irritations of a real woman, and a very sensitive one, that she represents; and the fault for this character of Jeanne de Simerose is that they are too *much* those of a woman, to little of an inexperienced girl. Rarely, then, has there been seen a performance at once so mistaken in its conception and tone, and so vivid, natural, and finished in its execution. Here and there, one says, that cannot be Jeanne de Simerose, but it is a person far more natural and alive than Jeanne de Simerose could ever have been. As she enters, and greets her friends, and takes M^{me}. de Leverdet's little girl under her care, and talks to her encouragingly and wins at once her confidence, there is the easy grace which M. Dumas speaks about; but of course it is later on, when she is giving a rendezvous to M. Montègre, when she is combating the first efforts of M. de Ryons to learn her story; when she is with difficulty concealing her affection from her husband, who comes to her on a matter of business; when at last, stung by misconceptions without end, she tells her story, with restraint and pain—it is at these times that there are evident a quick and keen intelligence and a sympathetic power, second to none, as it is now admitted, on the Paris stage. Attitude, gesture, facial expression—all do their part, and do it constantly—and you have before you, from beginning to end of M^{lle}. Pierson's

performance, the troubles, the annoyances, the innocent pleasures, the intimate life, of a woman who inherits the sensitiveness of an over civilisation, without inheriting its disease. And why, one may ask, has this talent—this untiring study from the life—been admitted only within the last three months (since *Monsieur Alphonse*) and not for the long years during which it has been as plainly in evidence? Alas! M^{lle}. Pierson is a prophetess who has stayed at home, and has accordingly been for years without honour there.

It is an unfortunate thing for a Parisian actress never to have been to St. Petersburg. Reputation, like wine, wants a voyage to mature it, and if an actress of the Boulevard cannot go to St. Petersburg, she should at all events on no account omit to duly telegraph her successes in London or Brussels. All this the actress who now leads at the Gymnase, where for years she only followed, neglected strangely to do. Delaporte was before her, Desclée was before her, Pasca had a serious talent; and while this actress's gowns had a *succès de enthousiasme*, her art had only a *succès d'estime*. Then the turn came. There is no reason to suppose that M^{lle}. Pierson was more worthy of remark in *Monsieur Alphonse* than in the many pieces in which the public had found her nothing more than pleasant—those who know her acting best tell me she was finest of all, with Desclée, in the second rôle of *La Princesse Georges*—she is not better, but the public is more alive, and also, the stage is clearer. This last reason points at the saddest feature in professional life—whatever may be the merits of many, there is not room for more than the success of a few. But in Paris, as it is generally allowed, the few are too few just now. Important positions are held by players at the Vaudeville, and even at the Gymnase itself, by players whose only claim to keep them is the absence of good rivals. FREDERICK WEDMORE.

"ARCHIE LOVELL" AT THE ROYALTY THEATRE.

ARCHIE LOVELL is one of the sweetest characters of modern fiction. She belongs to the class of figures which imaginative writers love to set up as unconscious champions of the inner verities of life against its outward forms, beings whom the disciples of Rousseau might hold to be waifs and strays from the original state of nature, and who range from Rosalind and Imogen down to Mimi Pinson and Murger's Musette. And though Archie Lovell has not the vital signs which are found in many of her distinguished sisterhood, rather representing a type that will become as unnatural in a hundred years as that of Evelina and Cecilia has become to-day, yet Mr. Burnand has done very well to prolong her existence while she may be thoroughly appreciated, and to draw her from the airy regions of the imagination to the more solid ground of the stage. He has not been able to do this without detriment to the creation of Mrs. Edwardes, nor without violating the integrity of her story. It was probably his desire first to construct a complete and symmetrical play which should fulfil the requirements of the stage, and then to work in as many of the original characters as the frame would admit. He has found place for some of the best of them: such as Mr. Frederick Lovell, the amiable dilettante, who had entered the Church, but preferred to a clerical life a career of vagabondage through continental towns, living under an assumed name among artists and Bohemians, dreaming of the fame that would come to him when his picture *Troy* was exhibited at the Academy, and his *Lays of Rome* received in Paternoster Row, and content meanwhile to hunt for Sèvres and bronzes and Madame de Pompadours, feeling almost as much sorrow for the degeneracy of Boule, who in his later years lowered his splendid talent to mother-of-pearl, as for the shortcomings of his daughter Archie; such as Bettina, his second wife, a dowdy little woman, babbling of dukes and duchesses, and aspiring to outdo Madame the Souspréfet of Morteville-sur-Mer, yet ruled in-

periously by Archie; Gerald Durant, the facile Guardsman, purposeless and vacillating, and yet, as Jeanneton the servant said, "Un monsieur, mais un petit monsieur très très comme il faut;" Major Seton, the old moustache, who had loved Archie since he played with her, a child of eleven, in the Villa Andreo at Genoa; and the ingenuous heroine herself, wilful as when she made her father rise at five in the morning to carry her round the Alt Markt of Dresden, beautiful as when she sat as model for peasant children, nymphs, and contadinas in half the ateliers of Italy, and true in heart as at all times. These characters, and more, have been introduced by the dramatist, and yet much of the fragrance of the novel has vanished.

This is in great measure due to the slightness of the framework. Readers of the book will remember that the freak which leads Archie Lovell to make a day's excursion from Morteville to London in the company of Gerald Durant was merely a link in the chain of circumstances connecting the latter with the death of Maggie Hall, the country girl whom his cousin Robert Dennison had married, and whose disappearance from Durant Court had brought Gerald into disgrace. This main fact of the novel is suppressed in the play, which is concerned with the love of Archie Lovell and Ralph Seton, a love which was born in the oleander thickets at Genoa, which blossomed in an Indian bungalow where the picture of a child, "brune aux yeux bleus," cheered for six years the solitude of the soldier, and which nearly withered away when he returned and found Archie apparently eloping with Gerald Durant. The playwright strengthens the case against her by interpolating an act in which the girl swears to Ralph that she has not seen Gerald since the day of the excursion, and is at that moment accidentally confronted by the man himself; but even with this addition the material is inadequate to sustain the comedy. An entire act is devoted to the embarkation of Archie and Gerald at Morteville, a second to the recognition of Archie by Major Seton; and with a view to this recognition two otherwise superfluous and wholly uninteresting characters are invented by Mr. Burnand. It was no doubt wise to omit from the play the vampire brood of scandal-mongers at Morteville, who, if as black as Mrs. Edwardes painted them, would be as much out of place in a modern comedy as Mother Shipton or the Witch of Edmonton; but it was a pity to replace them with two such veterans of the stage as a cheery but jealous doctor and his strong-minded but coquettish wife. And it cannot be said that the deficiencies of the story are compensated by any uncommon development of character, any subtle analysis of human nature; but the play is no worse in this respect than most productions of the present day.

The part of Major Seton is acted by Mr. George Rignold with singular excellence. Ralph Seton, "seamed with an ancient sword-cut on the cheek, and bruised and bronzed," is drawn in strong contrast to Gerald Durant. When a boy he lost his teeth in defending a woman in a street-quarrel; when a man he learned that his father was ruined, and determined not to enter on his estates till the debt was cleared, so he obtained a commission, had his head cut open at Inkerman by a Cossack cuirassier, and was sent to India for six years. When he returned he found that the little girl he met in Italy had grown a woman, and found, or fancied, that her heart was given to a young gentleman with a handsome *malerisch* face who sang and quoted Alfred de Musset. His struggles to put the thought of her away from him, his alternations between severity and affection, the latter eventually winning, are very carefully marked in Mr. Rignold's laudable performance. If in his roughness there is a memory of the actor's former impersonation of Caliban, so in Miss Henrietta Hodson's representation of Archie Lovell there are reminiscences of her playing as delicate Ariel. Not that Miss Lovell is for a moment to be compared to the tricky

spirit save in naughtiness; but the artist brings the same frolicsome humour to her conception of both characters. Nor does she forget to show that under the frivolity of Archie's manner, with all her scraps of Italian songs about republicanism and liberty, and her strolls in the moonlight on the sands at Morteville, smoking cigarettes and wearing her father's hat and coat, there is a warm and innocent heart. Of the rest of the company the most conspicuous is Mr. Peveril, appearing as the cardsharp Captain Waters, whose connexion with the play is of the slightest. More of the dialogue might with advantage have been borrowed from the novel, but it is of a respectable order throughout—neither very meagre, nor very impertinent, nor inclining to the vein of King Canbyses.

WALTER MACLEAN.

WE understand that Mademoiselle Croizette is the daughter of a French dancer, who danced in Russia. She is sister-in-law of M. Carolus Duran, the well-known portrait painter, and she was duly trained as a governess, but found the stage an irresistible vocation.

SARDOU's last popular comedy, *L'Oncle Sam*—a disagreeable and exaggerated satire upon American women—was not licensed during the Administration of M. Thiers. His successors licensed it, and it was a commercial success. "That I can quite understand," said M. Thiers—talking to a portrait-painter—"on paie très-cher les portraits très-peu ressemblants."

A NEW play, by M. François Coppée, the poet, has just been accepted at the Paris Vaudeville.

M. PAUL FERRIER's *Tabarin*—the two-act comedy now being rehearsed at the Théâtre Français—contains a good part for Coquelin. The other rôles are unimportant ones.

AT the Français they have just begun the rehearsals of *Le Zaire* of Voltaire. M. Pierre Berton and Mdlle. Sarah Bernhardt are rehearsing in this piece.

THE *Jean de Thommeray* of Messieurs Emile Augier and Jules Sandeau contained, as the reader may remember, one character such as has rarely, if ever, before been presented on the boards of the Théâtre Français. The explanation is that the piece, until within a very short time of its completion, was meant for the Theatre of the Porte Saint Martin.

AT the Théâtre de Cluny they have soon withdrawn M. De Launay's version of Balzac's *Cousin Pons*—which was not well adapted for the theatre—and they have substituted for it the well-worn but continually effective *Closerie des Genêts* of Frédéric Soulié.

SARDOU's *Ganaches*, at the Paris Vaudeville, is drawing large audiences, though it is now but indifferently acted. The heroine's part is played with much exaggeration, and the actor who has come from Russia to replace Lafont has not succeeded in throwing Lafont's memory into the shade.

It is doubtful whether Desclée's letters—in the possession of M. Alexandre Dumas—will suffice to make a volume, especially when there have been subtracted from them some which are too intimate for publication. Of these last, one, which is particularly remarkable, was written only a very few days before her death to a friend of M. Montigny's, who consented to be her executor.

THE old Royal Theatre of Copenhagen is approaching its last days. The almost sacred building where Hans Andersen made his childish *début*, where Øhlenschläger was crowned and glorified, where Thorwaldsen passed away in death, will be closed on June 1, and almost immediately afterwards pulled down. It is hoped that the handsome theatre that already rises at its east side will be ready by next season. The acting is a little less brilliant than in the days of Phister and Fru Nielsen; but Wiehe, Fru Nyrop, and Fru Erhard-

Hansen ably support the reputation of the house. Certainly in not one of our English theatres is such exquisitely-combined acting, modest and satisfactory in all its divisions, to be seen as here in Copenhagen.

ON Monday the Court Theatre will produce a comedy, by Mr. Frank Marshall, called *Brighton*, and founded on Mr. Branson Howard's American play *Saratoga*. To-night, at the Vaudeville Theatre, a new travesty of *Guy Rammerey*, by Mr. F. C. Burnand, will be represented. Mdlle. Favart will continue to play in *On ne badine pas avec l'Amour* at the Princess's Theatre till Tuesday next, when she appears in M. Augier's one-act comedy, *Le Post-scriptum*, and in *La Nuit de Mai*. M. Got will commence his six performances on Thursday in *Le Gendre de M. Poirier*. Mr. Wills's historical play, *Charles the First*, will be revived at the Lyceum Theatre on Monday, June 1, Mr. Irving appearing as the king. The performers who represented *La Fille de Madame Angot* at the Gaiety Theatre will next week transfer the opera-bouffe to the boards of the Globe Theatre. *Mont Blanc*, the new comedy at the Haymarket, will be produced on Monday next.

THE Alhambra Theatre has represented with great success the English version of *La Jolie Parfumeuse*. The French libretto was remarkable for nothing but indecency; the English book is not even indecent. But the music of M. Offenbach is flowing and graceful, and several of the numbers, such as the finale of the first act and a brindisi in the second, will catch the popular ear. And as the performers sing and act with unusual spirit, the extravaganza will doubtless prove very acceptable to the large class of persons who enjoy this sort of entertainment.

A MORNING performance will take place to-day of Mr. H. J. Byron's successful comedy, *An American Lady*. This play deserves further notice than we have yet been able to give it, being written in excellent style and with good knowledge of dramatic effect; and the principal characters being very well played by Mrs. John Wood and the author.

MR. J. W. ANSON, treasurer of the Adelphi Theatre, had a benefit on Thursday last, when a large number of the theatrical profession lent him their assistance. The benefit of Mr. J. L. Toole, who is going to America, took place on Thursday and Friday, Mr. Toole appearing in some of his best-known characters, and Mr. Henry Irving reciting a poem called "The Uncle." The last-named actor will read a descriptive piece named "The Last Days of Herculaneum," at a complimentary performance given to Miss Isabel Bateman, on Saturday, May 30.

MUSIC.

NEW PHILHARMONIC CONCERT—MDME. ESSIPOFF. It is not often that we have the opportunity of chronicling a *début* so completely successful as that of Mdme. Essipoff at the New Philharmonic Concert last Saturday afternoon. We confess that we went to hear her with no ordinary expectations. Not only had the German musical newspapers for some time past been unanimous in her praise, but it was reported that no less an authority than Dr. Bilow considered her the greatest female pianist in Europe. An artist who comes to this country preceded by such a reputation as this has a severe ordeal to undergo in making a first appearance, especially before audiences with whom the impression of such masterly playing as that of Dr. Bilow is still fresh. Under such circumstances to have not only equalled but surpassed the highest anticipations formed concerning her is indeed a triumph; and such, we can honestly say, was the result of our first hearing of Mdme. Essipoff.

This young lady comes from St. Petersburg, and is a pupil, and also the second wife, of the well-known and esteemed pianist Leschetitzky.

She chose for her first appearance before an English public Chopin's concerto in E minor, and solos by Mendelssohn, Liszt, and Rubinstein. Long before the end of the first movement of the concerto the pianist's success was a certainty. It is indeed difficult to speak of her playing exactly as we feel about it, without appearing extravagant. To a beautiful touch she unites an absolutely faultless technique, which is fully equal to all the demands of the modern school of bravura; her accuracy is so unimpeachable that during the whole afternoon we did not detect one wrong note in the most difficult passages; in gradations of tone she unites a masculine power with feminine delicacy; her *cantabile* playing is charming, and her phrasing and rhythm are perfect. And to this catalogue of excellencies there still remains one more, and the highest of all—soul. Mme. Essipoff is no merely mechanical player. With her, technique is simply the means, not the end; and the expression and "reading" both of the concerto and of the smaller solo pieces were so perfectly satisfactory, just because they were evidently so perfectly natural—full of warmth and feeling, yet without the slightest trace of exaggeration. Madame Essipoff may unhesitatingly be ranked among the very first living performers on her instrument. The applause with which she was rewarded was as well deserved as it was liberally bestowed.

A few words must suffice for the remainder of the concert. Mr. J. F. Barnett's clever overture to *A Winter's Tale* was the opening, and the overture to *Le Domino Noir* the concluding number. A novelty was brought forward in Gottfried Linder's introduction to "Roswitha," a cleverly-scored but not very interesting piece; and a performance was given of Beethoven's symphony in A, which we must honestly say was the coarsest and most unsatisfactory to which we ever had the misfortune to listen. Madame Regan-Schimon, the only vocalist of the afternoon, sang the "Dove sono" from *Figaro*, "Va, dit-elle" from *Robert le Diable*, and two songs by Schubert (accompanied on the piano by Herr Ganz) with much taste. EBENEZER PROUT.

THE grand concerts given in honour of the Czar at the Crystal Palace last Saturday, and at the Albert Hall last Monday, being chiefly of the character of State pageants, require no detailed notice in our chronicle of musical events. At the former the great feature was the singing of the London contingent of the Handel Festival Choir, some 2,500 strong, supported by a full orchestra and eleven military bands; while the Albert Hall Concert relied for its attraction upon Mr. Barnby's excellent choir, and such well-known vocalists as Mdle. Titiena, Mme. Patey, Mr. Cummings, and Signor Foli.

AT the last Philharmonic Concert, on Monday evening, a new violinist, Senor Sarasate, made his first appearance in this country. He brought forward a new concerto for his instrument, dedicated to him (and therefore presumably written for him) by Edouard Lalo, a living French composer, a technically clever, but on the whole very tedious and uninteresting work. We should prefer to hear Senor Sarasate in some better music before pronouncing a decided opinion with respect to him, but meanwhile may say that his tone is exceedingly pure and of fine quality, his intonation very accurate, and his command of technical difficulties apparently complete. The remainder of the programme included the G minor symphony of Mozart, Beethoven's No. 8 in F, the overtures to *Meerestille* and *Lodoika*, and vocal music by Mr. Santley and Herr Gustav Walter, from Vienna. The last-named gentleman, in the air "Constanze" from Mozart's *Seraglio*, showed himself not only the possessor of a fine voice, but a trained and accomplished artist.

HERR ERNST PAUER's three interesting Historical Performances of Pianoforte Music at Hanover Square Rooms came to a close last Monday. The

excellent pianist's research and versatility were alike shown in the programmes, which comprised specimens of Scarlatti, Sebastian Bach, Emanuel Bach, Couperin, Rameau, Handel, Haydn, Clementi, Mozart, Dussek, Hummel, Field, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Heller, Thalberg, and Liszt.

BACH's "Magnificat" was performed for the first time in England on Tuesday evening last by the Borough of Hackney Choral Association, conducted by Mr. Richard Payne, at the Assembly Rooms, Stoke Newington.

THIS afternoon's concert at the Crystal Palace will consist exclusively of French music, and will include among other interesting numbers a selection from Berlioz's much-talked of but seldom heard symphony "Romeo and Juliet."

THE *Signale* says that Madame Adelina Patti has concluded an engagement with the Comic Opera at Vienna for next season.

NEWS comes from Bayreuth that Wagner's undertaking has made another decided step forward. In consequence of further assistance received from the King of Bavaria, funds are now available for the complete stage decorations, scenery, costumes, &c. The scenery will be from designs by the painter J. Hoffmann, but, by his own wish, will be painted, not by himself, but with his co-operation by the court scene-painters of Coburg, the brothers Brückner. The necessary contracts have been already concluded; as also have those for the preparation of the machinery with the machinist Brandt in Darmstadt, and for the completion of the house itself with the architect Brückwald from Leipzig. The costumes will be prepared from drawings by J. Hoffmann.

THE musical critics of Augsburg report that the last winter has been exceptionally rich in the production of new pieces, and in the number and excellence of the concerts that have been held in the old imperial city. Handel's *Alexander's Feast* was revived in the early part of the season, but it did not meet with the admiration among the younger part of the audience that had been anticipated, and it seems undeniable that the more recent composers are held in higher esteem in Germany generally than the older classical composers. At Augsburg, at all events, the rising generation apparently listens with most satisfaction to Beethoven, Spohr, and Mozart.

THE annual meeting of the German St. Cecilia Society, the principal aim of which is the cultivation of classical church music, will this year be held at Ratisbon, on August 3 to 5. The programme announces ten performances of this sacred music, seven of which will be held in the churches in connexion with the ordinary services of the day. The magistrates of Ratisbon have placed the townhall at the disposition of the society for its public meetings, and the directors of the Bavarian railways announce that return tickets available for a week will be issued for the benefit of strangers wishing to attend the festival.

A NATIONAL Society of Music has been formed in France with the view of producing the works of unknown, or but little known composers. The musical composer labours under great difficulties in making his work known to the public. He must find in many cases a theatre, an orchestra, singers, and musicians before his creation can assume a definite form, and these can only be gained by a great expenditure—a consideration that often prevents the production of real works of genius. The National Society of Music undertakes the carrying out of the composer's ideas, so that the public may be able to judge of his talent, which, in the present state of things, is often ignored because he has no means of displaying it. It has a concert-room, an orchestra and singers, and announces concerts of entirely new music.

GLÜCK's *Iphigenia auf Tauris* is being acted with great success at the Royal Theatre of Copenhagen.

POSTSCRIPT.

A CORRESPONDENT points out that the "unpublished" letter of Keats given to the world by the *Athenaeum* last week, is to be found *verbatim* in the present Lord Houghton's *Life, Letters, and Literary Remains of John Keats*, vol. i. p. 87, ed. of 1848.

THE Annual Report of the Trustees of the National Portrait Gallery was published on Thursday. From it we learn that twelve donations have been received during the past year; these include—a marble bust, by Mr. Joseph Durham, of Sir George Pollock; Stewardson's portrait of George Grote, painted in 1824; Sir Wm. Beechey's portrait of the Right Hon. Geo. Rose; Sir Harbottle Grimston, by Sir Peter Lely; a small profile, sketched in lead pencil upon paper, by Joseph Bonomi, in 1857, of David Livingstone; also portraits of Thomas, first Lord Denman, Charles, third Earl Stanhope, Sir Chas. Hanbury Williams, Henry Vassall Fox, third Lord Holland, &c., &c. The purchases include Sir Peter Lely's portraits of James Butler, first Duke of Ormond (price 42*l.*), and Thomas Butler, Earl of Ossory, his son (also price 42*l.*), Sir Joshua Reynolds's portrait of Sir William Blackstone (price 157*l.* 10*s.*). Other additions by purchase are paintings of James II.; George II., and his consort, Caroline of Anspach, in coronation robes; Lord Campbell; John Philpot Curran; Charles Edward Stuart (Count of Albany), and Louise his wife, by Pompeo Batoni; and a small crayon drawing of Henry Stuart, Cardinal of York.

We note also "a half-length figure, with venerable white beard, wearing a plain yellow garment, and holding a stick in his hand" said to be "Old" Thomas Parr; and a painting "in the school of Sir Peter Lely" of Barbara Villiers, Duchess of Cleveland. The trustees also acknowledge further donations of autograph letters, written by persons whose portraits are already in the Gallery: these comprise letters from Sir M. I. Brunel, W. S. Lander, Elizabeth Barrett, Lord Byron, T. Campbell, James Ward, Coleridge, J. Wilson Croker, C. J. Fox, Sir D. Wilkie, Sir Godfrey Kneller, Queen Anne, Robert Harley Earl of Oxford, and Lord Holland. Of George Grote, in addition to a characteristic letter, are several specimen pages of his Greek and philosophical writings. The number of visitors to the Gallery last year was 60,047.

THE Venus of Milo seems to afford a perennial source of fond occupation to some people; among them, M. Claudius Tarral, of Paris, who has all along maintained that she must have originally stood resting on one of the Terms brought with her from Milo, and as he with some others believes found with her. In this spirit he made a restoration of the statue, which he vindicates by certain other figures of Venus in this attitude, of which also a new example was found last year at Pompei. A photograph of the Pompeian statuette obtained by him has just been communicated to the Académie des Inscriptions, by M. Ravaisson, of the Louvre, who, however, being pledged to a different interpretation of the original attitude of the Venus, produced at the same time photographs of an unpublished marble group in the Villa Borghese, at Rome, in which Venus is represented, as he considers the goddess from Milo to have been, with Mars standing on her left, and—but that does not appear to disturb his comparison—Cupid on the right. M. Ravaisson took the opportunity of announcing that he would shortly lay before the Académie authentic unpublished documents relative to the discovery of the statue in Milo, a promise which cannot be too soon fulfilled. Meantime, for those who desire to see the hopeless conflict of opinion, not to say evidence, which at present surrounds the Venus, we would recommend the newly published memoir of Professor Preuner, of Greifswald, *über die Venus von Milo*.

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LITERATURE.

The History of Japan, from the Earliest Period to the Present Time. Vol. I., to the year 1864. By P. O. Adams, formerly H.B.M.'s Chargé d'Affaires and Secretary of Legation at Yédo. (London: Henry S. King & Co., 1874.)

The Legacy of Jeyas, deified as Gongen Sama. A posthumous Manuscript in one hundred Chapters. Translated from three collated copies of the Original by John Frederick Lowder, Barrister-at-Law, Legal Adviser to the Board of Revenue and the Customs in Japan. Printed at the *Japan Daily Herald* Office. (London: Trübner & Co., 1874.)

It is not an easy task to write a popular History of Japan; or any history of that far Eastern land and its people that shall possess attractions for a large circle of English readers. Not that there is any lack of stirring incident and all the elements of interest which make the charm of other histories, but simply because the people themselves are so alien—in race and type, and until very recently so disconnected with everything European, that they are outside the range of our sympathies, which are apt to be somewhat circumscribed in their scope, and limited to interests of a domestic nature. The constant recurrence of names in trisyllabic combination, and with uncouth and unfamiliar sounds, tends to still more diminish interest by destroying all individuality in the personages. From want of association with any known forms it is difficult to remember them through half-a-dozen pages, and to identify them as they recur. Kiyomosi, the son of Taira no Tadamosi, or Go-Shirakawa; Sutoku—Rokiyô and Takakura, and the like, are trying to the memory.

In the condensed form adopted by Mr. Adams for the past history of Japan, constituting Book i., and not extending over one hundred pages, it is easy to see that he was not unconscious of this difficulty. Many of his readers will rejoice that a general idea of what Japan was in ancient times, and continued to be, with little variation, under theocratic and feudal principles of government down to the present century, has been conveyed within so small a compass. The signature of treaties, forcing intercourse and commerce with Western nations upon the Japanese, introduced a totally new element into their existence, and the result has been very much what they anticipated and feared—a revolution, in the midst of which they are now somewhat wildly struggling to give form and substance to a new phase of national life. How far they will succeed in this doubtful enterprise, so suddenly forced upon them by foreign intervention—and what are the conditions under which the task has to be accomplished, are questions of great interest. But they are questions which

cannot be discussed without some previous acquaintance with their history and the various stages of national progress and development through which they have passed. Mr. Adams has rightly chosen, therefore, to begin at the beginning; and, although it may be extremely difficult within the limits of a short article to give even an outline of the events and leading incidents which have mainly determined the course of Japanese history, something in this direction is essential if we desire to form any intelligent estimate either of the present position or the future prospects of Japan. The durability of the great transmutations and changes, all crowded into the short space of six years, must greatly depend upon the fitness of the schemes devised for the improvement and enlightenment of the people. These, whatever their value, have all come from above—from a very few leaders who have suddenly stepped to the front from comparative obscurity, and isolated positions singularly inimical to any breadth of view or political knowledge and experience. Neither the people, nor the great body of the educated and ruling classes can have had any voice, consultative or otherwise, in determining the nature or extent of such changes. Many of these—most of them, indeed—have been taken from foreign models, with which none but the most superficial and imperfect acquaintance could have been obtained. With the leading spirits of this great national movement, it has been very much as with Prince Florestan of Monaco, “who looked upon Government as a question of his own ideas, and not of the people's wants and wishes.” Revolutions so effected in the West do not generally found anything very permanent. Is there any better hope for an Asiatic people so differently constituted and governed? The question is all the more interesting from the novelty of the conditions under which the experiment is being made; perhaps, because there are not wanting theorists and politicians among ourselves (from whom the ill-starred Prince just cited appears to have taken his inspirations) who would, if they could, force upon a reluctant people blessings which they do not desire, but which their respective benefactors think they ought to possess. Certainly, as regards the Japanese, it must be admitted by all who have ever known them, that a people more willing to go on in the beaten track of their ancestors, or less disposed to welcome innovation from a foreign source, could scarcely have been found over the whole breadth of Asia. Nevertheless, as the result shows, men of Japanese race have thought otherwise, and boldly initiated a succession of changes in the political and social organisation of the country, which they no doubt hope to graft upon the old stock of native growth, and permanently establish in the country, however foreign may be the character of the fruit that is to follow. Apart from the psychological and social aspects of the questions involved in the present experiences of the Japanese, they have strong claim upon the sympathy and interest of all the Western Powers. These and their subjects together, for their own ends, have brought this vertigo of political

excitement and change upon a nation altogether unprepared for such a perilous undertaking. Mr. Adams believes the country was ripe for great political changes and a revolution from internal causes, quite independent of any foreign influences. I think this more than questionable. There would seem to be nothing in the past history of Japan to lead to the conclusion that the causes of discontent among the Daimios or their feudatories and retainers, against the Tycoon, arising from old standing grievances connected with the galling and oppressive nature of the restrictions maintained in his interest, would have led to anything more than a change in the person or the dynasty of reigning Tycoons, as at previous epochs. At most, some modification or new adjustment of the relations subsisting between the Tycoon, on the one hand, and the great feudal chiefs on the other, to the advantage of the latter, as the sole depositories of a ruling power, was all that could be anticipated. But the new relations entered into by the Tycoon with foreign states, and the introduction of foreigners into the country, brought a new element into the chronic discord. That these relations had been imposed upon the Shogun, quite as much against his will as theirs, was no palliation. On the contrary, the sense of national humiliation which attended the signature of the first treaty with the United States—under the guns of American frigates, and no sparing use of “moral force”—only widened the breach and intensified their discontent. Some of the Daimios had even counselled resistance, and visited upon the head of the Tycoon all the disgrace of submitting to dictation. But for this heaven imported from abroad, which soon permeated the whole mass with a fermenting action, the restoration of the Mikado and the self-effacement of the Daimios, as actual holders of large revenues, and still greater feudal privileges and power,—the abolition of the Shogun's office and the deposition and exile of its last holder, could never have entered into the plans, either of the Daimios or their advisers and retainers. All their history through the last ten centuries negatives such a supposition. Nor, if it were possible to conceive that changes of this sweeping and novel character could have been the spontaneous product of Japanese left to their own traditions and modes of thought, can it for a moment be believed that a revolution from native causes would have taken the form of a thoroughly denationalising process, had there not been close contact with such foreign influences as were best calculated to prepare the way and lead to this end. It is, I think manifest, that what the Japanese are now attempting, must be held to be, in its inception and execution alike, of foreign origin—guided by foreign hands and influences,—and not the outcome of any natural growth or spontaneous process of development. If we would know what ideas have really governed the action of these rapidly developed innovators, we must look to a native work of great repute, the *Nihon Giashi*, largely quoted by Mr. Adams, from translations furnished by Mr. Satow, “as the chief source from which most Japanese of education derive their notions

of the history of their own country." Then if we take up the more recent utterances of the Japanese students sent to Europe and the United States for education, of which we have some very instructive specimens in a work published by Messrs. Longman in 1872, entitled the *Japanese in America*, we shall see how Western culture and civilisation furnished the exotic ideas, which were by a natural effort grafted on the ancient Japanese faith, traditions and principles. The result so far has been a kind of hybrid now coming into existence in Japan, under the auspices of Iwakura, and other active spirits, who have spent some time in Europe and America preparing themselves for this work. The importance of knowing something of what may be regarded as the primary rock in these successive strata of faith and traditions is obvious, for on that foundation, with singularly little modification, their whole system of philosophy and government has been built up to the present day. Japanese tradition traces the present Emperor in an unbroken line from a certain Divinity. Such a line, as Mr. Adams observes, "has not been difficult to preserve in a country where the principle of adoption exists on the widest basis, and where the son of a concubine can legitimately succeed to his father's inheritance." The influence of an unfailing faith in such a descent cannot be over-estimated in considering either the causes of limited progress and comparative immobility of the nation, or the steadying power observable during the whole of the recent sudden outbreak of political passions and a spirit of innovation, with scarce a trace throughout the whole of any drifting towards democracy or republicanism. If we trace back the origin of the form of government, in many respects peculiar to the Japanese, and distinguished from all others in history by its transmission, unchanged in essential features, through more than twenty centuries, we may see that its theocratic type owes its stability and enduring power to this traditional descent by an uninterrupted line from the Sun goddess. The Divine right of kings was long a saving tradition in the West, which served as a tower of defence against all subversive theories. But this has long failed the monarchs of western countries, while this principle of hereditary right derived from divine descent still stands erect in Japan amidst a chaos of dissolving institutions and many foreign influences of a levelling tendency. On this original foundation of theocratic and monarchic rule, feudalism arose, and subsequently the domination of a military caste—a domination which eventually became so real, that the actual holder of the sceptre became but a phantom monarch, a cloistered recluse, and a puppet in the hands of the ablest feudal magnates or the most successful soldier of the military caste. Noble or general, it mattered little. Like the last of the Merovingian dynasty in France under successive mayors of the palace, their days were passed in idle insignificance and seclusion from the world or its actual duties. In this we have the key to all Japanese history. Intermittent

struggles among the Imperial scions for the governing Power, and sometimes among more ignoble adventurers backed by military success, mark the various epochs. Originally vested in a divinely descended Mikado, all power, spiritual and temporal, was concentrated in his person. The temporal and executive functions were first delegated, in times of trouble and civil war, to kinsmen of the blood for the purpose of restoring order amongst a turbulent class of feudal princes and chiefs of clans, and then usurped and made hereditary. Still, as Mr. Adams rightly observes,

"it must never be forgotten by the student of Japanese history that there was a prestige in the Imperial person which nothing ever did or ever could abolish. No one permitted himself to doubt his Majesty's descent in an unbroken line from the gods who created and ruled over Japan; he was, as already mentioned, the fountain whence all rank and office flowed. The shōgun, or general, owed his appointment to the Emperor; without a commission from the latter all his acts would be wanting in legality; and, even though he possessed the whole military power in the State, he found himself, when at Court, not even the first of his Majesty's subjects; nor could he, by reason of his office alone, claim the right of gazing on the imperial countenance. Hence it was that, in their wars with each other, the great military commanders were constantly endeavouring to secure the person of the sovereign, so as to clothe their acts with legality, and to make out that their side was the loyal side, and that their adversaries were *chōteki*, or rebels of the Court."

A system, however, had grown very early of constantly changing the Emperor and of conferring the Imperial dignity on mere children. This naturally gave the whole power into the hands of others. Their annals show how constantly the phantom sceptre was in the hands of infants—sometimes of women—but rarely in the grasp of those who could wield the real power. That a race of mayors of the palace should spring up under such a régime was the most natural thing.

In the twelfth century the most celebrated of these, Yoritomo, after a long contest and a series of hair-breadth escapes, succeeded, by valour and crafty statesmanship combined, in establishing undisputed power, and he virtually ruled the Empire. But, as a Japanese historian remarks in a very characteristic vein, "he never ventured to overstep the proper limit, and his acts were full of reverence for the Sovereign!" In this sketch we have a résumé of all that followed from the twelfth to the nineteenth century. "The Imperial House itself cast away the authority, and was unable to recover it. Whoever seized the reins became the administrator and ruler *de facto* of the Empire." He did not attempt to depose the Emperor, as we have seen, or to assume His Majesty's titles, but he administered the Empire as seemed good to him, in the name and with the authority of the *fainéant de jure* Sovereign at Kioto, whose sanction, never refused, clothed his acts with legality, and gave to his own position a stability and authority it never could have obtained if the usurpation had involved the deposition of the Mikado. In this we see the contrast between the history of France and Japan in nearly similar circumstances. A successful general, with a Pope

claiming Divine authority to bind and to loose, could supplant the descendant of a line of kings, and reign as securely and absolutely as an hereditary monarch. Not so the Shogun. The Mikado combined in his own person all powers spiritual and temporal of Pope and King, and without his sanction and consent no one could reign. It is easy to understand, therefore, how in the sixteenth century, when Japan became first known to Europeans, and missionaries from Rome began to make converts, the astute occupant of the Shogun's office—Taikō Sama—was not slow to perceive that there were pretensions of temporal as well as spiritual rule put forth by these pioneers of a new religion, perfectly incompatible with the Mikado's supremacy and his own authority, emanating from that source alone. The expulsion of all who taught such a religion—Jesuit, Franciscan, and Dominican—and the extermination of their converts, was only a question of time and convenience. It was inevitable, and the century occupied in the series of missionary successes and checks which ended in final expulsion, with the destruction of all their churches and monasteries, forms a tragic and instructive episode in the history of Japan.

The successor to Taikō Sama reaped the fruit of this vigorous policy in an uncontested rule. This brings us to the accession of *Iyēyasu*, the most glorious and revered of all the Shoguns, and the founder of the dynasty of *Tokugawa*, which only terminated within the last six years by the deposition of *Stōbashi* in the late revolution, after flourishing 265 years and giving fifteen Shoguns. He it was who, in A.D. 1603, after a crowning victory, was made by a grateful sovereign, *Sei-i-tai-Shogun*, and wrote the celebrated "Legacy" of which Mr. Lowder has just given a translation. This testamentary Legacy occupies the same place in Japanese history that the less authentic will of Peter the Great does in Russia. Both rulers had the same object, namely, to shape the policy of all their descendants for the aggrandisement of the Empire and the transmission of power in the direct line of inheritance. This little work is of the highest value, as giving a clear insight into the policy and maxims of government, of one of the ablest and most distinguished Rulers Japan has ever had; written at a time when by his personal influence he could not only establish a whole code of laws under his own supervision, but make these and the principles and maxims on which they were founded the governing ideas of succeeding generations of Japanese. Whoever would understand under what influences Japan has been governed during the last three centuries, and the Japanese mind moulded into its present form, should make this little book his study. Nowhere else in so small a compass can the same means of enlightenment and instruction be obtained.

Of the progress made, and the sweeping changes effected in this long established order of things within the last few years, it is impossible here to give any detailed account. Although the greater part of Mr. Adams's book is occupied with these, he has only carried us as far as the year 1865—the

period immediately preceding the deposition of the last of the Shoguns, and the beginning of a civil war. It is only an instalment, therefore, and as he proposes to give the remainder in a second volume, its appearance will give a better opportunity of passing in review the whole subject and showing the evolution of events in their true order and connexion. Mr. Adams has executed his task, as far as it has gone, with great care, and the only fear is, that to those not previously interested in Japan or the far East, there may be too much of detail, and too many extracts from Blue-books and despatches, which are not usually very attractive to a general reader. It is matter of congratulation, nevertheless, that members of the diplomatic and consular services in Japan should devote what leisure they can command from sufficiently arduous duties to collect and carefully sift information on all that can throw any light on the history and progress of the country in which they are resident. There is yet a great deal to be known of Japan; and the members of the different legations and consulates are much more favourably placed than any other class to obtain the best information. Nor can they possibly do a greater public service than by placing before their governments and the world trustworthy data on which a correct judgment may be formed of the modes of thought and principles of action which govern both rulers and people. Such information is only to be obtained by careful observation and patient study among the people.

RUTHERFORD ALCOCK.

The Poetical Works of Gavin Douglas, Bishop of Dunkeld. With Memoir, Notes, and Glossary. By John Small, M.A., F.S.A. Scot. In Four Volumes, crown 8vo. (Edinburgh: Paterson, 1874.)

THERE is something almost pathetic in the late date of this first collective and adequate edition of so notable a Worthy as Gavin Douglas, Roman Catholic Bishop of Dunkeld. For fully three centuries and a half this fine-brained and nightingale-throated Singer has waited for this service. Hitherto he has been presented fragmentarily, and, on the whole, perfunctorily. Thomas Ruddiman—to whom Mr. Small pays a deserved tribute for "the large Glossary explaining the difficult words and serving for a dictionary to the old Scottish language"—reprinted the so-called first edition of the translation of the *Aeneid* of 1553; but notwithstanding his partial use of the Ruthven MS. in the University of Edinburgh, it swarms with errors and misprints. In 1839, George Dundas, Esq., afterwards Lord Manor, and Andrew Rutherford, afterwards Lord Rutherford, presented the Bannatyne Club with a typographically splendid and valuable reproduction of the Gale MS. of the *Aeneid* in Trinity College Library, Cambridge. Earlier (in 1827) J. G. Kinnear, Esq., through the same club, gave a fac-simile reprint of the Edinburgh 1579 edition of the "Palace of Honour." In 1786, John Pinkerton included "King Hart" in his *Ancient Scottish Poems, never before in print; but now published from the MS. Collections of Sir Richard Maitland of Lethington* . . . (2 vols. sm. 8vo). From 1806 to

1816, Sylvester Douglas, Lord Glenbervie, mandered over a projected complete edition. He had few or no qualifications for the task, so that it is fortunate his intention proved abortive. At last a competent and sympathetic editor has been found, and, with every abatement, his is a piece of sound and honest work.

The bibliography of Gavin Douglas—not excluding Mr. Small's, unfortunately—is imperfect and self-evidently erroneous. The early praise of Sir David Lyndsay while Douglas's death was a recent grief, proves this, e.g. :—

"Allace! for one, quhilk lampe wes of this Land,
Of Eloquence the flowand balmy strand [stream].
And in our Inglis rethorick, the rose,
As of rubeis the charbuncle bene chose!
And as Phebus dois Cynthia precell [excel].
So Gawane Douglas, Byschope of Dunkell,
Had, quhen he wes in to this Land on lyve,
Abufe vulgare Poetis prerogatyve,
Boith in pratik and speculation.

"I saye no more, gude Redaris may deservye
His worthy workis, in nowmer mo than fyve;
And speciallye, the trew Translation
Of Virgill, quhilk bene consolation
To cunning men, to know his gret ingyne [intellect].
Als weill in naturall science as devyne."

(Laing's *Lyndsay*, i. p. 61.)

The *Complaynt and Testament of a Popeniay*, wherein the Lyon King of Arms thus turned aside to celebrate his fellow—"Maker," appeared in 1538, and on its title-page tells us that it was "finysshed the xiiij. day of Decembre, in the yere of our Lord 1530," or within nine years of the Bishop's death. It seems clear that Chapman and Millar, or other early Scotch typographers, preceded Willyam Copland, of "Flet-stret," London. Moreover, are not the abounding mistakes of the 1553 edition to be explained, in part at least, by Copland's want of acquaintance with the old Scottish language? Sir David Lyndsay would hardly have spoken of Douglas's "worthy workis, in nowmer mo than fyve," as accessible to "gude Redaris" to "descryve," unless they had been in print, not locked up in a few MS. copies. Further persistent research will doubtless yield much earlier impressions; and indeed it strikes one as almost certain that, having completed so extensive an undertaking as his *Aeneid*, its Author must himself have seen to its publication; while the "Palace of Honour," and even "King Hart," would fail of their avowed object if they were not printed long previous to 1553. Again, none of the editors, from Ruddiman to Mr. Small, has so much as tried to get at the "worthy workis" described by Lyndsay as "in nowmer mo than fyve." Very much more painstaking in pursuit of the "lost works," as they are called, was due. Unless the *Aeneid* be split into the "Prologues" and the Translation, and the slight poem of "Conscience" be exalted into a "work," the "fyve" are not known. It is barely possible that the "Dialogus inter duos famatos viros M. Ganninum Douglaseium virum non minus eruditum quam nobilem, Ecclesiae Beati Aegidii Edinburgensis Praefectum et Magistrum Dav. Cranstonum in Sacra Theosophia Baccalaureum, optime meritum," which Major prefixed in 1509 to his Commentaries on the First and Second Books of the Sentences of Peter Lombard, was one

of the "fyve." Bale enumerates *Narrationes Aureae* and *Comoediae Aliquot Sacrae*. These Latin titles of English books, as usual with Bale, obscure their English ones. Nevertheless, Mr. Small would have done well to refuse acquiescence in the indolent tradition of "lost works," and addressed himself to a critical examination of at least the many anonymous and semi-anonymous contemporary Enterludes and Mysteries. The Devonshire, and Bodleian, British Museum, and kindred libraries, might restore to Douglas both the *Narrationes Aureae* and *Comoediae Sacrae*. His words are so peculiarly in various cases his own, and have sometimes such a specific Scottish form, that a capable reader like Mr. Small could hardly fail to determine the authorship in agreement with Bale's Latinized titles. Lyndsay's closing words—

"his great ingyne
Als weill in naturall science as devyne,"

look beyond the *Aeneid*, and assure us of other achievements of Douglas's intellect and culture that surely an effort ought to be made to trace.

As it is, the present collection of the "Poetical Works"—though other things in the apparatus might easily have been, and better, spared to give us the autobiographical "Dialogus," and so the complete works so far as at present known—affords ample materials whereby to estimate the place of Gavin Douglas as a poet, and the worth of Mr. Small's edition.

Whoever will really study the "Prologues" to the successive books of the *Aeneid* and Matheus Vegius' thirteenth book, will not only agree with Warton, that "Douglas's proper walk was original poetry" (*History of English Poetry*, s. 30), but that the originality is very remarkable for the period, constituting him a genuine Maker (in the fine old sense), and specially, possessed of wide-open, almost Wordsworthian and at times Shelleyan penetrative eyes for external Nature and a subtle and inevitable utterance. The loss is, and the sorrow, that editors and critics forgetting that such poetry is for adults, not children, and adults who are prepared to give up patient and reverent days and nights to the mastering of the language in its quaintness of orthography and construction, have interposed between Douglas and his readers by substituting all manner of paraphrases and so-called translations for the original—in deference, I suppose, to your snatch-and-run reader whose criticism is as wooden and ignorant as Hallam's. It is an affront to the illustrious dead and the intelligent living to have such poetry diluted and transformed in the fashion, e.g. of Warton in his *History of English Poetry*—who, in turning two of the vivid and delicious Prologues into "plain modern English prose," thus expatiates on the result: "This experiment will serve to prove their native excellence. Divested of poetic numbers and expression, they still retain their poetry; and (to use the comparison of an elegant writer on a like occasion) appear like Ulysses still a king and conqueror, although disguised like a peasant, and lodged in the cottage of the herdsmen Eumæus" (s. 30). Elegant nonsense! All very well for imperilled Ulysses to hide and disguise.

himself; but, except for school-boys, what possible call was there to transmute the glorious old verse into prose? And how inexpressibly foolish to boast that "they still retain their poetry." Indeed! Otto of roses may still hold the rose-scent; but let women have it: give us the roses themselves with their native stalks and pinky thorniness. Mr. Small is not without blame in giving in to the miserable dread of Douglas's own words, as he himself wrote them, not being understood. In his somewhat superficial and hasty jottings on the characteristics of the poet's writings, he inflicts page on page of an "account" of the subjects of the different poems, and an equal quantity of rubbish in the shape of "modernized versions" by P. Frazer Tytler, Fawkes, a "Mr. Scott" of Perth, and others, in the place of and in (to use his own words) "illustrative contrast to (*sic*) the original!" One marvels if Mr. Small had been reading "Nympha Libethris" and adopted Clement Barksdale's sentiment:—

"Whose sense will not without much study come,
Let him for me be altogether dumb:
No Persius be my Reader; but such may
As he who once throw Persius away."

Such "illustrative contrasts" win no reader worth the winning. The scholar and student deems them an outrage. Whoever cares to know Gavin Douglas will not grudge the necessary labour, the "much study" demanded to know him; and this is no more than is needed in relation to all our elder literature. Your Hallams and like superficial pretenders to acquaintance with books would be equally at a nonplus, and need to "guess at every other word" in the *Romaunt of the Rose* and even in the *Faerie Queene*. It is about time this sort of carefulness for ignorance rather than knowledge were done with. Radiant, realistic, yet edged with a delicate iridescence of imagination, musical and thickcoming as a nightingale's notes, the "May" Prologue would alone vindicate for Douglas the Poet's subtle vision; while the "Winter" Prologue has a picturesqueness, a *verve*, a nicety and daintiness of observation, a colour of epithet and a breadth of humanness in it that seem almost to coarsen the landscapes of a later time. There is the supreme stuff of poetry in all these Prologues and in the "Palice of Honour" and in gleams in "King Hart," and the workmanship, as a whole, is worthy of the material. This being so, an editor of Douglas has a right to count on his labour to furnish a true text being recognised, and his Worthy studied without the child-sweetmeats of "modernized versions."

Philologically, this edition of Bishop Douglas's poetry is extremely valuable, especially in connexion with the same publisher's editions of William Dunbar, Robert Henryson, and Sir David Lyndsay, under the editorship of Dr. David Laing, and recent reprints of Barbour, Wynton, and others to follow (it is to be hoped), as Alexander Montgomery and Alexander Hume. Hallam's notice of Douglas is even for him specially shallow and illiterate. Warton had said of the *Aeneid*:—

"This translation is executed with equal spirit and fidelity, and is a proof that the Lowland

Scotch and English languages were now nearly the same. I mean the style of composition, more especially in the glaring affectation of anglicising Latin words."

On this the historian of our literature observes:—

"Warton did well to explain his rather startling expression, that the Lowland Scotch and English languages were then nearly the same; for I will venture to say that no Englishman, without guessing at every other word, could understand the long passage which he proceeds to quote from Gavin Douglas. It is true that the differences consisted mainly in pronunciation, and consequently in orthography; but this is the great cause of diversity in dialect." (*Introd. to the Literat. of Europe in 15th, 16th, and 17th Centuries*, part i. c. iv.)

The best answer to this is, that if Hallam had turned to Chaucer, and Gower, and Langland, and other English-born poets, he would readily have found 90 per cent. of Douglas's words in them. So far back as 1638, Lisle, the Anglo-Saxon scholar, saw deeper and wrote more wisely as follows:—

"At length I lighted on Virgil, Scotished by the Reuerend Gawin Douglas, Bishop of Dunkell, and vncle to the Earle of Angus; the best translation of that Poet I euer read. And though I found that dialect more hard than any of the former (as neerer the Saxon because farther from the Norman), yet with helpe of the Latine I made shift to vnderstand it, and read the booke more than once from the beginning to the end. Whereby I must confesse I got more knowledge of that I sought [the Saxon], than by any of the others. For as at the Saxon inuasion many of the Britans, so at the Norman many of the Saxons, fled into Scotland, preserving in that Realme unconquered, as the line Royall, so also the language, better than the Inhabitants here, vnder conquerors' law and custome, were able." (Preface to *Ancient Monuments of the Saxon Tongue*, p. 16.)

It is a simple matter-of-fact, which Hallam ought to have known, that (as Mr. Small properly quotes) William Caxton, writing at London in 1496, in the preface to his *Buke of Eneydos*, states that, to make himself intelligible to "comyn people," he had to "vse old and homely terms," and that to provide himself with a stock of these, he took up a book written in "olde Englyshe" and found that "certeynlie it was more like to Dutsche than English." Anglo-Norman influences had thus in 1496 greatly changed the "olde English" in the south of England. On the other hand, in Northumberland ("Kingdom of Northumbria"), which extended from the Humber to the Firth of Forth, the language remained more native and pure, and resisted foreign ingredients. It is in this "olde Englishe" common to this extensive district that nearly all the English metrical romances of mediaeval times are written, and with it—as Warton accurately states—the language of the earlier Scottish poets is almost identical. Mr. Small sees all this, and has evidently resources qualifying him to utilise it, and it is to be regretted that his work is defective in three directions wherein he might have perfected it. (a) Related as the "Palice of Honour" is to Chaucer's "Temple of Fame"—rather than to the "Sejour d'Honneur" of Octavien de St. Galais—and "King Hart" to "Piers the Plowman" of John Langland, and the Prologues and translation of the *Aeneid* in their wording to other early English

poets, there ought to have been a critical examination of resemblances and differences, linguistic and orthographical. (b) Full and satisfying as is the Glossary—and it is really a great advance on Ruddiman's and all others—its value is much lessened by the nearly absolute absence of authorities for the meanings assigned. Not a few seem far-fetched and doubtful, and ill-suited to their place and context. Many almost provoke controversy. It is a pity, too, that parallels from English-born poets are not given. (c) The relation of Douglas to Catholicism in Scotland, and to the "new learning," especially Latin and Greek, and the bearings of both on the literary condition of Scotland at the period. The "Dialogus" showed he had small respect for the metaphysical casuistry of Lombard and his compeers. Mr. Small has left much vague and scattered which brought together would have revealed an individual potentiality in his author of which he scarcely dreams.

The Notes are very meagre, and the few discussions of words are not always satisfactory: e.g., in vol. iv. p. 85, l. 7, Toppa and Pertelok, Mr. Small very well vindicates Toppa as against Mr. Skeat's Coppa, but he errs in simply adopting Nares' derivation of *partelot*, or *partlet*, from *partelethe*, a band or ruff, because forsooth a hen is ruffed round the neck! For hens of the ordinary breeds to have a ruff is very unusual, and why, therefore, call so common a bird "partlet," while it has so rarely a ruff? Had this been the true derivation, one would have expected it to be applied rather to chanticler than his dame. I doubt also if examples of *partelethe*, a ruff, be found older, or even as old as the Chaucerian use of *portelot* or *partelot*. It is applied from a hen to a woman, not because the woman is ruffed, but because she is a noisy cackling body—cf. 1 *Henry IV.* iii. 3, *Winter's Tale* ii. 3. The derivation of *partlet*, a band, from *part*, or *porter*, as given by Minshew, and quoted by others, seems merely ridiculous. Is a band the only article of attire that can be separated from, or is borne on the body? or was it the first or only article of clothing when as yet other articles were not? We have the same root-form in the bird "*part-ridge*," but the derivation is only another instance of the eccentricities of language. Many other words would need revision and correction in the Glossary, as might easily be shown, did space allow.

The *Aeneid* occupies three out of the four volumes. Sooth to say, apart from the Prologues, we do not estimate it very highly as poetry. It was a marvellous "eighteen months' work; but it is diffuse and tame except in occasional lines and out-gleaming epithets. Mr. Small decided wisely in taking for his text the Elphynstoun MS. of his own University's library. A comparison, however, of the Gale MS. text, as reproduced by Manor and Rutherford, with the Elphynstoun, yields more various readings than Mr. Small seems aware of. It would have been an acceptable addition to the apparatus, if the editor had critically discussed the variations of all the MSS. Some of them are specially suggestive; more philologically interesting; still more very

valuable contributions to the stores of the *Dialects of England Society*.

That this additional task which we would assign to Mr. Small is demanded, will appear by a very slight examination of a single Prologue taken *ad aperturam libri*, viz., to Book VI. Comparing the Elphinstoun MS., i.e., the present text with the Gale MS., i.e., the Bannatyne Club text, the following among many more variations may be recorded:—l. 20, "It semis a man war manglit, tharon list luik," which seems very like nonsense, while the Gale MS. "*mangit*," i.e., confounded, astonished, is, no doubt, Douglas's own word; l. 37, "deid" for "deth;" and l. 65, "sax" for "sext," are grammatically inaccurate; l. 85, "throw the fall" for "from the fall," and l. 133, "nocht" for "not," seem to spoil two distinct and, perhaps, better thoughts; l. 153, "*it wer a manifest le*" for "*that war a manifest le*" (lie)—the latter more emphatic; l. 165, "*to assailze*" for "*till assailze*,"—the latter unquestionably the author's Scottish form. Startled with these results, a like examination of other portions satisfied us that a critical eclecticism would have added to the value of Mr. Small's text, while the notes could have pointed out such readings as were adopted from the Gale MS. and others, as the Longleat MS., which remains apparently unread.

Of the "Biographical Introduction," which occupies pp. i.-clxxxii., this only will we say: It is enriched with "many letters and papers from transcripts of the originals preserved in the British Museum, the Rolls House, London, and the General Register House, Edinburgh," that invite commentary. Mr. Small has been modestly content to hang these on a thin loose thread of chronology. We desiderate more compactness, more insight, more fetching of light from the poetry and documents on the life and especially the personality of the old bishop. But it has an ungrateful look to be asking more with so much of admirable work actually bestowed. A long vainly-called-for thing has been done, and the work bears evidence throughout that it has been to its scholarly editor a labour of love, combined with what is not always found, love of labour. We will part from Gavin Douglas with his portrait from *Marmion* (c. vi. 11):—

"A bishop by the altar stood,
A noble lord of Douglas blood,
With mitre sheen and roquet white;
Yet show'd his meek and thoughtful eye
But little pride of prelacy;
More pleased that in a barbarous age
He gave rude Scotland Virgil's page,
Than that beneath his rule he held
The bishopric of fair Dunkeld."

ALEXANDER B. GROSART.

Le Fond de la Société sous la Commune, décrit d'après les Documents qui constituent les Archives de la Justice Militaire. Par C. A. Dauban. (Paris: Eug. Plon et Cie, 1873.)

WE had been led to think highly of this book. A friend of ours who imagines that by glancing at its index and by turning over its leaves one can come to a fair estimate of any work, had singled out some pas-

sages of a kind to make us esteem, if not the writer's talent, at least the sincerity of his patriotism. "A book by M. Dauban has just been published," so wrote our friend, "which I advise you to read. The work is throughout, so far as I can judge from beginnings of chapters that I have run over, pervaded by a strong current of patriotism. You who have hours of forced leisure must give it a closer reading. The author's thesis is this: From our disasters sprang up the Commune; the war originated our disasters: by whom was the war originated? Elsewhere M. Dauban prefers his charge against the Second Empire, and takes to task the Imperialist *bourgeoisie* for its scandalously gotten riches. Hitherto M. Dauban had not risen above mediocrity in his '*Mémoires*' on the Terreur, on the Girondists, on Madame Roland. But is it not just possible that indignation should make an indifferent author write a good book?" So spake our amiable friend, and we were the more cruelly deceived when, chancing to meet with the volume of 482 pages, we were bound first to peruse it, and then to form our opinion. We, it is true, did not expect anything like broad views from an admirer of the Girondists, nor indeed any real power from one whose life has been spent in the midst of historical documents without his ever performing the work of an historian. But we did expect some soundness of sense and humanity; if narrowness, at least rectitude of judgment. Even this last illusion must be given up.

M. C. A. Dauban (who having remained unmolested during the Commune, was on his own confession endangered by the indiscretion of his zeal, on the entry of the regular army into his quarter), "lived three days among the soldiers," then, after victory had been secured, moved on to the rear of the military commissions. In this post he gained access to the papers that were found at the mayoralty of the eleventh Arrondissement (the last stronghold of the Commune), being more particularly satisfied with Lieutenant-Colonel Carré (whose judicious reflections he now propagates) for his intelligent indications. Those documents he has since published without displaying either the brutal indifference of such military commissions, which at least would have given them in their integrity, or the cleverness of a police officer, who, even while making suppressions, would have adopted some administrative, if not scientific classification.

It is P. J. Proudhon's peculiarity to be hateful to a certain class of minds who believe that mediocrity is the high road to common sense. Such good folks, unable to see one side of a question, fret at finding in the same page of the illustrious polemist, not only both sides, but a third point of view, which perplexes them because they never thought of it before. M. Dauban's angry bias carries him to the length of ascribing to Proudhon the paternity of Communism. We advise him to open Dupiney de Vorepierre's dictionary: he will satisfy himself that under the head Socialism the orthodox Dupiney has been content to reprint Proudhon's arguments against Communism. So Communism and Commune, it is all one for

M. Dauban. Still the Commune's was but a political programme, in which it forbore to adopt either the one or the other socialistic school. But that does not concern M. Dauban, who admits all documents against, and rejects such as would vindicate the defeated party. But—and this is more incomprehensible in one who has witnessed the ruin brought on France by imperialistic centralisation—M. Dauban is an utter stranger to the political idea of the Commune. To combat a theory one must know what it is. This is an axiom of which M. Dauban does not seem to have the slightest suspicion. In his eyes, the movement of 1871 is somewhat undefined. On one hand, the people of Paris, "whose glow of patriotism had been betrayed" by the men of the 4th of September, rebelled against rulers "who dreaded the suburbs more than the Prussians." On the other hand, this people of Paris had no patriotism, and reserved their hardihood to use it against "the Prussians of Versailles." Elsewhere, the Federals fought for their thirty sous only; here it was the Empire's moral disorder that prepared the Commune; here, the Prussians fostered underhand this great convulsion to crown their conquest. Of this last charge, so horrible, some documentary evidence should have been produced by M. Dauban, a man accustomed to historical research, or else it ought not even to have been mentioned. We beg pardon. M. Dauban exhibits one document—a German picture, where Germany is represented driving out of Paris in flames, men of all parties, M. Thiers together with M. Rochefort, Garibaldi as well as Trochu. *Gefallen, gefallen ist Babylon die stolze*. Such is the motto of the picture whose fiery but clumsy drawing seems to point to a regret that Bismarck's shells did not reduce Paris to ashes. And upon such groundwork M. Dauban builds up a whole scaffolding of insinuations! The German artist, aware, as it appears, of the secret understanding between Bismarck and the popular leaders in Paris, with his no longer prophetic but only well-informed pencil, would have shadowed forth the conflagrations in the French capital as resulting from an alliance of the Prussians with the Commune. M. Dauban made use of this picture for a frontispiece, and his comments upon it served for a preface to his compilation. This was fair enough. Thereby the author was not bound to too much impartiality.

Among the documents that figure in this bulky bill of indictment is to be found a truly odious one, which M. Dauban does not fail to turn to good account.

This letter bearing *no signature* is addressed to Citizen Audouynaud, member of the Comité Central. Its contents prove to us that the author is a madman, its introduction that he is a solitary madman, for he does not know a soul: "I address myself to you, citizen, although I do not know you, because your name heads the list of this committee, and because I presume that you will communicate my observations to your colleagues." M. Dauban forgets that it is contrary to all the rules of criticism to make a party responsible for a letter—anonymous into the bargain.

From the following opinions we shall be able to form some idea of M. Dauban's largeness of view. Do you know why M. Dauban does not look upon Tridon, author of a remarkable pamphlet on the Hébertists, as the father of Hébertism? It is because M. Tridon was rich. Do you know why the life of Delescluze has been one long struggle, and his death that of a hero of antiquity? Why, because he was a *fruit sec* of the bar. As M. Dauban thinks that calumnies should in general be propagated, above all when the object of them is dead, he repeats an accusation of M. Denormandie, in whose office Delescluze had once upon a time acted as attorney's clerk. On that subject we shall only allow ourselves to make one remark. Why has M. Denormandie waited for the death of his former clerk in order to cast a doubt upon the probity, above all discussion, of the great patriot? Did he do so in order to obtain pardon for having treated with the delegates of the Commune of the eighth Arrondissement?

Let us quote a last proof of the readiness with which M. Dauban brings forth accusations. "Received at the Morgue two bodies, of the female sex, and the shattered remains of human bodies, sent by a member of the Commune, May 17, 1871. For the Registrar. (Signed) Guiblain." Such is the record, and now for M. Dauban's commentary:—

"Whence comes that mysterious note? Who were those women? How is it that the shattered remains of human bodies were in the possession of a member of the Commune? It is evident that these corpses were not found in the river, but that they were brought from one of those executions, the number and the cause of which we have never known and can never hope to know."

Does M. Dauban suppose that the few war-spies who were condemned to death during the Commune were executed by means of mitrailleuses?

Every good bourgeois is a *Chauvin*. M. Dauban hates all foreigners, and particularly the English reporters, who, uninfluenced by party feeling, described the massacres perpetrated by the Versaillist army. A line further on M. Dauban omits the date of the Rapp explosion, which took place on May 17. This would at once have explained why the corpses of two women, and the shattered remains of other dead bodies were sent to the Morgue.

When M. Dauban framed his indictment (for in political matters it is the custom to shoot first and to indict afterwards), M. Thiers was still in power; it was still possible to say that the Chief of the Executive was making a fair trial of the Republic. The remembrance was still fresh that the provinces had been stirred up against Paris by means of the calumny that Paris was in open revolt against the Republic, and not against the Monarchical Assembly; it was not yet forgotten that Thiers had been obliged to give Republican guarantees, both in his name and in that of the Assembly: some illusions were still possible. But now have not the events come, one after the other, bearing their eloquent testimony? Has not the Assembly made its *coup d'état*? If there has not been a Royalist restoration, is it not from an impossibility to instal at once all the

pretenders to the throne? Better still, is there not a touching understanding between M. de Chambord and M. Rouher? MacMahon, is he not a living proof that Legitimist sympathies may find place in the same heart along with Bonapartist antecedents? The Royalist and Imperialist parties coalesced: do they not seem to scoff at the "gallant Marshal" for his presumptuousness in believing himself to be anything but a puppet made to play a part, until the real king of the comedy appears in flesh and blood to pour poison into the ear of France.

We have not taken in earnest the long impeachment of M. Dauban. The attempts of M. Dauban to associate the Commune and the Empire are simply childish. Was it in the ranks of the Commune that the Marquis de Gallifet figured? M. Dauban's retrospective wrath is ridiculous. What has he done to oppose that *régime* of corruption and of swindling? By what means has he protested against the declaration of war? The men who struggled against the Empire are the very same who protested against the declaration of war. It is they, again, who afterwards were found in the ranks of the Commune. Now they are dead, or in prison, or exiled, or reduced to the most humiliating silence.

And France, is she the better for their loss?

JULES ANDRIEU.

Our English Surnames: their Sources and Significations. By C. W. Bardsley, M.A. (London: Chatto and Windus, 1873.)

FEW people, however indifferent on other antiquarian matters, are without a certain secret and altogether blameless curiosity to know the meaning of their family name, and, if possible, something too of the history of its first holders. If, however, they consult Mr. Bardsley's book on the second of these points, they will be disappointed, as he deals only with the history of names, their primary meanings, and different forms at different stages of our language, and has nothing to do with their holders. We cannot but say that we somewhat regret this, for a little personal history here and there could not have failed in making his book even more interesting than it is. Perhaps, however, Mr. Bardsley considered this somewhat beside his object, and likely to make his book too cumbersome; and when we remember that he discusses considerably over four thousand names more or less at length, it is really wonderful how so much has been got together into a volume of by no means large dimensions. It seems strange how little has been written on our common English family names. We have books of Peerage, and Baronetage, and Landed Gentry enough; but the books on the common familiar names that we see and hear every day, we could count on the fingers of one hand. Of these by far the most deserving are Mr. Lower's *Patronymica Britannica*—a compendious and most handy dictionary—and Miss Yonge's *History of Christian Names*, also a valuable book. It is, however, with surnames only that we have here to deal.

To review the sources of a people's name-stock is, in a certain sense, to review its history and language. If we remember

that names, whether of person or thing, are not the result of blind chance, but were given by men with a definite intention and to convey a definite meaning, we should be better able to realise what a record of customs, manners, and phases of mind each word must in itself contain.

"We cannot but see," says Mr. Bardsley in his Introduction, "that, could we only grasp their true meaning, could we but take away the doubtful crust in which they are oftentimes imbedded, then we should be speaking out of the very mouth of history itself. For names are enduring—generations come and go; and passing on with each, they become almost everlasting."

Mr. Bardsley begins by noticing that surnames (*supernomina*) were simply the result of necessity, when a people, hitherto small and isolated, had so far grown in numbers that it was found absolutely necessary to have some further distinctions between individuals than any mere personal ones could supply; and then calls attention to such designations in the Old Testament as "*Joshua the son of Nun*," or "*Jair the son of Manasseh*," and to those descriptive titles, or *sobriquets*, of which most early literatures give evidence; but in neither of which cases the surname would become hereditary. Mr. Bardsley then passes on to show that it is in the eleventh and twelfth centuries that we first begin to realise that a change has taken place in the nomenclature of most of the more populated and civilised European societies. Surnames have become family-names, i.e. hereditary. The baron might be called after the property he owned, or the commoner man after some local peculiarity of his abode. The craftsman might be named after his craft, or another after the rank or office he held; or again, the name might be derived from the personal or Christian name of the father or mother; or lastly, from some characteristic, mental or physical, complementary or the reverse. It mattered little which of these; but let one once become fixed to a man, and cling to him for life, it would eventually pass on to his offspring. All these—and there is no name which does not come under one or other of these heads—Mr. Bardsley divides into 1. Patronymic surnames, as "*Johnson*" or "*Emsen*," "*Hewett*" (little Hugh or Hew), "*Willcock*" (little William), "*Watkin*" (little Wat or Walter); 2. Local surnames, as "*Brook*" or "*Attenborough*" (at the borough or town); 3. Official surnames, as "*Page*" or "*Fletcher*" (arrow-featherer), which last we would not place here; 4. Occupative surnames,—firstly, *country*, as "*Carter*" or "*Dudman*" (seller of frippery at fairs); secondly, *town*, as "*Webster*" (weaver), or "*Winter*" (wyneter, wine-merchant); 5. *Sobriquet* surnames, or "*Nicknames*" (nickname = an ekename, or added name), as "*Brock*" (badger), or "*Makepeace*." All this is systematic enough; but we cannot but regret a slight want of system in the arrangement of the names under each head, which at times leads to a useless repetition; and likewise the overcrowding in places of examples, which, though very useful in a dictionary (such as Mr. Bardsley promises us), is rather apt to render the pages tedious.

To mention a few points which appear

open to criticism. It is rather startling to read (p. 39), "Giles, the patron saint of the huntsman, is but a corruption of Egidius": such was generally no doubt its Latin equivalent, but it is very much more likely, as Miss Yonge suggests, that the good Athenian who lived on the banks of the Rhone towards the close of the seventh century, and is supposed to have been originally named Aegidius (*Aiyidios*), derived his later name from the Celtic *giolla*, a servant, or the Teutonic *gilo*, a pledge, or even from a corruption of the Latin "Julius;" in any case, however, some explanation is needed, and none is given. Again, Mr. Bardsley says, "Tiddeman" (spelt also "Tydeman") is the same as the Dutch "Tyddemar." This is going, we think, too much out of our way; why should he not derive it from the old Lowland Scotch *tiddle*, cross in temper, or, as Mr. Lower does, from the Old English *tydy*, merry, hearty or neat, which is Scotch too? "Cuddie," an old name for an ass, Mr. Bardsley unhesitatingly puts down as the same as the familiar pet name for "Cuthbert," which was also "Cud-die," while such an authority as Dr. Jamieson gives it as his opinion that it is an Oriental word introduced by the gipsies, and no doubt the same as the Persian *qudda*, an ass, and the Hindostanee *ghudda*, which has the same meaning. "Magpie," written also "magotpie," we are told, is derived from "Mag" (sometimes, but rarely "Magot"), the familiar of "Margaret;" why, we cannot see. We have little doubt that the word is connected with the old Scotch *magg*, to steal, or else with the French *magot*, a monkey (or sometimes hidden treasure), as either would convey a good idea of the bird's peculiarities. We have also seen other derivations of this word which are much more probable than Mr. Bardsley's. "Cullings," "Cullens," or "Collinges," we do not think at all likely to be merely corruptions of "Cologne," when they occur as surnames, but have much more to do with "Collin," or "Colin," the diminutive of "Nicholas," or derived, as it is sometimes said to be, from the Irish *cuilean*. "Nott," or "Knott," we should put down as later forms of "Cnut" or "Canute," and not as conveying the idea of "not- or nut-headed," close shaven. "Waddilove" or "Waddilow," which Mr. Bardsley finds written in the Hundred Rolls and the Guildhall Records "Wade-in-love," we much prefer, with Mr. Lower, to derive from an old name "Wadel," "Wadhel," or "Wadelo," found in the *Domesday Book*, and probably connected with "Wade," an old heroic name well known in Norse legends, or from the Scotch *waddin*, Anglo-Saxon *waddend*, both of which mean strong, powerful, rather than to indulge in the extravagance of talking of some one who "waded in love." We do not understand why Mr. Bardsley need go to the French *eskirmir* for both our *skirmish* and *scrimmage*: it is true that the suffix *-ish* would point to a French *-ir*, but the root of the words is decidedly Teutonic, and the initial *e* of the French seems strongly to indicate one of their many failures to pronounce the initial Teutonic *sc*. *Hremman* or *scremman*, to hinder, disquiet, scream, is a good old Saxon verb (Germ. *schirmen*), and such words as *cottage*, *tillage*, &c., show that the Romance suffix *-age* (Lat. *-aticum*) was often

enough joined to a Teutonic root. Why does Mr. Bardsley call a *Yeatherd* a herdsman of *heifers*, when the word is plainly enough the same as the Anglo-Saxon *gáthyrd*, or goatherd? "Stotherd" again (giving our "Stoddards," "Stoddarts," and perhaps "Studdy") he interprets as *bullock-herd*; *stott* may have been an old Northern localism for *bullock*, but the *Promptorium Parvulorum* gives *stot* only as *horse*, and the *Anglo-Saxon Dictionary* gives *stód*, a stud of breeding *steeds*, especially mares.* Lastly, we must say, that the misspellings in the text are uncomfortably numerous; a fault not to be overlooked in a book in which so much depends on the way in which the names are spelt. For instance, several times we find "Mr. Lowen" put for "Mr. Lower;" in another place "Lawrence Mind" for "Lawrence Minot;" and again, the strangest mistake of all, "Miss Muloch's *History of Christian Names*" quoted instead of "Miss Yonge's."

But to turn to the better side of the book, which is also so very much the larger—Mr. Bardsley makes a very good suggestion towards the solution of the enigma of our curious inn-signs. Instead of such ingenious interpretations as "Goat and compasses" for "God encompasseth us," or "Bull and gate" for "Boulogne gate" or "Boulanger," he suggests that, as at the time when these signs were most used and of most use, the generality of people could not read, and mottoes and texts would thus have been quite useless, wherefore signs were used as marks of distinction instead of names (as at the present day); and that accordingly, when two tradesmen entered into partnership, it is probable enough that they joined their *signs* where they would now join their *names*. Again we must thank Mr. Bardsley for showing the enormous popularity of the name "John" over all others towards the end of Edward III.'s reign, and during that of Richard II.—a popularity that, as our national hero "Jack" and our national name "John Bull" should teach us, has seldom been other than great; for he thereby overthrows the statement of the majority of historians, who, when commenting on the clause in Wat Tyler's charter "that there should be no king named John," are wont to assert that this was not necessarily aimed at John of Gaunt, because the peasants of England at this time shared with those of France and Scotland an intense prejudice against the name of "John,"—this, from Mr. Bardsley's facts, we see was not the case.

In a word, we can thoroughly recommend *Our English Surnames* to all those to whom English, and things English, are of interest.

H. COURTHOPE BOWEN.

A History of Greece. By George W. Cox, M.A. Volumes I. and II. (London: Longmans & Co., 1874.)

In these two volumes the learned and ingenious analyst of the Aryan Mythology

* I find, however, in Stratmann "Stot, Swed. stut (juvencus)?" showing that the word *may* mean heifer, but that he considers it doubtful. "Buculus" he gives as a more common meaning of the Swedish derivative, though in any case the word is rare.

carries his *History of Greece* from the earliest times to the end of the Peloponnesian War. A third volume is to bring the work down to the death of Alexander. A fourth volume is to bring it to the revolution which ended the reign of the Bavarian Otho.

Bishop Thirlwall's *History* is a judicial narrative by a consummate scholar; Grote is before all things the great interpreter of the Athenian democracy; Curtius is the historian of Greek culture in the largest sense, bringing the results of Comparative Philology to bear on its beginnings, and with a special faculty for setting forth vividly the local laws of its development. Can Mr. Cox's *History*—for which he expressly disavows any claim to set aside these—be said, so far as it has gone, to have a like distinctive character? It might, we think, be described as a sceptical analysis. Mr. Cox does not give us, on the whole, new ideas or new pictures. The new things (after the treatment of the mythical period) are, in the main, criticisms of detail. Opinions will, perhaps, differ among students as to how far Mr. Cox's book can be safely taken for a guide. But, along with Thirlwall, Grote and Curtius, it will certainly deserve to be read as an acute commentary.

For Greece, the period of contemporary record may be said to begin about 450 B.C. Before that time we have, as a rule, only tradition, supplemented by antiquarian or philological evidence. The distinctive feature of Mr. Cox's first volume is his manner of estimating this tradition as a source of history. Speaking generally, we may say that he is ultra-sceptical. As Curtius uses Comparative Philology to construct, Mr. Cox uses Comparative Mythology to destroy.

Three chief schools have divided modern opinion about the Greek myths. The Pragmatizing or new Euhemeristic school strips the myth of what is marvellous or impossible, and sets forth the residuum of possible fact as historical. It is true that Achilles slew Hektor, though it is not true that he was helped by Athene. Mr. Grote exploded this method. The Allegorizing, or old-physical, school finds in the myth a conscious symbolism of natural phenomena. The poet who describes Odusseus sailing westward is covertly describing the journey of the sun. The Comparative, or new-physical, school treats the myth as developed unconsciously from natural phenomena. The poet who tells the tale of Odusseus is not thinking of the sun, does not know the origin of the story; but, nevertheless, the story has grown out of a primitive solar allegory. Mr. Cox's *Aryan Mythology* is the most complete statement of this last view.

When Mr. Cox comes to apply the Comparative method to Prehistoric Greece, one general characteristic is apparent throughout. Mr. Cox often quotes Mr. Freeman, but he does not seem to us to have weighed enough what Mr. Freeman has said on this subject of Tradition in one of his best essays—that "On the Mythical and Romantic Elements in Early English History." As Romance is to History, so is Myth to Tradition. An historical statement is one which is accepted as true because it rests on contemporary or other sufficient evidence—

having sometimes, however, to be distinguished from the pseudo-historical, or invention with a purpose. Romance is the play of fancy, without purpose, around historical names or things. Genuine Tradition is the oral history of times for which there is no contemporary written history. Myth bears to genuine tradition the same relation which romance bears to history. The task of disengaging genuine tradition from myth is analogous to that of disengaging history from romance. Experience of the latter process helps the former; from the better-known we can work back to the less-known. Now, the characteristic of Mr. Cox's dealing with prehistoric Greece is that he makes hardly any attempt to disengage the genuine from the mythical element of tradition. He despairs of finding any genuine tradition—that is, any history—in the myths. They are delightful stories; they are also documents for “the mental condition of the Greeks and the growth of their polity and law:” for instance, Andromache and Nausikaa show that the condition of women was indefinitely higher in the days of the poets than it was in the days of Perikles. But that is all. No shadow of real events is to be looked for in the myths. Take, for example, the legend of Troy:—

“This is a tale,” says Mr. Cox, “which we find with all its essential features in every Aryan land; and, therefore, if such a war took place, it must be carried back to a time preceding the dispersion of the Aryan tribes, and its scene can be placed neither in the land of the Five Streams nor on the plains of the Asiatic Troy, not in Germany, or Norway, or Wales.”

The legends of the Dorian Migration are given up as equally hopeless: “Whether the eastward migrations which are said to have been caused by the return of the Herakleids represent any real events, we cannot tell, although we cannot in terms deny it; but the fact remains that they are movements eastward, corresponding in many of their features to other movements which are said to have preceded them.” That is, they illustrate a certain law of reciprocity which Mr. Cox thinks that he finds in the myths, and which he accounts for by their origin, as representing the succession of day and night. When Herakles dies and Eurystheus persecutes the Herakleidae, this is the victory of darkness over light; when Theseus and the Herakleidae slay Eurystheus, this is the victory of light over darkness. In short, “all that can be said about these legends as a whole is that the historical character of any of the incidents recorded in them can be attested only by evidence distinct from these myths; and no such evidence is forthcoming.” In a note Mr. Cox adds: “It is forthcoming in the case of the stories told about Roland and the Great Karl, and the result is to prove the impossibility of deriving any history from the myth if the independent historical testimony had been lost.”

Now, it happens that this very example has been used by Mr. Freeman to illustrate the analogy between the process of getting history out of romance and the process of getting tradition out of myth. Let us see how far the result ought to modify Mr. Cox's conclusion. The Carolingian legend contains

two distinct elements—the romantic and the historical. The romantic element consists in giving Charlemagne a personal character which was not that of Karl, in making him, not a German, but the national hero of a people who at that time were not a nation, in sending him on crusades to Constantinople and Jerusalem. The historical element consists in preserving the fact that there was a time when a single emperor reigned from the Eider to the Ebro, and that this emperor was a great captain. Just so in the Trojan legend it is probable that the mythical element is combined with an element of genuine tradition. Without contemporary evidence it would have seemed unlikely that one emperor had ever reigned over all Western Europe; but we happen to know that it was so. According to the Trojan myth, Agamemnon is, if not sovereign, at least suzerain of nearly all Greece: and he wages a war in the Troad. Here we can get no such certainty as that which we have in the other case. But the analogy affords a probability. It is likely that there was a time when a single dynasty were at least suzerains of a great part of insular and peninsular Hellas. It is likely that there was a warfare by which the north-west coast of Asia Minor was gradually hellenised. The myth puts the seat of the Pelopid dynasty at Mykene—an utterly insignificant place—where, however, great remains have been found. The romance transfers the capital of Karl from Aachen to Paris. It would not have been likely, as Mr. Freeman observes, to have transferred it from Paris to Aachen. Again, there was a real Roland, though he was killed fighting against Gascons, not against Saracens: there may well have been a real Achilleus, though it was not he who took Lesbos. Mr. Cox, however, would simply throw the Trojan legend overboard altogether. Surely this is to give up a part of the work which the real historical sense has to do. The historian ought to remember that tradition is a possible source of history, generally inferior in degree of value to contemporary record, but not different from it in kind; and that, however fanciful the dress of the tradition may be, it is part of his task to look for what is real in it. It seems to us that a good deal of Mr. Cox's ultra-scepticism—as we think it—is due in a special way to that solar theory which plays so great a part in the doctrine of the Comparative school. Herakles is as much the sun as Zeus is. The Comparative school refuses to distinguish a myth about a hero from a myth about a god. Now the distinction may be important. Mr. Cox regards the theological myths as mainly mere popular appendages of the theology of the higher thought. Possibly. But at any rate it is clear that myths about Herakles or Hengest are more likely to have begun from the doings of a man than myths about Zeus or Woden. The investigation of myths about gods, with all their alloy, belongs in the main to a science of religion. The investigation of myths about heroes belongs in the main to history. In so far as a poet is the authority for both, it is of course true that, in Mr. Cox's words,

“the achievements of Hektor, Achilleus, and Sarpedon are as much or as little attested as the

terrific combats of Zeus with Typhon or the Titans, or the torturing of Prometheus on the crags of Caucasus.”

But that does not seem to be the point. The point is that, when we search into myths about the gods, we expect to find chiefly traces of religious beliefs. When we search into myths about heroic men, we may at least hope to find traces of historical facts.

The legends of the Dorian Migration must surely be taken, as hitherto they have been taken by all historians, to represent what is in the main a true story. There must have been such a thing as a Dorian movement eastward. But here, again, Mr. Cox sees only a swing of the solar pendulum. This instance—belonging, as it does, to the last phase of a mythical age, a sort of gloaming—leads us from Mr. Cox's treatment of myths proper to his treatment of those traditions which have not an obviously poetical dress, and which concern quasi-historical persons. Grote and Curtius agree with preceding writers in regarding Pheidon, the Temenide king of Argos, as a real person, and as one about whom at least two things are well made out—that he beat the Spartans back from the borders of Argolis, and that he reformed commerce by adopting the Babylonian system of weights and money which Phoenicians and Lydians had made current in Asia. When Mr. Cox comes to Pheidon, he points out that Herodotos puts him about 590 B.C., the Parian marble about three centuries earlier, while Theopompas makes him sixth, and Ephoros tenth, descendant of Temenos. “In short,” Mr. Cox concludes, “we know nothing whatever of the man or of his time.” Granting the exact date to be doubtful, surely we have satisfactory evidence for certain general statements about the man. To meet this evidence with blank negation, is surely to carry scepticism to an altogether extravagant length. Lykourgos is another strong case. Curtius, like Grote, observes how dim to the ancients were the outlines of the Spartan lawgiver's personality; how symbolism had grown around his name; how his father was called Eunomos, and his son Eukosmos. But then Curtius adds: “And yet from all this it is not to be denied that there really lived and worked in the first half of the ninth century a legislator of the name of Lykourgos.” Mr. Cox, however, would deny it. He does not, indeed, make Lykourgos the sun; though we should have thought that the founder of the Pheiditia might have been identified with the sun-god, in his summer zenith, imposing abstinence. But he says “the Spartan lawgiver must be banished to the cloudland.” He is a beneficent civiliser neither more nor less ideal—to use Mr. Cox's own illustration—than Prometheus, Hermes, or Phoroneus.

If Mr. Cox's exaggerated bent—as we deem it—towards scientific scepticism, makes his treatment of tradition on the whole unsatisfactory, this very same quality has helped him to give a singularly clear and good account of the beginnings of Aryan, especially of Greek, society. He does not idealise the patriarchal state. He shows how the old-world tendency to absolute political isolation, as contrasted with the mo-

dern tendency to international union, had its origin in a fact which can still be understood with ease by the Low-Dutch mind. This is the fact, that in the beginning every Aryan man's house was his den. It was something which he kept, with the jealous ferocity of a wild beast, for himself and his own: something which no other living thing might enter except at the risk of life. The dead master of the house being worshipped as still existent, and as even more powerful for evil than on earth, his eldest son, or living vicegerent, was priest as well as king. By degrees strong houses (genê) joined and made brotherhoods (phatriai), with a common worship distinct from each house-worship; the brotherhoods formed tribes (phulai); the tribes formed a polis or state. But in these leagues, smaller or larger, two things are to be noted. First, that the tie was religious, not political. Secondly, that the motive was local neighbourhood. The reason why poleis did not join and make a Nation was local too. Parliament was conceived only as a Primary Assembly.

When Mr. Cox goes on to show how, though there was politically no Greek nation, there came to be a national sentiment, it is natural to compare his second, fourth and seventh chapters (especially) with the great chapter of Curtius on the Unity of Greece (bk. ii., ch. iv.) Curtius sets forth how in early times the centres of Hellenic unity were the temples of Apollo, and how this unity was strengthened by the Apolline priesthood. The priesthood was not a caste or an order. It consisted of persons or families here and there who were supposed to be specially favoured by the gods, and who bequeathed their office to their heirs. The first priests of Apollo, coming from Asia Minor, were missionaries of culture no less than of religion. The temples were centres of civilisation as well as of worship. Delphi, above all, was the very *ὀμφαλός* of Hellas: not an ideal centre merely, but the political centre of Greece in its relations either with the individual state or with barbarians. What we most miss in Mr. Cox, as compared with Curtius, is this clearness about the early significance of the temple, and chiefly of Delphi. Mr. Cox fully recognises religion as the bond between house and house, phratría and phratría, tribe and tribe. But he does not seem to recognise any such central and Panhellenic influence, directly religious, as Curtius finds in the Apolline ritual. The nearest thing to it which he seems to recognise, is the indirectly (sometimes remotely) religious influence of the great games. Again, the unifying power of art (especially plastic art) is connected with religion more immediately by Curtius than by Mr. Cox. In short, Curtius gives us a picture of a real unity, primarily spiritual, having the Apollo-worship, variously active, for its central principle: Mr. Cox rather enumerates several things which tended to modify the normal Greek instinct for political separation. But, at all events, no one has brought out with greater clearness than Mr. Cox this great truth that, in so far as there was a national unity, its origin was religious, not political.

Next to the treatment of the mythical period, the most distinctive thing in these

two volumes is the general estimate (bk. ii., ch. i.) of Herodotos, as an authority for the traditions of the Persian Wars. The chain of supernatural causation which Herodotos interweaves with human agency has little or nothing to do—Mr. Cox points out—either with conscious fiction or with love of romance; it simply represents a spiritual need of the time. The Herodotean sequence of cause and effect is usually either ethical or religious rather than political. This chiefly theological treatment gives a certain epic unity, and epic requirements in their turn modify the story. The result is that the real motives or causes—arising out of political circumstances—are often almost put out of sight. Two questions are suggested to us by this most interesting chapter, and generally by the whole of Mr. Cox's second book. First: Has Mr. Cox at all overstated the inseparableness of the supernatural detail from the substance of the Herodotean narrative; for instance, in regard to the capture of Sardis (Her. I. 78, 84), is it true that, if we give up the snakes and the woman-born lion, &c., "all the circumstances of the capture are gone"? (vol. I. p. 255). Secondly: Has Mr. Cox at all underrated the average worth of such collateral evidence for a tradition chiefly oral as that of state-registers, works of art, and the like—for instance, of the monumental evidence to which Herodotos appeals for points in the story of Midas, of Gordias, of Arion, of Kroisos, of Kleobis and Biton? At present we are disposed to answer both questions in the affirmative. But they deserve to be carefully and patiently weighed. We broach them here only for the purpose of especially commending them to students of Mr. Cox.

The Persian Wars form the borderground between tradition and history. We have noticed some salient points in Mr. Cox's treatment of tradition and of this borderground. The second volume ends at 404 B.C. When the third volume shall have brought the work to the death of Alexander, there will be more complete materials for estimating Mr. Cox's way of dealing with that Grecian history which rests on contemporary written record.

R. C. JEBB.

MINOR LITERATURE.

Nach dem Griechischen Orient. Reise-Studien, von K. B. Stark. (Heidelberg, 1874.) The combination of a popular style of writing with scientific research is very rare in Germany. It is too common for scholars to look upon the graces of style as meretricious ornaments unworthy of the seriousness and depth of truly scientific writing, and, on the other hand, it can hardly be said that the "general reader," so well known in England, is to be found in Germany in sufficient numbers to induce authors to model their style for his benefit. There is a greater division of intellectual labour in Germany than anywhere else. Most readers confine themselves to a very narrow sphere, and the effect of these two causes is a scarcity of books like those of Lavard, Buckle, Darwin, Tyndall, Mill, and a host of other eminent writers, who understand how to treat abstruse and difficult subjects in a manner intelligible to the "general reader."

Professor Stark's book is an exception to this rule. It tells, in a pleasant, unpretending style the adventures and incidents of a journey to the East, a region now so familiar to most of us that

it is not a very easy task to say anything new about it. His chief object is to measure the past glory of the countries he has visited, and more particularly to determine how far that glory may be due to Hellenic literature and art, in which he is quite at home. He takes us to the site of ancient Troy, unhappy Troy so fiercely contended for by Greeks and Dardanians in times of old, and now again the object of scarcely less fierce, though bloodless contention between rival antiquarians, divided into two hostile camps, and unable to decide whether the city of Priam occupied the head of the valley of the Skamander, or stood not far from the sea. Professor Stark is decidedly in favour of the higher position, and opposes the view taken by Dr. Schliemann, who has been excavating for several years on the site of the later Roman Troya.

From the plain of Troy the traveller proceeded to Lesbos and Smyrna and to the interesting ruins of Ephesus, where he rejoiced in the discovery, not only of the true site, but of actual remains of the great temple of Artemis, revealed by the ingenuity and the untiring exertions of Mr. Wood. Perhaps the most interesting chapter is that on the so-called tomb of Tantalus, and the rock of Niobe, respectively near Smyrna and Magnesia, which transport us to ages anterior even to Homer and the war of Troy. It may not be known to the generality of English readers that Professor Stark is the author of a good-sized volume, containing a mass of archaeological and mythological research, grouped round the sculptured relics and myths of the House of Tantalus and Niobe. In the present volume the author touches but slightly on the religious conceptions embodied in these primeval myths, in which the nature-worship of Greece found its earliest poetical expression. All that is necessary to prove his scientific conclusions is thrown into notes, which fill forty pages at the end of the volume. Here ample references and quotations are given, by which the scholar may test the truth of the author's views.

The last portion of the book, which gives an account of the traveller's return through European Greece, contains little that is absolutely new, but much that is interesting with reference to the state of society and the prospects of the country. The author had neither time nor means at his command to make excavations, or to penetrate into localities hitherto imperfectly known. He has therefore wisely confined himself to giving the impressions which a traveller, saturated with the lore of ancient Hellas, and glowing with enthusiasm for ancient art, must naturally feel on first visiting the localities hallowed by the great men who are still venerated as the teachers of mankind in all that is beautiful in literature and art.

W. IHNE.

MISS COOPER'S *Life of Thomas Wentworth, Earl of Strafford* (London: Tinsley Brothers) will probably be of use in spreading amongst that class of readers who would never approach the two folio volumes of the *Strafford Letters*, a knowledge of the leading facts in the life of the great Royalist statesman. Miss Cooper has at least avoided the rock upon which the majority of biographers make shipwreck, and is able to see that Wentworth as well as Pym may be admirable in many respects without being immaculate. Her work has evidently been a labour of love. But though the letters written by Wentworth to his wife, which Miss Cooper has obtained from Lord Houghton's collection, will be read with interest, it cannot be said that she has succeeded in throwing any new light on Wentworth's career, excepting, perhaps, by the suggestion that his most outrageous actions may be found to coincide with a peculiarly sharp fit of the gout.

Miss Cooper, in fact, has unconsciously criticised her own book when she says, with reference to the verdicts of the Connaught juries (i. 384):—

"Juries were then no more immaculate bodies of men than now, and often arrived at verdicts which were the very licences of wrong. But they are the

only guide for those who do not care to go through volumes of conflicting evidence and judge for themselves."

Her book, in short, is a good specimen of the sort of work which is done by people who do not care to go through volumes of conflicting evidence. She has got up the Life of Strafford without possessing more than a conventional knowledge of his contemporaries, or of the controversies of his day. Of matters actually in print relating to Strafford himself she frequently knows nothing. The only one of Mr. Forster's books which she appears to have consulted is the mere sketch of Eliot's life in the *Lives of British Statesmen*; and she consequently passes over the notable scene in 1625, in which Wentworth stood his ground in the committee on the disputed Yorkshire election, and the speech in which Eliot branded him as a Catiline, with a mere reference to Eliot's opposition. She shares with many other people a strong feeling against Laud. Probably she never read his works, or she would have known that he distinctly denied the correctness of the account of his consecration of St. Catherine Cree Church, which she quotes unsuspiciously from Rushworth (i. 146). In the same way she says that Laud justified the painting of God the Father in the window at Salisbury, broken by Sherfield, on the ground (i. 148) that the Deity had been in Scripture called the "Ancient of Days." Laud's words were:—

"I do not think it lawful to make the picture of God the Father. . . . I do not think but the representation of God the Father (as in the prophet Daniel he is called the 'Ancient of Days') hath been allowed, though erroneously, to be made like an ancient old man."

It is for Miss Cooper to explain the discrepancy.

On constitutional matters Miss Cooper usually contents herself with generalities, and is fond of charging Charles with breaking his coronation oath by governing contrary to law, at a time when the meaning of those laws was the very point at issue. Once or twice, however, she descends to particulars. She tells us (i. 21) that Charles, between his accession and the meeting of his first Parliament, "issued warrants for raising troops for the war in the Palatinate on his sole authority"—in which part of Germany, by the way, there was no war going on at the time. She then proceeds as follows—

"and to pay their expenses he levied a tax on the people which he called 'coat and conduct money,' for the dress and travelling costs of the soldiers, promising that it should be repaid out of the Exchequer. This alone was sufficient to check all confidence."

Miss Cooper evidently thinks that coat and conduct money was a new invention of Charles's; an opinion which was not shared by contemporaries. Their objection was not that it was levied, but that it was not repaid. S. R. GARDINER.

M. LÉON WALRAS, Professor of Political Economy at Lausanne, has just published a paper entitled *Principe Mathématique de l'Echange*, which was communicated by him last year to the Institute of France. M. Walras is about to publish a treatise on political and social economy, of which the first volume will be devoted to "pure political economy," that is to say, abstract political economy, and will contain the mathematical theory of exchange, of which the paper now published indicates the principle. We make no doubt of the mathematical talent and ingenuity of M. Walras, but we are not of those who look for either light or fruit in economics from an attempt to give mathematical form to the exposition of economic laws. The urgent economic need of the time, to our mind, lies in the very opposite direction. What is called for is not abstraction, formula, extreme generalisation, but the observation of the actual facts of the economic world, and the discovery of their causes and connexion. M. Walras seems to be of opinion that the late Mr. Mill's treatment of

political economy was essentially mathematical, though not presented in mathematical form. And there are certainly some expressions in his work which, taken alone, might give colour to such a view; but nothing could be more contrary to its general purpose and method. We know, indeed, from Mr. Mill's own lips, that he absolutely rejected the idea that economic laws are susceptible of mathematical exposition. As a mathematical exercise, the work which M. Walras proposes may possess high merit; and if we might borrow an expression from a famous scientific association, we should be disposed to refer it from the economic to the mathematical section of the field of science.

MR. BRASSEY'S "Address to the Annual Conference of Co-operative Societies" contains some instructive facts and statistics, but does not throw much light on the future of co-operation. It treats first of co-operative distribution, and the proposition, that the co-operative system tends to displace retail trade, might almost, if it stood alone, make Archbishop Whateley rise from his grave. That distinguished prelate taught that the perfect adaptation of supply to demand by the retailers of food is the strongest proof in all natural theology of omniscient and benevolent design. We are not of the Archbishop's mind as to the perfection of the retail system, but his ghost may be laid by Mr. Brassey's statistics (p. 5); for we do not see in them much ground for believing that retail trade is about to be displaced by co-operation. The extent of co-operative trade is as yet altogether insignificant in comparison. Passing from co-operative distribution to the still more important subject of co-operative production, Mr. Brassey raises our hopes to the highest point by two propositions: 1. "By co-operative production a standard may be established for the adjustment of wages." 2. "A more equal distribution of wealth may be obtained by co-operative production." It is rather disappointing after this to be told only of formidable difficulties in the way of the system; and, finally, that they are such "that the number of these societies may almost be counted on the fingers. Though some of the experiments actually tried have been successful, the failures have been more numerous than the successes." Nor does one find much help towards the solution of the problem in the exhortation: "Let the co-operators pursue their noble task, undaunted by difficulties, and inspired by a worthy ambition for independence." In the discussion of collateral topics in his address, Mr. Brassey says: "The rise in the rate of wages has been one of the most remarkable phenomena of our day. The consequent rise in prices presses with a heavy burden on every individual." Is this quite a fair description, on the part of a capitalist, of the relation of the late rise of prices to the rise of wages? Was the rise in the price of coal, for example, preceded by, and strictly proportioned to, the rise of wages? In the same page we are assured: "There is nothing new to economic science in our recent experience. All the oscillations in the labour market can be fully explained by the law of political economy that the rates of wages, like the prices of commodities, are regulated by demand and supply." What real light is thrown on the movements of wages and prices by the old formula of demand and supply—a formula so vague that several different meanings, some of them absolutely false, have been put upon it? Speaking of compensations for low wages, Mr. Brassey grows poetical:—

"The rustic labourer has a garden gay with flowers. The leafy shades protect him from the noontide glare, and his ears are soothed by the melodious minstrelsy of nature—the moan of doves in immemorial elms, and murmuring of innumerable bees. His labours are performed in the free fresh air. They are varied and interesting. They tend to invigorate, rather than to exhaust, his physical powers. The term of his life is longer. His health is more easily preserved. The charms of the rural life, as sung by

the poet, and painted by the brush of a Linnell or a Birkett Foster, are to some natures inexhaustible. The golden corn, the purple heather, the sunny foreground, and the mellow distance," &c.

Tell that to the rustic labourers of Dorsetshire, Devonshire, or Somersetshire! Who that has seen the joyless, weather-worn, prematurely-stooped, rheumatic, poorly fed and clad farm labourer of fifty, in one of those counties, could have supposed that he has had the compensation for low wages which Mr. Brassey's lyrical effusion indicates? T. E. CLIFFE LESLIE.

NOTES AND NEWS.

PROFESSOR G. F. ARMSTRONG'S *King David* is just ready, a volume of 275 pages, being the second part of his trilogy of *The Tragedy of Israel*, of which the first part was *King Saul*.

MR. BROWNING'S new poem is expected to be out in October. It will be on an entirely new subject.

MR. TENNYSON is writing some new *Idylls of the King*. One is said to be finished. The new idylls will probably precede *Vivien*.

THE Rev. Dr. E. A. Abbott, Head-master of the City of London School, has in the press a short English grammar, entitled *How to Parse*.

THE catalogue of Mr. Henry Huth's magnificent library is nearly ready for press. It is expected to form three volumes folio, of the size of the large-paper Grenville Catalogue in the British Museum. It will not be a mere list of the books, but will give the history of the rare copies from choice libraries, and notes as to the specialities of editions.

MR. W. CAREW HAZLITT has in the press a new edition of the poet Suckling's works, in which he will give a few hitherto unprinted poems and letters of Suckling's, a facsimile of his autograph signature, &c. Mr. Halliwell has given Mr. Hazlitt leave to reprint his *Illustrations of the Fairy Mythology of Shakspeare* (1845), one of the scarcest volumes of the old Shakspeare Society. To it Mr. Hazlitt proposes to add a reprint of Ritson's *Fairy Tales, with two Dissertations: I. On Pygmies; II. On Fairies* (ed. Frank, 1831, from Ritson's MS.), and some additional remarks and illustrations.

THE University of Padua, anxious to do honour to the memory of Petrarch, the 500th anniversary of whose death is, as has already been noticed in the ACADEMY, to be celebrated on July 19 next, has appointed a committee to determine the most fitting manner of commemorating the event, and paying homage to the poet whose latter years were spent at Padua, and whose merits as one of the revivers of classical learning deserve special recognition from the University. The programme of the commemorative celebrations announces for the first day an excursion to Arqua to visit the house which he once occupied, and the spot where his remains rest. The second day it is proposed to devote to the exhibition of the Paduan MSS. and copies of the Italian editions of his works. Venice, which in the Marciana Library has preserved a rich treasure of the MSS. of Petrarch—one of its earliest donors—intends to have a separate exhibition of these interesting literary remains, and the principal director of that institution is at present engaged in writing a critical review of the poems, with a notice of the poet in the character of politician, diplomatist, and patron of literature. The library at Trieste also promises, through its chief librarian, to yield its share of critical and laudatory tribute to the memory of the poet, in an exhibition of the numerous editions of Petrarch with which it has been enriched by the liberal donation of the advocate Signor Rossetti.

THE committee appointed to decide upon the best means of erecting a monument to the poet Hoffmann von Fallersleben, whose death we recorded a few months ago, have, in conjunction

with the Duc de Ratibor, determined that it should take the form of a colossal bust, raised on a pedestal to be suitably ornamented in relief. It is to be placed in the middle of one of the finest squares of Corvey, and near the library, which was so intimately associated with the later years of the poet's long and active life.

MR. FREDERICK BRUCKMANN, of Munich and 28, Henrietta-street, the English publisher of the well-known and justly admired *Goethe Gallery*, consisting of photographs from Wilhelm von Kaulbach's drawings of Goethe's Female Characters, with an explanatory text by Mr. G. H. Lewes, has, we are informed, purchased from Kaulbach's executors the copyright of all the painter's unpublished works. These are at least 200 in number, and include among others a series of drawings of contemporary celebrities, designs for a picture of the Deluge, pen-and-ink sketches in illustration of the works of Shakspeare, Homer, Heine, &c.

On the subject discussed at the last meeting of the New Shakspeare Society, the genuineness of the Porter's speeches in *Macbeth*, Mr. Browning has given his opinion strongly in favour of their genuineness, and of their humour being worthy of Shakspeare. These were among the positions Mr. Hales maintained in his paper, and in which he was warmly supported by Mr. Tom Taylor and Mr. Furnivall.

We are very glad to find that Mrs. Horace Howard Furness, of Philadelphia, the accomplished wife of the editor of the magnificent variorum edition of Shakspeare now in course of issue, has finished her *Concordance to Shakspeare's Poems: an Index to every Word therein contained*:—

"To your audit comes

Their distinct parcels in combined sums."

Mrs. Furness's handsome volume, which matches her husband's edition in size, look, and faithful labour, contains every instance of even every particle in Shakspeare's poems, every *a*, *and*, *for*, &c., and distinguishes the different parts of speech of the same form, like *back*, noun and adverb, by italic type for the second sense. The only shortcoming in the book is its not carrying out this principle completely, so that the entries for *all*, adjective, noun, and adverb; *for* *for*, preposition and conjunction, are respectively mixed under one and the same heading. These are cases where the word (*all* or *for*) has "two or more meanings," as Mrs. Furness says, and do not come under the exception of "purely grammatical distinctions," like *in* as a preposition, and *in* as a postposition or complement of a verb—"Circles her body *in*" = encircles her body. So little change is needed to render the book consistent and perfect, that we hope Mrs. Furness will thus complete her admirable work. The book comes at a time when the close work at Shakspeare's vocabulary and metre revived by the New Shakspeare Society renders it doubly welcome. Mrs. Furness deserves the grateful thanks of every student of Shakspeare.

THE city of Leghorn has decreed the erection of a monument in honour of F. Domenico Guerrazzi, the most brilliant novelist of Tuscany, who died a short time since.

A COMMITTEE has been formed in Galicia which is collecting subscriptions for a medal to be presented to the painter Matesko. Matesko may be considered as one of the first, if not the first, of Slavonic artists.

THE psychological range possible to a Greenland is so extremely narrow that, although the Danish Church has possessed seminaries at two of the stations for many years, not one single convert has shown intelligence enough to be made pastor. At last, however, a young man of singular talent has been found, Tobias Mørch by name, and he was ordained by the Bishop of Zealand on May 13. The fact that such an ordination was unique in the annals of the Lutheran Church made the event one of great interest to the inhabitants of Copenhagen.

THE publication of an Italian Review, which will be the first Italian periodical published in Germany, is announced for September next, under the editorship of Herr Karl Hillebrand. Some of the best-known names in Italy, such as those of Villari and Gallenga, are included in the list of contributors.

THE Austrian poet Robert Hamerling, author of *Ahasuerus*, has accepted a commission to write the biographies of the most distinguished contemporary Italian writers for Meyer's *Lexicon*, beginning with the letter C. Professor Angelo de Gubernatis is engaged on similar work for the twelfth edition of Brockhaus' *Conversations-Lexikon*.

A ST. PETERSBURG publisher has in the press the complete works of the late Alexander Hillferding, who died in 1872. They will occupy six volumes, and will be invaluable for the light which they throw on the present, past, and future of the Slavonic race.

THE Academy of Inscriptions has awarded the first prize on the Gobert foundation to M. de Boislisle, for his work entitled *Chambre des Comptes de Paris: Pièces Justificatives pour servir à l'Histoire des Premiers Présidents*. The second prize was awarded to M. Tuetey, for his work on *Les Ecorcheurs sous Charles VII.*

AN ancient MS., which had evidently strayed during the Commune, was found the other day at a cook-shop, where it had been left by a mason, and had been given to the children as a plaything. The MS., which is on paper, and is evidently a copy of a still older cartulary, is entitled *Abbatia de Savignio ordinis Cisterciensis*. On the last leaf is the following entry, in a later hand than the body of the MS.:—

"Le dernier jour d'Octobre, 1425, fut pris le chastel de Mayenne par le comte de Salberri. Anglais. et fut reconquis sur le dict Anglais l'an 1448, le 28^e jour d'april, et fut mis le siège devant la ville du Mans par Charles, roy de France, le 1^{er} lundy de caresme 1447, et reconquis le jeudi absolu."

NOTES OF TRAVEL.

THE *Journal of the Society of Arts* for May 8 contains a report of a highly interesting Paper by Mr. H. G. Kennedy on the Antiquities of Siam and Camboja, as well as of the discussion which followed, in which the Chairman (Dr. Hyde Clarke) stated his ethnological views upon the early populations of Asia and America. Mr. Kennedy drew attention to the fact that the Siamese originally descended from Northern Laos, and did not become known to history until the fourteenth century of our era. The magnificent ruins of deserted cities, with their gigantic causeways, stone bridges, and megalithic temples, which excite the wonder of the traveller, belonged to the older empire of the Cambojans, and bear witness to its power and prosperity. Inscriptions seem to show that they derived their religion direct from India. Their modern descendants are indolent or barbarous. Mr. Kennedy inclined to the belief that the civilisation of both Cambojans and Siamese came rather from Hindustan than from China. Their distinctive customs and ceremonies are unlike anything that we find in the Celestial Empire, while, on the other hand, the institution of a dual sovereignty—of a major king and a subordinate one—and the ceremonial which takes place at a coronation reproduce observances found in Brahminical works of the greatest antiquity.

AN enterprising Pomeranian family of fishermen has been the means of opening on the Samland coast of the Baltic a salmon fishery, which promises to become an important branch of industry, and is of more than local interest, since the success with which the attempt has been attended shows how readily, even at apparently unfavourable spots, the sea may be made to yield supplies of food and sources of wealth in return for a very slight ex-

penditure of labour and money, provided the effort be directed with ordinary sagacity and prudence.

LETTERS from Australia announce that Mr. Forrest was to leave Champion Bay at the end of last month, and to proceed with his expedition in the direction of Mount Luke, crossing the Murchison near Mount Gould. The expedition, which consists of six men and eighteen horses, carries provisions for six months, and is especially organised for the purpose of tracing the course of the Murchison to its sources, with a view of carrying a telegraphic line along its banks, and following as far as practicable an easterly direction. If Mr. Forrest should be successful in prosecuting the object aimed at in this expedition, he will not only open to our knowledge an area of no less than 100 million acres of ground, hitherto untrodden by the feet of any white man, but he will solve the important geographical problem involved in the question of what lies beyond the water-shed of the Murchison, besides many others of scarcely less scientific and practical importance to the future development and permanent prosperity of the colony. It is not improbable that Mr. Forrest may have no better report to give us than that which Colonel Warburton supplies in regard to the regions lying beyond and to the north of the stony desert which he traversed on his line of exploration; but whatever the result may be, it evidently behoves the Colony to make itself acquainted with its own domain, and we hope the public will liberally respond to the appeal made to it for its support of Mr. Forrest's expedition, which has as yet received only a very inadequate subsidy from the Colonial Government.

DR. KARL ZITTEL, in a letter addressed to the *Kölnische Zeitung*, and printed in that journal on May 18, after announcing his return from his fourteen weeks' wanderings in the Libyan desert, and the safe arrival of the Rohlf's expedition in the Upper Nile district, describes the general results of the undertaking, which, if not of any great practical value, are undoubtedly of considerable scientific interest. The locality and nature of the districts traversed necessarily preclude the possibility of discoveries, either in regard to the tribes occupying the lands, the practicability of cultivating hitherto unused ground, or the existence of oases, lakes, or rivers. And all that the expedition has done, when considered from a simply practical and utilitarian point of view, is to decide beyond question that the Libyan desert is the most sterile and barren part of the entire Sahara; that the irrigation and colonisation of the true desert are alike impossible; and that the permanent occupation of the oases is not feasible on account of their isolated positions. These results, rather negative than positive, and which rather confirm than extend our previous knowledge, are, however, in themselves of considerable importance, by helping to set at rest long-ventilated questions. The main value of the Rohlf's expedition consists in the numerous astronomical, barometrical, geognostic, palaeontological, and other scientific observations made by its directors. Determinations of the degree of humidity and the quantity of ozone present in the atmosphere were made with great regularity; the flora of the oases was carefully examined by Professor Acherson; the fauna, including a rich variety of insects, met with equal attention, while the geology was studied with minute assiduity. In this last-named department of scientific enquiry real discovery has been made; for instead of meeting in the desert with one uniform cover of nummulites, lime, and sand, the ground was found to consist of chalk, eocene and miocene formations, intermingled with an abundant mass of splendidly preserved fossil remains. Not the least interesting of the results of the expedition are the extensive series of photographs, taken by M. Remelé, of the scenery, buildings, natives, and animals belonging to the desert.

NEW RUSH—a town which has sprung into existence since the diamond rage in South Africa, and whose birth is not yet registered on our maps—is already a town of some importance. From the *Illustrirte Zeitung* it appears that it contains six churches, two large public halls, a circus, extensive public offices, prisons, and a postal service, both in working order, and a good-sized market place. Two years ago it was a perfect wilderness, inhabited by ostriches and wild goats. Now, the balls given during the winter season call forth a display of diamonds, costumes, and lace, such as it would be hard to surpass in Europe. The only difference is that orchestral bands are here unknown, their place being supplied by two or three stringed instruments and a piano. The police is capitally organized under the command of an Englishman, an ex-cavalry officer.

The particular diamond mines which have given birth to this town are those of Colesberg, situated a short distance off. They are divided into about 3,000 claims, which have been worked to an average depth of 100 feet. The mine thus presents the appearance of an immense crater, studded with innumerable excavations. Amid the noise of creaking pulleys, revolving ropes, and trucks everlastingly in motion, 12,000 men are daily hard at work. Some of the sections have been abandoned, but the greater part yield good returns, although since 1872 the price of diamonds has decidedly gone down in the market, owing to the large "finds" which have been made.

FROM an Archangel correspondent of the Russian *Golos* it appears that, during the ensuing summer, it is in contemplation to despatch two scientific expeditions, one to the Keme district and to Russian Lapland with the object of making a study of the geology of the region and examining the traces of ancient glaciers, and the other to the shores of the White Sea, for the purpose of making zoological researches. Much interest attaches to these operations, for Dr. Yarkinsky, who for the last two years has been at work in these parts, has discovered a great many specimens of fish and crustacea of an entirely new character.

WE learn from the *States* that the United States steamer *Tuscarora*, Commander Belknap, engaged in taking deep-sea soundings, left Honolulu March 18, and arrived at Yokohama, Japan, April 27, having made seventy-two casts, the deepest of which was 3,287 fathoms. She will now examine the southern coast of Japan, from which she will carry a line of soundings to Touoga, Aleutian Islands, and thence complete the arc of the great circle to the point reached last autumn from Puget Sound.

PETERMANN'S *Mittheilungen* give an interesting table by E. Dierke, of Berlin, of all the colleges, schools, and normal training institutions in the German Empire. From this it appears that 109,495 teachers are required for the instruction of the entire number of children capable of attending school, and consequently that provision has to be made annually for the training of about 4,500 schoolmasters to supply the ordinary average loss by death, withdrawal, and other causes.

THE *Revue des Deux Mondes* contains an interesting paper, entitled "Le Tonkin et les Relations Commerciales," which, we imagine, is intended to be, in some sort, an apology for the line of action recently pursued by the French in that remote part of the Indo-Chinese peninsula, about which, unfortunately, we possess so little trustworthy information, and we think that some of the assertions put forward must be received with a certain amount of caution. After some introductory observations respecting the expedition which, at the request of the Annamite Government, was sent to Tonkin last October, under the command of the ill-fated Lieut. Francis Garnier, the writer divides his paper into two distinct parts, in the former of which he relates how one M. Dupuis made his way through Tonkin by the Red River and its affluents to the Chinese province of

Yunnan, and how a few months ago the commander of the *Bourayne* war-steamer explored the seacoast of this country, and delivered it from the pirates who had so long infested it, and who had for four months actually kept the ports in a state of blockade. M. Dupuis, we should mention, originally started from Hongkong at the end of October, 1872, with the ostensible purpose of conveying through Tonkinese territory a cargo of munitions of war, including chassepots and revolvers, to the Chinese General Ma, who was then engaged in operations against the Mahometan rebels in Yunnan. After encountering considerable difficulties and delays, M. Dupuis reached his destination in the spring of last year, and was well received by Ma, who congratulated him on having been the first to accomplish so hazardous a journey. On his return the Chinese General gave him an escort of 150 *braves* (i.e., soldiers), with whom, after having sent his companion back to Hongkong, M. Dupuis took up his quarters at the chief town of Tonkin, "afin d'y ouvrir un comptoir et de poser les premières bases du traité de navigation," which was also one of the objects of poor M. Garnier's mission. The complications arising from this course of action on the part of this somewhat curious diplomatic agent (who, as we happen to know, has usually carried on a very humble mercantile business at Hankow, in China), gave rise to the active interference of the French naval authorities in Tonkinese affairs, the immediate result of which has been the signature of a treaty of commerce, but with regard to what is to follow eventually, it would be premature to hazard a guess. The writer in the *Revue des Deux Mondes*, in speaking of M. Dupuis' journey through Tonkin, takes occasion to allude to our repeated and hitherto ineffectual efforts to open a commercial route between the north-east provinces of India and south-western China, and he maintains that if the Song-koi or Red River be opened to European commerce, no other route will be able to compete with that through Tonkin, which M. Dupuis has so successfully explored. In the second portion of his paper the writer gives, at some length, interesting details respecting Tonkin and its resources, from which we gather that it abounds in the precious metals, as well as copper, iron, zinc, &c., that it is well off in the matter of vegetable products, and that the inhabitants are remarkable for the pureness of their Mongol type, though they differ somewhat in appearance from their neighbours the Chinese. Hurricanes and typhoons, tigers and other wild beasts, fevers and dysentery, are the chief, and, we must own, rather serious, drawbacks to a residence in this country, which may not impossibly become of great importance to the commercial world at no very distant date, if Captain Sprye's proposed caravan route to Yunnan should prove a failure.

THE CHEVALIER DE GRAMONT AND LA BELLE HAMILTON.

IN an introduction to Count Antony Hamilton's *Memoirs of the Chevalier de Gramont* it is told how the Chevalier made love to Elizabeth Hamilton, and how, when about to quit England, he was overtaken at Dover by the lady's brothers, who asked the Chevalier whether he had not forgotten something in London, and received the reply: "O yes, I have forgotten to marry your sister." (The *Memoirs* themselves do not contain this story). But however flighty the Chevalier may have been, the friends of the lady took care that a proper provision was made for her; and it will be seen that the Chevalier (then about forty years old) was, as might be expected, liberal in the way of settlement. A few days ago the original settlement made on the marriage was sold in London by public auction. I am not aware that the document has been hitherto noticed, and therefore send you an epitome of the contents, which are in three skins of parchment, signed by the Chevalier. His autograph is of great rarity.

The Duc de Gramont has just printed for private circulation a few copies of a History of the House of Gramont; but I am not aware if the settlement is there alluded to.

The settlement is in English, and is stated to be made in the City of London, November 9, 1663, between the Right Honourable Philibert de Gramont (*sic*), commonly known and called by the name of the Chevalier de Gramont, second son of the late Duke de Gramont, deceased, and second brother and heir presumptive and apparent of the Right Honourable Henry de Gramont, Earl or Count of Toulonjou, in the province of Bearne, in the kingdom of France, by their mother Claude de Momorencie Duchess de Gramont, second wife of the said late Duke de Gramont, of the one part; and the Right Noble James Duke of Ormond, maternal uncle of Elizabeth Hamilton, daughter of the Right Honourable Sir George Hamilton, of Greensow, in the county of Londonderry, in the province of Ulster, in the kingdom of Ireland, knight, and the Right Honourable James Hamilton, Earl of Abercorn, eldest brother of the said Sir George, and paternal uncle of the said Elizabeth, of the second part. In consideration of a marriage to be had between the Chevalier and Elizabeth Hamilton on the following morning according to the rites of the Holy Catholic and Apostolic Church, and of 13,076*l.* 18*s.* 5*d.* paid to the Chevalier by the said Sir George Hamilton, the Chevalier agrees that one third of the 13,076*l.* 18*s.* 5*d.* being (at 13 livres Tournois for every pound sterling) 170,000 livres Tournois, and also the sum of 9,000*l.* sterling, the property of the Chevalier, and all other the personal estate of the Chevalier, should during the joint lives of himself and Elizabeth and the life of the survivor be in community between them, and governed by the custom of the City of Paris, although they might happen to reside elsewhere than in Paris. This provision was to be in bar of any claim by Elizabeth to or out of any estates or offices of the Chevalier's elder brother, the Count, which might descend to the Chevalier. The other two third parts of the said marriage portion were to be at the sole disposition of the said Elizabeth, notwithstanding the marriage, and she was to be at liberty during her life to renounce and disclaim the community before agreed on, and thereupon she should become solely entitled to the whole of that 13,076*l.* 18*s.* 5*d.* And it was also agreed that she should be entitled solely and apart from the Chevalier to all real and personal estate which during the marriage or afterwards should by any means come to her. The survivor of the two was to be at liberty to take at a valuation (specified in the inventory) to the extent of 20,000 livres Tournois, or 20,000 livres in ready money, any of the goods put in community. Neither of them was to be answerable for the debts of the other contracted before the marriage. The Chevalier then assigns to the Duke of Ormond and Earl of Abercorn the [yearly] sum of 15,000 livres Tournois out of the estates of his brother, the Count, if the reversion of them shall fall to him, and out of all his (the Chevalier's) real and personal estate present and future, so that Elizabeth is to have the 15,000 livres yearly after the death of the Chevalier, but only on condition that she renounces the benefits thereinbefore provided for her. The Chevalier covenants that his brother, the Count, is unmarried and has no lawful issue, male or female, and is seised of the viscounties, seignories, lordships, and manors of Aste, Seurac, and other places in the province of Bearne, and that they will descend to him (the Chevalier) if he should survive his said brother; and that his said brother was then possessed of the Seneschalship or Government of Begorre, in the province of Bearne, and was the King of France's Lord Lieutenant-General and General-Governor of the kingdom of Navarre, and that the said seignories, places, charges, and employments were of the average yearly value of 5,000*l.*, and that the Chevalier would not do anything to prevent the same from

descending to him, and that he, the Chevalier, was then possessed of ready money, goods, and chattels, to the value of 120,000 livres Tournois. The Chevalier then enters into what, in modern phrase, are called covenants for title and for further assurance. And lastly it is declared that the document was to be construed most favourably for the said Elizabeth Hamilton. The deed is signed by the Chevalier, *Philibert de gramont*. The seal of arms is gone.

With the settlement is a receipt on parchment, signed by the Chevalier, for the said sum of 18,000*l.* 18*s.* 5*d.*

Both documents are attested by Moskry (Muskerry?), Milo Power, and Nich. Armorer.

This settlement was in 1705 produced in evidence for some purpose in France, as appears by the following note in the margin of the third skin: "Paraphé le quinz^e jour de juin mil sept cent cinq, suivant notre procès verbal." (Signed) *Le Camus, A. Herbert*. And the like note is on the receipt. A. J. HORWOOD.

WOMEN'S RIGHTS IN THE LAST CENTURY.

In turning through some files of old newspapers, we have been surprised to notice that the question as to the propriety of women taking a more prominent part in public affairs was quite as diligently discussed a century ago as it is now-a-days. A few extracts which we have made will furnish somewhat curious illustrations of this. The *Morning Post* of April 14, 1780, contains the following announcement:—

"Casino, no. 43 Great Marlborough Street, this evening, the 14th inst., will commence the First Sessions of the FEMALE PARLIAMENT. The Debate to be carried on by Ladies only, and a Lady to preside in the chair. Question—Is that assertion of Mr. Pope's founded in justice, which says 'Every woman is at heart a rake?' On the Sunday evening a theological question to be discussed."

In succeeding issues of the paper, formal reports of the proceedings of this parliament in petticoats are published, such as:—Friday, April 21. The Speaker having taken the chair, it was resolved *nem. con.* that the assertion of Mr. Pope's, which says, 'Every woman is at heart a rake' is not founded in justice. A member presented to the House several petitions from men milliners, men mantua makers, &c., &c., against a bill entitled 'An Act to prevent men from monopolising women's professions.' Resolved that said bill and said petitions be considered."

"Such is the universal rage for public speaking," writes the *Morning Post*, of May 20, 1780, "that the Honourable Mrs. L——, possessed of no less than two thousand pounds a year, constantly speaks at the Casino Rooms on the nights of the ladies' debates."

In the *Morning Post* of March 9, 1781, we meet with this report:—"La Belle Assemblée—Budget. The opening of the Budget, and the debate which ensued upon the taxes that were proposed by the female Premier, as the Ways and Means for procuring the supplies for the present year, afforded such high and uncommon amusement to the numerous and splendid company in the Rooms, that a general request was made that on the subsequent Friday the Ladies should resume the consideration of the Budget, in preference to the question given out from the chair. In obedience, therefore, to the desire of the public, the Ladies mean this evening to resume the debate on the following taxes, viz.:—

1. Old maids and bachelors over a certain age.
2. On men milliners, men mantua makers, men marriage brokers.
3. On female foxes, female dragoons, female playwrights, and females of all descriptions who usurp the occupations of the men.
4. On monkies, lap-dogs, butterflies, parrots, and puppies, including those of the human species.

5. On made-up complexions.

6. On French dancers, French friseurs, French cooks, French milliners, and French fashion mongers.

7. On quacks and empirics, including those of the State, the Church, and the Bar, etc., etc."

About this time, too, we find the following ingenious problem propounded for the solution of a like gathering in "The Large Hall, Cornhill":—"Which is the happiest period of a man's life: when courting a wife, when married to a wife, or when burying a bad wife."

In 1788 an advertisement appears of the proposed opening, on March 17, of Rice's elegant rooms (late Hickford's), Brewer Street, Golden Square, for public debate by ladies only. The first subject suggested seems quite as comprehensive in the matter of women's rights as the most zealous advocate of them in our own day could desire. This is it: "Do not the extraordinary abilities of the ladies in the present age demand academical honours from the Universities, a right to vote at elections, and to be returned members of parliament?"

THE PALESTINE EXPLORATION FUND.

MR. BESANT sends us the following:—

The greater portion of the work connected with the Ordnance Survey of Palestine executed during the last two years has just been brought home by Lieutenant Conder, the officer in charge, and is now lying at the office of the Palestine Exploration Fund.

The staple of the work consists of the map, which is executed on the one-inch scale, and aims at being exhaustive, especially as regards the points of antiquarian and biblical interest. Every ancient road, aqueduct, and line of communication has been most minutely traced, and all ruins of whatever date, from the earliest Jewish and Canaanite remains, down to the latest Saracenic work of interest, have been visited, and are fixed *in situ*.

In addition to these sheets, which now include about half Palestine from Dan to Beersheba (3,000 square miles), two volumes of very detailed notes, made on the spot and daily transcribed, furnishing exact information as to all that is visible above the present surface, have been prepared, to which geological and other observations are added.

But perhaps the most valuable part of the collection is the series of special surveys and large-scale plans of all buildings of interest yet come across by the party; there are from seventy to eighty of these, being all of places either entirely unknown, or at all events never previously examined with sufficient attention; they include every kind of architectural detail likely to be of service in the comparison of the various examples.

Among the most interesting of these may be noted the exploration of Caesarea Palestina, where the Temple of Herod was discovered almost beneath the remains of the Crusaders' Cathedral, with the great aqueducts which brought water from the Crocodile River Zerka, and from the hill springs; while on the south of the town the ruined amphitheatre described by Josephus was examined and planned. Not far north, in the wildest part of Carmel, the ruins of a Roman town, previously unknown, were discovered—foundations and bases of columns—a site requiring examination and excavation. Again, in the hills west of Samaria a small town was discovered which is not even marked on the best map. The stones of its buildings are some of them ten feet long, and there is a public edifice, the foundations alone remaining, of fine masonry, but differing essentially from the usual plan of either a church or a temple, and yet evidently intended for some religious purpose.

The intricate windings of the traditional Cave of Adullam have been followed out to the end. The summer palace of Herod at S. Fureidès was visited and planned, and Joshua's tomb at Tibneh,

with its two hundred lamp-niches, was explored. Near Nazareth another site of much importance, belonging to the later period of Greek influence in Palestine, was for the first time described, but has not as yet been identified. To these we may add no fewer than seven new churches not explored by the Comte du Vogué, and a still larger number of early Christian monasteries, some with curious frescoes, and principally new discoveries.

The value of the work beyond its intrinsic worth lies in the fact that it furnishes an exact basis for further exhaustive labours; the officer in charge will be able to say decidedly what points would be likely to furnish interesting results, and what would not repay the labour of excavation. The final result of the works of the Fund will thus be an exhaustive account of all that is of interest in Palestine.

In addition to the maps and plans is an extremely interesting collection of water-colour sketches by Lieutenant Conder, illustrating places, manners and customs, natural history, &c.

SELECTED BOOKS.

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LOWER, M. A. Wayside Notes in Scandinavia. King. 9*s.*
MAC GAHAN, J. A. Campaigning on the Oxus and the Fall of Khiva. Sampson Low. 16*s.*
NEAVES, Lord. The Greek Anthology (Vol. 20 of "Ancient Classics for English Readers"). Blackwood. 2*s.*
PALLISER, Mrs. Bury. The China Collector's Pocket Companion. Sampson Low. 5*s.*
WESSELY, J. R. Iconographie Gottes und der Heiligen. Leipzig: Weigel. 3*g* 1*hl.*

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- BARRAT, E. de. 1789 en Rouen, étude historique et critique des institutions électales de l'ancien et du nouveau régime. Rodez: Carrère.
BODEMANN, E. Julie von Boudell und ihr Freundeskreis. Hannover: Hahn. 1*g* 1*hl.*
D'HOZIER, J. F. L'Impôt du Sang: ou, La Noblesse de France sur les champs de bataille. Tome 1, 1^{re} partie. Paris: Bureau du Cabinet Historique. 6 fr.
HEYDEN, E. A. Beiträge zur Geschichte Antiochus des Grossen, Königs von Syrien. Emmerich: Romer. 1*g* 1*hl.*
HORAWITZ, A. Caspar Bruschius. Ein Beitrag zur Geschichte des Humanismus und der Reformation. Leipzig: Brockhaus. 2 Thl.
RAYSON, W. R. S. Early Russian History. Sampson Low. 5*s.*
VARNHAGEN, F. A. de. Aindia Amerigo Vespucci, nova estusola aethiops. Wien: Braumüller.
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Physical Science, &c.

- BAIRD, S. F., T. M. BREWER, and R. RIDGWAY. A History of North American Birds. Boston. 6*l.* 6*s.*
BOISDEVAL, J. A. Histoire Naturelle des Insectes. Species general des lépidoptères hétéroptères. T. 1. Paris: Roret. 6 fr.
BUETSCHLI, O. Beiträge zur Kenntniss der freilebenden Nematoden. Jena: Frommann. 1 Thl.
CAIRNES, J. E. Some Leading Principles of Political Economy newly expounded. Macmillan. 11*s.*
DRAYSON, Lieut.-Col. The Cause of the Supposed Proper Motion of the Fixed Stars. Chapman & Hall. 10*s.*
HOLDEN, E. The Sphygmograph: its Physiological and Pathological Indications. Philadelphia. 15*s.*
LEIDY, J. Contributions to the Extinct Vertebrate Fauna of the Western Territories United States Geological Survey. Vol. I. Trübner. 42*s.*
LEITGER, H. Untersuchungen über die Lebermoos. 1. Hft. Blasia pusilla. Jena: Deistung.

Philology.

- BOUCHERIE, A. Le Dialecte poitevin au XVIII^e siècle. Paris: Pedone-Lauriel.
KAESERER, de Callimacho, *ῥόμω* poeta. Berlin: Calvary. 12 Ngr.
KRUSE, H. Quaestiones Aristophaneae. Berlin: Calvary. 12 Ngr.
REHDANTZ, C. De vario quom habet apud oratores atticos *ῥόμω* vocabulum usu ac notione. Halle: Reichardt. 1 Thl.
WEYMOUTH, R. F. On Early English Pronunciation, with especial reference to Chaucer. Asher. 10*s.* 6*d.*

CORRESPONDENCE.

DR. SCHLIEMANN'S DISCOVERIES.

Queen's College, Oxford: May 25, 1874.

The eloquent review in the *Quarterly* of Dr. Schliemann's discoveries at Troy has induced me to return to this subject, and to M. Lenormant's highly interesting and suggestive letters to the ACADEMY. The *Quarterly* reviewer has fallen into a curious misconception upon one point. He

believes that the Trojan explorations will demolish the current theory of three successive ages—of stone, bronze, and iron. Of course, however, it is plain that they can do nothing of the kind, since no archaeologist would pretend that each of the three ages has been everywhere contemporaneous; on the contrary, there are some races at the present day which are still in the stone age. What Dr. Schliemann's discoveries really prove is, that the earliest settlement at Hisarlik was much more civilised than the two which succeeded it, and that the site of the old hill-fortress was occupied by tribes each more barbarous than the other, and all more or less unacquainted with the metals. Demetrius of Skepsis states that the Troad was overrun by various Thracian tribes at different epochs; and we know from the evidence of classical authors that even in the era of Perikles, when Greek colonies were lining the coast of Thrace, there were still tribes in the interior whose weapons were of stone, and who built their pile dwellings in the lakes, like the Paeonians transported by Darius.

It is possible, that the race which immediately preceded the Greek inhabitants of Novum Ilium at Hisarlik, and lived in wooden huts, was that of the Kimmerians, whose appearance in Asia Minor is dated in the seventh century B.C. Herodotus (i. 15) assigns it to the reign of Ardys of Lydia, but the inscriptions of Assur-bani-pal describe two captive Kimmerian chiefs as being among the tribute sent by Gyges to the Assyrian monarch in 660 B.C. Shortly afterwards, Gyges broke off his relations with Assyria and sent help to Psammitikhus, king of Egypt, who had just revolted from the Assyrian yoke; in consequence of which, Assur-bani-pal tells us, the gods punished the Lydian king, by allowing the Gimirrai or Kimmerians to overrun Lydia and kill Gyges, who was succeeded by his son Ardys. The Kimmerians, however, must have penetrated into Asia Minor and destroyed the Milesian colony of Sinope only just before the tribute of Gyges was sent to Nineveh, since they are first met with on the monuments in the reign of Essar-Haddon (B.C. 681-669), in Khupusca, an Armenian district, under a chief called Teuspa, whose Persian name cannot fail to strike everyone. They had reached the eastern shores of the Euxine—though the Greek settlers there still surrounded them with an atmosphere of myth—at the time when *Odyssey* xi. 15-19 was written; and this as Kirchhoff has acutely pointed out, could not have been much before 660 B.C. The statement of Herodotus (iv. 11, 12; i. 103-106), therefore, that the Kimmerians had been driven from their seats on the Tyros or Inyester by the nomad Scyths, not very long before the first unsuccessful siege of Nineveh by Kyaxares, and during the reign of Psammitikhus, is fully confirmed. The occupation of the western part of Lydia by the invaders may accordingly be placed about 660 B.C., and this would very well agree with our being told by Strabo that Novum Ilium was founded in the time of the last Lydian dynasty, perhaps in the early days of Kroesus. It is more than probable that the Kimmerians were joined by some of the tribes of Kolchis and Pontus, whose territory they passed through. One of the most important of these were the Mossynoeki, or Moschi, called Meshech in the Old Testament, and Muscai in the Assyrian inscriptions. In the twelfth century B.C. they had been the leading people of Asia Minor; and Tiglath-Pileser I. (1130 B.C.) informs us that they had conquered Comagene and held under tribute for fifty years the countries of Alzi and Purukhuzzi (between the Upper Tigris and Euphrates), which had once been subject to Assyria. Almost the first act of his reign was to defeat their five kings and their army of 20,000 men, and then to plunder their cities, from which he brought back, among other things, vessels of bronze and iron. The latter metal must here been long known to the inhabitants of this region.

The Khalybes were famous for their working in iron and steel, and M. Lenormant has shown that the mountainous district to the south-west of the Caspian was the cradle of the "Turanian" race, "the mountain of the world," or "of the East," to which the Accadian (and Finnish) mythology looked back, and on which the ark of the Chaldean Noah rested. Philology proves that iron was known to the ancestors of the Finns and the Accadians before their separation, and the Tubal or Tibareni, who are always named in association with the Moschi, remind us of Tubal-Cain, the eponyme of the metallurgists in Genesis. Now it is clear that the successive inhabitants of Troy, who were all equally unacquainted with iron, can have had nothing to do with the great metal-working nations east of the Halys. If M. Lenormant is right in thinking that Tiglath-Pileser I. crossed that river, and even penetrated as far as Mysia, all the remains found by Dr. Schliemann must be anterior to the twelfth century B.C. For my own part, however, I cannot follow the learned French scholar in this part of his argument; the Assyrian king seems to me never to have been west of the Halys; and as late as the reign of Assur-bani-pal the name of Lydia is said to have been heard at Nineveh for the first time. Up to this time I believe that the Troad must have remained unaffected by the populations of the eastern part of Asia Minor. The sole fact in favour of a connexion between them is that among the kings of Comagene defeated by Tiglath-Pileser I. were Sadi-antenu and Cili-antenu, the son of Cali-antenu, names which recall *Sadyattes* and such words as *Skamander*, *Maecander*, *Kassander*. This, however, need not imply anything more than a common linguistic origin at some remote era, and it is noteworthy that the Medo-Elamite inscriptions of Mal-Amir—written in a dialect closely resembling that of the modern Finnic tribes—mention a god *Teru* or *Anteru*. I am therefore inclined to see in the Kimmerian inroad the first movement from Pontus to Mysia within the period disclosed by Dr. Schliemann's excavations; and it is a curious fact that, while the stratum of buildings which I have supposed to belong to the Kimmerians and the mixed tribes who had joined them is wholly of wood, the Mossynoeki are said to have constructed their houses and fortifications of the same material, and to have derived their name from a word *μῶσσον*, which signified "a wooden tower" in their language (see Dion, Hal. i. 26; Strabo, 549). They also wore helmets of wood, according to Herodotus (vii. 78, where they are distinguished from their neighbours the Moschi); and the account given by Xenophon (*Anab.* v. 4, 26) of one of their hill-fortresses is an exact description of Hisarlik.

If, then, the immediate predecessors of the Greeks of Novum Ilium may be considered to be Kimmerians and Mossynoeki, their predecessors again would have been one of the numerous Thracian tribes which found their way across the Hellespont. Among their remains, fragments of musical instruments in stone and ivory have been met with; and it is a singular coincidence that the legends of Greece ascribed the rise of poetry and the first poets to Thrace. Here were localised the myths of *Thamyris*, of *Museus*, and of *Orpheus*, and *Pieria* itself, though strictly speaking in Thessaly, might roughly be described as a part of Thrace. The existence of stone lyres shows that the "Trojans" manufactured their own musical instruments, and the ivory lyre would thus have been of home make. The importance of this fact is very great. As M. Lenormant remarks, none of the objects found show any trace of Egyptian, or even Phoenician, influence; but the ivory must have come from the East, and testifies accordingly not only to foreign commerce, but also to intercourse with a nation which traded with Eastern Asia. The large quantity of bronze and copper, which was probably brought from Kyprus, points in the same direction. Now here we are met by the fact

which I endeavoured to establish in my previous letter on palaeographic evidence alone. On the one hand, the Trojan pottery is altogether non-Phoenician, and so belongs to an age far earlier than that of Mykenae; on the other hand, commercial intercourse was carried on not only with Kyprus, but also with distant parts of the civilised continent. A comparison of the characters found in the Trojan inscriptions with those of the Kypric syllabary and the Hamath hieroglyphs seems to show that long before the rise of Sidon and Tyre Northern Syria was playing its part in the ancient world, inventing a system of writing, and carrying trade and letters to the shores and islands of the Mediterranean. And this is borne out by the glimpses of early history which we derive from the monuments of Babylonia. One of the imperial titles assumed by the primitive Chaldean monarchs is that of "king of the four races" of Syria (comp. Gen. x. 23), as though the possession of this country was one much coveted; Haran took its name from an Accadian word meaning "the road," implying that here lay the highway of commerce and culture, while its early supremacy is denoted by the fact that Sargon speaks of the "ancient laws of Assur and Haran," and that the planet Mercury is called "the prince of the men of Kharran" in reference, apparently, to their astrological lore; the old astrological tablets speak of the king of 'Subarti, or Syria, conquering Dilmun, on the Persian Gulf; and the Calendar—the most valuable of acquisitions to the civilised man—was first of all borrowed by the Aramaeans from the Accadians, and then handed on to the Assyrians, and through them to the Jews. The powerful kingdom of the Hittites contended long and successfully with the Egyptian empire; and the mercantile precedence of Syria may perhaps explain how it is that the Greek names of the letters of the Phoenician alphabet all end in -a, the emphatic *aleph*, the characteristic, not of Phoenician, but of Aramaic. The mediation of the Aramaeans would lead us to expect to discover traces of early Babylonian (not Assyrian) influence at Troy. The symbol of the cross, to which I alluded in a previous letter, may have been independently invented; but the tree of life, the horned animals, and the constellations remind us strongly of Assyrian carvings, which preserve the ancient Babylonian type. The *Quarterly* reviewer suggests that the mysterious disks might have been used for ornamentation, like the terra-cotta cones found by Loftus at Warka; and I may mention that I have myself discovered an arrow-head-shaped ornament of stone in the rubbish between the lion-slab at Mykenae and the lintel upon which it rests, which I believe was once stuck into a plaster-wall, like the clay cones of Chaldaea.

My letter is already too long; but before concluding, I should like briefly to refer to the arguments drawn by M. Lenormant from the identifications proposed by Egyptologists of monumental and classical names. They seem to me far too questionable to be relied upon. The interchange in Egyptian of letters such as *t* and *d*, *l* and *r*, the want of vowels, and the possibility of finding geographical terms of similar sound all the world over, seem to me more than enough to explain the resemblances pointed out between *Iluna* or *Iruna* and *Ilion*, between the *Daanau* (whom M. Chabas would make the *Daunians*) and the *Danai*. Most of the fair-skinned tribes, in whom the present school of Egyptologists see Greeks and Italians, are, I believe, nations of Northern Africa, like their allies the *Lebu* and *Mashuash*. The *Shardaina*, which may just as well be read *Shaltaina*, and used to be read *Khairatana*, and identified with the *Kretans*, or the inhabitants of the *Orontes*, are now assumed to be *Sardinians*, and the name of the *Zanklaeans* is supposed to be found in the great *Harris papyrus*. The *Tursha* are set down to be the *Etruscans* (*Tyrrhenians*), in forgetfulness of the fact that

their proper name was Rasenna, and that their appearance southward of the Po was a comparatively late event; the Shekursha become the Siculi, *r* being read as *l*, and *sh* being unnoticed; and the mythical Pelasgi are discovered again in the "Pelesta of the mid sea." The most famous of these identifications is that of the "Akaiusha of the sea" (*yuma*) with the Akhaeans; but the final sibilant of the Egyptian word is unaccounted for, and since the name given to the sea they inhabited is borrowed from the Semitic of Palestine, it is more reasonable to suppose that the Akaiusha, like the Caphtorim, the Philistim, and other tribes settled in the Delta, belonged to the Semitic race. A better case might be made out for the inhabitants of the coast of Asia Minor; but here, unfortunately it is the modern and not the ancient names which are used for the purpose of identification; the Lykians, for example, being called Leku or Reku instead of Termilae. But the fatal objection to all these attempted identifications is, that the naval power supposed to be enjoyed by the Akhaeans at an early period, and their extensive naval alliances with Libyans, Sardinians, Etruscans, and others, have been so utterly forgotten as to leave not a single memorial in the ballads and epics which celebrated the former glories of the Akhaean race. The ingenious reference which M. Lenormant makes to the *thalassokratia* of Minos must, as it seems to me, be given up on account of the lateness and suspicious quasi-historical character of the legend. Moreover, it is ascribed to Krete, not to the Peloponnesus; and a genuine tradition of such a maritime supremacy should be sought for only in the Homeric poems.

A. H. SAYCE.

DR. R. MORRIS AND DR. WEYMOUTH.

May 25, 1874.

Dr. Weymouth, in his recently published *Answers to Questions on the English Language*, takes exceptions to certain statements in my *Historical Outlines of English Accidence*.

I should not have troubled you with these few remarks, were it not that Dr. Weymouth has fallen into some very grave blunders in his anxiety to show that I have gone astray.

First. Dr. Weymouth very boldly denies (p. 77), what most Teutonic philologists have made tolerably clear (at least to my dull comprehension), that *did* is a reduplicate perfect of *do*. He does not see that *do* must be compared with Sanskrit *dā*, to place; perfect *dadhāu*; but he compares it with the Gothic weak verb *taugan* (O. E. *tawian*, E. E. *tawen*), violating at the very outset Grimm's law. The verb *do* must have existed in Gothic; cf. *deds*, a deed. On p. 78 Dr. Weymouth commits the grave error of comparing Eng. *do* with the Sanskrit *dā*, to give, and Gr. *dw*. Mere tyros in philology know, however, that this is wrong—Sanskrit *da-dā-mi* = Gr. *dā-dō-mi*; while Sanskrit *da-dhā-mi* = Gr. *tī-thē-mi*. The Latin language had once a *dare* = *dhare*, to place, or make, cognate with Eng. *do*, cf. *cre-do* with Sanskrit *śrad-dadhā-mi*. (See Max Müller's *Lectures on the Science of Language*, Second Series, ed. 1864, p. 205).

Secondly. Dr. Weymouth says that the O.-E. *dyde* is a weak preterite, perfectly regular in its formation, from *do*, except that the vowel is modified by *umlaut*. There are two doubtful, if not wrong, points in this assertion: (1) If *dyde* were perfectly regular, it would have been *do-ede*, not *dyde*. According to Dr. Weymouth's classification of weak verbs (p. 79), it ought to be called a contracted verb.

The preterite of *do* is evidently not formed from the root *do*, but from the more primitive form *da*: hence it has passed through the following stages: (1) *daida*; (2) *dēda* (as in Old Saxon); (3) *dyde*; (4) *did*. The O. E. *fon* = *fangan*, to take; pret. *fēng*, pp. *fongen* (Goth. *fahan*, pret. *faiſah*) is exactly analogous to *do* and *did*. In this view be correct, and it is that generally held, the *y* or *i* of *did* is a weakening of an original diphthongal *ai*, and

is, therefore, not the *umlaut* change we see in *fax* and *vixen*, or *man* and *men*.

Thirdly. Dr. Weymouth declares (p. 78) that the *-d* or *-t* of the past tense of weak verbs is identical in origin with the *-d* or *-t* in the passive participle. As the analogue of *-d* or *-t* as a suffix of the past tense does not exist in Sanskrit, Greek, or Latin, this statement is, at the first blush, very unlikely.

Again, in Sanskrit we find the past participle passive is *-ta-s* (*s* = visarga). By Grimm's law this should correspond to *-th* in the Low German dialects. Consequently we find the suffix of the pas. part. is *-th* in Gothic. In English it is *-d* or *-t*, except in (un)-*cou-th* from *can*.

Fourthly. As Dr. Weymouth professes to write for young students, he ought not to make their knowledge hazy by the introduction of mere unsupported conjectures of his own about the origin of the suffix *d* or *t* as a sign of the past tense. (See *Questions*, p. 78.)

Fifthly. Dr. Weymouth is far too positive and dogmatic in his assertions when, in the face of all philologists, he says: "It cannot be admitted [?] by Dr. Weymouth] that *-de* or *-ed* = *did*."

A comparison of the plural preterites of weak verbs in Gothic with other Teutonic forms seems conclusive to me that *d* of the past tense = *did*.

Sixthly. Dr. Weymouth complains of my non-historical classification of weak contracted verbs. Of his own I cannot see that it is very scientific or historical.

(1.) What authority has he for the A.-Saxon p. participles *swēt* and *lett*? I have never met with them.

(2.) Why has he got *rid* in Class A, whereas, according to his own classification, its participle shows that it belongs as much to B as A?

(3.) Where is Dr. Weymouth's authority for A.-S. *hreddan*, to *rid*. Its ordinary meaning is to take; but A.-S. *āhreddan* of course does mean to *rid*; in Early and Middle English *ridden* = to *rid*.

(4.) The A.-S. *screadiġe* could not have been a contracted verb. Its very suffix ought to have shown Dr. Weymouth that it was an oversight, if nothing more, to put it in the same class as *set*.

(5.) Dr. Weymouth has (p. 80) confounded to *shut*, A.-S. *scytlan*, a weak verb, with to *shoot*, A.-S. *sceōtan*, a strong verb. The two forms are quite distinct in all the periods of the language.

(6.) Dr. Weymouth does not explain why verbs of Class D, being of foreign origin, are contracted.

(7.) Verbs of Class C (Dr. Weymouth's classification) are all given in my Grammar, and are treated historically.

(8.) The contract verbs are arranged historically, and, I hope, scientifically, in the Appendix to my *Accidence*, pp. 308-313.

Seventhly. (1.) Dr. Weymouth accuses me of not noticing that pure English adjectives sometimes take plural *s*. I have not met with them, and therefore have not spoken of them. The only instance given by Dr. Weymouth is Chaucer's *hoppeteres*. As this is a word of entirely doubtful origin, the less said about it the better for young students.

(2.) Again, I am accused of not showing that adjectives in E. E. only take *s* when they follow the noun. Chaucer is an authority for E. E., according to Dr. Weymouth's classification of the periods of the language, and yet he has "*capitalles lettres*" (*Astrolabe*, ed. Skeat, p. 16). In 1340, we find the adjective in *s* put before the noun in "*principals* doles" (*Ayenbite*, p. 17: ed. E. Eng. Text Soc.). My statement, therefore, on p. 104 of my *Accidence* is guardedly worded.

(3.) I understand Dr. Weymouth to say that I have failed to give, as he has done, examples of an adjective used predicatively in *-s*. If he will turn to my *Accidence*, § 106, p. 105, he will find the very passage he quotes in his *Answers*, p. 87. I have done more than this: I have shown that in 1340, N. Fr. adjectives took a plural *s* when no substantive followed (see *Accidence*, p. 106).

Dr. Weymouth complains (p. 52) of the inaccuracy of those who derive *weight* from *weigh*, &c., "as though the words were formed in the modern stage of the language." Yet on p. 50 he says *weft* and *woof* come from *weave*. Some statements of the doctor's are very questionable:—

(1.) That *ditch* comes from *dig* through *dike*; *dike* and *ditch* are merely variants of the O. E. *dic*.

(2.) That *road* comes from *ride*. The general doctrine of Teutonic philologists is that the *i* in *ride* is a weakening of an original *a*: cf. *bind* and *bound* (O. E. *band*).

(3.) That *doom* comes from *deem*; the very reverse is the truth, for *deem* is to give a *doom*.

(4.) Dr. Weymouth has certainly not clearly explained *thought* from *think*. He ought to have shown his students that the *n* (as in *bring*, *gang*, *stand*) is non-radical.

(5.) *Many*, in "a great many," may be the O. Fr. *maisee*, E. E. *meine*, *maine*, which we have in *menial*. It is, more probably, the A.-S. *maenigeo*, *manegu*, a multitude.

(6.) Dr. Weymouth explains *aware* as *on ware*, on guard. I believe the phrase *on ware* (= with caution) does occur in O. E. writers, but the historical evidence, as Mr. Skeat says, in the *Journal of Philology*, v., p. 42, is distinctly in favour of *aware* coming from O. E. (or A.-S.) *ge-wær*, through M. E. *i-war*, *y-war*.

(7.) Can *grateful* (p. 14) be a word of "purely English origin"?

(8.) Are *king* and *queen* (p. 27) of different roots?

Lastly. Of Dr. Weymouth's peculiar notions about Early English pronunciation, I will not now say anything, but am content to let them be dealt with by Mr. Ellis.

RICHARD MORRIS.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 30,	1 p.m.	Sale at Christie's of the Collection of Pictures of the late J. Eden, Esq.
	2 p.m.	Third Floral Hall Concert.
	3 p.m.	Royal Institution: Mr. R. A. Proctor on "The Planetary System."
MONDAY, June 1,		" Crystal Palace Third Summer Concert (Raudigger's <i>Fridolin</i>).
	1 p.m.	Geographical: Anniversary.
	2 p.m.	Royal Institution: General Monthly Meeting.
	3 p.m.	Mr. Oberthur's Concert (Hanover Square Rooms).
	7 p.m.	Entomological.
	8 p.m.	Social Science Association: Professor Leone Levi on "Imprisonment for Debt."
TUESDAY, June 2,		" British Architects,
		" Fifth Philharmonic Concert (St. James's Hall).
	8.30 p.m.	Geographical: Dr. W. B. Carpenter on "Further Enquiries on Oceanic Circulation."
	3 p.m.	Royal Institution: Dr. W. H. Stone on "The Theory of Stringed Musical Instruments."
WEDNESDAY, June 3,	7 p.m.	Sculptors of England: Anniversary.
	8 p.m.	Anthropological.
	8.30 p.m.	Society of Biblical Archaeology: Zoological.
THURSDAY, June 4,	1 p.m.	Horticultural.
	8 p.m.	Microscopical. Obstetrical.
	3 p.m.	Royal Institution: Professor Story Maskelyne on "Physical Symmetry in Crystals."
FRIDAY, June 5,	6 p.m.	Royal Society Club.
	8 p.m.	Society of Arts: Mr. George Browning on "The Art Treasures of Italy."
	8.30 p.m.	Chemical. Linnean.
	3 p.m.	Antiquaries: Election of Fellows.
	3 p.m.	Hallé's Fifth Recital (St. James's Hall).
	4 p.m.	Archaeological Institute.
	8 p.m.	Philological: Mr. Brandreth on "Some Sources of Mythology."
	9 p.m.	Geologists' Association.
		Royal Institution: Professor Burdon Sanderson on "Venus's Fly-trap (<i>Dionaea muscipula</i>)."

SCIENCE.

A Treatise on Human Nature, being an attempt to introduce the Experimental Method of Reasoning into Moral Subjects, and Dialogues concerning Religion. By David Hume. Edited, with Preliminary Dissertations and Notes, by T. H. Green and T. H. Grose. In Two Volumes. (London: Longmans & Co., 1874.)

THE seasonableness of this new edition of Hume's philosophical works will scarcely be disputed; and it must be acknowledged that the labour of editing it has been most conscientiously performed by a thoroughly accomplished metaphysician; though we may regret that the work was not undertaken by a somewhat more sympathetic editor than Mr. Green. The aid which the latter furnishes towards the better comprehension of his author is contained almost entirely in two introductory essays of unequal length prefixed to the metaphysical and moral treatises respectively. The notes which he has added throughout the body of the work are, with very few exceptions, merely references to these introductions. No one, however, who reads Mr. Green's essays will accuse him of having performed his task in a careless or superficial manner. They represent a most laborious and exhaustive study of the writings not of Hume only, but of his English predecessors; they are written with great metaphysical ability, and in a style which has many literary excellences, and which, if somewhat difficult, is so chiefly because it gives in a very condensed form a mass of very close reasoning, and not from any want of coherence, clearness, or definiteness of statement. There can be no doubt, therefore, of the intrinsic merit of Mr. Green's work; though its different parts, considered as contributions to the history of philosophy, are, for reasons which I shall presently explain, of somewhat unequal value. And his critical discussion of English Empiricism as developed in Locke and Hume will have all the more interest for English readers, as being a really masterly application of a method of philosophy with which English readers are still comparatively unfamiliar. But whether this criticism is quite properly placed in an Introduction to Hume, is much more open to question. No doubt Mr. Green has conscientiously endeavoured, in the course of his argument, to give a connected exposition of the systems of Locke and Hume. But since he is at the same time still more concerned to refute them in a complete and effective manner: the result is that his criticism is likely to be more instructive to a student already familiar with the authors criticised, than to one who still needs to be "introduced" to them.

Mr. Green states very clearly at the outset his reasons for adopting this treatment of the subject. The point of view from which he writes is that of Kant's "new method of philosophy as elaborated by Hegel," which, as he afterwards says, reduces "psychology to metaphysics." He is, therefore, altogether hostile, not only to Hume, but to the manner of philosophising generally prevalent in England: which, (with whatever differences in specific doc-

trines), has always shown the contrary tendency to reduce metaphysics to psychology. He adopts, in fact, the view generally current in the German schools that have sprung from Kantism, that the sole function of English philosophy was to prepare the way for Kant; that when, through Hume, it had fulfilled the office of awaking the thinker of Königsberg from his "dogmatic slumber," its part in the world's history was played out; and that since that time, except in so far as it has received back illumination from Germany, it has been altogether unprogressive and unfruitful. Thus his chief concern with the philosophy of Locke and Hume is to show that their method, consistently developed, ends by proving impossible the very knowledge of which it professes to explain the origin and define the limits; so that the attempt of later empiricists to use Hume's principles constructively is foredoomed to inevitable failure. This is a polemical object of much interest and importance, but one somewhat difficult to combine satisfactorily with the expository function which Mr. Green ostensibly undertakes on the present occasion. He certainly endeavours to explain to the reader what Locke and Hume actually thought; but he is so much more anxious to exhibit the conclusions at which they ought logically to have arrived, that these latter are likely to get confused in the reader's mind with the real tenets of the philosophers. Nor, it must be added, has Mr. Green himself escaped this confusion; his critical aim has, in several cases, impaired his historical fidelity.

In this respect, as was before hinted, there is a great difference between different portions of his work. In that part of the introduction which is concerned with Hume's system, Mr. Green does give (along with his critical reduction of Hume to complete nescience) an exposition of the philosopher's own conclusions which is for the most part remarkably faithful and clear. But the first portion of his essay is occupied with an equally elaborate criticism of Locke; and here, in spite of the care with which Mr. Green has studied his author, and the scrupulous exactness with which he supports each point of his exposition by quotations and references, it somehow turns out that when we gather up the expository results of Mr. Green's 130 closely reasoned pages, most of the characteristic features of the historical Locke have disappeared. The striking difference between these two effects is partly due to the difference between the philosophies expounded. Hume is a comparatively coherent and harmonious thinker: he rarely forgets in one place what he has said in another—though he is sometimes not unwilling that his reader should but half remember it. Locke, on the other hand, is perhaps the most incoherent of all English metaphysicians, not even excepting Hamilton. He is both fundamentally and superficially incoherent; he maintains together positions really irreconcilable, and he continually commits himself to express contradictions: there is scarcely one of his technical terms which he does not use differently in different passages, and scarcely one of his classifications which does not involve cross-

divisions. Accordingly there is no writer whom it is more easy to misrepresent out of his own mouth; and that in the mere endeavour to make him consistent with himself. At the same time this very incoherence is greatly due to the perfect *naïveté* of Locke's manner of philosophising. He tells in such a plain unvarnished tale the results of his reflection on knowledge, that it would have been scarcely possible for Mr. Green and others to misunderstand his general drift as much as they have done, if they had not come with a definite preconception of what the founder of modern Empiricism must have said, fixed upon those parts of his statement which best answered to that idea, and attached to these an unwarrantable priority in importance over the rest of his narrative. It is quite legitimate, and may perhaps be useful, to point out in detail Locke's inconsistencies, and show to what paradoxical results certain of his premises logically lead; but to present these paradoxes as the actual tenets of the philosopher is surely to mix history and controversy in an unedifying manner. Partly, again, Mr. Green seems to have been misled by imperfectly conceiving Locke's philosophical antecedents. He describes him as having "gathered up the results of the empirical philosophy of Hobbes and Bacon." But, in fact, Locke owes nothing at all to Bacon; it is difficult to believe that he had even read the *Novum Organum*; and though he owes something to Hobbes, his connexion with Descartes is much more important. Every part of his system stands in direct relation to the Cartesian; sometimes, of course, the relation is that of antagonism, and naturally these points of controversy were especially prominent in the view of Locke and his contemporaries; but at this interval of time we can clearly see that he accepted the characteristic teaching of Descartes to perhaps as great an extent as he rejected it. There is, no doubt, one authority for which he has more reverence than for either Hobbes or Descartes, namely, Common Sense; but he seems to accept Descartes as the prophet of Common Sense, wherever the two are not patently at issue. With Descartes he holds that reflection establishes the distinct and equal reality of the separate entities, mind and matter; that "we have as clear ideas of spiritual substances, immaterial thinking beings as of bodily substances." Even the hypothetical Monism with which he afterwards qualifies this Dualism, allowing that the *substance*—as distinct from the *properties*—of mind may possibly be the same as the substance of matter, might be derived directly from Descartes' account of Substance. "We have no idea of substance," said that philosopher, "except that it is something in which exists some property or quality of which we have a real idea." "Very well," said Locke, "then why not one substance for the two sets of qualities?" From Descartes again he derives the *epistemological* position (if we may borrow a useful term of Ferrier's) which ultimately, though not by Locke, was found so incompatible with ontological Dualism: that each of us has immediate, intuitive knowledge of mental existence alone—of his own *être pensant*

and of its *pensées*; and that, as to other existences (1) God and (2) the material world, we can only attain certainty mediately, by processes of reasoning different in the different cases. So far we find the two thinkers in perfect accordance, though they differ, of course, as to the method of attaining this secondary certainty in each case. "If I doubt of all things," writes Locke, "that very doubt makes me perceive my own existence, and will not suffer me to doubt of that;" while again, "there can be nothing more certain than that the idea we receive from an external object is in our minds; this is intuitive knowledge." But the existence of God I know not immediately, but by demonstration; and my knowledge of the existence of external things is less certain than intuitive knowledge; it is, however, sufficiently trustworthy; it is "an assurance that deserves the name of knowledge." Thus Locke does not doubt, though he admits the possibility of doubting, the independent existence of the material world such as common sense, instructed by physical science, conceives it to exist apart from our consciousness; a world without colours, sounds, smells, &c., and composed ultimately of particles of matter whose size, shape, arrangement, &c., are unknown, but of which, as aggregated into larger masses, the "primary qualities" are faithfully represented in the world of our thoughts. Thus again, for all the controversy about innate ideas, Locke's view of the origin of knowledge is at least so far Cartesian that his empiricism has no affinity with the Sensationalism which was afterwards derived from it. What Locke is concerned to maintain about the origin of ideas is merely that an idea first occurs in mental experience on presentation of some individual thing or event of which it is the idea. Material things or events are, of course, presented to the mind by means of some motions of material particles first without and then within the percipient's body, "which, being continued to the brain, produce ideas in the mind." But Locke does not confound the material cause with the mental effect, nor does he enquire how the motions produce the ideas; he only knows that "God has annexed the latter to the former."

In all these points Mr. Green seems to have been led by Locke's carelessness of statement to mistake his real views. He attributes to him a fundamental confusion between physiology and psychology in his account of the origin of ideas; where he is really only guilty of looseness in his use of the word "sensation"—a looseness, it must be added, from which Mr. Green himself is not free, as he employs it to denote both a psychical fact (feeling) and a physical fact (motion of nerve-particles), and does not always make it clear which of the two he has in view. Again, he explains Locke's reluctance to call his "assurance" of the existence of the external world *knowledge*, by referring to his definition of knowledge as a "perception of agreement between ideas." But it is evident that Locke never saw that "real existence agreeing with any idea" was not a case of "agreement between ideas;" otherwise he could hardly have claimed "intuitive knowledge" of his own existence. Again, Mr. Green fathers on

Locke the doctrine of later empiricism—that what permanently exists is essentially unknowable—by a most complicated misapprehension: viz., by mistaking his view of substance, mistaking his view of real essence, and mistakenly identifying the two. For Locke's "Substance," as was before said, is that in a thing of which we have no idea except as a substratum for qualities to inhere in: it is, therefore, necessarily no further knowable than in this obscure and relative manner. "Real essence," on the other hand, is that quality of a thing from which its other qualities are derived: this in the case of material things is accidentally *unknown* to us, because our faculties are not acute enough to discern the size, shape, and arrangement of their ultimate parts: but it is not intrinsically *unknowable*. The primary *qualities* of matter have, Locke always holds, a permanent extra-mental existence, and are, *in kind*, faithfully represented by our ideas of them: but what particular modes of these primary qualities belong to the ultimate parts of any material thing we do not know.

It must, indeed, be allowed, that on none of these points is Locke's doctrine given in a clear and consistent form; and that his editor can always quote chapter and verse in support of his own interpretation. Indeed, one cannot but admire, as a mere display of logical strategy, the close, patient, and complete manner in which Mr. Green, arguing from premises which Locke has undoubtedly furnished, cuts off from him all retreat from ultra-phenomenalist conclusions. Only these premises are often mere inadvertencies which one feels sure Locke would have abandoned without the least hesitation. To take the most important instance of this. Mr. Green treats as a cardinal metaphysical doctrine of Locke's the statement that "relation is not contained in the real existence of things, but is something extraneous and superinduced" (B. ii. c. xxv. § 8). From this he quite legitimately infers that "all relation is a fiction of the mind;" that nothing really is related as we think it, but is only so thought by us; nothing, therefore, is really identical, really causing or caused, &c.: thus, no doubt, we are reduced to the momentary feeling as the sole reality. But that Locke has never dreamt of drawing this inference is sufficiently evident when we examine his treatment in detail of these relational ideas. The only one which he does regard as a "fiction of the mind"—and in some passages as an unnecessary fiction—is Substance; and this for special reasons as above explained. Our ideas of Cause and Effect, he distinctly states, are derived from observation of real causation: "Finding that . . . fluidity . . . is constantly produced by the application of a certain degree of heat . . . we call the single idea of heat in relation to fluidity the cause of it." Indeed so far is he from attaching to his distinction between "simple ideas" and "ideas of relation" the importance which Mr. Green attributes to it, that we find him tranquilly acknowledging (c. xxi., § 3) that "all our ideas, of what kind soever, when attentively considered, include in them some kind of relation."

In short, in so far as Mr. Green has aimed

at demonstrating Locke's inconsistency, his argument is overwhelmingly, but superfluously, effective; in so far as he has attempted the more delicate task of determining which of Locke's inconsistent positions were most important to their author, his work, however able and suggestive, is not satisfactory.

The case becomes different when, after a brief account of Berkeley, which we have not space to notice, Mr. Green passes to the main object of his Introduction. It is true that his aim here, as in the case of Locke, is to show that his author's method leads to the destruction of knowledge. But since this is, partly at least, Hume's own view of his results, the editor is here more in sympathy with his author, and therefore less liable to mistake his meaning. And in so far as Mr. Green is engaged in proving that the residuum of knowledge which Hume allows to stand is only left by a partial and inconsistent application of his principles, we find this mode of treatment more appropriate and interesting than it seemed to be when applied to Locke. For, in the first place, Hume's inconsistencies are not, like Locke's, manifest and flagrant. They are mostly latent, and only to be educed by the close and subtle analysis of his doctrine which Mr. Green employs. And, secondly, Hume's exposition has nothing of the *naïveté* of Locke's. Even in the first edition of his system (on which Mr. Green rightly concentrates his criticism), we find a reserve of statement and an artfulness of composition which conceal from the confiding student the full extent of the paradoxes persuasively instilled into him. At the outset, his account of the origin of ideas is made acceptable to an uncritical reader through a tacit assumption of the common-sense beliefs which it is ultimately used to overturn. For example, the distinction between "impressions of sensation," and "impressions of reflection," is maintained throughout; a distinction intelligible enough as long as we retain our natural beliefs in the permanent existence of mind and matter; but what its significance is to be when Hume has convinced us of the invalidity of these beliefs is never explained. And secondly, as Mr. Greene points out with much force, in Hume's exposition of his famous theory of Causation, there is really a double concealment from the reader of his destructive results. For first, after arguing that the belief in the causal connexion does not rest on a rational basis, but merely springs from a natural propensity, he still is prepared to "consider cause and effect as a philosophical relation," and to "fix general rules by which we may know when objects *really* are 'causes and effects to each other.'" And secondly, after explaining Belief generally to be merely the suggestion by a present impression of an idea more lively than an ordinary recollection, he still continues to discuss this particular belief as though the *representative* character of the idea thus suggested had not been eliminated by his explanation.

So long, however, as we are concerned with "matter-of-fact," the unbridged chasm between Reason and Common Sense to which Hume's reasoning conducts us is at least

partially avowed. But in order to exhibit more completely the destructive effect of his principles, it is necessary to pursue them into that department of knowledge which they seem not only to leave unassailed, but even to establish more securely on a thoroughly common-sense basis; the knowledge, that is, of the four kinds of relations between ideas which are "discoverable by intuition: resemblance, contrariety, degrees in quality, and proportions in quantity or number." Mathematics afford us the most conspicuous and interesting examples of this kind of knowledge; and accordingly one of the four parts of Hume's treatise is occupied with the discussion of spatial relations. Here it is not difficult to show that Hume's doctrine falls between two stools. In his effort to make his abstract ideas properly empirical he is forced to conclusions mathematically absurd; and yet he ultimately admits as legitimate, ideas which his general theory of the derivation of Ideas from Impressions ought to exclude. Take the general notion of Resemblance as he applies it. If we really have such an idea, it must be derived, according to Hume, from an impression of Resemblance. But all impressions are either "of sensation," in which case they are colours, sounds, &c., or "of reflection," in which case they are passions or emotions. If then an impression of sight is "found to be similar in the disposition of its parts" to an impression of touch, how are we to think of this similarity. It is not itself a sight or touch; therefore, on Hume's principles there can be "no idea" of it. Hume tries to meet this objection by saying that we can make a "distinction of reason" between figure and colour, though we cannot form a "distinct idea" of figure. Yet he afterwards speaks of a "distinct idea" of number (apart from things numbered); and this is not a momentary slip, as his whole doctrine of the real exactness of arithmetic, as contrasted with the inexactness of geometry, is based upon it. If we may in arithmetic and algebra "carry on a chain of reasoning to any degree of intricacy with perfect exactness and certainty," it is evident that we can frame and use effectively "distinct ideas" which are not copies of feelings.

So far Mr. Green's polemical exposition seems as cogent as it is careful. But in attacking Hume's account of our intuition of spatial relations, he falls into the mistake which we just noticed in his criticism on Locke. He puts prominently forward as Hume's doctrine on a fundamental point an inference from another opinion which (whether legitimate or not) Hume has certainly never thought of drawing. Hume's view of the matter of geometrical knowledge is sufficiently clear and definite. Space, as known to us, is always visible or tangible, an extended *visum* or *tactum*; each portion of it is composed of a certain finite number of ultimate parts, *minima*, *visibilia*, or *tangibilia*, which are really simple impressions of sight or touch, co-existing in a certain order. This order is what we mean by "pure space," as "distinguished by Reason" from the "impressions of sensation" (or their ideal copies) of which it is the order; though we cannot conceive it as separate from these latter. It is not difficult to show that

there are both metaphysical inconsistencies and mathematical absurdities involved in this development of Empiricism. But, unfortunately, in assailing it, Mr. Green attributes to Hume the doctrine that "all impressions are successive" in the sense that "no impressions are co-existent." Now it must be admitted that Hume would have a difficulty in explaining how impressions can be co-existent, if "Time is nothing but the different impressions and ideas succeeding each other," and "the parts of time are not co-existent." But this point should rather be pressed against his view of Time than of Space; as there is no doubt that he throughout holds that impressions may be co-existent; his arguments often expressly assert this, and more often necessarily imply it.

The same mistake impairs the value of Mr. Green's criticism on a still more important doctrine; that concerning Identity as an attribute of the object. Identity of the subject, as is well known, Hume roundly denies to be given in consciousness: "there is properly no simplicity in the mind at any one time, nor identity at different." But Identity in the object he admits as a valid notion, explaining it to be "invariableness and uninterruptedness of any object through a supposed variation of time." But of course if impressions are merely successive and never co-existent, this idea of identity is, as Mr. Green says, "on Hume's principles impossible." Accordingly, Mr. Green deals with Hume's argument as if he regarded identity in the object altogether a "fiction" for which he had to account by a "propensity to feign," resulting from habit. Whereas, Hume's point is, that the idea of identity, having been originally derived from experience of an impression that remains while other co-existing impressions vary, is then attributed to the object presented in two similar consciousnesses separated by an interval. Of the former kind of identity he would concede an immediate knowledge; it is only for the latter attribution that he finds, on reflection, no rational ground, since "the senses cannot inform us of the independent existence" of the object of sense.

One or two other minor misapprehensions might be noticed. But on the whole it must be allowed that Mr. Green has succeeded in his aim of unveiling the full destructiveness of Hume's metaphysical method, unsparingly, and yet without unfairness. Whether he is justified in inferring the futility of the attempts that have been made, since Hume's time, to build up a complete system of accredited knowledge on an empirical basis, I have not space to enquire. And of course, though Mr. Green's side-hits at Mill and his school are suggestive and interesting, it was not possible for him in a few allusions and digressions to deal adequately with the elaborate and carefully constructed arguments of modern Empiricism.

HENRY SIDGWICK.

Kleine altsächsische und altniederfränkische Grammatik. Von M. Heyne. (Paderborn, 1873.)

PROFESSOR HEYNE, who has already rendered excellent service to the older Low German literature and language by his *Laut- und*

Flexionslehre, his edition of the *Heliand*, and of the various fragments brought together in the *Kleinere altniederdeutsche Denkmäler*, has now come forward with a special grammar of the two closely allied dialects in which the *Heliand* has been preserved—Old Saxon and Old Low Frankish (*altniederfränkisch*). He also gives an account of the dialectical peculiarities of the texts published in the *Denkmäler*. The work is, therefore, practically a grammar to the *Heliand*; as Dr. Heine remarks:—

"Die Zusammenfassung beider Dialecte zu einer gemeinsamen Besprechung darf nicht so gedeutet werden, als ob dieselben in besonders hervorstechender Weise gegenüber den beiden andern (altfriesisch und angelsächsisch) gemeinsame Eigenheiten hätten, und so ihre Zusammenstellung herausforderten; sondern sie geschieht, weil von den wenigen Denkmälern beider Dialecte das umfangreichste in dem einen wie in dem andern Dialecte enthalten ist, und die gegenwärtige Arbeit namentlich das Verständniss dieses Denkmals fördern will."

The work consists mainly of details of spelling and inflexion, together with a few remarks on syntactical peculiarities, all of which show the accuracy and clearness which characterise Dr. Heyne's other grammars. There is, however, a painful want of any higher philological training, and the general character of the work is one-sided and exclusively antiquarian. Phonetics are nowhere, and Dr. Heyne appears to be entirely ignorant of the modern Low German languages, or, if he does know them, not to have turned them to any useful account. And yet it is certain that any one who approaches the study of the *Heliand* and the other Old Saxon and Frankish remains without a thorough knowledge of modern Dutch, is wilfully depriving himself of one of his most important aids. It would, perhaps, be too much to expect from a student of Old Friesian that he should make himself acquainted with the innumerable modern dialects; but there can be no excuse for ignorance of Dutch—a language which was in a state of high literary cultivation at a time when German, and, indeed, all the Teutonic languages, except English, were in a state of utter barbarism.

Many instances might be given of the errors into which German philologists have fallen through ignorance of the modern languages. The most curious is, perhaps, Dr. Heyne's identification of the old Friesian pronoun *jemma* (= "you") with the Vedic *yusmē*. The truth is that this *jemma* is nothing else than the English "ye men" written in one word, as is clearly proved by the form *jemman*, which Dr. Heyne describes as a "Verstümmelung"—on what grounds it is difficult to see. Now it may safely be said that no one acquainted with the Dutch forms of the second person plural, *jullie*, *jelui* = *jij lieden* (German *ihr Leute*), would ever have thought of any other explanation of these Friesian forms. A brilliant example of what may be done by a combination of a knowledge of the modern dialects with a scientific philological training is afforded by the investigations of Professor Kern, of Leiden, on the glosses in the *Lex Salica*, which have so long been a stumbling-block to Teutonic philologists. H. SWEET.

REFORM IN THE UNIVERSITY OF DUBLIN.

THE adjourned debate of the Senate was resumed on May 15 with great vigour. Some thirty pages of amendments had been sent in from various quarters, from working Fellows and Professors, from resident private teachers, from country gentlemen, and country parsons. It would be tedious and very profitless to our readers to enumerate these amendments, especially as the decision taken on two or three abstract principles swept them away wholesale. There was a large attendance each day of the debate hitherto, many old graduates, especially rectors of country parishes, coming up to air their eloquence and their opinions. Is it not, by the way, an anomaly in the Dublin Senate, that non-residents are allowed to remain members? There is no qualification of residence required, even residence in Dublin. A fee of 4*l.* 15*s.* entitles any M.A. to sit in the Senate for life. Hence the motley character, and very divergent views of this curious body.

The first amendment, however, was one distinct in principle from all the rest, and justly put first in order by the Registrar of the Board, to whom was apparently entrusted the task of grouping the amendments in some logical order. It was proposed by Mr. Butt, M.P., and was clearly of a denominational and ultramontane complexion. It proposed to postpone the whole consideration of the question, in order to consider by what arrangements a Catholic College might be attached to Trinity College. This was simply an attempt to reverse the policy of Mr. Fawcett's Bill, and enlarge the question before the Senate into the old nightmare about University Education in Ireland. Mooting as it did no mere amendment, but a complete reversal of the policy of the Board, it was at first doubted whether the Vice-Chancellor would receive it; but the wiser course was taken, and the advocates of a denominational College for Roman Catholics were allowed to say their say. In Mr. Butt's absence, it was supported by Dr. Haughton, Dr. Shaw, and by Mr. Galbraith (of Home Rule notoriety), in speeches able enough, and telling, had they been supporting a separate Catholic University, but not convincing as to an affiliated college. There was the usual high talk about religion in education, about the baneful effects of godless culture, about the wishes of the majority in Ireland; and there were indeed a good many members who sympathised with the wants and wishes of the Roman Catholics deeply enough, but to injure Trinity College for such a reason seemed to them too great a sacrifice. They listened patiently, and then, by a vote of 74 to 7, decided to reject Mr. Butt's amendment.

The question which next arose was upon the priority of several proposals, all of which had this feature, that instead of allowing the existing Board of Senior Fellows to continue side by side with the proposed Academic Council, they proposed to abolish or merge the Board in this new Council. The gentlemen who took this view objected to the present government; they regarded its continuance a mere drag upon the action of the new Council; they insinuated that things had hitherto been badly managed, and that a complete change was necessary. Dr. Stubbs, indeed, somewhat perplexed the issue, for while supporting the Radical party in favour of one governing body, he proposed to make this body a mere enlargement of the present Board, thus superseding the necessity of the new Council. But it became plain in the course of Monday evening, and still more on Tuesday morning before the Senate met, that the real issue was a vote of want of confidence in the Board of Senior Fellows. Those who proposed a single (new) governing body did so because they wished to turn out the old administration, while those who supported two bodies did so in order to preserve the powers of the Board, though supplementing its action by that of a new and vigorous Academic Council.

This broad issue gave great life and interest to the debate of Tuesday. The opponents of the

Board attacked not only the Board itself, but the whole Fellowship system; and two of them (Drs. Reichel and Griffin) asserted that the Dublin Fellows were elected on a narrow system of special examination, and had failed as practical teachers. On the other hand, Dr. Salmon lent his great authority to the Conservative side, and showed that the existing Government had acted wisely and liberally; that both in creating professorships, in founding prizes, and in building suitable laboratories, a vast deal had been done. On this point he and Dr. Haughton, who supported him in a most humorous speech, carried conviction to the Senate. Mr. Mahaffy, on the same side, retorted upon Dr. Reichel the analogy of the German universities, which had been cited to show how far wider and more effective a system without fellowships had proved than the monopoly of a corporation of Fellows. Mr. Mahaffy showed conclusively that such comparisons were absurd, owing to the different principles involved—that the German professors worked for miserable salaries, that they performed no tutorial duties, and conducted no properly collegiate education—above all, that great as was their learning, in culture and broadness of knowledge the Oxford, Cambridge, or Dublin Fellows were vastly superior. He showed that the fashionable worship of the German system in England and Ireland arose chiefly from ignorance, and that the great results there attained were in spite of an inferior system.

It became plain, long before the division, that the radical reformers were overmatched in the debate, and had no sufficient ground for their proposal. It was accordingly carried, by 74 to 15, that Trinity College should have two governing bodies—the existing Board of Provost and seven Senior Fellows, who are still trustees for property and administrators of the finance; and the new Council, of which both the formation and functions must now be determined.

The debate of Wednesday, after an abortive attempt of Mr. Minchin to shake the power of the Senior Fellows in the election of representatives for the Council, turned upon the all-important questions of the constitution of the Senate, and its powers of sending representatives to the new Council. It seemed admitted that the seven Senior Fellows should send four, the Junior Fellows four, the Professors (excluding Fellow Professors) four, and the Senate some; but should the whole Senate, including Fellows and Professors, vote; or should the residue alone vote, and should this residue have four representatives? Again, granting such power to the non-attached members of the Senate, it was urged by Dr. Traill and Mr. Barlow that the qualifications should be raised, that some collegiate distinction beyond the bare A.M. degree should be required to entitle a man to a voice in the election of the new Council. This latter question, however, was opposed as not being an amendment, but a substantive motion; and in a division as to its admissibility, 35 votes on each side were recorded, so that the Vice-Chancellor rejected it, though immediately after another vote (Professor Apjohn's) was handed in, which would have reversed the decision.

It was then discussed whether the whole Senate or the outsiders alone should vote for the representatives of the Senate. Though many Fellows opposed such a subdivision (for electing purposes), they thought it undignified to vote concerning their own power in the Senate, and the decision being left to the outsiders, and the few resident Masters not on the staff, they of course voted this power to themselves, by 29 to 11. It was then carried by Dr. Salmon, that voting papers should be used, and other details of the mode of election were discussed.

The result, therefore, so far is this: that the general scheme proposed by the Board will be carried, with a few unimportant modifications. It is feared that the outsiders will not be so Liberal as the working men of the university, and that

the chance of electing Roman Catholic members of Council for the Senate is diminished. But any general reflections must be postponed to our final review of the whole results. We need only add that the Fellows have triumphantly vindicated their position, and have completely routed their assailants in the debate.

NOTES AND NEWS.

WE hear that a meeting will be held at Bristol on June 11, to explain the details of a scheme for establishing in that city a College of Science and Literature for the West of England and South Wales. A novel feature in the proposed institution, which distinguishes it from similar schools already established in the chief industrial centres, is that two colleges of Oxford, Balliol and New College, are to contribute considerable sums to its support, and to co-operate in its management. It is hoped that thus an intimate connexion may in course of time be formed between our great towns and the universities.

THE numerous friends and admirers of the oyster will be glad to hear that the permanent "Exposition ostréicole," in connexion with the aquarium of the Scientific Society of Arcachon, will be inaugurated on July 26. The exhibition comprises all the apparatus used for breeding oysters, or models on a reduced scale, and statistical and scientific notices of all kinds relating to the oyster.

A NEW weekly journal, *The Sanitary Record*, a Journal of Public Health, to be published by Messrs. Smith, Elder, & Co., will shortly appear. It will deal with the hygiene of houses, schools, nurseries, hospitals, workshops, mines, &c. It will be under the editorship of Mr. Ernest Hart, assisted by a large staff, including Dr. Hardwicke, Dr. Whitmore, Dr. Meymott Tidy, Dr. Bond, of Gloucester; Mr. Eassie, C.E.; Mr. Robson, architect to the London School Board; Miss Octavia Hill; Mr. W. H. Michael, and most of the leading sanitary authorities in this country.

THE United States Commission for Fish and Fisheries has published the first Report of operations and inquiries in reference to the decrease of the food-fishes on the sea coast and in the lakes of the United States. It is a handsome volume of 852 pages on the Condition of the Sea Fisheries of the South Coast of New England in 1871 and 1872, by Spencer F. Baird, Commissioner, and is illustrated with forty-one plates. The results of the Commissioner's Report are summed up under thirteen heads, the two principal being (1) the alleged decrease in the number of food-fishes in these waters within the past few years has been fully substantiated; (2) the shore-fishes have been decreasing during the past twenty years, very rapidly since 1871. As the questions at issue are most nearly related to the scup (*Stenotomus argyrorops*) and the blue-fish (*Pomatomus saltatrix*), Mr. Baird has given as complete an account of their habits and peculiarities as he was able.

THE Buffalo Society of Natural Sciences have just published the fourth number of their Bulletin, which completes the first volume. One of the papers is on the Geology and Physical Geography of the Lower Amazonas, by Professor Hartt, but the subjects are chiefly entomological.

BEFORE the *Challenger* left Kerguelen, Captain Nares determined the south cape of the island and named it Cape Challenger.

AT the last meeting of the Royal Society on May 21, Dr. Tyndall exhibited his fireman's respirator, which is attached to a mask, and consists of an iron cylinder packed with cotton wool, glycerine, and charcoal. The wearer is enabled to remain in an atmosphere of smoke, which he could not otherwise breathe, for a quarter to half an hour. Dr. Tyndall has tried the respirator in a room prepared for him by Captain Shaw of the Metropolitan Fire Brigade.

THE members of the Woolhope Naturalists Club held their first field meeting at Church Stretton on the 15th inst. The day's proceedings included an ascent of the Oradoc Hill—one of the grandest portions of the Silurian upcast—a visit to All Stretton, crossing the well-defined Watling Street which gives its name to so many places in the district, and a ramble among the lower elevations of the Long Mynd Range. The protracted drought made the day one of much disappointment to the botanists of the party, who scarcely found adequate compensation in observing the effects of the late severe frosts on the vegetation. In many places the young shoots of the oak and ash were blackened and the blossom on the apple and pear trees destroyed—an amount of mischief for which it would be hard to find a parallel. At the afternoon meeting an interesting and probably unique specimen of Herefordshire pottery was exhibited. The place of manufacture was a remote part of Deerfold Forest, in the parish of Lingen, near which (in the Aymestry valley) some veins of white ceramic clay have been noticed. The works appear to have been carried on at the beginning of the last century for a few years only, but within the memory of man pots and dishes of Lingen ware might be found in many houses in the neighbourhood. The specimen exhibited (by the Rev. C. Middleton, of Malvern, late Vicar of Lingen) was a tea-bottle or caddy of cream-coloured body, partially coated with bright green glaze, and ornamented with a rude leaf pattern in low relief. The short time at the disposal of the members rendered it necessary to postpone the reading of several interesting papers.

A SOMEWHAT unusual proposition has been made by a German poet, Julius Hübner, who, in a poem addressed to the German nation at large, suggests that the constellation Cassiopeia should be formally and officially re-named "Wilhelm's Fame," as a national tribute of gratitude to the emperor. The German Astronomical Society declined to consider the suggestion, on the ground that their resolutions exclude the recognition of any constellation not laid down on Argelander's new *Uranometrical Atlas*. Herr Hübner's loyal attempt is not without scientific precedent, as Halley with questionable readiness allowed himself to be persuaded to incorporate "Charles's Oak" and a "Cor Caroli" in his celestial charts; while other astronomers, as Benmonier and Balaude, attempted by similar methods to secure immortality for the reindeer and the cat. The lamentable consequences that might result from too free an indulgence of such means of awarding immortal fame may be judged by the fact that Olbers, writing at the beginning of this century, was able to point out that the space required for doing celestial honour to the fame of Frederick the Great had only been obtained by displacing Andromeda's right arm from the place which it had occupied for more than 3,000 years.

PROFESSOR GEORGE FORBES, of Glasgow, has edited Rendu's *Théorie des Glaciers de la Savoie*—the original text, with a translation by Mr. Alfred Wills, Q.C., the well-known Alpine writer. Rendu's treatise is accompanied by a collection of *pièces justificatives* relating to the painful controversy on the subject of glacier-theory between Professor Tyndall and Principal Forbes, which, having lasted for several years during the latter's lifetime, was unfortunately not suffered to sleep at his death. Into the merits of this controversy we have no wish to enter, for there are few discussions less profitable than a *Prioritäts-streit* and the questions to which it gives rise. This is especially the case when one of the parties to the controversy is no longer able to fight his own battle. Nevertheless, the republication of Rendu's treatise is a matter of real interest, for the book has long been so rare as to be practically inaccessible, while its importance for the history of glacier-theory is incontestable. We should gladly notice it at greater length, but it would scarcely be possible to do so at present without taking part in the

strife which has caused its publication, and this we should be very reluctant to do.

Grave Mounds of the Starnberger Lake.—*Das Ausland* contains an account of the grave mounds and burial-places on the shores of the Starnberger Lake, in Bavaria, south-west of Munich. Professor Kollmann considers them not merely belonging to the Romano-Gaulish and post-Roman periods, but also to an old German population of various stocks and at a much earlier date.

The paper contains important remarks on the probable dates of brachycephalic and dolichocephalic types. The Bavarian mounds are said at present only to have yielded specimens of the former.

Chemical Action in Living Bodies.—In a lecture recently delivered by M. Ad. Wurtz before the Faculty of Medicine in Paris, reported in the *Revue Scientifique*, an account is given of the transformation of organic substances, and the chemical reactions in the animal economy. The following passage occurs, which, although not containing any fresh discovery, is an excellent *résumé* of what is at present known of the relations of chemistry to what are called vital processes. After observing that a series of animal products may be obtained by submitting albuminoid matter to the slow oxidising action of a mixture of bichromate of potash and dilute sulphuric acid, but that the exact interpretation of the changes that occur cannot be given, as the molecular constitution of albumen is still unknown, he adds: "Still more difficult is it to interpret the slow oxidation of albuminous materials in the animal economy, because, in addition to the difficulty just mentioned, the conditions of the reaction are still undiscovered. Thus, if we know the general nature of the chemical phenomena of dissimulation, we are ignorant of their modality. But we can affirm without fear that the forces exhibited in these operations do not differ from those belonging to pure chemistry. When an organic molecule is attacked by the processes of life, the relatively weak affinities which hold together its different atoms are obliged to yield to others which are more powerful. Overcome by the strong affinity of oxygen for carbon and for hydrogen, the molecular edifice crumbles and is destroyed by repeated attacks, the last products of oxidation being water, carbonic acid, and urea. All this conforms with what we observe outside the economy, and with the known laws of affinity which permit us to predict the action. As a decisive proof of this conformity, we may cite the disengagement of heat which accompanies phenomena of this description, whether they occur within the animal economy or outside it."

Influence of Light on Chlorophyll.—From experiments of Herr Julius Wiesner, of which an account is given in *Der Naturforscher*, it appears that the formation of chlorophyll goes on most quickly in highly refractive light rays. Etiolated shoots of *Trifolium pratense* began to exhibit a green tint in two hours when exposed to light passed through solution of ammoniacal sulphate of copper, the blue of which corresponds with rays from E to H in the spectrum. They became an intense green in this light, while scarcely any change occurred to similar plants exposed to the yellow light obtained by passing white light through a solution of bichromate of potash. This at first seemed inconsistent with the fact that the nutrition of plants, involving production and destruction of chlorophyll, and assimilation of carbonic acid and water, proceeds most vigorously in the brightest light, which includes the yellow rays and their neighbours. The chemical actions of light on chlorophyll are, however, complicated, and the green we see in growing plants is the balance that remains between the formative and destructive actions constantly going on. In many plants the formation of chlorophyll takes place when the light is so feeble as to make no impres-

sion on human sight, but a stronger light is required for its destruction. In a degree of darkness in which shoots of many mono- and dicotyledonous plants grow green, an alcoholic solution of chlorophyll suffers no change for weeks. The destruction of chlorophyll begins with an amount of light necessary for the decomposition of carbonic acid, and the two processes increase together as the light becomes more intense. Herr Wiesner confirms the results obtained by Sachs as to the effect of different coloured light upon chlorophyll. An alcoholic solution of it began to lose its colour in sunlight in 0.5 of an hour; in the yellow rays of direct sunlight passed through bichromate of potash, in 0.75 of an hour; in the blue light of the sun through ammoniacal sulphate of copper, in 4.75 hours. When, instead of direct sunlight, diffused daylight was used, the times were 3.5, 6, and 81 hours under the same conditions. In these experiments chlorophyll is treated as if it were one substance, whereas it is a mixture of colouring matters, each having its own properties.

Fossil Chelonians.—*Der Naturforscher* contains a paper of Herr L. Rutimeyer on Fossil Chelonians (tortoises, &c.), communicated to the Swiss Natural History Society, in which he speaks of the numerous gaps in the geological record of these creatures, which, he observes, without doubt lived in much earlier periods than that of the Upper Jura formations, the oldest in which they have hitherto been found. The greater part of those discovered appear not to have lived in the open sea, but on shores or in estuaries. Those with swimming feet first occur in the upper chalk, but those of the Jura and most of the chalk species were certainly not pelagic. No extremities of land tortoises have yet been found, but terrestrial species first appear in the Miocene period, and were contemporaneous in North America, Europe, and Asia, some being of gigantic dimensions. Nothing like a general advance of the group can be predicated, and palaeontology as yet affords no more explanation than existing species of the relations which so bizarre and isolated a type as the Chelonians bear to other reptilian groups.

CARDS have been issued by the President of the Geological Society and Mrs. Evans, for a conversazione to be held on Wednesday, June 17, in the Society's new apartments at Burlington House.

"AMONG the many services rendered by the decipherment of the ancient monuments of Egypt and Assyria," remarks Mr. Sayce in his preface to Mr. De Bunsen's *The Chronology of the Bible* (London: Longmans & Co.), "none perhaps is more important than the certain basis it has afforded for the restoration of the chronology of the past. . . . The Old Testament was for a long time the sole source from which a chronological system of early history could be extracted; and we now know how imperfect that source was. The last few years, however, have opened up unexpected stores of information. Much light has come from Egypt and still more from Assyria." Mr. De Bunsen claims to have shown that the Biblical chronology has been deliberately altered, as regards its two first periods, and that in one of these cases, the incorrect period can be safely replaced by the correct period. Thus he tries to show that 592 years, instead of 480 years, must be reckoned from the Exodus to the building of the temple; and ventures on the hypothesis that the incorrect and abbreviated period of 1,656 years between Adam and the Flood may be replaced by one of 8,225 years. The enlargement of the second period "permits us to regard as historical the entire Chronology referring to the time of the judges, and to show that the judgeship of Samuel lasted thirty-two years. Shishak's accession occurred during the reign of Solomon, as the Bible requires it; and the first expedition of the Assyrians to Judaea, in the time of Sargon, but

possibly under the leadership of his son and successor Sennacherib, . . . can be proved to have taken place, in absolute harmony with the Biblical statement, in the fourteenth year of Hezekiah, that is, in the year 711 B.C. . . . But the recorded destruction of Sennacherib's army refers to the second Assyrian campaign to the land of Judah in 701 B.C." Mr. Sayce has arrived at the same conclusion on this last point by a comparison of the cuneiform inscriptions with the Hebrew records. Mr. de Bunsen's earlier works will have prepared the reader to exercise a highly sceptical judgment. But no honest work can be in vain, and Mr. de Bunsen's researches will be suggestive and stimulating to many whom they fail to convince.

THE publishers of the "Theological and Philosophical Library" have made a most unfortunate selection of a volume to follow Ueberweg's *History of Philosophy*. Dr. van Oosterzee unites the qualifications of amiability and orthodoxy, but his *Christian Dogmatics* (London: Hodder & Stoughton) is at once too ponderous and commonplace to answer the purpose of a student's handbook. The tone is that of a mild Evangelicalism.

THE translation of Keil's *Jeremiah* (Edinburgh: T. & T. Clark) is now complete. The author holds no rank among critics, but produces accurate registers of facts and opinions. The work will so far be of great use to theological students.

THE eminent African scholar, Dr. W. H. I. Bleek, author of the *Comparative Grammar of the South African Languages*, sends us the following letter on the death of the Rev. J. W. Appleyard:—

"I have just heard with great regret of the death of the Rev. J. W. Appleyard on Saturday, the 4th instant, at 6 P.M. The letter giving me this sad news tells me also that the deceased was 'aged fifty-nine years and eight months. For some time,' it says, 'his health had failed, and, although we did not expect him ever to be able to work as he had done, we still hoped he would remain with us for a time. The day before he died he said he had neither doubt nor fear, and at last almost literally fell asleep.'

"What the Christian mission amongst the Kafirs loses by his death is neither in my power nor in my province to say. I can merely lament the great loss South African philology has hereby sustained. Twenty-four years ago Mr. Appleyard published a grammar of the Kafir language which as yet stands unrivalled among the grammars describing South African languages in its completeness, its accuracy, its careful and methodical arrangement, and its scholarly comprehensiveness. This grammar was to be succeeded by a Kafir-English dictionary; but only a few pages of it were printed when the manuscript was burnt in the Kafir war of 1850. Since then Mr. Appleyard has mainly devoted his time and strength to the revision of portions of the Bible already translated, and in translating such books as had not yet been translated. Different editions of the Bible in Kafir, published by him, have already appeared. This Bible edition has on several occasions been the subject of attack by other missionaries, and has thus been discussed in a very animated correspondence, in which Mr. Appleyard defended himself valiantly against numerous opponents. As in all such disputes, both parties were to a certain extent right. Mr. Appleyard had done his best; and for a first translation of the Bible into Kafir, his is a most creditable production. But, of course, he never claimed for it that exemption from faults or deficiencies which is not to be found in works by human hands. It is satisfactory to know that the final result of this dispute was the good practical solution of a joint commission for the revision of the Kafir Bible. Of the members of this commission, one who had been one of the foremost amongst his opponents, Tyo Soga, has preceded him to his rest some time ago.

"It is due to Mr. Appleyard to state that the objections made against his version of the Bible were not of a grammatical nature, but referred to the idiomatic use of words and phrases. In this respect it must be allowed that Mr. Appleyard, who was more of a scholar than a merely practical missionary, seems, in the first instance at all events, to have based his knowledge of the Kafir language mainly upon the translations made by missionaries, i.e. by foreigners,

and, therefore, necessarily somewhat wanting in that idiomatic nicety which can only be found in the original speech of the natives. But in this Mr. Appleyard only followed the common practice. It need not be said that twenty-five years ago the value and importance of folk-lore, or of the native traditional literature, was not appreciated as it begins now to be; and a missionary cannot well be blamed if at that time he was not aware that this kind of literature when collected was the best and only reliable source for a knowledge of the language beyond constant conversation with the natives. I will not deny that if at that time a good collection of folk-lore had existed, of which Mr. Appleyard could have made use in his studies, both his Grammar and his translation of the Bible would have been the gainers. But, as it is, I can only wish that every South African language was already described in as excellent a grammar as Mr. Appleyard's Kafir one. And, to the last, his interest in these grammatical questions and his acumen in dealing with them were undiminished.

"This was evinced to me by the interesting correspondence which I have had with him from time to time, mainly on the subject of my *Comparative Grammar*. It was a pleasure to be corrected by so eminent an authority, and to read the opinions of one who so well understood the difficulties of the grammatical questions discussed. Although, to my regret, I have never been able to make his personal acquaintance, I sincerely mourn for him, and that not only on account of the great loss thereby sustained by philological science in South Africa.

"W. H. I. BLEEK.

"Mowbray: April 20, 1874."

A LETTER from Dr. G. Bühler, of Bombay, dated Bikanir, February 14 last, and communicated by Professor Weber in the *Sitzungsberichte* of the Berlin Academy, contains some very interesting information about the library of the Jaina community at Jessalmir, one of the chief centres of that sect. Dr. Bühler had received from Gujeratis some very wonderful accounts of the extent of this collection, which has never before been examined by any European scholar. These statements turned out to be greatly exaggerated. From a not very accurate list prepared some ninety years ago, Dr. Bühler concludes that at that time the library must have consisted of some 450 to 460 works, many of which have since been destroyed. There are, however, still about forty bundles of old and well-preserved palm-leaf manuscripts, besides a great mass of loose and broken palm leaves, and a number of paper MSS. On examining the palm-leaf collection, Dr. Bühler found that the Jaina literature was but scantily represented in it, and that they contained mostly Brahmanical works. Of the famous Jaina writer Hemachandra, the collection contained three works, viz., his *Chandanasasanam*, five out of seven books of his Sanskrit grammar, and a commentary on the homonymous part of his dictionary. The discovery of the last work settles the question as to the authenticity of that portion of the *Hainukosha*. Another work of great interest, of which the first copy has now been discovered by Dr. Bühler, is the *Vikramānka-charita*, a poem on the history of three kings of the Chālukya dynasty of Kalyāni, who reigned in the eleventh century, viz., Somesvara I., Ahavamalla, Somesvara II., and Vikramāditya Tribhuvanmalla. The work was composed during the reign of the last-named king, by Bilhana. Of other important works may be noticed copies of Dandin's *Kāvya-darsa* (MS. dated A.D. 1104), Mammata's *Kāvya-prakāśa*, with a comment by Somesvara, the *Gaudabhadhasāra*, a Prakrit poem of considerable extent, the subject of which is a king *Yasovarman*, and Jayadeva's work on metrics, with a commentary by Harshata. Of the two last-named works no other copies were known. It is to be hoped that measures will be taken to make this valuable collection available to Indian and European scholars, through accurate copies of works and commentaries not hitherto known, and collections of all the ancient manuscripts of standard works.

Dr. Bühler also states that he acquired at Bikanir a number of important Sanskrit works, among which he mentions a nearly complete copy of Bharata's *Nāṭya-sāstra*, the *Setubandha*, the commentary on the *Satapathabrāhmaṇa*, and the *Atharvaveda-prātisākhya*.

THE *Augsburger Zeitung* of May 19 states that the University of Strassburg has proposed the following subject for the triennial prize, founded by Professor Max Müller: "*The Antiquarian Results to be deduced from the Rig-Veda-Samhita with reference to the early Seats, the Mode of Life, and the general State of Civilisation of the Vedic Aryans.*" All students who have been at least for two years resident in the University of Strassburg, and who have not exceeded the fourth year after taking their degree, may compete. The essays may be written in Latin, French, German, English, or Italian, and must be sent to the Dean of the Philosophical Faculty before December 1, 1878. The prize to be awarded is 750 marks.

THE *Revue Bibliographique de Philologie et d'Histoire*, of which the first number appeared on May 15, promises to be useful, particularly in its bibliographic department. M. Leroux, the editor, is known as an enterprising publisher of Oriental works, and as agent of various Oriental societies. His new review is to be published every month. If it is continued on the present plan, it will soon become an indispensable guide to every student of philology, more particularly of Oriental philology.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY (Thursday, May 21).

A PAPER was read by Mr. Paley "On Greek Puns and Words used *παρά προσδοκίαν* by Aristophanes." The writer apologised for imperfect treatment of an extensive and important subject, and proceeded to show that words called *ἴσα* and *ὁμοῖα* (Plat. Symp. p. 185 c, Ar. Nub. 394), that is, having the same number and quantity of syllables, and the same terminations, but not very like in sound, formed the bases of very numerous, but not always obvious, jokes in Aristophanes. Examples given were *βουρή* and *πορὴ* in Nub. 394, *πόλος* and *τόπος* in Av. 180, *πόνος* and *γόνος*, or *τόκος*, in Vesp. 1,115, which was compared with *quanta pernis pestis veniet* in Plautus, Captivi 903. It was shown that, besides puns proper, or the use of words of similar sound, words of similar metre were also frequently employed for the purpose, as *κρηβανίτας* and *καλλιβαντας*, *ἀσπίδος* and *κιστίδος*, in Ach. 1,122, 1,136. On this principle, many words were used *παρά προσδοκίαν*, i.e., other than what the context suggested, and were left to be implied by their similarity to the right word, as in Equit. 279, *ἐξίγειν ζωμέματα* is used for *ἐξίγειν ζωννύματα*, or *ὑποζώματα*, and Vesp. 447, *τῶν παλαιῶν ἐμβάδων* really means *τῶν παλαιῶν δισποτῶν*, *ἰβιδ.* 850, *ἀλοκίζειν τὸ χερσὶν* for *ἀλοκίζειν τὸ κερσὶν*, "to scratch a line on the waxen tablet," &c.

Mr. Birks read a paper on the nature and limits of Internal Evidence, especially as suggesting rules for the interpretation of words and phrases, of which *θαλίω* and *πρὸς κίον* were selected for especial comment and illustration.

PHYSICAL SOCIETY (Saturday, May 23).

PROFESSOR GUTHRIE gave an account of the contents of a paper by Mr. Ridout, on the Construction of Galvanometers, from which it appeared that, in order to obtain greater sensitiveness, the author recommends a return to the old plan of supporting the needle on a point by means of an agate cap, and to bring the wire nearer to the needle by omitting the frame on which it is often wound. Professor Guthrie described and exhibited a Torsion Galvanometer in which the strength of the current to be measured is deduced from the angle through which it is needful to

twist a fine platinum wire in order to balance the repulsion between two pairs of very small electro-magnets. Two of these electro-magnets are fixed with their axes perpendicular to the straight line passing through the centres of both; the other two are similarly placed relatively to each other, and at the same distance apart as the first pair, but are suspended to the torsion-wire at a point half-way between them, the two ends of the continuous conducting wire, which forms the coils of both, being bent vertically downwards and dipping into mercury-cups placed vertically below the point of suspension. The current to be measured traverses the coils of the fixed and moveable electro-magnets in such a direction that these always repel each other. In using the instrument, the moveable electro-magnets are brought to a fixed distance from the stationary magnets, by turning the torsion-head, before the current passes; then, when the current is traversing the coils, the torsion-head is turned so as to force them back to their original position as indicated by a ray of light reflected on to a scale from a small mirror attached to the suspended system: the strength of the current is then very approximately proportional to the square-root of the torsion required. In order to illustrate the mode of using the apparatus, Professor Guthrie employed a simple arrangement, devised by his assistant, Mr. Wilson, for obtaining two currents, one of which is exactly twice as strong as the other. Two wires, each of them of the same resistance as the galvanometer, were connected together in multiple arc and inserted in the circuit between the battery and galvanometer; one of the wires was next removed from its previous position and inserted as a "shunt" of the galvanometer. It is obvious that in both arrangements the total resistance of the circuit was the same, but that in the first case the whole of the current, and in the second case half the current, traversed the galvanometer.—Mr. F. Clowes exhibited a cell for containing liquids when experiments with them are to be projected upon a screen by means of the electric or oxyhydrogen light. The cell was formed by placing a bent piece of india-rubber tubing between two flat glass plates, and binding the plates together by means of strong india-rubber bands round the ends.

In consequence of the Visitation of the Royal Observatory, Greenwich, on Saturday, June 6, the meeting of the Physical Society announced to be held on that day will be postponed till Saturday, June 13.

GEOLOGICAL SOCIETY (Wednesday, May 27).

MR. J. EVANS, F.R.S., President, in the Chair. —A paper "On the last Stage of the Glacial Period in North Britain," by Mr. T. F. Jamieson, was read by one of the secretaries. During the glacial epoch three distinct stages may be recognised: first, a period of land-ice, when the country was overspread with extensive glaciers; then a time of submergence, when marine beds containing shells, mostly of Arctic types, were deposited on the floor of the glacial sea; and finally, a second period of land-glaciation, when sheets of ice again extended over the greater portion of Scotland and the northern parts of England and Ireland. Hence the last episode in this series of events was glacial, not marine; the latest occupant of the surface of the country was ice, not sea. During the second ice-period, the previously-deposited marine beds were in great part swept away by the erosive power of the glaciers; hence remnants only of these beds are now found distributed here and there in scattered patches. In support of this view of the concluding event in the glacial series, the author pointed to the well-preserved moraines, and to the freshness of the glacial markings even at the present day. Mr. Jamieson believes that the deposits of gravel known as "kames" in Scotland, and as "eskers" in Ireland, were formed along the margins of ancient glaciers, and are not due, as commonly supposed, to the action

of marine currents. He is further inclined to regard many of the gravel terraces on the sides of the Scotch rivers as fresh-water glacial deposits rather than as ancient sea-margins. Whilst the northern part of our islands was subjected to a second glaciation, extensive beds of snow appear to have extended further southwards, and the author attributes to this snow the formation of much of our English warp and brick-earth. —The Rev. T. G. Bonney, of Cambridge, read some notes "On the Upper Engadine and the Italian Valleys of Monte Rosa," with special reference to the glacier-erosion theory of lake-basins. Whilst admitting that certain lake-basins may have been ploughed out by glacial action, as originally suggested by Professor Ramsay, the author maintains that none of the larger Alpine lake-basins have been so formed, nor have they been subsequently modified, to any great extent, by the action of ice.—The Baroness Burdett Coutts exhibited a fine mass of crystalline corundum, passing into the translucent red and blue varieties akin to the ruby and sapphire, from North Carolina; and Professor Tennant exhibited some unusually fine crystals of zircon.

FINE ART.

ROYAL ACADEMY EXHIBITION.

(Fourth Notice.)

I RESUME the thread of these brief notices with two pictures somewhat akin to that of Mr. Fildes in sentiment and in style of work, by the distinguished Flemish artist, M. Israels. The life-size figure of a peasant girl sewing (621) hangs at a height which, to judge by his other piece (665), may lend this an air of greater refinement in execution than it possesses; for although the picture nearer to the eye has refinement in feeling to an exquisite degree, and an obviously felt intention in every touch; yet Rembrandt, whom one thinks of at once for several reasons, reminds one also of quite a different order of execution in similar subjects, in point of delicacy and multitudinous gradation. When this has been said, little remains here but to admire. The truthful earnestness and gentle look of expectation in the girl's face redeem the homely features; the hands and feet, though of peasant largeness, are free from the coarseness which hurt the effect of M. Dalou's terra-cotta group of last year; and the whole picture has the unity and breadth of tone which we see so rarely in modern work, as to suggest that artists consider that this desirable quality must have been conferred, not by skill of hand, but by some blind "process of the suns," upon the canvases of the older masters.

The other picture by M. Israels, a cottage interior at twilight—a wife by the window, three children at supper—is so simple and pure in sentiment that it needs no praise to emphasise its merits. Only I would note here, in contrast with what was remarked on the *North-West Passage*, how completely and easily the whole story is told. Nothing can be less studied in appearance, more simply natural, than the arrangement; yet every line aids the main purpose.

With a notice of Mr. Marks' fine "decorative" group of mediæval musicians in winter (928) as a specimen of a kind of art which, probably, no one of our artists could cultivate with more success, we may pass to the last figure-subject, uniting common life with elevation of style, which remains for comment. This is the French coppersmith (24) by M. Legros, a painter long settled among us, and whose great ability receives, year by year, a recognition, whether from the Academy or from critics, which has often struck me as insufficient. M. Legros has few rivals now, whether in France or here, in a forcible and dignified conception of his subject, a large and manly treatment, a grand scheme of colour and *chiaroscuro*, and a power of almost homely truth to nature united with a subtle infusion of ideal character. A certain want

of interest and want of variety in his choice of subject, as if he did not care to take any trouble to please the spectator, I have sometimes thought, has stood greatly in his way; pictures by him in which every inch had been not only studied, but felt, have thus occasionally looked as if they had much "space to let," as the phrase goes. He seems to paint for a less restless age, and for those (perhaps never numerous) who value art for art's sake; his style is one

"Fitted for the needs
Of hearts at leisure."

The *Chaudronnier*, however, wants neither sufficient interest, nor attractiveness in its colour, which is rich and singularly harmonious: it is doubtful whether any piece, of all here exhibited, would equally well stand comparison with the Venetians, or Velasquez, in the qualities of unity and repose. Let any one look carefully at this work, and then round the room, or take the remembrance of it further (as, for example, to Mr. Millais' figure-subjects, or the portraits in general), and the merits of M. Legros' work in the points just noted will be clearly perceptible.

Among our few sacred subjects, the *St. John leading home the Virgin*, by Mr. Armitage (218), must be ranked highest. This artist has a severe and pure precision of design, which, by a natural law of compensation, especially and even clamorously calls for richness and transparency of colour, in place of harmonising, as is sometimes fancied, with austerity of tint. In this richness Mr. Armitage's work is deficient; and with this deficiency, perhaps, is allied a certain want, not of passion, but of a pervadingly passionate atmosphere—*desideranda* which, if in the work of so able a man I may note them without presumption, should not, to an intelligent spectator, obscure great countervailing merits. The Virgin and the saint are singularly pure and elevated in expression; the action renders perfectly the moment represented—tender respectfulness on his part, on hers simple and entire absorption in sorrow; nor is there a better-designed piece of drapery in the Exhibition than the Virgin's. Might not the effect be increased if a piece were taken from the canvas on the right? The crowd behind is the least successful portion.

Mr. Herbert's *Adoration of the Magi* (308) is another picture not likely to gain the praise which it deserves. Here again the colour, though with some elements of solemn effect, is unattractive; the group of the Child and Mother, in grace and expressiveness, falls below many with which we inevitably (though not altogether justly) compare it. Yet the scene is conceived with a seriousness and an effort at realisation for which one would look in vain either among the later Italian masters or their imitators. It is a genuine if not an inspired rendering. With a less arduous theme, Mr. Herbert's *Sower* (431) is proportionately more successful.

Mr. Horsley's *Healing Mercies of Christ* (128) has met with little favour among its critics. This was indeed not a task which one would have naturally imposed on an artist whose own style lies in a direction so different; nor can I dispute the verdict that the drawing wants power, the colour richness, and the whole that elevation of style which great religious art requires. But we judge religious art habitually by a standard very severe, and, I think, not really just to our contemporaries. Our eyes filled with the exquisite creations of grace and dignity into which the efforts of many centuries blossomed during one century in Italy, we make these the standard which every religious picture is bound to reach; whilst we forget the infinitely greater mass of religious work produced during the middle ages in Italy and all over Europe which (if the delightful illusion of antiquity be set aside) has, in fact, neither grace nor dignity nor inspiration. An essay would be required, however, to work out and to support with proof this remark, which I offer here as a suggestion only; let me

briefly add my inference, that pictures such as Mr. Armitage's and Mr. Herbert's are really considerably higher in the scale than they are often rated; and that Mr. Horsley's, compared with average ancient success in any subject of the kind, is much above failure. It will assuredly give great and continued pleasure to the sick people, in whose sight it will be hung, and for whom it was painted; and although such a success does not satisfy the standard by which art is to be tested, yet it is one which a man must be very far gone indeed in criticism to regard with indifference.

A short survey of some single figures, generally life-size, may lead us to the portraits. A girl from Venice, and one from Capri, respectively by Miss Backhouse and Mr. Sain (408, 1,040), are worth notice; the first is a very animated figure. Add to these a very pretty child, frowning with pleasure over her book (1,407, S. Sidley), and another in profile (450); this is by Mr. Archer, whose larger portrait groups this year are less satisfactory, although they give the impression which Mr. Sant's work often has left, that the artist might be capable of higher work. The *Cynthia* of Mr. Calderon (1360), like the *Confidante* of Mr. Prinsep (27), rather lacks interest. To make a really effective figure-subject from a young lady sitter of the present day I conjecture to be a very difficult matter, requiring great force both of painting and of feeling to lift the work above the sphere of dress, or affectation, or false sentiment. The presence of a foreign element hence affords great assistance—witness Mr. Long's *Gipsy Girl* (1,354). Here is so unusually beautiful a head that the picture may be almost said to "make itself." The treatment of the drapery is rather in the manner of Mr. Faed; and there is something empty and artificial about the brown shadow behind. This picture should make a very effective engraving.

Mr. A. Moore, after promising much manlier and more varied art, has for the present settled into a style of his own. His are the figures in Grecian dress, graceful and languorous in attitude, rendered as if the "tinted sculpture," which we know of through theories rather than anything more substantial, were always before the artist's mind. The tints are chosen and balanced with singular refinement; and although I doubt whether so much be gained in the way of praise or justification, as the admirers of this style appear to believe, by calling it "decorative art," yet, within the very narrow compass selected, Mr. Moore has fully worked out his idea and made his mark. But it is one thing to succeed so far, and another to reach such a success as the possibilities of the art admit. These, of course, are but slightly exhausted within the limits found here; compared to painting in its full scale of colour, design, and subject, this style is like an organ played only on the flute or hautboy stop, and an organ played "through all its diapason." Hence, also, anything short of such completeness as Mr. Moore has gained will be feeble and unsatisfying; and I trust that Mr. Armstrong, who in subjects from actual life has shown some promise, may think fit to abandon the "false road" of imitation displayed in his *Girl and Tortoise* (1,054).

Portraiture offers a difficult field for literary criticism. Although there must, always, inevitably be much of it (a fact provoking frequent and rather unreasonable complaint), yet the range of style in this branch of art is comparatively small; and its personal nature makes either praise or blame rather awkward: to talk of a man's portrait is too much like talking of a man's self. Add to this that our contemporary portraiture (so far as the present writer can judge) hardly outruns the level of the second-rate work of the last century: at any rate, whatever can be urged in favour of special productions, it may be said without harshness that no Hogarth, Reynolds, or Gainsborough is now conspicuously and indubitably among us. *Eroriare aliquis!* will be the wish of all who think thus; especially if, as has been

sometimes argued, the standard reached in portraiture may be taken as a test of the general excellence of any national school.

Unless, however, we were to judge of the portraits by the same ultra-severe rule which is generally applied to religious art, it will be found that much of worth remains among our long-established names and our more recent aspirants. Of the latter, Mr. Oulless is perhaps the most recent, and the most popular. His individuality of style, coupled with the great demand for portraiture, has brought him rapidly forward. If such a suggestion be permissible, I hope that this popularity will not induce him to lay aside that simultaneous practice in other regions of the art without which it is difficult to believe that the monotonous practice of portraiture will not stereotype a painter's manner, and retain him below the highest level of his special province. The rendering of character, the direct object of the portraitist, seems hitherto to have been Mr. Oulless' almost single aim; and perhaps his style, in which the lines of the face are apt to be rather over-emphasised, makes us too conscious of this object; but portraiture as a fine art, not as the medium for supplying a social want, requires more—very much more—even when the essential element of character has been secured. Of the pictures now exhibited, Mr. Oulless seems to me to be seen at his best in Nos. 1,351 and 697; these are very bright, and have a great look of likeness.

Mr. W. Richmond and Mr. Armitage, artists who do not confine themselves to portraiture, each exhibit one portrait (721 and 1,343). These are both decidedly above the average, at once in rendering of character and in pictorial effect; they might interest as pictures where the originals were wholly unknown: that test of portraiture as a fine art. If Mr. Richmond's had been better placed, the figure, I think, would have told more efficiently; the head is ably and firmly "modelled," without the "smoothness" which frequently mars finished flesh-painting. Mr. Lehmann's work, like that of German artists in general, rarely escapes this quality with so much success as in his *Persian Ambassador* (1,373): perhaps because the artist has left it as a sketch.

The four portrait subjects by Mr. Millais seem to me less successful exhibitions of his peculiar gifts than his *North-West Passage*. Perhaps this lies in the nature of the case. The dominant sense of the painter's natural mastery of his craft (to which I called notice in a previous paper) which his pictures arouse, is more in harmony with a dramatic invention than with a portrait, especially the portrait of a child; remembering, as we must and ought, the exquisite poetry and grace of *naïveté* with which our own older school has so often invested childhood, the impression of technical *bravura* here becomes unpleasant; the mind asks that the artist shall be lost more completely in his work; that he shall himself "become a little child," and give proof that he has been palpably inspired by his subject. Display and self-consciousness here are as fatal to charm as they would be in case of the child itself. Hence the little girl (152) is quite unattractive; it is truly a *Picture of Health*, and no more; although it shows that able handling which the artist can always give when he likes, but which, however, he has failed to give, rather signally, in the boy-portrait (95). The child in russet frock and pinafore (484) has more of that simplicity and charm which the age imperiously requires; the background here is also a marvellous piece of natural intricacy: not slovenly, yet never intrusively imitative. One can only wish that the type of face had been more gracious.

A child's portrait by Mr. L. Moore (1,427) may serve to illustrate these remarks. This picture is coloured in a low, almost a conventional or fancy key; it wholly wants the force and salience of Mr. Millais' work; yet, so far as its art goes, the real look of childhood is much more truly given; it has grace

and feeling; it tries to render the soul animating the features and person—the technical power must be vast indeed which can afford to dispense with these qualities!

Mr. Millais has, put forth this power obviously enough in the figure of a lady seated in a garden (1,432), which hangs close to the picture just noticed. Probably there are few artists who do not look, with admiring envy, on the manifest mastery over oil-painting here shown; the simple spectator must ask whether the charm of expression, subtle or powerful, be present; if there be grace in the lines, refinement in the features—attractiveness, in short, anywhere beyond the technical ability? This picture has been spoken of as in "Gainsborough's manner," and again, as in no sense a mere imitation of Gainsborough. The latter remark is the truest. And, in the absence of these charms, so characteristic of Gainsborough, the comparison with that great artist which this picture has provoked is unfortunate. Each painter, indeed, has his own powers, and genius is so infinite in its varieties that, whilst we may amuse ourselves by trying to compare the total weight, as it were, of those who possess it, we can seldom with safety carry such a comparison into the elements of which it is composed. One man is rarely the parallel of another: how much more rarely one poet or painter! Such a phrase as "the Hogarth of our century," or the like, is a very easy, but also a very deceptive and unsound, formula of criticism.

Many readers will, perhaps, dissent freely from these remarks. But most will agree in Mr. Watts' place as our leading portraitist; although here, again, the agreement would cease if the precise degree, not of relative, but of positive, ability thus indicated were to be debated. Passing this, the charm of the two female portraits which Mr. Watts shows (44, 318) is of that order which our art much wants; they are works which (so far as they go) must teach, even to the uneducated, a true lesson in the meaning of refinement. Few men have more than one very decided gift; and this (to me) is Mr. Watts'. In heads requiring force he is hence less completely happy: less true to himself. It is not meant to deny this quality to the portraits of Mr. Martineau and Mr. Mill: yet the painter here seems to reach his aim with conscious effort. The emotional side of the intellectual nature is prominent in both of these fine and interesting works; and in both the subdued key of colour which characterises the artist appears to pass, if I may venture upon the phrase without impropriety, a little beyond his management. In the case of Mr. Mill, especially, the face is "sicklied o'er" with *post mortem* pallor:—that intense hopelessness of existence, that unsatisfied hunger of the soul, which colour Mr. Mill's singular *Autobiography*, seem to have passed into the painter's palette. Here also, as in the book, one sees the highly-gifted man who could never bring into harmonious unity the emotional and the intellectual elements of his nature; the forehead is oppressed, not radiant, with thought; the lips quiver with an almost querulous sensitiveness; in a word, if to set forth an admirable commentary on the *Autobiography* be also, in this case, the highest aim of portraiture, Mr. Watts' success is complete. Had the likeness of Dr. Newman, by Mr. Roden, been hung lower, it would have been very interesting to make a comparison between the heads of these two gifted and influential contemporaries. As things stand, I can only infer that Mr. Roden's portrait has very considerable merit, both as a likeness and a work of art.

The President exhibits two pictures which have a quality very uncommon, and very attractive, in portraiture—an eminently simple and unselfconscious air—110 and 180. The last represents a young lady knitting. The unaffectedness of this little canvas gives it a charm which the prevalence of clever eccentricity of all kinds renders more valuable.

Space compels a bare enumeration of other portraits worth notice. Such are Mr. Archer's lady (369); the artist's mother by Mr. Eddis (1,358); Mr. Macbeth's male portrait (1,413); Mr. Cotman's (61), which looks a lively likeness. A portrait by Mr. Ridley (696) has much originality in treatment and look of likeness. Let me also specify M. von Angeli's careful and graceful Crown Princess (395); a child, by Miss Brooks (488); and another by Miss Donkin (1,423). The last shows a hand as yet rather constrained; but there is enough of true colour and conscientious drawing here to make us look for future distinction.

A few life-size portraits in the water-colour room exhibit (I suppose) the great, perhaps the insuperable difficulties of work upon this scale in this medium. Unattractive flimsiness or false, feeble finish are the opposite poles to which the artists appear to be inevitably drawn. But is there not something trying and unfair to each medium in turn, in this juxtaposition of oil and water-colour work? F. T. PALGRAVE.

THE PARIS EXHIBITIONS.

Les Impressionnistes—Chintreuil.

Paris: May 25, 1874.

THE Salon, after accomplishing half its allotted term, closes its doors to-morrow, and will re-open on Thursday next, to close again June 20. A label affixed to the frame of a picture or the pedestal of a sculpture will mark the works which have received a medal from the juries, and a general rearrangement will bring to light those which had been sacrificed during the first half of the Exhibition. It is the natural occasion for critics to speak of works whose interest had not at first struck them. In connexion with the question of official prizes, it is an occasion for myself in particular to speak of the relative position of some of the groups which divide our school.

The Exhibition opened on the Boulevard des Capucines by a group of artists who had not contributed to the Salon closed a few days since. I should not speak of it had it not raised certain questions which are, in my eyes, highly important. It seems to me, at least, that foreign correspondents who only spoke of the absolute or relative merit of individuals would soon weary their readers, and that it is more reasonable to study the formation and tendency of general currents.

Thirty artists formed themselves into a co-operative society with a view to a joint exhibition in public of their works—oil paintings, pastels, water-colours, engravings, drawings, enamels, statuettes. A painter, some of whose pictures you have seen in London at M. Durand-Ruel's, M. Edgar Degas, was the promoter of the enterprise. Among already known names were remarked M. Z. Astruc, Bracquemond the engraver, Boudin, Brandon, Lejeune, Mdlle. Berthe Morizot, a pupil of Gustave Manet, and the extreme realists, Renoir, Monet, Sisley, Pissarro, and Cézanne. They contributed jointly to cover the preliminary expenses. Each of them in turn visited the galleries to place himself at the disposal of amateurs. The gas was lighted at dusk—an innovation in Parisian exhibitions. The house selected was that of the famous photographer Nadar, compared in his youth from his long fiery red hair, and the swiftness of his walk, to a wandering comet. They naturally had rejected the principle of distributing medals, which is in France the chief cause of the debasement of the artist's character.

These details may seem puerile, but in France they are quite novel. The administration of the Fine Arts had the good taste to show no signs of ill-will. It even affects to see in this Exhibition a confirmation beforehand of the liberal projects which it has laid before the artist-world; for you are already aware that M. de Chennevières' first act was to give notice to the artists that he required them after the Salon to join in founding a free Academy. The art-journals preserved a

prudent silence. The *Siècle*, having on its staff M. Castagnary, an intimate friend of Courbet and formerly an ardent defender of realism, christened these independent young artists, happily enough, "The Impressionists." The *Constitutionnel*, having on its staff M. Chesneau, late secretary to M. de Nieuwerkerke, justly regretted the absence of M. E. Manet. The *République française* frankly declared itself in favour of the general idea, which has a very close connexion with the movement that we must support unceasingly if we would escape plunging into the tyranny of formulas such as prevailed under the First Empire and the Restoration.

The chief object of these gentlemen, whose views, temperament, and education are very dissimilar, was to present their paintings almost under the same conditions as in a studio, that is, in a good light, isolated from one another, in smaller numbers than in official exhibitions, which are like docks of painting and sculpture, without the neighbourhood of other works either too bright or too dull. They feel that their style of painting, whether by simplicity of design, or by simplicity of tone, or by simplicity of composition, looks like a challenge or a caricature when placed side by side with works conceived under the pre-occupation of mannered design, artificial tones, or subjects intended to provoke laughter or emotion by the most vulgar artifices. They would prefer starvation—and some perhaps are loyally keeping their haughty vow—to filching their figures out of engravings, "painting with pomatum," or ransacking the Musée des Copies to find a subject. They renounce success, medals, decorations, and even the esteem of their fellows, to pursue a purely artistic end. They depend upon elements of interest strictly aesthetic, and not social or human—lightness of colouring, boldness of masses, blunt naturalness of impression. I, for my own part, am quite won over to this doctrine. I find it, with varying modes of expression, in all the masters of all the great epochs. It is a mark of intellectual honesty in all those who practise it. But I admit in the first place that, from the governmental point of view, it is heretical, worthy of the dungeon, the torture and the stake; in the second place, that, from the practical point of view, it draws young beginners into tracks where they no longer have the lamp of tradition to guide them; that it forces them to forge their own weapons like our ancestors of the Stone age; that it produces a class of works oscillating between a perfection which speaks simply to the senses, and attempts which are simply childish; lastly, that, based on the swiftest possible rendering of physical sensation, it considerably narrows the domain of painting. It scarcely leaves room for any but decorative motives; it forbids itself the stirring representation of those complex situations in which the mind collects its forces, and takes possession by analysis of places, situations, sentiments. It is as a band of artists floating down a rapid river, drinking in the intoxicating effects of the sun, the shade, the verdure, the freshness, the perfumes that wander over the water and the banks, and never casting anchor or bringing their bark to land.

And yet, in spite of all allowances for the *lacunae* that such a system entails, it is certain that it will have a satisfactory influence over the contemporary French school, with its black, bituminous or grey colouring. Already the Japanese albums—light, radiant, fresh in aspect and delicate in colouring—have made the many reflect. They feel that all that art can give is not confined within a single formula; and that admiration for the ancient masterpieces of oil-painting has led us to take, as the basis of painting itself, those dark tones which have only been produced by the action of time.

M. Edgar Degas is at once the least revolutionary and the most scholarly member of this group. He is the master of a highly accom-

plished science of design, which he only exercises on a small scale, just as he concentrates his very delicate and refined attention on a few original types: sporting-scenes, ballet-girls on the stage or at rehearsal, and washerwomen. It is he who in this place has had all the success. He is a man of the world, and a man of genius. He has come with honour out of his venture, which must have caused cruel reflections in the intriguers who head the *coterie* of the juries.

Mdlle. Berthe Morizot is a young lady of fine natural gifts, who is steeped in the influence of M. Manet, but has preserved intact her feminine sensibility and her original taste. Her colouring is fresh and subtle. She can give us an admirable sketch of a landscape with figures, as a young mother in a muslin dress playing with her little daughter in a garden. This may be compared with the page of a novel read at haphazard in a review or on a railway journey. It is exquisite and unfinished.

M. Monet, M. Pissarro, and M. Sisley are the great *go-aheads* of the group. Nothing, I believe, would offend them more than to compare them, even favourably, with Théodore Rousseau or Corot, or to anybody, for nobody exists for them. They apply to themselves the motto of the Papacy: *sim ut sum aut non sim!* M. Monet has, however, condescended to paint a figure-piece, a *déjeuner* with figures life-size, remarkably energetic in tone and effect, but betraying a lamentable want of finish. M. Renoir, who presents some singular points of affinity to Turner, has given us some reapers in a field of ripe corn, and has rendered, with supreme fidelity to modern life and artificial light, a lady and gentleman seen at half-length in a box at the play.

But here we discern the faults of youth: in M. Monet, when he betakes himself to the country, in M. Sisley and M. Pissarro, when they suppress not only the human race, but also what the human race is accustomed to see there, that is, trunks of trees modelled according to the light that falls upon them; branches with well-defined knots, and the joints visible; houses square or oblong. Yet in spite of all these suppressions, which are far more radical than all the manifestations of the pre-Raphaelite movement in England, there remains, when the work is successful, a singular illusion of light and freshness; the masterly harmonising of ground and verdure with the blue sky and the white clouds; shadows or reflections exquisitely fleeting.

In short, if we meet in this company of young and resolute men no personality which gives us the impression of genius, we must at least recognise in them the quality and services of forerunners. Others will come after them who will turn their efforts to good account, and assign them their true position.

I may still speak to you, as it will be open till the end of the present month, of the posthumous exhibition of the works of Chintreuil, the landscape painter, organised by his friends on the ground-floor of the Ecole des Beaux-Arts. The Ecole had already lent these rooms to classics—Ingres, Hippolyte Flandrin, Bertin; never to a landscape painter, particularly to one often rejected by official juries. This concession, which has been the subject of much remark, does honour to M. Guillaume, the director of the Ecole, and it is hoped that it may be repeated in the case of other masters. Tassaert is already spoken of, a man of talent and originality, who died but very lately at a great age, almost blind, and in a state of destitution. We may also think of Gleyre. This trial is to painters like that which the Pharaohs underwent at the threshold of the tomb.

Antoine Chintreuil must be wholly unknown to you. It is scarcely likely that any of his paintings has ever crossed the Channel. I cannot with the pen give you an idea of his colouring, which without being forcible is sustained and accurate. But I may bring to your notice an illustrated catalogue of his works which has just been printed by the publishing house of M. A. Cadart. Each leaf

contains six or ten etchings, most of them engraved by M. Martial, with the utmost regard to composition and effect. There are several hundred subjects—brooks running under the willows, furze-bushes in flower, ploughed lands, hedgerows of ash and poplar, farms half-encircled with hayricks. The catalogue of these works, which will probably be sold by auction in the course of next winter, has been drawn up, together with a life of this eminent artist and excellent man, so simple and so devoted to his art.

Antoine de Chintreuil was born at Pont-de-Vaux, department of the Ain, in 1814. He was brought up by his mother, and came to try his fortunes in Paris in 1838, very poor in gold and silver, but rich in illusions. He had drawn a good deal, as boys draw at college. He applied to a *savant*, who declared him incapable even of designing plates for books on natural history, and had him apprenticed to a bookseller. There he made the acquaintance of another bookseller's clerk, who afterwards became a distinguished writer, Champfleury, and, thanks to the friendly protection of Béranger, he succeeded in selling enough of his attempts to be able to give himself up seriously to the study of painting. About 1845 he received from M. Corot some of the advice in which that great master excelled, and he was enabled thereafter to pass the door of the Salon, then guarded by the Institute with jealous care. His health, undermined by consumption, and watched over only by the devotion of his friend, the painter J. Desbrosses, kept him almost always away from Paris.

He was endowed with exquisite sensibility. He was struck with the grand effects of Nature: sunrise in a country where vast plains succeed to cultivated fields, making the earth smoke like an open censer; the spring, tingling the lines of apple-trees with red, and gilding the furze-bushes in the hedgerows. He gave his pictures high-sounding titles: *Space*, or *Sun and Rain*, and his work answered to the title, or, at least, distinctly marked its intention.

He died in August 1870, at La Tournelle, having heard only the first peals of the storm which was about to break over his country.

PH. BURTY.

ART SALES.

THE sale of the collection of the late Baron Theis terminated last Wednesday. The Limoges enamels were very numerous; most of them were in the Paris Exhibition of 1867. They sold for the following prices:—Triptych, by N. Pénicaud, in grisaille, with coloured enamels heightened with gold—the central subject Calvary, those on the wings the Resurrection and the Kiss of Judas—5,220 fr.; a square painting, by the same artist, heightened with projecting enamels to imitate precious stones, 965 fr.; four small rectangular plaques in coloured enamels upon "pailions" (or gold leaf ground), heightened with red enamel of the richest tone, representing scenes from the history of St. Margaret, all stamped with the name of Jean II. Pénicaud at the back, 3,200 fr.; small picture, partly on "pailions" and heightened with gold, representing the Nativity, 1,450 fr.; a small triptych, 2,490 fr.; and a casket in grisaille on black ground, 1,400 fr.—all three by Jean III. Pénicaud; Portrait of Francis I., 3,800 fr., and the Saviour bearing the Cross, 2,060 fr., both by Léonard Limousin; a large oval dish, grisaille, flesh-tinted, on black ground heightened with gold, with various subjects from Genesis, by Pierre Raymond, 10,000 fr.; two small medallions, a Holy Family and the Annunciation, by the same, 1,700 fr.; scenes from the Trojan War, by Kip, 3,400 fr.; large triptych, composed of six plaques, painted in grisaille, flesh-tinted and heightened with gold, by Pape, 9,550 fr., and two circular pictures, by the same, representing mounted horsemen, lettered in gold "Josve roy" and "Artus, roy de Bretagne," 1,380 fr.; a mythological subject, by Suzanne

Court, 810 fr.; a Holy Family, by Jean Limousin, 1,065 fr.; and various others by the Noulher and Laudin families, Poncet, and other artists of the Louis XIV. period. The sale lasted seven days, and realised 254,773 fr. (=10,197*l.*).

THE pictures of Mr. James S. Forbes, chiefly consisting of works of foreign artists, were sold last Saturday at Christie's. The following are some of the prices: Vautier, *Age and Childhood*, 250 gs.; Lamorinière, *An April Day*, 105 gs.; A. Calame, *Lake of Lucerne*, 315 gs.; P. J. Clays, *Dutch Boat in a Calm*, 172 gs.; and by the same master, *Outward Bound*, 385 gs. Pictures of J. Israel sold as follows: *Desolate*, 110 gs.; *On the Strand*, 150 gs.; *First Sail*, 750 gs.; *Breakfast Time*, 820 gs.; *The Remedy*, 770 gs.; *Out of Darkness into Light*, 710 gs. Fromentin, *Near Cairo*, 190 gs.; L. Frère, *Old Friends*, 250 gs., and his *Seamstress*, 240 gs.; F. Willems, *The Fortune Teller*, 175 gs.; A. Stevens, *La Dame au Bouquet*, 245 gs.; Daubigny, *Morning*, 280 gs., and *Evening*, 270 gs.; Sallentin, *The Foundling*, 200 gs.; R. Burnier, *On the Y near Amsterdam*, 300 gs.; Gérôme, *Prayer in the Market Place*, 730 gs.; O. Achenbock, *Rocca di Papa*, 225 gs.; F. Fagerlin, *The Introduction*, 300 gs., and *Grandfather's Visit*, 360 gs.; J. Breton, *When the Cat's away*, &c., 530 gs.; Collins, *Cromer Sands*, a sketch from Mr. Gillott's large picture, 250 gs.; H. Schreyer, *Bedouins*, 325 gs.; Troyon, *A Cliftonnière*, 100 gs.; Frith, *The Waiting Maid*, 155 gs. The 171 pictures realised 20,700*l.*

At the sale of Mr. Farnworth's modern pictures by Messrs. Christie, Manson, and Woods, the following prices were realised:—Water-colour drawings: *Grace before Meat*, by W. Hunt, 430*l.* 10s.; *Snowdon from Capel Cierg*, by Copley Fielding, 315*l.*; *Benworlich*, by C. Fielding, 420*l.*; *Poole*, by Turner, 430*l.* 10s.; *Bridge of Sighs*, by S. Prout, 315*l.*; *Richmond*, by Turner, 11 in. by 16 in., 819*l.*; *Seaforth Cliffs*, by C. Fielding, 388*l.* 10s.; *Going to Market*, by D. Cox, 304*l.* 10s.; *Folkestone*, by Turner, 630*l.*; *Staffa*, by C. Fielding, 472*l.* 10s.; *Cattle in the Auvergne*, by Auguste Bonheur, 558*l.* 10s.; *Algerian Women*, by A. Elmore, R.A., 357*l.*; *Pembroke Castle*, by Stanfield, 504*l.*; *Katharine and Petruccio*, by A. L. Egg, R.A., 210*l.*; *The Temptation*, by Ary Scheffer, 29 in. by 21 in., 430*l.* 10s.; *Peter the Great and Catharine*, by A. L. Egg, R.A., 315*l.*; *On the Medway*, by J. Linnell, sen., 1,312*l.* 10s.; *Balaam and the Angel*, by J. Linnell, sen., 525*l.*; *The Venturesome Robin*, by W. Collins, R.A., 840*l.*; *The Valley Farm and The Vale of Dedham*, by John Constable, R.A., 84*l.*, each; *St. John preaching in the Wilderness*, by J. Linnell, sen., 787*l.* 10s.; *Coast Scene with Fishing Boats*, by Turner, 136*l.* 10s.; *Fairlight Glen, Hastings*, 105*l.*; *Opening the Gate*, by J. Linnell, sen., 1,050*l.*; *Life in Algiers*, by A. Elmore, R.A., 787*l.* 10s.; *Are Chimney Sweeps Black?* by J. C. Hook, R.A., 1,123*l.* 10s.; *Off Calais*, by C. Stanfield, R.A., 1,155*l.*; *The Holy Family—Carpenter's Shop*, by J. R. Herbert, R.A., 756*l.*; *Sancho Panza and the Duchess*, by C. R. Leslie, R.A., 24 in. by 30 in., 745*l.* 10s.; *The Mouth of the Dart*, by C. Stanfield, R.A., 1,491*l.*; *Hide and Seek*, by T. Webster, R.A., 945*l.*; *St. Mark's, Venice*, by D. Roberts, R.A., 819*l.*; *Past and Present*, by Holman Hunt, 525*l.*; *Harvest*, by J. Linnell, sen., 1,854*l.*, 1,827*l.* 10s.; *The Gambler's Wife*, by Millais, 924*l.*; *Hunt the Slipper*, by F. Goodall, R.A., 630*l.*; *Highland Lassie*, by J. Phillip, R.A., 860*l.*; *Mother and Child*, by T. Faed, R.A., 945*l.*; *The Shepherd's Bible*, by Landseer, 1,470*l.*; *The Garden of Gethsemane*, by W. Dyce, R.A., 16 in. by 12 in., 577*l.* 10s. The total of the 100 lots amounted to 36,200*l.*

MESSRS. SOTHEBY have just published a catalogue of the well-known collection of ancient and modern gems of M. J. F. Leturcq, of Paris, which is to be sold on June 17 and three following days. This fine collection was founded by Guay, one of the most eminent gem engravers of the French

school, who instructed Mme. de Pompadour in the glyptic art, and guided her in the purchase of her collection. At the death of her brother, the Marquis de Menars, Guay purchased many of her choicest specimens, to which he continued to add till his death, when his collection passed to J. M. Simon, his pupil. He, in his turn, bequeathed it to M. Beck, who added considerably to its number, and left it to his adopted son, M. Leturcq, who lost no opportunity of adding fresh specimens to those he had received from his predecessor. The collection, therefore, is the work of a century. The ancient series consists of 458 cameos and intaglios, some of them belonging to the finest period of Greek and Roman art, and bearing the signatures of celebrated artists. The modern division, comprising some 170 specimens, has not many examples of the sixteenth century, when the Medici princes, passionate admirers of gem-engraving, invited the first artists to Florence, and Giovanni delle Carniole, Vicentino, Caradosso, and others, rendered the art illustrious; of that period we only notice the name of Cesari, of whose works Michael Angelo declared art could go no further; and of later date, a superb sapphire engraved with the heads of Henry IV. and Marie de Medicis, face to face, signed 1605, by Colderé, the gem portrait-painter of Queen Elizabeth. To the eighteenth century belong Pichler, and Anna Borghighiani, a female artist, but not the only one who cultivated the art, for Vicentino's daughter assisted her father, and Mme. de Pompadour engraved several gems, one of which, the portrait of Louis XV., is in the Cabinet of Medals at Paris. There are examples of many later artists, among which are those of the First Empire, Anautini, Catenacci, Girometti, and Mastini, who executed glyptic portraits of Napoleon and his family.

NOTES AND NEWS.

MR. E. BURNE JONES has in hand at present various works in different stages of completion. *The Marriage of Thetis and Peleus*, *The First Mirror*, *The Seven Days of the Week*, and *The Triumph of Love* are among the number of those most important. *The Triumph of Love*, which is still but a cartoon, is a composition full of dramatic movement. Love, at once the scourge and joy of his votaries, sits aloft on his high triumphal car urging on to cruel speed the crowd beneath who are harnessed by his chains. They rush forward, stung to mad exertion by the keenness of their anguish and their pleasure. Straight behind them, rolling heavily down the steep incline, thunder the heavy wheels with tremendous impetus, an instant's pause in the furious haste of those below who draw the car and they would be inevitably crushed beneath its threatening weight. *The Marriage of Thetis and Peleus* is partly painted in, and promises to be one glow of radiance; already nearly-finished portions show lovely quality of tremulous colour. The table at which the wedding guests are grouped runs right across the picture in front; to the right, Ate, having thrown her apple of discord, hastens away; the three goddesses rise involuntarily, ready to dispute the prize; and in the background a bright daylight landscape is unfolded before us fresh with rolling waters, where we may "have sight of Proteus rising from the sea; or hear old Triton blow his wreathed horn." *The Seven Days of the Week* is divided into seven compartments. The first holds but one angel, bearing in his hand a globe on which are to appear traces of the first day's work; in the next, he is joined by a second; in the third comes yet another, until at last the full company of seven assemble together in the last. This design, which is yet in the first moments of painting, is remarkable, like all Mr. Burne Jones's work, not only for dignity of treatment, but for the exquisitely pathetic sentiment which pervades every line of the expression. It is this same peculiar and touching sentiment which enhances very definite beauty in the *First Mirror*. Venus has

gathered about her a band of maidens; they have followed her faithfully from afar; and having brought them to the brink of still water, framed in the precious blue of many flowering forget-me-nots, she bids them stoop and look. Venus stands, her seven followers stoop, and kneel entranced in gazing, two at her right hand, then a group of three, then two more a little apart from each other. Behind these figures the faint green which clothes the "long backs of the bushless downs" rolls out in vast undulations; before them lies the chain of lovely images, repeated on the glassy surface of the quiet pool. In each of these four inventions we see that we possess in Mr. Burne Jones an artist of the rarest type, an artist who has in his nature an original vein of poetic feeling which can be expressed only by line and form and colour. With one of this chosen class it must necessarily happen that at first his power over the means of expression will seem inadequate if compared with the force and grasp of his imaginative conceptions. Thus has grown up the popular delusion that Mr. Burne Jones cannot draw; but an examination of any one of his later works might suffice to show that our great designer is also a great draughtsman.

It is not perhaps too late to say a few words of the five or six interesting pictures to be seen at the Institute of Painters in Water Colours, in the midst of much that is provokingly admirable, like Mr. Werner's *Bazaar at Cairo* (172), insipidly pleasant or commendable, or downright offensive, like Mr. B. R. Green's sleek, rosy minx masquerading as a nun. Much the best picture in the gallery is Mr. Linton's *Lotos Eaters* (58): it is an Italian garden of the Cinque Cento, where a noble party have left off a game of bowls, and are looking at an antique presented by a haggard, half-naked artist, who is himself a bronze. The sober light and colour of the southern afternoon, and the splendour, which has nothing theatrical about it, of the noble men and ladies, looks as if the artist had meant to content himself with the poetry of real life; and then the symbolic intrusion of the nude antique, if it is symbolic, seems a little incongruous; and, what is worse, though the whole atmosphere of the picture is ideal, the figures savour too much of the modern Italian model: such an admirable painter and posture master as Mr. Linton deserves better limbs and faces to work upon. *A Dull Day near Streetley on Thames*, by J. H. Fahey (160), has much literal unfamiliar truth and grace in the blank sky and the flat sweeps of green; and *Folkington Hill*, by H. G. Hine (133), has something of the same merit with less strangeness; the golden sweeps of turf remind one a little of the Oxford Turner. Mr. Herkomer's *Arrest of a Poacher in the Bavarian Alps* (158) is very clever and animated, and looks very true, but no person with a well-regulated mind would stop to look at such a scene in real life. Mr. Skill always is poetical in feeling and intention, and his cart-horses under a high bank of muddy sandstone in the picture called *Morning* (155) are almost impressive. Mr. Small's *Evening* (166) is well meant, the expression of the boy and girl is true without missing a certain delicacy, but the figures and still more the faces are blotchily painted, and the trees against the sky are too like a coloured photograph. His *Connemara Peat Girl* (48) is better, though cheeks which look so red under such a sky must be very red indeed.

THE manufactory of Sèvres is at this time executing a pair of magnificent vases to be offered by Marshal MacMahon to the Duke and Duchess of Edinburgh.

THE Minister of Public Instruction and of the Fine Arts announces that there will be held this year, in the Palais des Champs-Élysées, a special exhibition of the national manufactures of Sèvres, Beauvais, and the Gobelins; admission free. The time is not yet fixed.

It is said that the fine Museum of the East

India House is to be permanently located in one of the galleries which, after this year, will become vacant, in consequence of the melancholy collapse of the annual International Exhibitions.

THE project of M. de Chennevières for the decoration of the basilica of Sainte-Geneviève, before mentioned in the ACADEMY, having been approved by the Minister of Public Instruction, the Director of Fine Arts, in a report dated May 7, enters upon a more detailed exposition of his views. The system of columns with but narrow interspaces between, that distinguishes the architecture of Sainte-Geneviève, presents grave difficulties in the way of continuous pictorial decoration. M. de Chennevières, however, proposes that by a sort of "illusion of perspective," the paintings on the wall shall be made to appear as if they passed behind the columns, so that one subject may be continued without break in several interspaces. This scarcely seems a felicitous mode of overcoming the difficulty, but its effect cannot well be judged until it is tried. Perspective illusions are generally reckoned rather childish performances, and it is strange that they should be resorted to in this vaunted effort of French art in the decoration of Sainte-Geneviève "où la légende de la patronne de Paris se combinerait avec l'histoire religieuse de la France."

AMONG the many projects formed by M. de Chennevières for the furtherance of art in France is one for the formation of a great National Catalogue of all the art treasures of that country. "France herself," he writes, "is profoundly ignorant of her riches; an inventory that will reveal them to her will not only flatter her just pride, but will enhance in the eyes of foreigners the lustre of our nation." The publication will contain: firstly, a descriptive and historical catalogue of all works of art in the national collections; and secondly, of all those in provincial and municipal museums. The churches, monuments, &c., of Paris and the provinces will also be catalogued. Carefully elaborated tables will indicate the artists and the localities cited in the work, and will furnish "the indispensable key to this immense repertory of works and names." The carrying out of this vast undertaking is entrusted to the following commission:—MM. Chabouillet (Conservator of the Department of Medals in the Bibliothèque Nationale), Chéron (Librarian of the Bibliothèque), Comte Clément de Ris (Conservator Adjoint of the Louvre), Jules Cousin (Librarian of the City of Paris), Vicomte Henri Delaborde (Member of the Institute, etc.), Edmond de Goncourt (writer on art), J. J. Guiffrey (National Archives), A. Gruyer (Inspector of Fine Arts), Georges Lafenestre, Louvrier de Lajolais, De Montaiglon, Paul Mantz, Michaux, Reiset, De Ronchaud, Servaux, Soulie (Conservator of Versailles), and De Watteville. The Commission will commence their work at once, and each chapter will be published as it is ready, not waiting until the whole is completed.

THE members of the Ramblers' Sketching Club have lately held their half-yearly exhibition of sketches.

A LOAN collection of mezzotinto proofs after Sir Joshua Reynolds may be seen at the Brasenose Club in Manchester. The catalogue contains some interesting information on the subject of Reynolds's sitters.

THE forty-first session of the French Archaeological Congress will be held on June 1 at Toulouse, and a programme comprising forty subjects for discussion has been drawn up. The *venue* is well selected. Toulouse can boast of several fine churches (among which that of St. Sernin is worthy of special mention, the restoration having cost 40,000*fr.*), some ancient cloisters, various beautiful houses of the Renaissance period, a museum of Natural History, which contains an almost unique prehistoric collection; and lastly, one of the most splendid museums of antiquities in all

France. One day will be devoted to a visit to the beautiful valley in the Pyrenees in which is situated Saint Bertrande-de-Cummings, an old Roman city and the capital of the diocese, and to the Grotto of Gourdan, where prehistoric remains of men coeval with the gigantic elk and the mammoth, have been discovered.

SIGNOR ALESSANDRO CASTELLANI, of Rome, has now in his possession a thin circular plate of bronze such as was worn hung from the collar by fugitive slaves. It bears on its side this inscription, with the Christian monogram at the beginning: *Tene me et revoca me in Foro Martis ad Maximianum antiquarium*. The forum of Mars—that is, of Augustus—was before known from the inscription on the Florentine codex of Apuleius as having been in the year A.D. 395 the residence of an *antiquarius* named Sallustius. Finding now Maximianus an inhabitant of this region, De Rossi (*Bulletino dell' Inst. corrisp. Arch.*, April 1874) supposes it to have been the regular quarter of those who were employed in transcribing and correcting MSS. of Latin literature, that is the *antiquarii*, as it was also the quarter of the *oratorii*, or professors of oratory in Rome.

IN the French Court, just opened, of the International Exhibition, is an interesting series of drawings, sent by the Commissioners for the Preservation of Public Monuments in France. When a monument is considered deserving of being restored, estimates, plans, and drawings are prepared, giving a full description of the edifice, and the nature of the repairs required. These works, executed by the first artists, are deposited in the archives of the Commission, and form a collection of the highest interest to art, amounting now to above 8,000 drawings. From these the Commissioners have made a judicious selection in those sent to the International Exhibition, giving specimens of all the styles and all the schools of architecture in France. As examples of the Imperial epoch, there is the Amphitheatre of Arles, and the Temple of Augustus and Livia at Vienne. In religious architecture, which naturally occupies a large share in the collection, as the master architects of the Middle Ages devoted their special talents to the building of churches and monasteries, there are drawings of the Cathedral at Laon, in the restoration of which 4,000*fr.* has been expended annually for the last twenty years; Queen Matilda's Abbey at Caen; the Calvary of Pleyben, work, as all those of Brittany, of the seventeenth century; the Jubé of St. Fiacre; the abbey-fortress of Mont St. Michel, with its "Merveille;" Vincennes, St. Denis, etc. Civil architecture is represented by Cardinal Granvelle's house at Besançon, the palace of the Dukes of Lorraine at Nancy, burned by the Prussians; the Houses at Orleans of Diane de Poitiers and Francis I. Military, by Amboise and Pierrefonds and the Visigoth fortifications of Carcassonne; besides examples of mural paintings from the Palace of the Popes at Avignon, of the school of Giotto, mosaics, etc.

The Commission have undertaken the publication of a part of their rich collection, and a first series of four folio volumes has already appeared.

Nor is the exhibition sent by the city of Paris, through the Prefect of the Seine, less important. The Directors of the Public Works of Paris furnish from each division (*service*) models and drawings. Bridges, sweeping and watering machines from the service of the public ways (*voie publique*). From the service of architectural works, models and drawings of churches, barracks, colleges, theatres, mairies, markets, fountains, etc.; and the Fine Arts furnish us with sculptures, paintings, tapestry, and painted glass windows. The second division, of Schools (*Enseignement primaire*), gives a beautiful model for a general school, with the workshop for the boys, all the tools most minutely rendered. The third division comprises hospitals; and the fourth, the direction of reservoirs and sewers. The whole exhibition is

very complete, and does credit to the delegates by whom it was organised.

M. BURNOUR, the director of the French school at Athens, is making progress with his excavations on the north-east side of the Acropolis, and reports the finding of a part of a statue resembling the Venus of Milo, and said to be of the best period.

DR. HEYDEMANN has resigned his post in the department of Classical Antiquities in the Museum at Berlin, and gone to Halle as Professor of Archaeology.

THE Académie des Beaux-Arts has elected M. Henri Delaborde as its *secrétaire perpétuel* in the place of the late M. Beulé. The unsuccessful candidates were MM. Jean-Baptiste Guillaume and Charles Blanc. M. Delaborde, a pupil of Paul Delaroche, has painted several well-known historic pieces and landscapes, and, besides being a contributor to the *Revue des Deux Mondes*, he published in 1864 a series of studies on the Fine Arts in France and abroad.

THE *Journal de Rouen* mentions a discovery in an hospital at Chartres of great interest to the art public. The authorities of the hospital, wishing to adorn the hospital chapel, requested the curator of the Chartres Museum to select from among the old canvases relegated to the hospital lumber-room those which, after some repairs, might be used for the purpose. The curator accordingly applied himself to the task, and found four of from 9 to 13 feet in height, strong enough to be hung up, and representing saints. He proceeded to clean them, and, while carefully washing them, noticed that new paintings had been laid over the more primitive ones. He removed the false beards and additional draperies, and finished by exposing to light four magnificent canvases of Veronese, which are said to be genuine *chefs d'œuvre*. The authorities of the hospital, not being able to make a present of these paintings, have lent them to the town of Chartres, and they are now placed in a favourable position in the museum, where they attract daily crowds.

WE understand that Mr. Cosmo Monkhouse has in the press some notes on the Royal Academy, which he has prepared for the guidance of uninstructed visitors to the present exhibition.

THE STAGE.

"BRIGHTON" AT THE COURT THEATRE.

MR. FRANK MARSHALL has done himself injustice in giving the title of "comedy" to his new play *Brighton*, produced at the Court Theatre on Monday night. As a whimsical and extravagant farce the piece has sufficient merits, but as a work of wit or of serious or poetic interest it is not entitled to consideration. The author announces that he has borrowed the main incidents of his story from an American play, and the author of the American play probably announced, or should have announced, that he drew his materials from one of the early numbers of the *Bibliothèque contemporaine illustrée*: for if Mr. Branson Howard is not a diligent student and imitator of the school in which M. Labiche, M. Lacour, M. Lefranc, M. Martin and M. Michel are notable proficient, his inventive faculty is an exotic growth in any soil other than the Boulevards of Paris. But the nature of his hero's amorous intrigues leaves little room to doubt that they were first presented on Parisian boards, that Mr. Howard thence transferred them to Saratoga, and that Mr. Marshall has now found place for them at Brighton. The process is roundabout, but the result appears to be eminently satisfactory, as the play moved a Whitsuntide audience to incessant laughter from first to last. And the heartiness of the mirth provoked by these productions is perhaps their only test; for the comedy is the democracy of poetry, farce is the anarchy of prose; and it is fruitless to seek for motives and a rule of action under a tempestuous mass of incidents, which succeed one another in

wild confusion, unchecked by ordinary laws of cause and effect, and which bear a strong resemblance to the contents of any four consecutive chapters in the works of Charles Lever or Pigault Lebrun or Paul de Kock without the air of verisimilitude sometimes affected by those writers. Sublimely unreal and fantastically impossible, Mr. Marshall's play will probably meet with still greater success if he is content to allow that it is simply an extravaganza, and to call it by some such name as "The Surprising Adventures of Mr. Robert Sackett and his friend Mr. John Benedict in pursuit of Love and Gallantry."

This Mr. Robert Sackett is a person compared with whom the libertine heroes of the Restoration dramatists were constant lovers. Every hour sees him at the feet of a new mistress, and hears him swear that the last is his only passion. The author has not thought fit to introduce more than four of the objects of his affection: the first being Miss Effie Remington, who has been brought to Brighton by a mysterious correspondence in a matrimonial paper; the second Mrs. Olivia Alston, a widow, ordinarily attached to Mr. John Benedict, friend and mentor of the volatile Sackett; the third Miss Virginia Vanderpump, daughter of a merchant staying at the Grand Hotel; and the fourth Mrs. Carter, the young wife of an elderly friend of Mr. Vanderpump. The ladies are inclined to smile on Mr. Sackett's suit until they discover they have all been equally favoured by him. Then they insist that their natural protectors shall fight him, and each of the natural protectors makes an arrangement by which the duty shall devolve on one of the other three. Finally, their cowardice is exposed, and the couples are reconciled, Mr. Sackett, for no apparent reason, bestowing his hand on Miss Remington. It is difficult to see why the number of his victims is restricted to four. The simultaneous recognition of the deceiver by the deceived, which ends the third act so effectively, would be still more successful and still more like the bustling terminations of a harlequinade, if a large number of abandoned damsels, say twelve, were to run from different parts of the forest and claim Mr. Sackett as their own. Nor is it easier to understand why the dramatist has introduced so many persons who are of less use to the action than the supernumeraries in a pantomimic "rally." If Mr. Marshall intends to devote his abilities to this sort of work, he would do well to remember that the best of his French prototypes never throw away a character, never lose an incident, and seldom waste a word.

The weight of the play fell on Mr. Charles Wyndham, who sustained the part of Sackett with vigour. But too much vigour has a tendency to overpower the airy and unsubstantial being to whom the buoyant style of Mr. Charles Mathews alone among English players would do full justice. The fascination of the man is his irrationality, his frank gaiety, his carelessness surpassing that of Captain Macheath, it being almost a matter of indifference to him whether "the other dear charmers" are present or absent. Yet the feeble efforts he pretends to make in order that his intrigues may be kept distinct, and his confusion when the four ladies call on him in rapid succession, and he attempts to conceal under his coat their handkerchiefs, gloves, cloaks and parasols, are rendered by Mr. Wyndham in the true farcical spirit, and it is due to the actor to say that the unflagging interest of the audience was mainly the result of his exertions. Mr. W. T. Hill was amusing as the eccentric merchant, Vanderpump; and Mr. Edgar Bruce was satisfactory as Jack Benedict. The ladies had little to do, and were equal to the demands made on their abilities. The dialogue was exceedingly brisk and more than worthy of the piece.

"MONT BLANC" AT THE HAYMARKET THEATRE.

MR. BUCKSTONE's ascent of Mont Blanc is not likely to prove as successful as his former ascent

of Mount Parnassus. But the new comedy of Messrs. Henry and Athol Mayhew has provided the comedian with a character that would have suited his earlier style, and it has the distinction of representing the Mont Maudit for the first time on the stage. The various points of Alpine scenery—glaciers and plateaux, aiguilles and arêtes, "icy spires of sunlit radiance" and "urns of silent snow"—are depicted with some fidelity. But the result is simply a panorama, and one begins to wonder why Mr. Buckstone does not explain the decorations with a wand in the manner of Albert Smith, and intersperse a few jokes and droll stories in the manner of Artemus Ward. Pictorial art has gained another victory over dramatic art, and the victory is the more fatal because the Haymarket Theatre has long been recognised as almost the last refuge of the persecuted muse, and has thus drawn to itself a select and somewhat fastidious audience, whose sympathies if once alienated will not be easily restored. The names of the authors raised an expectation of better things, and in the heap of picturesque details there are still traces of careful workmanship. The story and in some cases the language is borrowed from *Le Voyage de M. Perrichon*, which has received more of the flattery of adaptation than its merits would justify. The fault of the French play is that with little necessity it flagrantly violates the unity of place, carrying the spectators for half an hour from Paris to the Mer de Glace merely that M. Perrichon may be rescued from a crevasse by one of his daughter's admirers, may himself rescue the other, and may meet a belligerent officer of Zouaves, and then finishing the action, as it began, at Paris. Messrs. Mayhew have done wisely in confining the scene to the neighbourhood of Mont Blanc, but unwisely in burying under an avalanche of words the moral which gives zest to the original piece, that "avant d'obliger un homme il faut vous assurer bien d'abord que cet homme n'est pas un imbécile." Moreover, while the French authors have portrayed "un tout petit Mont Blanc et un immense Perrichon," the English adapters have dwarfed the man and magnified the mountain.

But the faults in the play which are most striking are that it is vulgar and intolerably wordy. The dramatists reject the opportunity offered by the grandeur of the surrounding scenery to introduce a touch of earnestness, a glimpse of pathos. "Là, où la nature entière exprime éloquentement un ordre plus grand, une harmonie plus visible, un ensemble éternel," they have nothing better to show than the lumbago of cockneys and the misadventures of a picnic. Elderly peers of the realm who call fathers "governors," and talk of "identical euphonious patronymics;" young noblemen who address ladies as "poppets" at their first meeting; fashionable physicians who remark that a wealthy tradesman is sprung from a mushroom source; young ladies who style themselves "fillies," and allow strangers to kiss their hands repeatedly in public places; and tradesmen who invariably mention their wives as "partners of their four-poster," are not perhaps impossible persons, but they are insufferable in a play of any pretensions. And besides the flood of turgid declamations and word-jingles consecrated by time which is poured over them, the events succeed one another so slowly that they become incomprehensible. One of the best scenes in the French play is where the astute lover, anxious to ingratiate himself with the father of Henriette, sends an account of M. Perrichon's heroism to the papers, and as the article is read aloud murmurs "trois francs la ligne." But the town-crier who awards to Mr. Chirpey, the English Perrichon, the thanks of the people of Chamonix, remains a mystery to the audience till the end of the play.

Mr. Buckstone, therefore, had no easy task in trying to afford amusement. Yet whether he disguised himself in Alpine hat, green veil and Tyrolean stomacher, whether he fell into crevasses or was taken out of them, he always managed to ex-

cite laughter. The rest of the Haymarket company are approved performers, and did their best to fill out the shreds of characters allotted to them. But the decorations of Messrs. Morris and O'Connor, arranged by Mr. Cue, were undoubtedly the most successful part of the representation; and it would not be just to omit mention of the manager of the lime-light, whose duty was to "beat the sunlight into flakes of fire," but whose name has not been made public. WALTER MACLEANE.

PAUL DE KOCK, being dead, yet speaks to the Parisian public. A posthumous drama of his, called *L'Amant de la Lune*, was produced at the Ambigu a few days ago. People went to be interested and went to be amused, but no one went, apparently, to be seriously critical. The play is a literary curiosity, of almost antiquarian importance, so entirely removed is the Paris of Paul de Kock from the Paris of our day. He never seems to have known this himself: no, not even in the least to have suspected it; though long after his retirement from Paris life and activity he lingered on, into the epoch of Cabanel and Francisque Sarcey—of Worth and Dumas *fils*. His conversation, they say, was of another age. He was like a *revenant* from 1830—the period at which people came up from the country to Paris to live like princes upon three hundred a year. He asked anxiously what people said of things at the cafés of his youth—insulted *demoiselles de magasins* by calling them *grisettes*, and gave the name of dandy to *gommeux* and *petits crevés*. What are you to do with a man who is so hopelessly behindhand in all things of importance? He and his play could hardly expect serious attention. They are happy perhaps to have provoked chiefly good-humoured laughter.

Mlle. DELAPORTE, the original representative of the heroines of *Les Idées de Madame Aubray* and *L'Ami des Femmes*, is coming back from Russia for a while, and will play at the Gymnase Theatre in the month of September.

MONSIEUR LAFONTAINE is going to Bordeaux next week, to play his now famous character of Mazarin in *La Jeunesse de Louis Quatorze*.

THE Odéon Theatre will be closed, as usual, from the last day of May until the first of September.

WE understand that the Paris Vaudeville will give M. François Coppée's new prose play during the autumn season. The poet has a piece in verse ready for the Gaité.

Bogatelle—Offenbach's new little piece at the Bouffes Parisiens—is successful. The music is pleasant, of course, and tuneful; the words are not without wit; and the acting is nearly all that comic acting should be. Mme. Judic, who plays the leading character, has a little voice, much art, and a very fair share of audacity.

THIS week Mlle. Favart has finished her engagement at the Princess's Theatre, and M. Got has begun his, which will conclude next Wednesday. Mlle. Favart has probably found herself somewhat embarrassed by the action of the Lord Chamberlain. She has had recourse to brief one-act pieces, of the kind unknown to the English stage, and the cultivated public cannot be displeased to have witnessed the performance of these. *La Nuit de Mai*, scarcely as effective as *La Nuit d'Octobre*—which might also surely have been given—demands, in its interpretation, the most finished skill, and, in the audience, great sensitiveness to the most delicate artistic effects. *On ne badine pas avec l'Amour* has perhaps put Mlle. Favart to a yet severer test. It is a test which, to speak frankly, she cannot easily bear—as far as concerns the earlier portion of the piece—but as she proceeds, the sense of her art acquires the ascendancy, and you feel at the end that it is a performance you would not wish to have missed.

M. Got made his appearance on Thursday in

Le Gendre de Monsieur Poirier—a comedy which owes much to the happy union of M. Jules Sandeau's constructive force with M. Emile Augier's power of characterisation and high literary style. But M. Got's part in it, excellently played as it is, is not reckoned among the artist's greatest creations. For that, we may look forward to *Mercadet* next Monday evening.

MUSIC.

THE second of the Summer Concerts at the Crystal Palace, which took place last Saturday, was devoted to French music. The programme, though varied, was by no means exhaustive even of the chief French writers; and it was somewhat surprising to note the total omission of such names as Grétry, Boieldieu, Onslow, Félicien David, Adolphe Adam and Halévy, while so many as four pieces by one composer (M. Gounod) were included in the scheme. The most remarkable number of the concert was, beyond all question, the selection from Berlioz's "Romeo and Juliet" symphony. This was not only most excellently performed, but is in itself so full of interest as to lead to the hope that Mr. Manns will give the whole work at one of the winter concerts next season. The ingenuity and novelty of the orchestration in the "Queen Mab" scherzo must be heard to be understood. Méhul's charming overture to *La Chasse du Jeune Henri* formed a most agreeable opening number to the concert, the other instrumental pieces being M. Gounod's "Funeral March of a Marionette," his new "Offertoire" from the Cecilian Mass, a violoncello solo by M. Lasserre, excellently played by the composer, and the overture to *Masaniello*. The vocalists were Madlle. Marie Roze, Mrs. Weldon, Madame Trebelli-Bettini, and "Monsieur" Agnesi—(Query, if "Monsieur" Agnesi, why not "Madame" Weldon?) This afternoon Signor Randegger's *Fridolin* is to be performed.

WE spoke last week of the first appearance of Madame Essipoff, on the 16th inst. Her subsequent performances have fully justified every word of the very high praise which we felt to be only her due. At her second performance, also at the New Philharmonic concert, she played Rubinstein's concerto in D minor and Liszt's "Rhapsodie Hongroise" in a manner which very few pianists could approach, and probably none surpass. Following the example of many other great pianists, she announced two piano recitals, the first of which took place on Wednesday last. Among the chief items of the programme were Beethoven's great Sonata, Op. 53, a selection from Bach's "Suites Anglaises," several specimens of Chopin, and pieces by Mendelssohn, Handel, Field, Leschetizky, Gluck, and Liszt. Space will not permit our entering into details of the performance; it must suffice to say that Madame Essipoff has unquestionably established her position here, as on the continent, as one of the first living pianists.

MR. E. H. THORNE gave a piano recital last Tuesday afternoon at St. George's Hall, with an excellent programme, among the chief items of which were Bach's Partita in G, Beethoven's Sonata in F minor (Op. 57), Bennett's Sonata "The Maid of Orleans," Schubert's Duet Variations on a French theme, dedicated to Beethoven, and Mendelssohn's four-handed variations (Op. 83A).

ON Monday last the St. John's College Musical Society (Cambridge), conducted by Dr. G. M. Garrett, gave their seventh concert, the programme of which was not only admirable in itself, but so extremely creditable to the society and the conductor, that we reprint it *in extenso*: Concerto in E flat, for two pianos and orchestra, Mozart; Sacred Cantata, "A Song of Victory" ("Israel's Siegesong"), Ferdinand Hiller; Overture, "Rosamunde," Schubert; Madrigal, "My Bonny Lass she smileth," Morley; Chorus, "Gipsy Life," Schumann; Song, "Zuleika," Mendelssohn; "Choral Fantasia," for piano, orchestra and chorus, Beethoven.

M. REYER, the musical critic of the *Débats*, gives in the number for the 24th inst. a long review of a new opera, *Le Cerisier*, which has appeared at the Opéra Comique. The composer is M. Jules Duprato, a former "prix de Rome" of the Conservatoire. M. Reyér speaks of the work as showing a practised hand; but his general judgment of the work is thus given. Speaking of the overture, he says, "It lacks only the flavour of a new idea, and unfortunately that which is lacking in the overture is not found elsewhere."

FROM the same authority we learn that four performances of Verdi's new "Requiem" for the death of his friend Manzoni, are to be given in the Opéra Comique—"a somewhat inappropriate place," observes M. Reyér, who asks if a catafalque will be placed on the stage, and wax tapers substituted for the foot-lights.

IT is said that Johannes Brahms is to be the Director of the School of Music in Munich. The post has been vacant ever since Bülow's departure from that city.

HERR JULIUS SCHUBERTH, the music publisher of Leipzig, has in the press a work of the greatest interest for musicians—a Theoretical and Practical Pianoforte School, in three volumes, by Franz Liszt. 7,000 thalers (1,050*l.*) have, it is said, been paid for the copyright, and it is expected that it will be a year before the work is in the hands of the public.

HERR JULIUS STOCKHAUSEN made his first public appearance as conductor of the Stern'sche Gesangverein at Berlin on the 18th instant, when Schumann's *Faust* music was performed.

THE first "classical" concert ever given in Constantinople has lately taken place, with very encouraging success. The programme included Beethoven's symphony in D; the overtures to *Figaro*, *King Stephen*, and *Lodoiska* (Cherubini), and songs from *Figaro* and Rossini's *Stabat Mater*.

THE *Signale* says that the Belgian violinist, M. Vivien, has been engaged for a concert tour in England.

Rubinstein's new opera, *Die Maccabäer*, has been accepted for performance at the Royal Opera, Berlin, and is to be produced next season.

HERR TAUBERT has composed a comic opera on the subject of Shakespeare's *Twelfth Night*, which is also to be produced next season at the same house.

WAGNER's *Tristan und Isolde* is to be given at Weimar on June 14, 17, and 21. The same composer's *Die Walküre* was performed at Munich on the 14th instant. King Ludwig was present on the occasion.

THE late well-known Councillor Franz Schott, of Mayence, chief director of the celebrated musical society of that city, has left a capital of 63,000 florins to be expended for the foundation of a musical school, or for the establishment and permanent dotation of a capellmeister's chair. He also leaves four large buildings at Mayence, which were originally designed for working men's tenements, to be held by the municipality in trust, and the rents to be appropriated for the benefit of the local poor-schools and theatres.

THE proprietorship of the little house at Vienna in which Mozart composed the *Zauberflöte* has been transferred by its late owner, Prince Starhemberg, to the International Mozart Association at Salzburg, who intend to reconstruct it in the Mirabell Gardens of the latter town, as a memorial in perpetuity of the great composer. An album will be placed in the building for the reception of portraits and autographs of poets, composers, and musicians, desirous of testifying their respect to the memory of the master, and this is intended to form a suitable pendant to the volume containing similar memorials of Mozart's artistic contemporaries, which will also be open to the public.

POSTSCRIPT.

THE *Times* states that, according to the latest news from Athens, the judges rejected on May 15 the demand of the Turkish Government for one-half of the treasure which Dr. Schliemann discovered at Hissarlik and conveyed to Athens. The arrangement now come to seems to be that Dr. Schliemann is to employ from 100 to 150 labourers for three or four months at Hissarlik, and that whatever is found by them is to be the property of the Turkish Government. In the mean time the Turkish Government has not been inactive. The large slabs on the road which were discovered at Hissarlik at a depth of 30 feet have been removed, and below that pavement a much more ancient pavement of large chalk-stone slabs has now been brought to light. While the stratum which Dr. Schliemann and other Euhemerists assign to Priam and his family extends only from 23 feet to 42 feet below the surface, these new excavations reach from 30 feet to 53 feet. Those who believe that there must be some kind of historical foundation for all mythological and epic poetry will have to assign this new stratum to Laomedon, Priam's father, whose Iliion was destroyed by Hercules "with only six ships and fewer men."

THE *Times* also states that Professor Mylonas, of Athens, has returned from Olympia, whither he had gone with the German Archaeological Committee for excavations. According to his account, there are certain objects and plans for excavation at the Temple of Jupiter, where the French on the occasion of the expedition to the Morea previously laboured; also at the declivity of Mount Kroneos, which the sacred wood Altis, with the stadium, the theatre, and the hippodrome, joins, where even Pausanias saw thousands of statues, and the remains of which are covered with so much earth, only one pedestal excepted, on which the footsteps of the statue that rested upon it can be seen, and whose inscription was published by Beulé. The rest are yet to be discovered, but will repay all cost, no doubt, by their value for the science and history of art.

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LITERATURE.

Mohammed and Mohammedanism: Lectures delivered at the Royal Institution. By R. Bosworth Smith, M.A., late Fellow of Trinity College, Oxford. (London: Smith, Elder & Co., 1874.)

(First Notice.—MOHAMMAD.)

THE life and teaching of Mohammad will ever remain one of the most absorbing chapters in the world's history, and it need not be wondered that it has given rise to a very library of books. The older writers, who looked upon the phenomena of Mohammad's life as the result of the machinations of the devil, have given place (with one notable exception) to a new school, whose estimate, based upon the careful study of well-ascertained facts, is certainly far more favourable to Mohammad and more creditable to their own honesty and judgment. Yet these later writers differ greatly among themselves, not so much in facts as in inferences. Some go to the very opposite extreme to the mediæval libellists, and make Mohammad an almost perfect ideal of what a great man should be. Others, who are more alive to the perplexing contradictions to be observed in the Prophet's career, are anxious to attribute these contradictions to cataleptic insanity. Others, again, while acknowledging the blemishes, nay the huge stains, upon the man's character, maintain that his noble enthusiasm for a sublime truth was unfeigned, and even his crimes were less than other men subjected to his temptations would have committed. To this last class we think we may now add a writer who has embodied in a small volume of lectures a view of Mohammad's life and doctrines perhaps more faithful and more just than any that has before been published. Mr. Bosworth Smith brings to his subject the broad catholic views which we might expect in a Harrow master. It is true he does not pretend to any original learning: to judge from his book, we should say he was quite unacquainted with Arabic. But in this subject there is not now much need of original research. Sprenger has collected almost everything that bears upon the question of Mohammad's character and teaching. What is wanted is exactly what Mr. Smith possesses—a clear judgment, unfettered by a too dogmatic form of religious belief, and free from the cynical distrust of humanity which Sprenger occasionally manifests. We have the facts of Mohammad's life, and minutely circumstantial these facts are. All that is needed is the mind that can see the true meaning of the facts and grasp the complex character of the great man whose life they mark out, like the stones of a grand but intricate mosaic.

The object of the lectures is clearly set forth in the preface. "They are an attempt . . . to render justice to what was great in Mohammed's character, and to what has

been good in Mohammed's influence on the world." Mr. Smith has spared no pains in his endeavour to carry out this object. He has evidently studied all the principal works bearing on the subject, and has even accomplished the task of reading the Kur-án consecutively through several times. We wish, however, to add to the list of works in the preface one which throws much light on the details of Mohammad's life, and still more on his teaching—we mean the *Mishkát el Masâbih*, the only collection of traditions which has been translated into English.

The Lectures are four: Introductory; Mohammad; Mohammedanism; Mohammedanism and Christianity. The first lecture, though deeply interesting, we must pass over, in order to give our attention more fully to the second, on Mohammad. The third and fourth lectures we reserve for a second notice.

Mohammad may trust himself in the hands of this his newest exponent. Through all the long years that he has been before the world, the Arabian Prophet has rarely had a good word from a Christian. He has been "Antichrist," the "Arch-Impostor," and Heaven knows what; and the most earnest upholders of Christianity (or a form of it) in the East have vied in abuse or contemptuous pity of the founder of a religion which they deemed—*sancta simplicitas*!—diametrically opposed to their own. It is sad to contrast this well-meant but self-destructive abuse with the respect which a Muslim feels for *Sayyidnâ 'Isâ*, "our Lord Jesus, on whom be peace." Many years ago a Jew of Constantinople gave in his adhesion to the religion of Mohammad; and, thinking to ingratiate himself with the Muslims, began to blaspheme Christ. The impression produced was the reverse of what he had intended, and his head was immediately struck off. This act of summary retribution made a profound impression on the few Christians to whose knowledge it came; and it forms a golden link in the chain which binds Christians and Muslims together, and which was begun when Mohammad said, "*Say unto the People of the Scripture, Our God and your God is One.*"

A strangely-mixed character, this of Mohammad! And yet not strange; for what great character, with One solitary exception, is not mixed? If we would understand the life of this Son of the Desert, we must not start with the idea of a perfect man, still less of a consummate impostor: we must expect a man with everything on a giant scale—great and noble qualities, and overwhelming vices. As we have said, we think Mr. Bosworth Smith's estimate of Mohammad is a true one: the only fault we have to find is that he perhaps too much extenuates the sins of the Medîneh-phase of the Prophet's life. But this opinion needs some explanation.

Mohammad was a man whose whole soul was filled with a sublime idea, the Unity of God. He found himself in the midst of idolators, fetish-worshippers, wrangling Jews, and tritheistic Christians. Amidst all this corruption, he stood forth and preached the Unity of God, and the absolute resignation to Him of the wills of all men. He was supported by a few who, alone of all the

land, had kept their religion undefiled; who, indeed, were Mohammads without Mohammad's indomitable will and unquenchable enthusiasm for his cause, but for which that cause must have died. But the mass hooted him; his tribe laughed him to scorn. We cannot look upon him in his early days and say, This was an impostor. His was a nervous, excitable temperament, susceptible to influences too delicate for other men to feel. The fits to which he was subject bear witness to his highly-wrought constitution; and though we would not seek for an explanation of his mental phenomena in "cataleptic insanity," we yet think that the state of nervous excitement of which these fits were the outcome is the key to much of the "supernatural" in Mohammad. It requires no great stretch of imagination to believe that this weird man, wandering alone in the desert, should see things which men are not wont to see. It needs no imposture-theory to explain his distinct assertions of having seen visions, which he thought realities. *He did see them*: but they were the subjective creations of his own mind. His terror at the first vision showed it was no invention. In the early years at Mekkeh where was the motive for deception? A persecuted man, with a few friends whom he could count on the fingers of his right hand! The laughing-stock of his tribe—in danger of his life—on what conceivable grounds can we believe him to have carried on a designed series of frauds?

We hold, then, with Mr. Bosworth Smith, that during the early years of his mission Mohammad was an earnest enthusiast,—and we do not use this term disparagingly, for it is enthusiasm that keeps the earth from stinking,—and that he behaved nobly through those long years of persecution and failure. It would, perhaps, have been well for his memory if he had died in the cave of Thór, ending his life with one of his grandest utterances. Had he then died, we should never have had the sorrow of recording the many sins of his later years; and from first to last Mohammad would have been a splendid hero. But had he then died, the world would never have known him; his great thoughts would have perished with him; and El-Islâm would never have been.

We have seen the reformer struggling against untold hindrances at Mekkeh. But how was it with him after the Flight, when he had at last found sympathy and support at El-Medîneh? We must for a moment glance at the Prophet in his kingship, though it is a gloomy task. Still, let us remember that his sins were all of one kind. They lie on one ground. He was not cruel or implacable: he was no Napoleon. Speaking of his triumphant entry into Mekkeh, Mr. Smith says:—

"If ever he had worn the mask at all, he would now at all events have thrown it off; if lower aims had gradually sapped the higher, or his moderation had been directed, as Gibbon supposes, by his selfish interests, we should now have seen the effect; now would have been the moment to gratify his ambition, to satiate his lust, to glut his revenge. Is there anything of the kind? Read the account of the entry of Mohammad into Mecca side by side with that of Marius or Sulla into Rome. Compare all the attendant

circumstances, the outrages that preceded, and the use made by each of his recovered power, and we shall then be in a position better to appreciate the magnanimity and moderation of the Prophet of Arabia. There were no proscription lists, no plunder, no wanton revenge" (p. 94).

With the exception of one or two instances of needless severity, Mohammad's career was unsullied by the least taint of cruelty; and his treatment of his servants and of the lower animals shows him to have been a man to whom kindness and tenderness were natural, and cruelty foreign. Nor can we accuse him of a weak love of vainglory and pomp. His life was ever of the simplest, and he never lorded it over his followers. He has been accused of intense conceit; but except in the great stress which he laid on his mission or his high rank as a messenger of God, we confess we cannot see the grounds of the accusation. Many a tradition bears good witness to the contrary; and we wish we had room to quote but a few, if by so doing we could convince others as firmly as we ourselves are convinced of the utter absence of conceit and pretentiousness in Mohammad. No: the Arabian Apostle was not cruel, not conceited. As we have said, his sins lie on one ground, and that ground is sensuality. The subject is one which cannot fitly be discussed here; but the facts are indisputable. He took to himself more wives than he allowed to his followers; he induced his freedman and adopted son Zeyd to divorce his wife Zeyneb in order that he himself might marry her; and, worst of all, he made God his abettor, if not instigator, in all these things. This is the one great blot, and all the penknives of all the apologists will never erase it. If indeed we compare Mohammad's crime with David's, it must be confessed that the matter of Zeyneb was in itself far less criminal than the case of Bathsheba; for the husband, Zeyd, appears to have been an accomplice, and certainly was not made away with. But then David acknowledged his sin and repented, whilst Mohammad brings down a Súrah from God to justify his conduct. It is this that makes Mohammad's crime so black.

No: much as we wish, we cannot redeem the Arab Prophet from the charge of sensuality; but we insist that it was his *one* vice, in the indulgence of which he went even to the length of forging the high Name which he revered so deeply.

Mr. Bosworth Smith, whilst admitting the sensuality of Mohammad, yet seeks to exculpate him from the charge of defending himself by imposture. And it is true that there are strong arguments for his sincerity,—strongest of all his fervent faith in God and in his mission, which remained unshaken to the last. Mr. Smith brings much forcible reasoning to the aid of the Prophet, and we cannot do better than quote his words:—

"The change in his character and aims is not to be separated from the general conditions of his life. At first he was a religious and moral reformer only, and could not, even if he would, have met the evils of his time by any other than by moral means. . . . A religion militant is, as all ecclesiastical history shows, very different from a religion triumphant. The Prophet, in spite of himself, became, by the force of circumstances, more than a prophet. Not, indeed, that with him height ever begot high thoughts. He preserved

to the end of his career that modesty and simplicity of life which is the crowning beauty of his character; but he became a temporal ruler, and, where the Koran did not make its way unaided, the civil magistrate naturally used temporal means. Under such circumstances, and when his followers pressed upon him their belief in the nature of his mission, who can draw the line where enthusiasm ends, and self-deception or even imposture begins? No one who knows human nature will deny that the two are often perfectly consistent with each other. Once persuaded fully of his divine mission as a whole, a man unconsciously begins to invest his personal fancies and desires with a like sanction: it is not that he tampers with his conscience; he rather subjects conscience and reason, appetite and affection, to the one predominating influence; and so, as time goes on, with perfect good faith gets to confound what comes from below with what comes from above. . . . No man, whether prophet, statesman, or popular preacher, ever yet kept a prolonged hold over a mixed multitude without being in some measure degraded thereby. His teaching or his life must be accommodated to the average wants of his hearers, and not to his own finest insight" (pp. 90-92).

We should be thankful if Mr. Smith's argument, of which we have quoted but a fragment, had convinced us of Mohammad's sincerity in those clouded latter years; but we do not think it possible to vindicate the Prophet from the charge of what must at least be called forcing his conscience. Yet we can close our very inadequate notice of this most interesting, most eloquent lecture with the noble words of George Eliot:—

"It was the fashion of old, when an ox was led out for sacrifice to Jupiter, to chalk the dark spots, and give the offering a false show of unblemished whiteness. Let us fling away the chalk, and boldly say—the victim is spotted, but it is not therefore in vain that his mighty heart is laid on the altar of men's highest hopes."

STANLEY LANE POOLE.

The Poetical Works of Robert Buchanan. In Three Volumes. (London: Henry S. King & Co., 1874.)

THE task which Mr. Robert Buchanan has undertaken in these three volumes is not by any means light of its own nature, nor is it one to be lightly judged; for he has in no wise contented himself with a mere reprint of his poetical productions, or of such as he chose to reproduce. On the contrary, the work before us is of a far more ambitious cast. Mr. Buchanan has arranged his selected poems on an entirely new model; has given them, in many cases, new headings; and by dint of introductory verses, connecting links, mottoes, and the like means, has done his best to induce us to believe that the whole work possesses an inward as well as an outward unity, and is to be regarded as possessing a peculiar and quite extraordinary value on that account. He tells us in so many words that part of it at least might be called "The Book of Robert Buchanan," and he allows us to see pretty clearly that he intends the whole to be regarded in very much the same light. It is quite obvious that a proceeding of this kind is open to very serious objection. It is, to begin with, improbable that any arrangement of the kind will be more than approximately true; it is certain that it would be in any case better left to the

reader, and it is above all things objectionable, in that it introduces foreign matter into the region of things poetical, and tends to remove the work with which it deals from the operation of the one question of true poetical criticism, the question stated forty years ago by Victor Hugo, "L'ouvrage est-il bon ou est-il mauvais?"

That we may not fall into the same error with Mr. Robert Buchanan, it is necessary, in the first place, to consider what it is that he has thus placed before us, and in so doing it is convenient to adopt his own divisions. Of these there are some eight or nine. The first, "Ballads and Romances," consists of poems mainly classical or romantic in subject. In this, as in most of his other sections, Mr. Buchanan's principle of classification obliges him to neglect the one sound basis of arrangement—chronological order. But the result has this one merit, that it exhibits the author at his best and at his worst, and enables the reader to form at the very outset a pretty fair notion of what he has to expect. "The Ballad of Judas Iscariot," which stands second in the volume, is, we do not hesitate to assert, the high-water mark of Mr. Robert Buchanan's poetical performance. He has never done anything better, and he has very seldom done anything so good. It would not be fair to object that the subject is an unusually promising one, and unusually easy to treat, for it is possible to spoil the very best of subjects—how possible only the painful critic knows; and there is no spoiling in these verses:—

"The Bridegroom stood in the open door
And he waved hands still and slow,
And the third time that he waved his hands
The air was thick with snow.
And of every flake of falling snow
Before it touched the ground
There came a dove, and a thousand doves
Made sweet sound.
'Twas the body of Judas Iscariot
Floated away full fleet,
And the wings of the doves that bare it off
Were like its winding sheet.
'Twas the bridegroom stood at the open door,
And beckoned smiling sweet;
'Twas the soul of Judas Iscariot
Stole in and fell at his feet.
'The Holy Supper is spread within,
And the many candles shine,
And I have waited long for thee
Before I poured the wine!"

Nothing more effective than the monosyllabic feet in the line we have italicised could have been devised. But unfortunately the remaining poems of the section are very far inferior to this. With the exception of "Pan," which is really powerful and well written, there is hardly one of them which is not below mediocrity, and some are positively bad. The worst is perhaps "The Ballad of Persephone;" it is written in a style more ornamented and ambitious than Mr. Buchanan usually affects, and can only render its readers thankful that there is so little of it. A schoolboy of sixteen might very excusably write verses like the following; but there could hardly be an excuse for his republishing them:—

"One sunbeam swift with sickly flare
On white arms waving high did gleam,
What time she shriek'd, and the strong stream
Leapt up and grasped her by the hair.

And all was dark. With wild heads bowed
The forests murmur'd, and black cloud
Split spumy on the mountain-tops with fire and
portent loud!"

But the poems of this section are to be taken as illustrating only a casual phase of the grand subject, Mr. Robert Buchanan's mind. The division which follows, and which includes the greater part of the first two volumes, represents the matter on which he permanently occupies himself. These *Ballads and Poems of Life* are occupied almost exclusively with subjects drawn from contemporary low life, from the fortunes of Scottish peasantry, or of the haunters of London streets and alleys. Within these limits their range both of subject and merit is pretty wide. Many of them are little more than faint Tennysonian echoes of the "Dora" class, and of exceedingly little value from any point of view. Of these the "Scaith o' Bartle" is decidedly the best. Some of the shorter pieces, more lyrical in form, are good; such as the "Starling," and "The Wake of Tim O'Hara." The longest and most ambitious piece in the collection is "Meg Blane." It constitutes, with two London pieces, "Nell" and "Liz," the main strength of Mr. Buchanan's attack. The heroine—neither maid, widow, nor wife—dwells alone on the wild Scottish shore with her idiot son, supporting herself by fishing, active in storm and wreck, and always with a mixture of hope and fear looking, among the sailors whom fair or foul weather brings to the coast, for the father of her child. In the one waif saved, mainly by her energy, from a wreck, she finds him—only to discover that he is married and lost to her. They part with no violent demonstrations, but her heart is broken, and she dies ere long. This fable is a good one, and many readers, we doubt not, have been, and will be attracted by the so-called realism of the descriptions, the splash and spume of the storm, the interspersions of piety, and the just and never-failing pathos of a collapsed ideal. All these attractions—attractions be it noted of the matter mainly—we freely grant to "Meg Blane," but there our praise must stop. The fisher-hut, Meg Blane herself, her idiot son, her thoughts and ways, which a master would have given us in a few strong lines, adapted and adequate to the subject, are treated with endless fluency, so as to render quotation impossible. The storm, greatly as it intends, is full of false notes, and the metres, especially those of the first and fourth part, which consist of irregular choric stanzas, give evidence of Mr. Buchanan's deplorable insensibility to rhythm and harmony. The author explains his attitude with regard to the poems of this section clearly enough in an *Envoi* with which he closes his first volume. We may give two stanzas of it without comment for the present:—

"I do not sing for Schoolboys or Schoolmen.
To give them ease I have no languid theme,
When weary with the wear of book and pen,
They seek their trim poetic Academe;
Nor can I sing them amorous ditties, bred
Of too much Ovid on an empty head.
I do not sing aloud in measured tone
Of those fair paths the easy-soul'd pursue;
Nor do I sing for Lazarus alone,

I sing for Dives and the Devil too.
Ah! would the feeble song I sing might swell
As high as Heaven, and as deep as Hell!"

The remainder of the second volume is occupied by pieces entitled "Lyrical Poems," which consist chiefly of *juvenilia*, and can only, we should imagine, be introduced with the intention of relieving the serious matter of the preceding section. "Songs of the Terrible Year" follow, one of which, the "Apotheosis of the Sword," is good, and deserves to be quoted in part:—

"Then the children of men, young and old
Sat by the waters of gold,
And ate of the bread and the fruit,
And drank of the stream, but made suit
For blessing no more than the brute.
And God said, 'Twere better to die
Than eat and drink merely, and lie
Beast-like and foul on the sod
Lusting, forgetful of God!
And he whispered, 'Dig deeper again
Under the region of grain,
And bring forth the thing ye find there
Shapeless and dark; and prepare
Fire—and into the same
Cast what ye find—let it flame—
And when it is burning blood-bright,
Pluck it forth, and with hammers of might
Beat it out, beat it out, till ye mark
The thing that was shapeless and dark
Grown beautiful, azure, and sheen,
Purged in the fire and made clean,
Beautiful, holy, and bright,
Gleaming aloft in the light.
Then lift it, and wield!' said the Lord.

Choir.

Hark to the Song of the Sword!"

The volume closes with a series of sonnets placed to do duty as *Envoi*, but not now first published. We are glad to see, however, that one of their number, a woful ballad addressed to Mr. Browning's beard, has been suppressed.

In the third volume the fullest and latest development of Mr. Robert Buchanan's mind is unfolded. It begins with certain sonnets "written by Loch Coruisk" and containing the expression of a vague dissatisfaction with existing mundane arrangements. Then follows the "Book of Orm," wherein, as most persons who are likely to study these volumes are probably aware, its author's views on things in general are revealed in a series of visions. And last of all are placed "Political Mystics," poems various in form, but more or less agreeing in subject, and of singularly unsuccessful execution. As an appendix and key to the whole, Mr. Buchanan has subjoined a prose disquisition on something which he terms "Mystic Realism," and a couple of eulogistic reviews of the "Book of Orm" from the *Nonconformist* and the *Spectator*.

We have thus endeavoured to give an account, fair, complete, and tolerably sober and serious, of this very singular publication. No one who has not read it can appreciate the difficulty of keeping one's countenance during the process of perusal and review. Mr. Robert Buchanan is generally pretty much of an egotist, and we were prepared for a good deal of the personal pronoun. But the pitch to which his egotism has risen in these volumes is really something sublime. In the first place, the whole plan and conception of the work starts from the notion that every thought and idea which has passed through Mr. Buchanan's mind

is, of its own nature, important to the general welfare of the world. The intrinsic worth of the production matters not all—"puisque cochonnerie il y a, quand le Grand Lama a fait sa cochonnerie," why there is nothing left for an admiring public but to register the date of its arrival, and then receive it with adoration. No doubt the growth of a poet's mind is a very interesting fact in natural history; so is the growth of a periwinkle; but it appears to us that unless the poet's mind has produced good poetry, the history of its growth may as well be left untold.

Mr. Buchanan's "Mystic Realism" seems to resolve itself into a mysticism which is not at all real, and a realism which is not at all mystical. The former is displayed somewhat fully in the "Coruisk Sonnets" and the "Book of Orm." Vague aspirations and vaguer complaints, couched in language which is certainly misty if it be not mystical, always seem to command a certain audience, and to readers of this class Mr. Buchanan's work will doubtless be welcome. Perhaps it is because we are Saxon, and therefore "innocent of soul," that we fail to see the beauty or the rarity of it. Nothing is commoner in half-educated persons of variable temperament than the mood of hysterical exaltation and admiration at things in general which Mr. Buchanan seems to esteem so highly and consider such a special privilege. And though we are far indeed from considering ourselves worthy to be the spokesmen of that culture which our author so bitterly assails, we will venture to suggest to him two of the benefits which men of culture generally experience. In the first place, they are very cautious of mistaking muddled thought and casual impulses for profound philosophy and genuine inspiration; and, in the second, they are usually too conversant with good work to venture upon producing that which is bad.

As to Mr. Buchanan's idyllic work, we have less fault to find with his choice of subjects, but far more with his manner of handling them. He has, we think, fallen into the mistake, very common nowadays, of supposing that because a subject happens to be what would once have been deemed unpoetical, it must be good, and that any treatment of it however careless will do. This error is wont gradually and unconsciously to increase, till the subject alone comes to be thought of importance, and the treatment is left out of sight altogether. So that we are left in worse case than were our great-grandfathers; for the most sapless weakling of the school of Pope was bound to conform to certain rules and to come up to a certain standard, while the modern laureates of hangmen and prostitutes, of British deans and British matrons, are indulged in almost any amount of slipshod slovenliness, in virtue of the audacity or the morality, as the case may be, of their subject-matter. Now this is beyond all question utterly wrong. No doubt the arbitrary branding of certain subjects as poetical, and of certain others as unpoetical is quite unjustifiable; we will go further: we believe that all subjects without exception are admissible as subjects. To him who can make poetry out of them they are poetical; if any seem hope-

lessly intractable, the only conclusion to be drawn is that the right man has not yet tried his hand. But on the other hand a poet is to be valued, not because of his choice of subjects, but because of his treatment of the subject chosen. On Parnassus, as elsewhere, there are many mansions; they are open as well to poets who treat easy and commonplace subjects well, such as Cowper and Bryant, as to those who reconcile their readers to their choice of subjects repulsive and unfamiliar, like the author of *Songs before Sunrise*. But no such mansion will open to the singer who pleads the difficulties or the merits or the novelty of his subject in extenuation of the insufficiency or the inaccuracy of his treatment and his execution.

To such a plea Mr. Buchanan must in the end be reduced. Not only does his work abound in glaring violations of the simplest rules of language—in such deformities as “thou became,” “he didst,” “prone upon his back,” and the like: not only are his rhymes harsh and his metres ungainly, but he fails entirely in the higher and more general excellences of poetical expression. No poet of equal power known to us is less quotable, or has produced work less apt to stick in the memory. His mistiness of thought, joined to a fatal fluency which never stops to think twice, to point, correct, complete, or cancel an expression, renders his poems all but barren of jewels whether they be five or fifty words long. This combination of mistiness with fluency accounts for, if it does not excuse the total absence of any sign of revision in Mr. Buchanan’s reprinted pieces. It would be in most cases impossible to revise without rewriting them. Consequently, though Mr. Buchanan has in some places not spared the knife, he has omitted the necessary accompaniment of the file. And when the knife is used without the file, the effect is generally to dispose the reader to take up something very like the position of Wordsworth’s “wiser mind.” We are not at all disposed to mourn for what Mr. Buchanan has taken away, but we cannot help mourning very much for what he has left behind.

It is no light charge to bring against a poet, that he has forgotten entirely that he is, or ought to be, above all things an artist. But this is exactly what Mr. Robert Buchanan has done. In his hurry to be prophet, seer, politician, city missionary, and what not, he has neglected—in fact, he has wilfully despised—the art which nevertheless he professes. No doubt there is in his work plenty of that vague and delusive quality which is sometimes called power and sometimes promise. But in matters poetical, and above all in poems deliberately and systematically reproduced, we expect performance, not promise. With due study and due repression Mr. Buchanan might have turned out something not wholly worthless. But he has preferred, for some fifteen years, to clothe his crude thoughts in cruder language without hesitation or reflection, and now we fear that it will take more than his own immeasurable self-confidence, and more than the unintelligent laudations of certain critics, to make of him a great, or even a tolerable poet.

GEORGE SAINTSBURY.

Mary Queen of Scots and her Accusers. By John Hosack, Barrister-at-law. Vol. II. Second Edition. (London and Edinburgh: Wm. Blackwood & Sons, 1874.)

MR. HOSACK, having completed the investigation into the guilt or innocence of Mary with respect to the crimes laid to her charge at the Conferences held at York and Westminster, carries the narrative of her life down to the final catastrophe of her execution at Fotheringhay, in 1587, in the present volume. He also gives a clear and interesting account of such contemporary events on the continent as have any bearing or influence on the affairs of the Queen of Scots. He handles his subject with as much impartiality as it will admit, and points out with great ability and care the errors into which certain other writers have inadvertently fallen. The volume commences with an account of the negotiations at Chatsworth for the restoration of Mary to some portion of her authority in Scotland. The recent rebellions in the north, though unsuccessful, and the earnest remonstrances of the French Court, had shown to Elizabeth the great danger in which she stood by the detention of her rival, and she would have been only too glad to have got rid of her unwelcome guest, if she could have done so in any manner compatible with her own safety. Mr. Hosack therefore attributes the failure of these negotiations to the machinations of Burghley and his colleagues, who dreaded greatly any change whereby Mary’s prospect of succession to the English throne might be increased, and their own title to the estates which they had acquired during the recent changes imperilled. At the same time he is hardly correct in his statement that the project of a match between the Queen of Scots and the Duke of Anjou was a pure fiction of Walsingham. A despatch from the latter to Burghley, October 8, 1571, preserved in the Record Office, contains the portion of a letter from the Cardinal Pellevé, mentioning the great dislike that Monsieur had to the proposed marriage with Queen Elizabeth, and the great hope of one with the Queen of Scots. In addition to this the Catholic party in France were seriously alarmed at the prospect of the English alliance, and by making the grossest charges against the private character of Elizabeth, sought to disgust Anjou with the match; and at the same time, in order that his schemes of ambition might not be too rudely dispelled, insisted on the superior title to the Crown of England possessed by Mary. The failure of these negotiations was followed by others, having for their object the disposal of Mary by handing her over to her rebellious subjects, with the express understanding that she should immediately be put to death, which was only prevented by the unexpected death of the Regent Mar. The letters of Henry Killigrew, which are given at length in the Appendix, contain a full account of the different steps taken in this transaction. He had been despatched by Burghley with instructions to make careful overtures to Knox and Morton, before arriving at a definite understanding in the matter. With neither does he appear to have had the slightest difficulty; the veteran Reformer, sick as he was, immediately brightened up,

and expended almost his last breath in counselling and exhorting his fellow-subjects to murder their sovereign, whilst Morton engaged that on certain conditions the royal captive should be put to death within three hours of her arrival in Scotland. The account of the obscure intrigues in which Morgan and Parry were engaged will be read with interest, and the author does not hesitate to hint that means were used to cause the latter to make most damning confessions, which were used for his destruction, in the fear that afterwards he might make retraction. By far the most important portion of the book is that relating to Babington’s conspiracy. Mr. Hosack has gone with the greatest care through all the evidence connecting Mary with the plot, and whilst admitting her complicity in the design for the invasion of England, and obtaining her own liberty, makes out a very good case for believing her innocent of consenting to the proposed murder of her rival. He traces out the conspiracy from its commencement, and assigns with considerable probability its origin to Gilbert Giffard, an apostate Catholic, and one of Walsingham’s spies, and gives a curious account of the whole web of treachery spun by Walsingham and his colleagues for the purpose of involving Mary in the penalties set forth in the Bond of Association for the preservation of the life of Elizabeth.

Mr. Hosack charges Walsingham not only with being the originator of the plot, but, after showing how all Mary’s correspondence passed through his hands, accuses him of having forged and interpolated such passages in her letter to Babington as connected her with the scheme against the person of Elizabeth, and points out certain contradictions with the rest of the letter, which would be incomprehensible if the alleged interpolated portions were genuine. The evidence against Mary is further weakened and rendered more untrustworthy by placing the characters of Elizabeth and her advisers in the most odious light. The account of the negotiations with Philip of Spain for the surrender into his hands of the cautionary towns entrusted to the custody of Elizabeth by the Dutch as a guarantee for the repayment of the money advanced by her, is sufficient to stamp the memories both of the Queen and her chief councillor Burghley with lasting infamy. Mr. Hosack does not forget to mention the attempt on the part of Elizabeth to induce Sir Amias Paulet to dispose of her rival by private assassination, and so save her from any further trouble—and her loudly-expressed annoyance on finding her design thwarted by the conscientious scruples or astuteness of that gentleman. The tendency, however, throughout the volume is to throw most of the blame upon her advisers rather than on the Queen herself, for whose character for decision and ability the author entertains a very poor opinion. Her desire that some kind of torture more horrible than the law allowed might be devised for the punishment of Babington and his accomplices, which is not usually mentioned by her favourers, is rather strongly commented upon by Mr. Hosack, as is also her vacillation when the time actually arrived for her to get rid of her rival, and her per-

fidious efforts to thrust the responsibility on the shoulders of others.

The reader of the history of this period cannot fail to perceive that very shortly after the commencement of Mary's captivity the necessity for her destruction had become an article of faith with most of the politicians who had taken the cause of the Reformation as their basis of action. It was soon manifest, owing to the aggressive attempts of the Papacy to recover its lost supremacy in Britain, and the ambitious schemes of the Houses of Spain and France, that her liberty was incompatible with the security of Protestantism, whilst, owing to the Catholic reaction in England, her retention in captivity was almost equally dangerous. The uncertainty and insecurity caused by the constant plots produced by this state of affairs must have been almost unendurable; and it does not require much sagacity to understand that with men like Burghley and his colleagues slight scruples would be felt as to the means of bringing about the sole solution of the difficulty.

The awkward position in which the English Government stood with respect to their unfortunate captive was perfectly well understood on the continent; and as early as the commencement of this volume, during the negotiations for the marriage between Queen Elizabeth and the Duke of Anjou, Charles IX., when speaking of the Queen of Scots, had very significantly remarked that if he had been in Elizabeth's place he would have known what to do. With the ignorant and fanatical preachers of the reformed doctrines, both in Scotland and in England, howling for her blood, and the existence of dangerous and widespread conspiracies both at home and abroad, having for their aim the overthrow of the Government and the subversion of the present order of things, even if Mary had been innocent of every charge, the political exigencies of the times were such that her destruction sooner or later was inevitable. It is these facts, joined with the character of her accusers, which form the strongest claims of Mary to favourable consideration, and it is on them that her apologists must mainly depend.

In conclusion, Mr. Hosack having taken up his subject in a spirit of fairness, and used great care and research in the admission of his facts, has produced one of the ablest and most successful defences of Mary Queen of Scots which has yet appeared.

It is of course unnecessary to mention that Mr. Hosack entirely dissents from Mr. Froude's deductions; but it may not be out of place to point out a few passages where he joins issue on matters of fact, and has apparently the best of the argument. Space forbids giving the passages *in extenso*, but the reader will find some of them at pp. 288, 390, 493.

ALLAN J. CROSBY.

Slavonic Fairy Tales. Collected and translated from the Russian, Polish, Servian, and Bohemian. By John T. Naaké, of the British Museum. With Four Illustrations. (London: Henry S. King & Co., 1874.)

THE West Slavonian folk-tales still remain to be properly edited. In Russia great pains have been taken to place upon record

the legendary lore which in many parts of the country is fast dying out of the memories of the people; Servia was fortunate enough early to produce an enthusiastic collector of its songs and stories, Vuk Stefanovich Karajich; and Bosnia has quite recently put forth a collection of its popular tales, made by the Bosnian theological students at the College of Dyakovo, in Croatia. But the tales of Poland, Bohemia, and Moravia, and those specially belonging to the Wends of Lusatia, have as yet attracted little scientific attention. Various collections have been made, it is true, but they have never been methodical, they have not always been trustworthy. To many of the Polish and Bohemian legends an artificial splendour has now and then been added by means of literary gilding; the raw material supplied by rustic hands has been sometimes submitted by culture to a culinary process for which earnest story-comparers are by no means grateful. Still many genuine stories have been brought together in various collections, for a knowledge of which most scholars have hitherto been indebted mainly to Wenzig's excellent *Westslavischer Märchenschatz*. English readers now have an opportunity of becoming acquainted with eleven Polish and eight Bohemian stories, as well as with eight Russian and thirteen Servian, in Mr. Naaké's modest but serviceable collection of *Slavonic Fairy Tales*. Its contents are, as a general rule, well chosen, and they are translated with a fidelity which deserves cordial praise.

The Russian stories contained in the present volume are not very good specimens of their class. The "Snow-Child" is not a folk-tale, but a literary man's (or woman's) imitation of one. In genuine folk-tales it is not uncommon to find a babe developed, for the solace of childless parents, out of a pea, or a twig, or an egg, or the like. But a child made of snow, whose eyes "looked like two forget-me-nots," and who eventually "melted away and changed in an instant into a beautiful white cloud, rose up, and disappeared in the sky for ever," belongs not to the peasant's hut, but to the romancer's study. The "Story of Gol Voyansky" is a "chap-book" version of the well-known tale in which a killer of flies first pretends to be a hero, and then performs, or at least appears to perform, heroic feats. The gallant warriors who keep him company belong to the band of heroes who figure in the Russian *bylinas* or metrical romances, on which the compilers of the Russian equivalents for our chap-books have freely drawn. One of them, Eruslan Lazarevich, has been clearly identified with the Persian Rustem. The story of "Vasilisa with the Golden Tress," who is saved from an abducting dragon by her brother "Ivan the Pea," is a better specimen; but its chap-book origin is clearly proved by the fact—among others—that the double operation requisite for the resuscitation of a dead hero is slurred over in it, whereas great stress is always laid upon its two-fold nature in the genuine folk-tales. The same test may be safely applied to the story of "Little Simpleton," which, like that of "Ivan Kruchina," is a medley of various episodes taken from a number of independent

tales. The "Book of Magic" is in all probability a Western story of witchcraft which has made its way into Russia, and then become turned into a "soldier story." The legends of "Spirit Treasures" are curious if they can be relied upon, but the similarity between the cat which "crumbled into gold pieces," or the spectre which "crumbled into old copper money," and the well-known "gold men" of Buddhist moral fiction, is too close to be free from suspicion.

Some of the Polish stories bear manifest signs of literary handicraft. A belief in the malignity of an "evil eye" may exist in Poland, though it certainly does not flourish in any Slavonic land as it does in the South of Europe; but it could never have given rise, in a peasant's mind, to such a piling up of horrors as is exhibited by Wojcicki's story, of which a translation has been given by Mr. Naaké. There exists, it may be remarked, a German translation of Lewestam of Wojcicki's collection, but it is rare and little known. According to the story in question, a Polish gentleman had such evil eyes that all was blighted at which he looked, and so he was obliged to pass most of his time in regarding a bundle of pea-straw—that product of nature being comparatively insensible to bad looks. At last, however, he fell in love and married. After a time his wife began to wither under his too ardent gaze. In vain did he request her to extract his eyes, so he determined that he would by his own hands deprive himself of the power of blighting his expected babe. "Soon afterwards two cries, unlike in their sound, were heard in the house. The one—the joyful cry of a newborn infant, as it first saw the light; the other—the agonised cry of a man, the infant's father, as he parted with sight for ever! His eyes, glittering like two diamonds, lay on the ground by the side of a blood-stained knife." After this his life was everything he could wish. But an inquisitive servant, who knew what had taken place, one day, unfortunately for himself, dug up his master's eyes. "Suddenly they glared upon him like two live coals. As soon as their baneful light shone upon his wrinkled face, the old man shivered, fell down, and died." This sort of romancing is quite in the *Castle of Otranto* vein, and may please some minds more than the cruder monstrosities which occur in unmanipulated folk-tales.

Another of the Polish stories, that of the "Hare's Heart," is founded upon a genuine superstition, but it has been manifestly elaborated. The notion that a man's courage is subtly connected with his material heart is common to many peoples; among some of whom it is or was a common practice for a warrior to fortify or encourage himself by feeding upon the heart of a conquered bear or foeman. In the Polish story a converse operation is performed. A brave man's heart is extracted and a hare's put in its place. From that time forward he was far worse than chicken-hearted. So timid did he become that when, one day, a swallow which was flying past struck him on the head with its wing, "the blow was fatal the poor knight fell down as if struck by lightning, and soon afterwards died."

The Polish stories of "Carried away by the Wind," the "Demon's Dance," "the Plague Omen," the "Plague," the "Plague and the Peasant," and "Men-Wolves," are all closely in keeping with the superstition, though they are not told in the language, of the people. There is always a tendency in uncultured minds towards personifying an epidemic; in times of plague and pestilence the destroying force readily takes a human shape to anxious and unenlightened eyes. There is something mysteriously grand in these pictures, due to the popular fancy, of the onward sweep of the ghastly form of the Destroyer, accompanied by its terrible train. The word *Homen*, which occurs in a story called by a strange coincidence "The Plague Omen," is intended to express the noisy movement of this Pestilence-Procession, being akin to *gom* or *gam*, a confused noise, whence come *gomit*, to brawl, and a number of kindred words expressive of loud but inarticulate sound. The story of Madey is the well-known mediaeval legend of the criminal who is told by a dignitary of the Church that his sins will not be forgiven until a dead stick has become a living tree. Eventually the stick does become a tree and bears fruit, and the criminal is forgiven. In the Polish story, as the criminal confesses his crimes, the apples on a tree beside which he kneels turn into snow-white doves, and fly away—the last being "the soul of Madey's father, whom he had murdered." For some time the sinner cannot bring himself to confess his greatest sin. At last, however, he does so; the ultimate fruit flies away as a dove, and the pardoned penitent crumbles into dust. In this version the essential idea, that of the dead stick taking life, has been forgotten, whereas due prominence will be found given to it in the Lithuanian story (Schleicher, No. 26), which it in many respects closely resembles. In a Little-Russian version given by Afanasief (*Legendai*, p. 178), the tree bears a number of silver apples and two of gold. The fruits answer to the robber's crimes, the golden apples signifying his sins of patricide and matricide. He confesses to all but the last two, and so he dies while the golden apples still hang on the boughs, and "worse than all other sinners is he tortured in the lower world." Afanasief, in commenting on the Polish story, refers the apple-tree incident to old heathen ideas about the soul. Some critics may be inclined to refer it rather to the imagination of the literary reciter.

The Bohemian stories in Mr. Naaké's collection are specially interesting, inasmuch as they contain a good deal of genuine folklore respecting hobgoblins and water-sprites. To this day Slavonic rustics firmly believe that spirits, almost invariably of a malicious character, haunt pools and streams; and therefore those of their stories which deal with such beings are of a more original nature than those tales of Eastern origin which refer to seven-headed snakes and other Asiatic monsters in which they do not believe. In the story of "Lidushka and the Water Demon's Wife" a peasant woman consents to become godmother to a frog's child, and descends into the sub-aqueous world. In the palace of the frog-

demon (who answers to the Russian water-king), she finds a room in which stand "rows of little jars." She lifts them one after another, and out of each flies a white dove. These doves "were the souls of the unfortunate people whom the Water Demon had drawn into his power, and had cruelly drowned. Each soul had been kept in a separate dark prison, in the shape of a little jar. Lidushka was the deliverer of them all."

This is exceedingly picturesque, but, as in the case of the apple-birds, the white doves have a suspicious air. The idea has been worked out by Mr. Keightley in his *Fairy Mythology*. In the story of the "Soul Cages" Jack discovers that his friend Coomara the Merrow is in the habit of imprisoning in lobster-pots the souls of drowned sailors; so he secretly opens the "soul-cages," and releases their invisible inmates. To a subsequent edition of this (often-quoted) story, Mr. Keightley appended the following note: "We must here make an honest confession. This story had no foundation but the German legend in p. 259. All that is not to be found there is our own pure invention." We should like to see a conscientious edition of West-Slavonic (and many other) stories—with notes.

In the story of Lidushka, as well as in that of Yanechek, the Water Demon often takes the shape of "a beautiful red water-plant, floating on the top of the water." In both stories the souls of the drowned are imprisoned by the water-sprite. On the tricky spirit, who has inured the bad boy Yanechek, that boy's mother lays her hands, and ties him up in her cottage with a ninefold rope of bast. When Yanechek has been released from his prison-house he treacherously endeavours to kill the bound demon, but in his awkwardness merely cuts his bonds. The demon upsets a jug containing a few drops of water, which become "a strong flood, like a summer torrent among the mountains," and drown "the wicked Yanechek and his weak-minded, indulgent mother," whose souls are immediately potted by the Water Demon. No one can complain that the Bohemian tales are devoid of moral teaching.

The "Wicked Wood Fays" is a good story in itself, but it sounds much more like a Servian than a Bohemian tale. In Servia the Vilas really do (in popular belief) tear out the eyes of unwary mortals. It seems to be doubtful whether in Bohemia they ever behaved in a fashion so much more savage and unmeaning than that which characterises their sister spirits in other western and northern Slavonic lands. It is difficult to believe that in the land of the Czekhs there ever existed "a cave where there was a large heap of eyes, great and small, black, red, blue, and green," even although some of them may have belonged to owls and others to fish. Its locality may really have been further east, where the milder traditions of the Slavs became influenced by the fierce superstitions of the Turkish and Finnish races.

Of the Servian tales contained in Mr. Naaké's collection, we will not speak at present. But before taking leave of his

prettily got up volume, we ought to mention that its contents fully come up to the promise held out in its preface. The "flowers, plucked not for their scientific interest, but for the wild fresh perfume that clings about them," will justly give pleasure to many admirers who have not sufficiently cultivated their literary perceptions to be able to distinguish between the perfumes of the library and the field. To children, in particular, the book may be confidently recommended. The stories it contains are all the more suited for them in that they—with the exception, perhaps, of those from Servia—have been trimmed and pruned by able editors (but not by Mr. Naaké, who has worked quite honestly) before being exhibited to the public. To them also the illustrations (which they may recognise if they are well up in the periodical publications of the day) may prove quite as attractive as if they had been in the slightest degree true to Slavonic costume or Slavonic customs.

W. R. S. RALSTON.

Worthies of All Souls. By Montague Burrows. (London: Macmillan & Co., 1874.)

At the present time, when in the general reconstruction of endowments "the pious founder" usually "goes to the wall," special interest is attached to the history of a college like All Souls, which has retained its original character and resisted innovation more successfully than other kindred institutions. Mr. Burrows, as Professor of Modern History and fellow of the college, possesses a double qualification for the task he has undertaken. His facts are principally drawn from the college archives, which have been, as yet, scarcely touched for historical purposes, and he has succeeded in producing from these materials a most interesting and valuable book. The internal history of the college is itself interesting even to persons who have no connexion with it; and at some periods, as at the Reformation and during the Civil War and Commonwealth, the life of such an institution throws light on the life of the nation, and enables us to form a sounder judgment as to the progress and effects of the changes through which men were passing.

The college was founded in 1437 by Archbishop Chichele, the trusted minister of Henry IV. and Henry V., and was a combination of a college and a chantry. The forty fellows were to be men of learning, and a large proportion of them students of law; but their chief function was to pray for the souls of Henry VI. and his father, the founder, the English who had died in the French war, and for the souls of all the faithful departed. Nothing seems to have been done directly by the college in the way of education, except from the Reformation to the Civil War, when a few poor scholars were admitted. The grammar schools of Feversham, Berkhamstead, and other towns were, however—and we presume are still—under the supervision of the college. That an institution thus expressly founded for "superstitious uses" should have had troublous times at the Reformation was only to be expected, when other collegiate bodies

and monastic schools were swept away without mercy. The preservation of the college was accounted for by the University Commissioners of 1852 as due to the prominent place assigned in the statutes to the collegiate element, but Professor Burrows shows that the saving of the college was rather owing to the original exclusion of regulars from its fellowships, and to the necessity of retaining learned bodies for the benefit of the parochial clergy and the general culture of society. No doubt, also, Cranmer, who, as Archbishop of Canterbury, was visitor of the College, used his influence in its favour. It is needless to say that the College accepted readily the royal supremacy.

One lasting injury was sustained by the college at this period. The chapel was divested of its Popish adornments, and among these the *rededos* was defaced:—

"Every one of its fifty statues and eighty-six statuettes was thrown down and broken to pieces, while the projecting portions of the structure were chipped away till the whole was left a ruin. The altars were destroyed and the 'Lord's Table' placed in the centre of the chapel."

The destruction was completed in the seventeenth century, when the whole was made level, the niches being filled in with rubbish and mortar. Lath and plaster were then placed in front of it, on which Streater, Charles II.'s serjeant-painter, painted a fresco of the Last Judgment, which, as Evelyn says in his *Diary*, "was too full of naked for a chapel."

This fresco was subsequently covered by a painting by Sir James Thornhill, representing the Assumption of Chichele. Both these frescoes have recently been taken down, and Mr. Burrows describes the unexpected discovery of the ruins beneath them. All lovers of English architecture will be rejoiced to hear that this beautiful specimen of fifteenth century work is being restored to its original condition through the munificence of Lord Bathurst, and under the judicious hands of Sir Gilbert Scott.

During the Civil War and while Oxford was occupied by the king's troops, All Souls took a leading part on the royalist side, and gave up the whole of their plate for their sovereign's service. Mr. Burrows narrates at great length the occurrences in which the college was concerned, and takes several opportunities of showing the misrepresentations of Neal, the Puritan historian. He also revives the nearly forgotten story of the vow made by Charles I. to restore to the Church the impropriations held by the Crown, and other lands wrongfully taken from religious foundations. This vow was buried for thirteen years by Gilbert Sheldon, then Warden of All Souls, and produced after the Restoration at the suggestion of Duppa, Bishop of Salisbury, who was pained at the king's neglect of Church affairs. Mr. Burrows prints a letter from Duppa on the subject, and gives reasons for believing that the filling up of the vacant bishoprics, which commenced immediately after the correspondence, was due to the effect produced upon the king's mind by this unexpected revelation of the father's wishes. The changes in the college at the Restoration were not nearly so sweeping as at the Revolution. In

1648, Sheldon, the warden, was ejected, with a large majority of the fellows and servants who would not submit to the Parliamentary visitation. On the other hand, at the Restoration, most of the Parliamentary fellows kept their places. "None were ejected beyond that small proportion whose room was required for those who remained of the old ejected Royalists." But we must not pass over the internal history of the college without a few words.

This chiefly turns upon the struggle between the wardens, visitors, and fellows concerning the elections to fellowships. Before the college had existed a century, fellows sold their resignations, and managed to evade the oaths imposed by the visitors with the object of putting an end to this disgraceful practice. The battle was finally won by Archbishop Sancroft and Warden Jeames. The state of war in which the latter lived with his college is illustrated by extracts from his correspondence. Some of the moves made on each side are very amusing. At one election, when the fellows were very refractory at the warden's refusal to admit the nominees of those who had resigned, he ordered the commons to be served in "messes and chops," instead of in whole joints. Naturally the fellows were incensed, and retorted by formally desiring him to dismiss the cook and groom of the stable for being married men; a demand, which, although he had throughout based his position on the observance of the statutes, he was only able to meet by desiring the visitor to dispense with this injunction. However, at last he was victorious.

It would be impossible for any historical work to be produced in the present day without destroying some time-honoured belief; and Professor Burrows, anxious to vindicate the wisdom of the founder, disproves the old saying that fellows of All Souls are only required to be "*bene nati, bene vestiti, et moderate docti*." He states that

"the only authority for '*bene nati*' is '*de legitimo matrimonio nati*'—a common provision in college statutes. The words '*bene vestiti*' are not found at all, but seem to be taken from the statute that the fellows should dress as becomes the clerical order, '*sicut eorum honestati convenit clericali*,' and that when in Oxford or its suburbs they should wear the customary academical dress. The '*moderate docti*,' which was the unkindest cut of all, as conveying the idea of an unlearned body of fellows, was simply obtained by leaving out the remainder of the original sentence, and even for the words themselves there is no authority. The expression is '*grammatica sufficienter, et in plano cantu competent eruditi*.'"

But apart from the history of the College as a body, the book contains much biographical information concerning the Worthies of All Souls; such men as Sir Antony Sherley, the first English resident in Persia; Thomas Sydenham, the physician; Jeremy Taylor, Sir Christopher Wren, Christopher Codrington, the founder of the Missionary College at Barbadoes and the Codrington Library at All Souls, and other fellows who distinguished themselves in the public service and other ways.

C. TRICE MARTIN.

Le Neve's Pedigrees of Knights made by Charles II., &c. &c. Edited by George W. Marshall, LL.D., F.S.A., for the Harleian Society. (1874.)

PETER NEVE, or Le Neve, was an antiquary conspicuous for industry and honesty—a rare combination of virtues when heralds were wont to flatter their patrons with fictitious ancestry and to care more for fees than for research. Of his private life we know little more than that he was born in 1662, was educated at Merchant Taylors' School, became a Fellow of the Royal Society, and for some time acted as President of the Society of Antiquaries, which he helped to found. Some scurrilous verses accuse him of infidelity, but very likely he only possessed such a measure of scepticism as preserved him from becoming the dupe of impostures which befooled his brethren. He devoted his life and the fair abilities with which he was endowed to a study which, upon mature reflection, he pronounced to be one "which loads the memory without improving the understanding." We shall certainly not be careful to defend professional heraldry against this charge, though we may observe that the day is probably over when that which may form an interesting pastime is likely to take rank as a serious employment. At any rate, Le Neve's many works, incomplete as they are, have been the means of preserving numerous facts most useful to the historian and biographer, and we cannot say that in their collection his time was thrown away. They testify also to his love of truth, for we can ascribe to nothing else such plain-spoken entries as the following:—

"*Sr Henry Furnes, Merchant, Kted at the Hague, in the Bedchamber, Sunday 11 Octob' old stile 21 New stile 1691, for carrying the King the News of the defeat of the Irish at Lymerick. Md. he was an apprentice to a stockin-seller in the Exchange, and traded in poynt to Flanders, by which it is said he gott an estate. Sheriff of London 1700. Created the first baronet of Great Brittain by Patent dated day of June, 1707. no right to Arms.*" "*Rowland Lytton, Gent.*" (younger brother of Sir William, of Knebworth) "*vir admodum violentus et somnolentus.*" "*John Payne, esq', steward of the Charterhouse*" (son of Sir John Payne) "*he cheated the house of 4000^l circiter and lyes a prisoner for it in the King's bench.*" "*Thomas Brown, esq', Doctor of Physick, living 1699, an ingenious Gent., but afterwards gave himself up to drinking so much that he dyed by a fall of his horse going from Gravesend to Southflete in Kent, being drunk and sate up all night.*" "*Thomas Rawlinson, of the Inner Temple, esq', Helluo Librorum, an ingenious gentleman, unmar. 1715. Md. he spent most of his estate in buying books, some part of which he sold during his life by Auction 3 severall times. He freely confessed to me Peter Le Neve that his father had no right to the Arms used by him.*"

Tom Folio, it may be noted, was something more than a book collector, for, in spite of Addison's satirical remarks in the *Tatler*, there is good reason to believe that he was a well-read man and an able classical scholar.

Two Court doctors are thus disposed of:—

"*William Read, her Majesties oculist in ordinary, Kted at Windsor Castle 27 of July 1705 as a mark of her Royall favour for his great services done in curing great numbers of seamen and soldiers of Blindness gratis as the gazette said. Md. he was a montebank formerly and servant to Penteus, he was a harbour at Ashdon*

in Essex." "Edward Hannes, Doctor in Phisick and first Phisitian to the Queen Kted at Windsor Castle 29 of July 1705. Md. this man p'tends as I am told to supporters to Arms but I make great question whether he hath any right to Arms much less to supporters his father is said to have kept an herb shop in bloomsbury mercate."

Dr. Marshall appears to have exercised great care in preparing this volume for the press, but we should have been glad if he had explained to us the nature of Sir John Leigh's eminent service, to which Le Neve refers in these terms: "He carried up the dish of dillygroot at the Coronation of Queen Anne."

CHARLES J. ROBINSON.

NEW NOVELS.

John's Wife. By M. J. Franc. (London: Sampson Low & Co., 1874.)

"*B.*" *An Autobiography.* By E. Dyne Fenton. (London: Sampson Low & Co., 1874.)

The House of Raby. By Mrs. Hooper. (London: Henry S. King & Co., 1874.)

Lescar, the Universalist. (London: Chapman & Hall, 1874.)

A Chequered Life. By the Comtesse Solange de Kerkadec. (London: Henry S. King & Co., 1874.)

What Can She Do? By E. P. Roe. (Edinburgh: Edmonston & Douglas, 1874.)

Conquered at Last. (London: Sampson Low & Co., 1874.)

THERE is a game much in fashion at a certain sort of evening entertainment, which consists in one of the party drawing a sketch, and the others writing down their interpretations of it. This exhilarating pastime might be applied with some success to the titles of books. Given the name *John's Wife*, a picture of domestic bliss, of roses and babies in smiling profusion, is conjured up. But a serpent creeps into this Eden. The novel has a purpose, the tale a horror. John's wife, to put it shortly, though dowered with every charm that the novelist can bestow, was addicted to Rum. The work, in fact, is addressed to that numerous class whom their friends style "martyrs to delirium tremens." We might have thought that one awful example would suffice for one story, but we are given to understand that John's wife's brother and father are at least as intemperate as John's wife, and that John himself is by no means a pattern of sobriety. This is not all. John's eldest sister, whose diary is the source of our information about this convivial family, is herself a slave of the sin of gluttony. Her dinner is described on page 4, her breakfast dilated on at page 19, and she is as fond of chocolate as Mr. Mortimer Collins of rump-steak and Presburg biscuits. We doubt whether anyone could be edified by such a book as this, and we are suspicious of the value of the cure for drunkenness, which we are told "operated with success on the father of one of the most popular dissenting ministers in England."

It is a pity that B., who presents us with his autobiography, was not acquainted with the prescription recommended by Miss Franc. For B.'s mother was as fond of the wine cup—not that wine was her favourite

"vanity"—as John's Wife. She used to booze with a dissenting parson, who was a mixture of Stiggins, Squeers, and Uriah Heep. Poor B. used to think that his relative was subject to fits. "Fits be fiddled," said the charwoman. "It ain't no fit at all, not one bit of it. Why lawks, my lovey, the poor lady's only a bit tipsy; and what's the good of being a real lady, if you can't get fuddled without anyone interfering with you?" This specimen of B. may perhaps cause even the hardened novel-reader to "think twice, or even thrice" before he goes on with this dreary autobiography. Mr. Swinburne speaks of an artistic paradise where the lovely shapes of poet's fancies have real life and speech. The characters in B. have the air of shadows escaped from an artistic purgatory—distorted dim reflections of Mrs. Nickleby, of Copperfield's aunt, and the detestable father of Nancy. The book is as remarkable for bad English as if the author were the head-master of a great public school. We have not seen a worse novel than B. for many a day.

To take up the *House of Raby*, after the alcoholic fictions of B. and *John's Wife*, is a real relief. The novel is not a new one, but a reprint of a book which must be some twenty years old. It is curious to observe the slightly old-fashioned air which has already possessed it: the absence of slang, the composure and temperance of the style. The *House of Raby*, though not in the first flight of fiction, is a well-told and interesting story. The relations of the characters are improbable, but there is nothing harsh or strained in their conduct. A very painful theme is gently handled, and few things not of the very first merit are more touching than the clouding of Arundel's noble nature, and the resignation and constancy of Margaret. Lady Carleton, too, is, as the author says, "a true woman of quality," and deserves to have been immortalised by the pencil of Gainsborough. The touches by which a melancholy destiny is made to be felt to overhang the House of Raby, and the faintly indicated presence of the supernatural, are very nearly worthy of Hawthorne. As a matter of style, the constant introduction of French words is a thing to object to, and an evidence that the book is not exactly of to-day. It would be untrue to say that the story hurries the reader along with it; but it may be read, and that is much to say at present.

Lescar, the Universalist is a very odd and amusing book. It has many of the brilliant qualities of Ouida's work, and a good deal of the solid morality of the late Lord Lytton. The word Universalist does not mean a member of that cheerful sect, who, as the old woman told Clough, "expected every one to be saved," while she "looked for better things." Universalist, as applied to Mr. Victor Lescar, means a member of the International, and also what undergraduates call "an all-round man." Mr. Lescar had been brought up among visionary working men in Paris, thence he had gone to Heidelberg, and afterwards to Cambridge. His mother—like the mothers of so many great men—was a Campbell; his father a Radical officer in the French army. Naturally Mr. Lescar's views of life were catholic, and

his accomplishments varied. He could "harmonise on" Plato's *Crito*, on the piano, and he could win a two-mile race which was run in three laps. As he also possessed a bust of Mazzini, he was a good deal looked up to at Cambridge, where he belonged to a "council of twelve," young men, who lectured to each other on the Rights of Woman, Freedom, Spiritualism, and kindred subjects. He even won the affections of a freshman who had been brought up in Scotland, and who was a fair sportsman. Nothing can be funnier than the account of Cambridge, and the grave way in which the writer takes up the Mazzinian theories of the Lord Magnus Charters and the Broadbents of the period. As it was in the days of Pendennis, it is now, of course, and lads are prone to read Bastiat, and think they can set humanity to rights. But it is doubtful whether members of the "council of twelve" revere the late Prince Consort as the guardian angel of the International, and it is almost certain that the French artisans of the book are as impossible as the undergraduates are absurd. In another field the author is more successful: her Scotch scenes and pictures of Highland fishing must have been sketched on the spot, and the childhood of Donna and Piers might have been made as pretty as the childhood of Maggie Tulliver. But the writer was too anxious to get to the Cambridge running ground and the siege of Paris, and she has wilfully deserted the burns and lochs she seems to know and love. The Highland idyll is charming, the caricature of undergraduate philosophy—"that queer aping of sense and style"—is amusing, but all the Parisian episodes are theatrical and commonplace. The mere brutality of M. Léon Cladel's *Les Va-nu-pieds* deals more successfully with events too terrible and too near to be proper subjects of fiction. The writer admires Sir Noel Paton's picture, *Mors Janua Vitæ*, and her story has the same effects of pretentious sentiment.

A Chequered Life presents itself as the memoirs of the Vicomtesse de Léoville Meilhann. It is written with a gossiping and gentle dulness. The Vicomtesse lived under the First Empire, and her life was chequered by two marriages, and by one of those events which ladies call disappointments, by the loss of a fortune, and by seeing one or two ghosts of the old school. Besides these startling experiences, she possessed the acquaintance of Josephine, who told her some venerable anecdotes about her imperial husband. The book ends with the Vicomtesse's despair at the death of one of her lovers, a gentleman who had performed an operation on an abscess which had helped to chequer her life. It is a pity she despaired, as experience might have told her that lovers were numerous, and her feelings transitory. It is not easy to conjecture what motive the author may have had for writing this prosy fiction.

What Can She Do? throws a lurid light upon American manners. The author allows that his book has a definite, earnest purpose, and he has "tried to write earnestly, if not wisely." It is well to know one's limitations. The definite, earnest purpose of the tale is to warn young ladies, "society girls," who live "on Fifth Avenue," what a future

may be awaiting them. Though they belong to "old New York families," though they dine at six o'clock, and begin dinner with the popping of champagne corks, instead of a Christian grace, they may meet misfortunes which their education does not enable them to resist. When the fatal telegram of American novels comes in the midst of the giddy ball, when the father is smitten with apoplexy or paralysis, according to his constitution; when their lovers' intentions are therefore no longer honourable—how much better to be the accomplished Misses Hart, who can "teach drawing and colouring," than the fair but helpless Miss Zell Allen. This is the moral, worked out in the histories of the idle and industrious families of Allen and Hart. But do American young ladies really play cards and drink wine at night, alone with "young bloods from the city"? That flippant magazine, *La Vie Parisienne*, says so, and the Rev. E. P. Roe's evidence forms an "undesigned coincidence." Considered as a novel, *What Can She Do?* has little merit. The fate of Zell is too painful, and the Pious Black who plays the part of Caleb Balderstone, is disgusting, with his sermons, and use of the unctuous word "lub." Considered as a picture of life in New York, the book is very saddening indeed, and we sincerely hope that the author is little acquainted with the "wealthy old New York families," and the "society girls" there. Next time he writes, perhaps he will have found out some more subtle form of irony than that which inserts notes of interrogation after words like "Christian," "gentlemanly," and so on.

In one of Mr. George Macdonald's novels a morbid little boy is introduced, who is gradually wasting away under the mistaken belief that it is his duty to read through the romance of Ptolemy. We have often been reminded of this little boy, and his sad fate, as we struggled with the thousand and ten closely printed pages of *Conquered at Last*. Conquered at last ourselves, we gave up the task, somewhere in the jungles of the third volume. The author says that "this is his first essay in the novelist's art." It is difficult to believe that any one could write such a very bad novel all at once, and reach such depths without some gradual descent. As it is so, however, we say to him, as Homer said to the craftsman who wrought the belt of Hercules, "having fashioned this, never let him make another." The book begins in Irish scenery, and at first offers something of the animal spirits of Dr. Dasent, and Mr. Lever's tales. There are incidents in plenty: a titled lady who pours strychnine into the author's wine with a silvery laugh; another titled lady who poisons her husband with arsenic in mulled claret, as if mulled claret alone were not enough for a man of eighty-two; runaway horses which the hero stops by shooting them; forgeries, strifes, and man-slayings. New characters come in without introduction in every chapter. The solitary piece of humour in the book is the ethnological idea of an Irish lady, that there is some connexion between Shadrach and the O'Shaughnessys. The enormous work is much too epic to have any particular conclusion, and the hero leaves us to start off in search of "the husband of pretty Ellen," whoever she may have been, for she had not

appeared on the scene when we gave up the attempt to explore all the recesses of *Conquered at Last*. It is sincerely to be hoped that he will not inflict the narrative of his pursuit of pretty Ellen's husband on the pensive public.

A. LANG.

NOTES AND NEWS.

THE *Oxford University Gazette* of June 2 contains the following letter, which reflects the highest credit on the public spirit of Merton College:—

Merton College: May 27, 1874.

MY DEAR VICE-CHANCELLOR,—At a meeting of the Warden and Fellows of this College, held yesterday, I was requested to communicate to you the following resolution which it had passed:—"That the College give during five years an annual sum of 100*l.* in aid of the funds of the Bodleian Library in the event of three other Colleges declaring their willingness to do the same, and that the Vice-Chancellor be notified of this offer with a view to its publication in the *Gazette*."

I am, very truly yours,

R. B. MARSHAM.

We understand that a similar proposition was made at the Whitsuntide meeting at All Souls' College, but that it was rejected almost unanimously by the non-resident Fellows.

PROFESSOR LEPSIUS, the newly-appointed Librarian of the Royal Library at Berlin, has been sent, in company with an architect, on a mission to inspect the most perfect modern libraries in Europe, with a view to adopting all the really valuable improvements in the new building that is to be erected at Berlin. It would be most desirable to follow this example before determining whether the Bodleian Library at Oxford can be remodelled so as to answer the requirements of a nineteenth century library; or whether, as suggested in Captain Galton's most interesting report, it would be wiser at once to erect a new building that should be both safe against fire, which the present building is not, and capable of expansion with the increasing demands, not of the next fifty or eighty years, but of the next two or three centuries. There ought to be no difficulty as to funds. The Bodleian Library is one of the few truly academical institutions which has a claim on all the Colleges; and if the report of the University Commission should show that the wealth of the colleges is great, it should not be forgotten that the claims of the University are great also, and that, unless the academical endowments are carefully husbanded, instead of being scattered broadcast over the provinces, there will be no funds available for such emergencies as, for instance, the building of a new Bodleian Library.

THE Academy of Inscriptions has awarded its ordinary prize to M. Paul Meyer, for his memoir on the study of the dialects of the langue d'Oc in the middle ages.

A PADUA journal states that some unpublished sonnets by Petrarch have been discovered, which will be printed at the approaching sixth centenary of the poet's death.

VICTOR HUGO's *Quatrevingt-Treize* is passing through a ninth edition.

MESSRS. HENRY HOLT AND Co., of New York, have just published a *History of the Cretan Insurrection of 1866-7-8*, by Mr. W. J. Stillman, who was United States Consul at Canéa during the insurrection.—General Joseph E. Johnston, the only officer of the United States army above the rank of colonel who joined the Confederate army, who was commander-in-chief at Bull Run, and afterwards held the chief command in the West, and finally led the last organised army of the Confederacy, has published a narrative of military operations directed by himself during the war. General Johnstone by common consent stands second, and hardly second, to Lee alone of the Confederate generals. Messrs. D. Appleton and Co. are his publishers.

M. MILLER, member of the Institute and librarian to the National Assembly, has been appointed editor of the *Journal des Savants*, in succession to the late M. Beulé. The other candidates were M. Wallon and M. Berthelot.

MR. ROACH SMITH, F.S.A. &c., has sent to press an enlarged edition of his essay illustrative of Shakspeare's extraordinary knowledge of rural life. It will be printed by subscription, and subscribers' names may be forwarded to Mr. John E. Price, F.S.A., 53 Beresford Road, Highbury; or to the author, Temple Place, Strood, Kent.

AMONG Messrs. Longmans' books preparing for publication are: *Memoirs of the Civil War in Wales and the Marches*, by John Roland Phillips; a translation of Dr. Oswald Heer's *Primeval Life in Switzerland*, by James Heywood, F.R.S., F.G.S.; and a work on *The Rights and Duties of Neutrals*, by W. E. Hall, M.A. The same publishers will issue in the course of the present month the Alpine Club Map of Switzerland and the adjacent countries, on a scale of four miles to the inch, extending from Schaffhausen on the north to Milan on the south, and from the Ortler group on the east to Geneva on the west. The map will be in four sheets, and will be edited by Mr. R. C. Nichols, F.S.A., F.R.G.S.

THE Italian papers of the 25th ult. announce that a priest, D. Gaetano by name, has made the Great Hospital at Milan his heir, and is supposed to have died worth half a million of francs (20,000*l.*). He was a passionate collector of books, engravings, and paintings, and has bequeathed his library, amounting to above 35,000 volumes, to the city of Monza, with an annuity to defray the expense of maintaining it.

A COPY of Shelley's almost unknown "*Refutation of Deism: a Dialogue*," now belonging to Professor Dowden, of Trinity College, Dublin, is in the hands of the British Museum printed-book buyers, to see whether they will secure it for the nation. Of this little treatise Mr. W. M. Rossetti wrote in his Memoir to the *Poetical Works of Shelley* (Moxon, 1870): "Early in 1814 Shelley published *A Refutation of Deism*, a Dialogue between Eusebes and Theosophus, in 101 pages. Hogg gives a short quotation from it. . . he is the only author who mentions the pamphlet, and probably almost the only human being who ever owned or inspected a copy of it." The present copy once belonged to the Hookham family, to a member of which, Mr. Thomas Hookham, several of Shelley's early letters are addressed. See Lady Shelley's *Memoir*, p. 38. Sir Percy Shelley has another copy of the book.

WE learn from the Prussian *Staatsanzeiger* that Professor Max Müller has been elected a knight of the Ordre pour le Mérite, at the same time as Field-Marshal Count Moltke. This is the highest distinction in Germany. The number of knights is restricted to thirty, and when a vacancy occurs, a new member is elected by the chapter, and the election confirmed by the Emperor. There are also some foreign knights who enjoy the privilege of being allowed to wear their insignia at the courts of England, France, and Italy, without requiring special leave from their sovereigns. Mr. Thomas Carlyle and Mr. Humphrey Lloyd have lately been elected foreign members of the Ordre pour le Mérite.

A PLAN of Paris of an earlier date than any hitherto known has been discovered at Bâle, at the sale of the effects of a deceased Swiss gentleman of that city. It shows the buildings and houses in projection, like all old plans, and measures two metres by one metre forty centimètres. It is supposed to be at least as old as the year 1552. M. Jules Cousin, librarian to the city of Paris, has examined the map, and has had several photographs taken of the same size as the original, which will be distributed among the various public libraries of France.

MR. J. D. CAMPBELL, of Mauritius, has sent us a short Creole Catechism, from which we quote a few sentences to show how curiously French has changed in the island:—

"Demande: Qui ti faire nous, et qui faire nous euvre tous les jours?"

"Réponse: Nous Papa qui dans ciel, nous Seigneur qui tout sôl Bondié, dans ciel et la haut la terre.

"D. Est-ce qui Bondié faire tout qui chose?"

"R. Oui; Bondié faire tout; quand na pas Li, na pas là va yenna narien qui ti vivant.

"D. Quisentiments nous dévè yenna pour Bondié?"

"R. Nous dévè content Li, tout nous liquère [heart], tout nous naine, tout nous siprit, tout nous la force.

"D. Est-ce qui nous va vivre touzours la haut la terre à cote nous à présent?"

"R. Non, nous va quitte cine zour ça la terre là, et si nous bons, nous va vivre comment zanges dans ciel," &c.

THE *Spenerische Zeitung*, with an eye to possible contingencies, has, with grim facetiousness, inserted in its feuilleton a specimen of the cremation announcements, which in Germany doctors generally, and in this country Sir Henry Thompson specially, no doubt anticipate will be of ordinary occurrence among the coming race. The sample announcement is as follows: "To-morrow, at 3 p.m., I shall burn my mother-in-law.—AUGUST FEUERHAUSE."

DR. BRINSLEY NICHOLSON has undertaken to edit, for the New Shakspeare Society, a parallel-text edition of "*The Chronicle Historie of Henry the Fifth: with his Battell fought at Agin Court in France. Together with Ancient Pistol*," printed in 1608, and the *Life of Henry the Fifth*, from the first folio of Shakspeare's work of 1623. Dr. Nicholson will also edit a revised text of *Henry V.*, in old spelling, for the New Shakspeare Society.

PROFESSOR DELIUS has in type the whole of his edition of *Mucedorus*, 1598, a play formerly, though wrongly, attributed to Shakspeare. This will form the fourth Part of the Professor's series of *Pseudo-Shakspeare'sche Dramen*, and will be published at Elberfeld by R. L. Friedrichs.

THE Early English Text Society has just added to the list of institutions to which it sends yearly some of its texts for prizes, the first University in the Southern States of North America where English is systematically taught. This is the University of Mississippi, at Oxford, in the state of Mississippi, where Professor J. Lipscomb Johnson has a class of no less than sixty students in Anglo-Saxon, a class which, for numbers, the one professor of Anglo-Saxon in Great Britain, at Oxford (old, not new), probably never even dreamt of having in his wildest moments. We believe that, in the next century, there will be a professorship of Anglo-Saxon at Cambridge, in England.

PROFESSOR HIRAM CORSON, of the Cornell University, has just printed privately 200 copies of some "Jottings on the text of *Hamlet*: First Folio versus 'Cambridge' Edition." Professor Corson is a well-known supporter of the First Folio, and thinks that the Cambridge editors, in their big 8vo edition, "have certainly, in many cases, failed to recognise the superior merits of readings in the First Folio to those which they have introduced into their text from the Quartos and other sources." He has, however, been pleased to find that in their Globe edition the Cambridge editors have, on second thoughts, swung back from their heresies, to "Mother Church," the First Folio, in a large number of instances; and he publishes the present "Jottings" to help the Cambridge and all other editors and students of Shakspeare further along the right path. The Professor does not disdain to discuss stops, notes of interrogation, etc., and the changes of inflexion that the abominable system of modernisation has introduced into Shakspeare's text. Thus he says:—

"L. i. 40. 'By Heauen I charge thee speake.' F. 'by heauen I charge thee, speak!' C. 'speak' is an

infinitive after 'charge,' and not an imperative, as the C. makes it by use of the comma.

"L. i. 52. 'How now Horatio? You tremble & look pale.' F. 'How now, Horatio!' etc. C. The ? of the F. represents the elocution better. 'Horatio' should be uttered with an unequal upward wave, expressing the triumph of the speaker in the confirmation of his report of the appearance of the ghost.

"L. ii. 85. 'passeth show.' F. 'passes show.' C. The older form not only suits the tone of the passage better, but the two s's and the sh in 'passes show' coming together are very cacophonous."

THE appeal of the Hans Sachs monument committee to the members of Hans Sachs' craft has been responded to by contributions from 6,000 master shoemakers, who have sent in a donation of 1,000 thalers towards the expenses of the memorial.

MR. HALLIWELL has given the New Shakspeare Society the reference to an epigram on "The hated Fathers of vilde balladrie," which contains an interesting allusion to "The Mournefull Dittie" in Mr. Christie-Miller's Heber Collection, that in 1603 bade

"You Poets all, braue Shakspeare, Johnson, Greene, Bestow your time to write for Englands Queene."

The epigram-writer is savage with the balladers, and says:—

"... were I made a iudge in poetry,
They all should burne for their vilde heresie,"

which seems to lie in their profaning "great majesty," by writing of Elizabeth and James, and also in slandering their time. The only writer that he allows any credit to is the following:

"... he that made the Ballads of 'oh hone,'
Did wondrous well to whet the buyer on."

These, we suppose, are some lost political ballads, and do not include the ballad with the burden, *oh hone*, in the Pepys, Roxburghe, Bagford, and Douce collections, of which Mr. Chappell prints the tune and some words in his *Popular Music*: "A mournful Caral: or an Elegy lamenting the tragical ends of two unfortunate faithful Lovers, Franklin and Cordelius; he being slain, she slew herself with her dagger. To a new tune called *Franklin is fled away*:"—

"Franklin, my loyal friend, O hone, O hone!
In whom my joys do end, O hone, O hone!"

Be this as it may, the allusion to the *Mournefull Dittie* writer is as follows:—

"Some dare do this; some other humbly craues
For helpe of spirits in their sleeping graues.
As he that calde to Shakspeare, Johnson, Greene,
To write of their dead noble Queene."

The epigram will be printed in the first part of the New Shakspeare Society's *Allusion-Books*, edited by Dr. Ingleby.

DR. GASQUIT has reprinted from the *Journal of Mental Science* some papers on the madmen of the Greek Theatre. The subject is suggestive, but he spends nearly all his time in approaching it. The best thing is the commentary on the treatment of the mad father in the *Wasps* of Aristophanes, and the remark that madness was not common enough to be treated in literature before the period of the tragedians.

M. CARO has some solemn and, in the main, appropriate, though rather obvious remarks to make upon the effect that the spread of positive ideas is likely to have upon serious imaginations. He makes them *à propos* of the poems of a M^{me}. Ackermann, whose regrets and blasphemies seem less musical and less eloquent than Mr. Swinburne's, without being more ingenious or convincing. He holds that the complete dominion of the new ideas, if it should ever be established, will be less favourable to poetry than the present period of transition—which is not improbable, though put too absolutely.

AFTER an interval of more than a year, the appearance of another volume of the *Pückler Muskau Biography*, by Ludmilla Assing, has again drawn the attention of the reading public

to the life of that eccentric man, who, although alive till 1871, seems to belong very much more to a past than the present age, so completely out of date seem his *Tutti Frutti*, his *Diary of a Disconsolate Departed*, and the numerous other productions by which he attracted the attention of the last generation to his restless eccentricities and his wandering erratic mode of life. The geniality of the man, his enthusiastic love of art, and the freshness and impressibility of mind and intellect which he preserved to extreme old age, his strong artistic appreciation of all that was beautiful in nature, and his unremitting efforts to create and foster an aesthetical feeling in the world around him, claim for him a distinctive place among other men of his times and station.

THE completion of the Arndt memorial at Bergen may now be speedily anticipated, as the operations which had been suspended for want of the necessary funds are again being carried on, although simply, it must be owned, as a matter of speculation on the part of a local builder, who hopes when the monument is completed to secure the pecuniary returns which have hitherto failed, when appeals have been addressed to the patriotic feeling of the poet's countrymen. At Berlin a concert is announced for the purpose of aiding the Arndt fund, and as the poet's second home was within the Rhenish frontiers of the German empire, we may hope that this appeal will not be in vain.

AT the meeting of the Asiatic Society of Bengal, on January 7, Mr. C. Brownlow, of Kachhar, gave a "Description of a Bachelors' Hall among the Mikir Tribes, Assam, with certain symbols connected therewith," which is printed in the Proceedings of the Society. The hall, which is used as the habitation of the unmarried young men and boys of the village, "is well built, and stands on piles like the rest, and is matted with the wild bamboo turza, or matting made of the bamboo beaten at the joints until well split, and then opened out. . . . There is a front stage to the hall which is reached by a wooden ladder consisting of a log with recesses cut for the foot." Mr. Wallace, in his *Malay Archipelago*, mentions the institution of bachelors' halls among the Dyaks of Borneo, these halls being also used as lodgings for strangers and general council chambers; and it appears that the same institution still exists in one or two Oráon villages in the neighbourhood of Ranchi.

THE admirers of Leopardi, of Shelley, of Rich-ter's "Dream," of picturesque melancholy, sonorous despair, and the sombre philosophy which finds moral consolation in atheism—may be interested to know of a really remarkable poem, lately published in four numbers of the *National Reformer* (March 22, April 12, April 26, and May 9). The spirit of the work is akin to that of Leopardi, but the writer (who uses the signature B. V.) has thought out his philosophy of the universe in more detail, and presents it by the help of wider range of illustration and imagery. The versification in places recalls Shelley more nearly than any other well-known author, but it is only a passing resemblance of the sweet, fluent cadence, and in the greater part of the poem (about 1,500 lines) the originality of the writer is as unquestionable as his power. The work is called *The City of Dreadful Night*, and is simply a series of visions representing the despair of minds doomed by their own constitution to revolve, through a dark dream-like life, round the ruined shrines of "dead Faith, dead Love, dead Hope." But the poetical merits of the whole are quite out of proportion to the truth or morality of the general thesis. The following stanzas are near the end: a shorter quotation would hardly do the author justice:—

"I sat me weary on a pillar's base,
And leaned against the shaft; for broad moonlight
O'erflowed the peacefulness of cloistered space,
A shore of shadow slanting from the right:

The great cathedral's western front stood there,
A wave-worn rock in that calm sea of air.

Before it, opposite my place of rest,

Two figures faced each other, large, austere;

A couchant sphinx in shadow to the breast,

An angel standing in the moonlight clear;

So mighty by magnificence of form,

They were not dwarfed beneath that mass enorm.

Upon the cross-hilt of a naked sword

The angel's hands, as prompt to smite, were held;

His vigilant intense regard was poured

Upon the creature placidly unquelled,

Whose front was set at level gaze which took

No heed of aught, a solemn trance-like look.

And as I pondered these opposed shapes

My eyelids sank in stupor, that dull swoon

Which drugs and with a leaden mantle drapes

The outworn to worse weariness. But soon

A sharp and clashing noise the stillness broke,

And from the evil lethargy I woke.

The angels' wings had fallen, stone on stone,

And lay there shattered; hence the sudden sound:

A warrior leaning on his sword alone

Now watched the sphinx with that regard profound;

The sphinx unchanged looked forthright, as aware

Of nothing in the vast abyss of air.

Again I sank in that repose unsweet,

Again a clashing noise my slumber rent;

The warrior's sword lay broken at his feet;

An unarmed man with raised hands impotent

Now stood before the sphinx, which ever kept

Such mien as if with open eyes it slept.

My eyelids sank in spite of wonder grown;

A louder crash upstartled me in dread;

The man had fallen forward, stone on stone,

And lay there shattered, with his trunkless head

Between the monster's large quiescent paws,

Beneath its grand front changeless as life's laws.

The moon had circled westward full and bright,

And made the temple-front a mystic dream,

And bathed the whole enclosure with its light,

The sworded angel's wrecks, the sphinx supreme:

I pondered long that calm majestic face

Whose vision seemed of infinite void space."

THE main argument of Mr. Wallace's very curious papers on "Modern Spiritualism," in the *Fortnightly Review* (May and June) seems to be that, as the "facts" of Spiritualism are, according to the spiritualist theory, *sui generis*, men of science beg the very question at issue when they refuse to be convinced by evidence of a peculiar kind tried by peculiar canons. For the physicist "to ask to be allowed to deal with these unknown phenomena as he has hitherto dealt with known phenomena, is practically to prejudge the question, since it assumes that both are governed by the same laws." This is candid, but not easily reconcilable with the other claims which Mr. Wallace puts forward as to the thoroughly scientific character of the spiritualist theory. His other complaint against those writers who have professed to investigate spiritualistic phenomena, and have gone away convinced that there was nothing in them except delusion, self-deception, or conscious imposture, is that they have gone away too soon: Lord Amberley attended five *séances*, and remains unconverted; but Dr. George Sexton, M.D., M.A., LL.D., having attended *séances* and other means of enlightenment during fifteen years, at the end of that time was convinced, and actually rewarded by the development of mediumistic power; and in general Mr. Wallace has observed that the degree of conviction is "approximately proportioned to the amount of time and care bestowed on the investigation." He does not seem to suspect that this fact might be interpreted the other way, as showing that nothing less than a predisposition to believe in the theory is sufficient to induce the inquirer to prolong *prima facie* unprofitable researches. As to the evidence attainable, he admits that there have been cases of imposture, but denies that this fact ought to prejudice the candid against similar cases where imposture has not been proved; he thinks every witness should be assumed competent and honest

until proved the reverse, and does not scruple accordingly to fill his pages with startling incidents from a variety of sources, which he can have had no means of testing and verifying in detail. In fact, he ends by asking his readers to "look rather at the results produced by the evidence than at the evidence itself as imperfectly stated" in his articles. The evidence has sufficed to convince "sceptics of every grade of incredulity, men in every way qualified to detect imposture or to discover natural causes,—trained physicists, medical men, lawyers, and men of business;" and, of course, if the question could be decided by authority, it would be enough to say that Mr. Wallace himself is convinced; but then, what of the much greater number of sceptical, trained men of science who are not merely unconvinced, but distinctly and, as they believe, rationally, persuaded of the futility of the great mass of the evidence put forward? The greater part of the second article is devoted to the subject of "spirit photographs," that is, appearances in an ordinary photographic plate or print not answering to any object within the focus of the camera visible to ordinary observers. These appearances sometimes consist of patches of light, and in this case, as Mr. Wallace observes that "sometimes twenty consecutive pictures produced nothing unusual," a sceptic might think a flaw in the twenty-first was not an altogether supernatural accident; sometimes, however, the photograph shows more or less clearly an additional human form, sometimes a face, recognisable as that of some departed friend or relative; and here again scepticism, remembering the Tichborne trial, will suggest that a bad photograph may be thought surprisingly like a great many very different, faces. The kind of evidence which we imagine to be wanted is not more or better spirit-photographs, not more numerous histories of a sunflower with earth about its roots tumbling through the ceiling, or of musical instruments that serenade Mr. Home, coupled with a belief that these phenomena are produced by "spirits," i.e. otherwise unknowable "intelligent causes." The hypothesis of an intelligent cause hardly satisfies the mind while the nature of the effect remains so extremely indistinct. The entities represented in Mr. Wallace's photographs have the power of reflecting the sun's rays; they have, therefore, a physical existence, and it would be easier to ascertain a few more facts about their physical constitution than, let us say, to determine the substance of the sun. So, again, it would be interesting to know whether the sunflower is an instance of "spontaneous generation," or whether it is transplanted from some other spot of earth; if the latter, by what steps it passes through the ceiling, whether the joists and plaster open, or whether the spirits enable the two solid bodies to occupy the same space simultaneously. Granting the phenomena, these details are of the greatest importance and interest; Dr. Bastian might prove to be a "medium" through whose agency the spirits produced Bacteria. But this is not the direction in which Mr. Wallace seems inclined to lead enquiry. He accepts the present appearances as final, and only proceeds to group them with the Greek oracles, the miracles of Christ and mediæval saints, tales of witchcraft, and the "white-sheeted ghost" of popular faith—as things strange but true, now for the first time correctly explained. George Müller, the founder of the large orphanage supported by voluntary contributions received in answer to prayer (this is his own history of the matter), is, according to Mr. Wallace, a favourite of benevolent spirits who go about persuading the living benevolent to send him the requisite assistance. The superior simplicity of Müller's hypothesis would be a recommendation even in non-theistic circles.

In *Macmillan* Professor Goldwin Smith endeavours to alarm the Liberals as to the danger to which the principles of free constitutional government would be exposed by the extension of

the suffrage to women. Like most alarmists, his reasoning is a little incoherent, and he does not explain the grounds of the assumption upon which his terror reposes—that women, if enfranchised, will not only all vote wrong together, but will uniformly outvote the men who vote right, so as to have the real direction of the State. His strictures on the unhistorical nature of some of Mr. Mill's reasoning on the "subjection of women" are sometimes just; but, after having very judiciously disclaimed all intention of discussing anything so impalpable as the "natural rights" of woman, he relapses into a discussion of the scarcely less obscure subject, her "proper sphere."

Fraser contains a reprint of Mr. Sayce's lecture on Assyrian Discoveries, delivered in January at the London Institution, to which we referred at the time; and a very pleasantly-written remonstrance, by Mr. Leslie Stephen, addressed to Mr. Ruskin's recent writings, which, in spite of the painfully-exaggerated despondency of their general tone, contain bits of brilliant invective which ought not to be lost to the world through the author's fancy for publishing "his works in such a manner as to oppose the greatest obstacles to their circulation." For instance, there is a statue, in black and white marble, of a Newfoundland dog at South Kensington, "the most perfectly and roundly ill-done thing" which Mr. Ruskin has ever seen produced in art. Its makers had seen Roman work, and Florentine work, and Byzantine work, and Gothic work; and misunderstanding of everything had passed through them as the mud does through earth-worms, and here at last was their *worm-cast of a production!*

MR. FREEMAN's article in *Macmillan* on the "Buildings of Rome" is remarkable for a paragraph on the little-known capitals which he describes as of singular splendour and singular interest, which lie neglected among the ruins of the Baths of Caracalla. The artist has been so far from confining himself to one prescribed pattern either of volute or of acanthus leaves, that he has ventured to employ vigorously carved human or divine figures as parts of the enrichment of his capitals. Among the stores of fragments which lie in the lower gallery of the Tabularium there are a number of capitals which go even further, capitals of which the volute is formed by the introduction of various animal figures. . . . In these capitals, some at least of which, if not "classical" are certainly pagan, we get the beginning of the lavish employment of animal figures in Romanesque capitals. In Praetextatus' temple to the Dii Consentes, erected under Valentinian, the capitals have armour and weapons in the form of a trophy. Mr. Freeman continues: "Both Professor Reber and Mr. Burn note these steps in architectural development. Why do they not go on to notice the next step, when we find capitals of the same anomalous kind used up again in the Laurentian Basilica. From thence another easy step leads us to the use of the same forms in the churches of Lucca, and one more step leads us to the western portal of Wetzlar and to the Imperial palace at Gelnhausen."

MR. GREG, in the *Contemporary Review*, returns to the charge on the subject of our artisans: he certainly succeeds in showing that we have been too hasty in hoping that as much work might be done in eight hours as in ten, as Mr. Brassey's last statements on the matter before the British Association are less encouraging than those in his book on Work and Wages. The author's main contentions are that our industrial supremacy will cease when we come to the end of our cheap coal, and that it will come to an end the sooner if operatives insist upon higher wages and shorter hours while our prosperity lasts. From the first it is impossible to draw any practical inference except that we ought to take care to get the full value in work of every ton of coal, a course which, as Professor Jevons has proved, will not make it last the longer. From the second the writer tries to infer that it is the interest or the duty (which does he mean?) of

the most numerous classes of the community to go without any sensible share of its prosperity, in order that its aggregate wealth may continue to accumulate longer, though it is precisely the most numerous classes who will be able to escape for themselves from the unpleasant consequences if that aggregate wealth should begin to decline. This immense paralogism destroys the effect of Mr. Greg's well-founded warnings against a tendency some of the working-classes are beginning to show to scamp and neglect their work. Why does he not exhort the owners of collieries and immovable factories to content themselves with lower returns on their capital?

MR. GLADSTONE has a first article on Homer's Place in History, in which he endeavours to support the result of his own minute investigations of the Homeric text by establishing points of contact with the produce of Dr. Schliemann's excavations and with Egyptian inscriptions. If the text of Homer deserves investigation at all, it is impossible, as a writer in the *Cornhill* for June points out, that on geographical grounds Hissarlik should be the Homeric Troy, besides which there are traces of a more civilised town before Dr. Schliemann's, and until this is excavated only the vaguest archaeological inferences can be drawn from his discoveries. In treating the Egyptian inscriptions, Mr. Gladstone trusts M. Lenormant too freely, and is too ready to build on the names of the tribes who invaded Egypt in the reigns of Menepthah and Rameses III. The suggestion that the well-established fact of Thothmes III.'s supremacy in the Aegean was remembered by the Greeks as the thalassocracy of Minos, has more to recommend it; and the further suggestion that the more or less Phoenician viceroys of "Minos" are the Aeolidae of heroic tradition is at least ingenious. After all, it cannot be said to be improbable that the unique actuality of the Homeric poems is due to the unusually large amount of real history embedded in them.

In *Temple Bar* for this month there is an article on Poe, exposing the bad faith of the life by Griswold, which is still treated in England as a trustworthy authority. In the *Gentleman's Magazine* for May there is an interesting article on an early collection of Poe's poems, printed for private circulation in 1831, when he was a cadet at West Point. There are copious extracts, which have both a bibliographical and literary interest.

THE Academy of Moral and Political Sciences has elected M. Zeller an honorary member in the section of history, in the place of Jules Michelet.

THE French Academy has awarded the great Gobert prize to M. Georges Picot for his contribution to the history of the States-General, of which we gave an abstract some time since, and which appears in the current number of the *Revue des Deux Mondes*; and the second Gobert prize to M. de Lescure for his book on Henri Quatre. The Thiers prize was awarded to M. Henry Housaye, for his book entitled *L'Histoire d'Alcibiade et de la République athénienne*; while the Thérouanne prize was divided between M. Emile Belot, author of *L'Histoire des Chevaliers romains*, and M. Edmond Hugues, for his work entitled *Histoire de la Restauration du Protestantisme en France au XVIII^e siècle*.

DR. U. A. BURKHARDT, Keeper of the Archives of the Duchy of Saxe-Weimar, is preparing a Handbook of German and Austrian Archives. In addition to the public archives of the different German States, the work will include notices of all charters and other official documents belonging to the German cities and towns, some of which are of extreme interest—as, for instance, those at Frankfort am Main, Nürnberg, Goslar, Worms, &c.; while it will also give a list of all provincial, civic, or private archives which possess any special value for the student of German history. The author proposes to append the name, date, and place of origin of the several deeds, and

to supply information in regard to their contents, the persons referred to in them, the conditions under which they were drawn up, and their objects, purport, application, &c. Dr. Burkhardt's work promises, therefore, to be of the highest importance to the student of history, and will undoubtedly secure for the author the hearty co-operation of all who are connected with the public archives of Germany. In the meanwhile, those interested in the prosecution of the task which Dr. Burkhardt has set himself will be glad to learn that he is taking steps for the organisation of a general congress of persons connected officially with the keeping of the public German and Austrian archives, and has proposed that the meeting shall be held at Eisenach in the course of next year.

DR. F. GREGOROVIVS has made another important addition to historico-biographical literature in his recently published work, *Lucrezia Borgia, nach Urkunden und Correspondenzen ihrer eigenen Zeit* (Stuttgart, 1874). Exhaustive in the use of his materials, and unbiassed in his judgment, Dr. Gregorovius has as usual with him given his readers both new facts and new views in this history of one whom modern writers have taken special delight in representing as at once a monster of moral iniquity, and a woman of matchless grace and feminine softness—a remorseless Maenad at Rome, a tender wife and benevolent ruler at Ferrara. It is especially in regard to this latter and less generally well-known phase of her life after her marriage with Prince Alfonso of Ferrara, that the author has brought forward the most interesting original facts, while the second and last volume has special value from the number of important archives of which it gives extracts, with facsimiles of numerous letters of Alexander VI., Caesar Borgia, and Lucrezia herself. The question of her innocence of the general charges brought against her by the enemies of her evil father and yet worse brother, is certainly not conclusively proved; but, as Dr. Gregorovius reminds his readers, it should be remembered that while the evil repute of Alexander and his son is a matter of history, that of Lucrezia has never been confirmed, and rests only on legendary hearsay.

DR. MAX LENZ, of Greifswald, has in the press a comprehensive work on the Treaty of Canterbury, concluded on August 15, 1416, between the Emperor Sigismund and Henry V., King of England, which was an event of considerable importance in its bearing on the history of the Anglo-French wars of the fifteenth century. Dr. Lenz recently made this forthcoming work the subject of his theme on taking the degree of a Doctor in Philosophy, and from this dissertation, which has been printed at Greifswald, we learn, among many other interesting particulars, that the *Gesta Henrici Quinti*, edited for the English Historical Society, in 1850, by Mr. Williams, is by Thomas of Elmham, "prior Monasterii S. Trinitatis Lentoniae;" and that, according to the author's strongly expressed conviction, the *Vita Henrici V.*, published by Th. Hearne, at Oxford, in 1727, under the name of Elmham, is not the production of that old ecclesiastic, as conjectured by Hearne. From what we have seen in this condensed dissertation of the results of Dr. Lenz's investigations, we shall look forward with sanguine expectation to the completion of his work.

THE Paris corps of firemen has taken long to reach its present perfection. The first police regulation on the subject dates, according to the *Débats*, from 1371; it required each householder to put a hogshod of water at his door under a penalty of ten sous. Another ordinance of 1524 required each inhabitant to keep watch after nine o'clock at night in certain places appointed, to put a lantern with a lighted candle in the window, and to provide a supply of water. In spite of these precautions, however, it was found necessary, at the fire at the palace in 1618, to collect all the

water from wells and the Seine, into the middle of the city, and to form a huge lake round the fire by damming it in with heaps of straw. In 1670 an ordinance of M. de la Reynie, lieutenant of police, required all master-masons, carpenters, and tilers of the capital to report their place of abode to the commissaries of police of their quarters, under penalty of a fine of 300 livres and the loss of their freedom. All buckets and other vessels for extinguishing fire were to be left with various local authorities. The real organisation of the fire brigade began in 1722. The Duke of Orleans had presented the town of Paris with thirty pumps; a corps of sixty men was raised at the expense of the State, and placed under the command of the lieutenant-general of police. In 1770 the number of firemen was increased to 146, and in 1780 to 263, with fifty-six pumps and forty-two buckets: the men were strictly forbidden to receive any gratuity. The National Convention established the corps of Sapeurs-pompiers, leaving it, however, subject to the municipality; and in 1821 a royal ordinance made it a branch of the army, and placed it under the Ministry for War. Lastly, the decree of 1850 gave it its present organisation. Its force is now 1,498 men, costing the municipality about 1,150,000 francs.

NOTES OF TRAVEL.

SOME four weeks ago we announced that the murderer of Lieut. McCausland R.N., who, as our readers may remember, was massacred last year on the East Coast of Africa, while engaged in service for the suppression of the slave trade, had been captured and taken into Zanzibar. We now learn from private advices, that though there can be no doubt as to the man so captured being the real culprit, he has been allowed to get off with a sentence of imprisonment by the Arab authorities. This is much to be regretted, not only on account of the failure of justice, but on the far more serious ground of the state of complete insecurity in which such an act as this at once places the lives of all European settlers or travellers on the coast. The restraint the Arabs and others place on themselves in dealing with Europeans will disappear altogether when they once realise the fact that their lives will not be held answerable for the safety of such Europeans as chance or opportunity may place in their power.

WE announced some weeks ago that Mr. Ney Elias, the Royal Geographical Society's Gold Medallist for 1873, had left England for India, with the view of obtaining encouragement from Government to penetrate into Sikkim and Tibet. We now hear that Mr. Ney Elias has been temporarily attached, by the Viceroy's order, to the Foreign Office at Calcutta. Should the prospects in the Sikkim direction not prove favourable, there seems to be a good opening in Upper Burmah and Yunnan. Since the collapse of the Panthays, the Chinese are flocking there in great numbers, and at present there is a Chinese embassy at Mandalay.

MR. CLEMENTS MARKHAM is, we understand, at present busily engaged in the preparation of the second edition of the most valuable Moral and Material Progress Report of India, which was published under his superintendence last year. This edition will bring the Report up to March, 1873.

DR. G. BIRDWOOD has been appointed one of the honorary secretaries to the committee for the extension of the buildings of the University of Edinburgh. The sum required to be raised is, we believe, 40,000.

WE hear that an expedition under the command of Mr. Wiggins, of Sunderland, will shortly sail for the Arctic regions.

THE stir that was made last year to induce the Government to fit out another Arctic expedition appears to have completely died away. We trust the learned societies are not going to let the matter drop through altogether.

WE learn that a movement has been set on foot which has for its object the assistance of Lieut. Cameron in his present somewhat dangerous position. Our readers may remember that of the four members who originally formed the expedition for the relief of Livingstone, Lieut. Cameron is now the only one remaining in Africa. Two, Dr. Dillon and Mr. Moffatt, are dead, and Lieut. Murphy returned with Livingstone's body to the coast. Cameron determined at all hazards, and in the most plucky manner, to push into Ujiji by himself, and save what might there remain of Dr. Livingstone's effects and papers. The funds at the disposal of the Geographical Society in connexion with Livingstone's discoveries having been quite exhausted, there seemed some danger that Cameron's useful work, and possibly invaluable discoveries, might suddenly be brought to a complete standstill through want of means. We are glad, therefore, to announce that a private subscription list, in which are to be found the names of the Duke of Edinburgh, the Duke of Westminster, and many other influential persons, has been opened with Messrs. Ransom, Bouverie & Co., Pall Mall.

FROM Nagasaki we learn that Good Friday was kept as the birthday of II. M. Jenmutenno, the first Emperor of Japan. The Government offices were closed, and a great number of people attended the Suwa temple to worship him. This Emperor, it is said, was born in the Huga province in the island of Kishiu, and conquered all the islands of the Empire, excepting only Nippon, which was still in a state of confusion and darkness. He ultimately conquered the remaining parts of the country, and took possession of them, accompanied by his son and brothers. He killed and captured the chiefs, and having gained a complete victory, he removed the capital to Kashiwabara in the Yamato province, and was there crowned. These events occurred about 2,544 years ago.

A BUENOS AYRES newspaper gives an account of an excursion across the Andes. Among the points reached was Vilcomayo, 14,533 feet above the level of the sea. The excursionists brought back copies of two excellent journals—one *El Ciudadano*, published at Pano; the other, *El Heraldo*, published at Cuzco, both towns being more than 12,000 feet above the sea-level. At Cerro de Pasco, 14,000 feet high, another journal is published, devoted to literature and the mining industry. Vilcomayo, situated in the midst of the supreme desolation of the Andes, and at a height at which no European could live, possesses a railway, an American hotel, a square, forty or fifty houses inhabited by the railway staff, a station, shops, coal-yards, and all that denotes a busy mining colony. There are also many huts occupied by thousands of workmen, chiefly Chileans, Bolivians, Peruvians, and Indians.

THE *Corriere di Como* gives the following report of the St. Gothard railway. There has been a falling in at the gallery of Bissoni, and all the mason work at the entrance has given way and has to be recommenced a third time. From Bellinzona they write that further surveys of the line from Bellinzona to Lugano demonstrate the impossibility of reaching the height of the gallery of the Monte Ceneri, as originally projected. It may with difficulty be carried fifteen metres lower. Hence the whole plan must be changed, and the gallery, instead of being from 1,800 to 1,900 metres long will be about 2,700 metres. The excavations for the railway stations are begun in the district of Mendrisio and will be rapidly pushed forward. The building at Mendrisio already assumes an elegant and important aspect. The vault of the tunnel near Breganzona will, at the desire of the municipality, be raised, and two shafts made to admit air and light. The tunnels, as a measure of public safety, will be lighted with gas.

WE learn from *The States* that the Yellowstone Expedition returned to Bozeman, Montana, on the 13th ult., in a somewhat battered and exhausted

condition, having been harassed in their march during nearly the whole of April by the Indians. The command penetrated the country to the neighbourhood of Tongue River. Four pitched battles were fought, in which it is claimed that 100 Indians were killed, while the troops had one man killed and two wounded, and twenty horses killed.

THE *Messenger de Taïti*, a paper published by the administration of the French settlements in Oceania, gives an interesting account of the culture of the pearl-bearing oyster on these shores, furnished by Lieutenant Mariat, a resident at Tuamotu, where it is carried on on a large scale. The choice of a locality appears to be the first consideration, one where there is a gentle current being preferable. A sandy bottom kills the oysters; a stony is better, but in it they develop but slowly; a gravelly bottom is also good, but has the same objection as the stony. The best that can be chosen is a bottom of living branching corallines, where they alone thrive, and if one cannot be found, it must be made artificially. Little bits of coral must be scattered over the place chosen, or, better still, little coral rocks, which fasten at once to the ground. The coral must not be left more than an hour out of the water, or it will be killed. It is to be surrounded by a wall of dry stones, and the young oysters distributed in compartments, their mouths turned upwards in the direction of the current, packed side by side, like books on a shelf. At the end of a year the oyster will have attained the size of a small plate, after which it will not increase in bulk, but in weight. Three years suffice to obtain good mother-o'-pearl. When the oyster has produced its young, it abandons them to the stream; they fix themselves to the sides of the stone wall. Care must be taken to protect them, as the corallines, so favourable to the development of the oyster, are most destructive of the young.

THE Austrian corvette *Friedrich* has at length left her moorings at Pola, and started on her East Asiatic cruise, which is to extend over two years. At Shanghai the corvette is to take on board the Austrian Minister for Japan, Siam and China, Herr von Schäffer, whose assumption of his diplomatic office is to be marked by great ceremonies. The last commission of the *Friedrich* will be to transport from the Great Exhibition to be held at Philadelphia, in 1876, all the Austrian goods exhibited.

THE New Orleans *Picayune* has recently published a detailed report of the damage occasioned by the inundations which occurred at the beginning of last month in Louisiana, Arkansas, and Mississippi. In Louisiana alone an area of 2,300,000 acres has been submerged, and more than 25 per cent. of this was planted with cotton, sugar, and cereals of different kinds. Between Housapana and Bolivar, on the Mississippi, the whole valley of Yazoo has been converted into an inland sea, while all the land between the sources of the Amite, in Mississippi, to Lake Ponchartrain was still under water when the report was drawn up. All the bridges on the river north of New Orleans have been swept away, and scarcely a saw-mill along the entire stream has escaped serious damage. In Arkansas the actual loss of property has been less, although a million and a half acres have been flooded; but at the mouths of the Onachita and the Black River the destruction has been so great that months must elapse before any improvement can be looked for. When the waters rose the inhabitants of the low lands found themselves hemmed in by the overpowering rush of two rivers, with no means of escape except by retreating to the roofs and upper stories of their houses, and leaving their cattle and all their crops and farm produce to perish. According to one account, dated New Orleans, May 2, the waters of the Mississippi were at that time still forcing their way through a self-cut channel which had completely overwhelmed

the great cotton-growing districts of Madison, Teusas, Concordia, and Carroll, on to Memphis, and was pouring forth its waters with a velocity and copiousness never before observed in the case of the Mississippi. Some American newspapers have gone so far as to attempt to estimate the force and volume of the flow of the waters at 2,000 millions of cubic feet in the hour, but although we may not be prepared to accept the accuracy of so definite a determination, there can unfortunately be no question of the terrible dimensions of the ruin which has been and is still being brought upon the region of the Mississippi, where the rice and tobacco crops appear to be wholly lost, and the cotton and sugar plantations almost equally injured.

HERR Ernst Mossbach, writing in *Das Ausland*, speaks of the physiognomy of the Indians he met with during his travels. While the primitive inhabitants of America, from north to south, seem to have been of a red colour, with flat faces, low foreheads, black hair and gloomy expression, he frequently met with Indians having Greek and Roman profiles, and some with countenances that involuntarily reminded him of well-known Europeans; heads like Schiller's not being rare. Upon close examination he found the same facial peculiarities of individuals that we notice in Europe, accompanied with similar mental diversity. Among his lowest specimens the question of whether man or beast was not answerable without doubt.

WE learn that the King of Portugal has created Mr. Clements Markham, C.B., a Knight Commander of the Order of Jesus Christ. This honour has been conferred upon Mr. Markham in recognition of the many valuable services rendered by him to scientific geography generally, and more especially as an acknowledgment of the light which through Mr. Markham's researches has been thrown upon the labours and discoveries of ancient Portuguese geographers.

THE science of geography has received another mark of esteem at the hands of royalty, in the person of Mr. Leigh Smith, who has been presented by the King of Sweden with the Order of the Polestar, in reward for his services in relieving the Swedish Arctic expedition in Spitzbergen.

By private advices from Zanzibar we learn that the *Malacca*, one of the steamers of the British India Steam Navigation Company, had commenced the new service contracted for between the company and the French Government, and had returned to Zanzibar from her first trip to Mayotte, Nossi Bè, the Comoro Islands, and Madagascar. The *Malacca* was absent twenty-five days in all, having sailed from Zanzibar on March 10, returning there on April 4. She had to go into quarantine on returning to Mayotte from Nossi Bè, as there was a suspicion of dengue fever existing at the latter port.

The trade thus opened should prove very lucrative. The company must, however, expect much opposition in Madagascar, which will certainly become eventually their most valuable field of operations. At present, however, the reigning race, the Hovas, are known to be most inimical to trade, and especially to export trade. The tariffs at the custom houses are exorbitantly high, amounting in some cases to as much as 25 per cent. *ad valorem* duty; and in no case does any produce, either for import or export, suffer a less duty than 10 per cent. These regulations must, however, be altered in course of time.

SIR WILLIAM TITE'S LIBRARY.

THE sale of this important collection of rare books and manuscripts began on Monday, May 18, and was not concluded until Thursday in this week. We give here an account of some of the most interesting lots put up to auction by Messrs. Sotheby & Co., with the prices realised:—

Thirteen volumes of original autograph letters by distinguished persons of every class, with memoirs of the writers, 325/. A fine fifteenth century block-book, "Apocalypsis Sancti Joannis," 285/.

"Biblia, the Bible, that is, the Holy Scripture of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn into Englishe, by Miles Coverdale, Prynted in the yeaere of oure Lorde MDXXXV." This was the first edition of the Bible printed, and so excessively rare that no perfect copy is known. This specimen realised 150/.

A first edition of the "Breeches Bible," Geneva, 1560, 27/.

"The Golden Legende, conteynynge the Lyves and Hystories taken out of the Bible, and Legendes of the Saintes," black letter, woodcuts, fine copy, but wanting six leaves; morocco, small folio, 1503, 96/. A very curious fact relating to this is that the editor and translator, William Caxton, has used the word "breeches" in the rendering of Gen. iii. 7. "And thenne they toke fygge leyrys and sewed them togyder for to cover theyr membres in the maner of breeches;" showing that the Geneva version is not the original of this expression.

Bonaparte.—Autograph letters, chiefly from illustrious Frenchmen, including letters from nearly every individual of the Bonaparte family addressed to Madame Mère, also an unpublished poem by Frederick the Great, &c., 89/.

Caxton.—"Ranulph Higden, Monke of Chester, Polychronicon," first edition, 1482, 150/.

W. Caxton.—"Here begynne the Booke called the Myrrour of the World" (by Gautier de Metz), black letter, 1491, 455/.

A copy of the second edition of "Don Quixote," Madrid, 1608, fetched 27/ 10/., and an original manuscript of "Chatterton's Poems," 12/. Pynson's first edition of Chaucer's "Boke of the Tales of Canterbury," wanting 12 leaves, 30/.; the only perfect copy known of this is in Earl Spencer's library at Althorp.

"Cocker's Arithmetic," composed by E. Cocker, first edition (only three or four copies known), portrait, calf extra, 12mo., printed for T. Passinger on London Bridge, &c., 1678, 14/ 10s. A 52nd edition of this book appeared in 1748. Even Dr. Diblin was never able to see any one printed before 1700, and mentions the 32nd as the earliest he had met with.

S. T. Coleridge's "Poetical Effusions," with notes, autograph manuscript of the poet, morocco, folio, 37/ 10s.

Thomas Coryate's "Coryat's Crudities, hastily gobbled up in Five Moneths Travels in France, Savoy, &c. . . Newly digested in the hungry aire of Odcombe, in the county of Somerset, and now dispersed to the nourishment of the travelling members of this kingdom." 4to, 1611, 21/.

G. Daniel's Merrie England in the olden time, 112/.

N. Jarry.—"Prières Dévotes," manuscript on vellum, in the exquisite calligraphy of the artist. 16mo, 1645, 53/.

The first edition of Ben Jonson's "Comicall Satyre of every Man out of his Humor." 1600, 16/.

John Knox's "Historie of the Church of Scotland;" original edition, 1584, 26/ 10s.

"Lectionarium continens Epistolas et Evangelia;" manuscript on vellum, small folio, 550/.

"Lectionarium Ecclesiae Romanae," 6/ 10s.

"Lectionarium et Sequentiae cum Antiphonario et Orationibus pro Festis Ecclesiae Romanae," 99/. This manuscript is said to have been the gift of Pope Leo X. to Cardinal Bembo.

A. Leighton—"Appeal to the Parliament; or, Sion's Plea against the Prelacie," with two curious engravings; fine copy in morocco, small 4to. Printed the year and moneth wherein Rochell was lost (September, 1628)—7/ 2s. 6d. For writing this work the author was twice publicly whipped and pilloried in Cheapside, had his ears cut off, his nose twice slit, and his cheeks branded with "S.S." (sower of sedition), and was imprisoned eleven years in the Fleet.

J. Leylande.—"Laboryouse Journey and Serche for England's Antiquities, enlarged by Johan Bale;" black letter, in the original calf binding, 16mo.; "emprinted by Johan Bale," 1549—22/.

"C. Linnaei Systema Naturae," 2 vols. in 3, uncut, interleaved and filled with innumerable notes in the autograph of Thomas Gray the poet; Holmia, 1758—59—42/ 10s.

W. Lithgow.—"Most Delectable and True Dis-

course of an Admired and Painful Peregrination from Scotland to the most famous kingdoms in Europe, Asia, and Africa," with commendatory verses, by Patrick Hannay, Robert Allen, and John Murray; small 4to., 1623—18/.

Longus.—"Les Amours Pastorales de Daphnis et Chloe (traduites du Grec par Jacques Amyot);" fine impressions of the engravings made after designs by the present Duke of Orleans; small 8vo; Paris, 1718—137/.

"Meeting of Gallants at an Ordinarie, or the Walkes in Powles," black letter, in verse and prose, fine copy in calf, small 4to, printed by T. C. and are to be sold by Matthew Lawe, dwelling in Paules Churchyard, 1604—70/.

J. Milton.—"A Maske presented at Ludlow Castle, 1634" ("Comus"). first edition, portrait by Dolle; small 4to, 1637—21/.

J. Milton.—"Lycidas"—"Obsequies to the Memory of Mr. Edward King, Anno Dom. 1638," verses in Greek and Latin, among which is "Lycidas," first edition; small 4to. Camb., 1638—37/.

Milton's "Poems," both English and Latin (including "Juvenile Poems" and "Comus"), first collective edition; small 8vo. 1645—10/ 10s.

Milton's "Paradise Lost, a Poem," first edition, with two additional title-pages, with the name of S. Simmons, in 1668 and 1669, small 4to., Peter Parker, 1667, 22/.

Milton's Autograph. Dante, L'Amoroso Convivio, Vinegia, 1529.—G. della Cassa Rime et Prose; on the title-page in the autograph of the Poet is written, "Io. Milton pre 10d 1629 triest," and at the end of the Rime is an entire sonnet transcribed by Milton from the edition of 1623, ivi, 1563, Varchi Sonetti, 40/.

Milton Autographs, two works formerly in the possession of the Poet.—1. A. Rosse, "Mel Heliconium," with verses addressed to Rosse on his Mel in the autograph of Milton, signed I. M. and a couplet, also holograph, 16mo, 1646. 2. "Le Vieux," "Natura Brevium," with autograph signature of the Poet, "Iohes Milton me possidet;" black letter, 16mo, R. Tottell, 1584, 88/.

SELECTED BOOKS.

General Literature and Art.

BURKE, E. Select Works. Edited, &c., by E. J. Payne, B.A. Clarendon Press. 4s. 6d.

FURNESSE, Mrs. H. H. A Concordance to Shakespeare's Poems. Trübner.

LA FIZELIERE, A. de, CHAMPELLEURY, et F. HENRIET. La Vie et l'œuvre de Chintreuil. Paris: Cadart. 35 fr.

LEE, J. E. Roman Imperial Photographs; being a selection of forty enlarged photographs of Roman coins. Longmans. 31s. 6d.

PRESSENSÉ, E. de. La liberté religieuse en Europe depuis 1870. Paris: Sandoz et Fischbacher. 4 fr.

SWINBURNE, A. C. Bothwell. Chatto & Windus. 12s. 6d.

VAN VLOTCKE, J. Nederlands Schilderkunst van de 14^e tot de 18^e Eeuw. Amsterdam: Van Kampen.

VINET, E. L'art et l'archéologie. Paris: Didier. 7 fr. 50 c.

History.

BOISSIER, G. La religion romaine d'Auguste aux Antonins. Paris: Hachette. 15 fr.

DELSLE, L. Mandements et actes divers de Charles V. (1364—1380), recueillis dans les collections de la Bibliothèque nationale. Paris: Imp. Nat.

FALLES, L. Etudes historiques et philosophiques sur les civilisations. Aztèque. Amérique du centre, péruvienne. Domination des Incas. Royaume de Quito. Océanie. T. 2. Paris: Garnier.

FOSTER, J. Pedigrees of the County Families of Yorkshire. Vols. I. and II. West Riding. W. Wilfred Head, Plough Court, Fetter Lane, E.C.

GAT institutionum libri IV. Ed. G. Studemund. Leipzig: Hirzel. 12 Thl.

LETTRES, Instructions diplomatiques et papiers d'Etat du Cardinal de Richelieu, par M. Avenel. Tome VII. Paris: Firmin Didot. 12 fr.

PASTON LETTERS, The. Edited by James Gairdner. Vol. II. Arber. 7s. 6d.

SATHAS, C. Bibliotheca Graeca mediæ aevi. Tomus IV. M. Pselli Historia byzantina et alia opuscula. Paris: Maisonneuve. 10 fr.

SEERHOF, F. The Era of the Protestant Revolution. Longmans. 2s. 6d.

WALCOTT, M. E. C. Scott-Monasticon: The Ancient Church of Scotland. A History of the Cathedrals, Conventual Foundations, Collegiate Churches, and Hospitals of Scotland. Virtue. 42s.

Physical Science, &c.

BLATT, A. Norges Flora eller Beskrivelser af de i Norge vildtvoksende Karplanter tilligemed Angivelser af deres Udbredelse. 2den Del, 1ste Hefte. Christiania: Cammermeyer.

ERMANN, A., and H. PETERSEN. Die Grundlagen der Gaus'schen Theorie und Erscheinungen d. Erdmagnetismus im J. 1829. Berlin: Reimer. 2 Thl.

SAIGY, R. Les Sciences au xviii^e Siècle. La Physique de Voltaire. Paris: Baillière. 5 fr.

SHARPE, Bowdler. A Catalogue of the Birds in the British Museum. Vol. I., containing the Accipitres, or Diurnal Birds of Prey. Quaritch. 21s.

SPITZER, S. Neue Studien über Integration linearer Differential-Gleichungen. Wien: Gerold's Sohn. 2 Thl.

Philology.

ADAM, L. De l'harmonie des voyelles dans les langues ouraltaïques. Paris: Maisonneuve. 3 fr. 50 c.

HALÉVY, J. Mélanges d'épigraphie et d'archéologie sémitiques. Paris: Maisonneuve.

MARAZZI, A. Teatro scelto Indiano. Volume secondo: Mudrārāsāsa. Dhurtasamagama. Milano: Hoepli. 4 fr.

MICHAEL, H. De Ammiani Marcellini studiis Ciceronianis. Breslau: Köbner. ½ Thl.

CORRESPONDENCE.

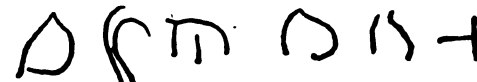
THE DECIPHERMENT OF THE HISSARLIK INSCRIPTIONS.

Oxford: May 24, 1874.

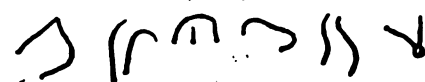
In order to remove my doubts as to the varieties of each Cyprian letter which actually occur in inscriptions, and which in the alphabet cast for the Berlin Academy had necessarily to be merged into one common type, Professor Gomperz, of Vienna, has kindly sent me the following copies of the Hissarlik inscriptions which he has deciphered, with such varieties of each letter as he has himself carefully copied from other Cyprian inscriptions. His copies of the Hissarlik inscriptions are taken from photographs which Dr. Schliemann had expressly made for him, and which, on several points, differ from the copies, as photographed from drawings, given in his own book. His tracings of the corresponding Cyprian letters are taken from casts and photographs of the original inscriptions. I may quote his own words: "I have not schematised, I have enlarged or reduced nothing. Every dot, every twist is copied with slavish accuracy from the best Cyprian documents. Nor have I allowed myself to be eclectic, and to mix the letters of different periods and localities."

Ta. go. i. di. o. i.

Hissarlik, T. 13, No. 432.

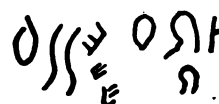
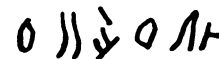


Hissarlik, T. 6, No. 208.



Cyprian varieties of the same letters.

41. 45. 12. 41. 8. 9.



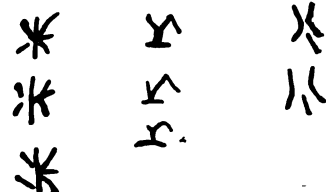
Hi. la. e.

Hissarlik, T. 19, No. 555.



Cyprian varieties.

43. 20. 40 (?)



Ego tapatoroi.

Cyprian varieties.

42. ? 9. 30. 11. 25. ?

Hissarlik, T. 190, No. 3,474.

No. 30, $\overline{\tau}$, *po* and *pa* (Brandis, No. 80) frequently written $\overline{\tau}$, corresponding to the Babylonian syllabic sign $\overline{\tau}$, properly inclined, but here perpendicular.

Hissarlik, T. 168, No. 3,273, and 3,278.

si ta? ko di | i ti ka go o

Hissarlik, T. 11, No. 356.

Accepting these statements of Professor Gomperz, I can only repeat my conviction that his decipherment of the first inscription, *Tagoi diot*, seems to me almost beyond reasonable doubt. The interpretation of the other inscriptions is more open to criticism. The arrangement of the letters in No. 555, to judge from Dr. Schliemann's photographs, is very irregular, one letter only, as far as I can see, being on the seal, the others on the outside; while in No. 3,474, the second letter, which Professor Gomperz reads *go*, is unlike any other form of *go* which I can find. The style of this inscription, too, is strange, to say the least, nor are all the marks which I have on my copy of the bone accounted for in the decipherment by Dr. Gomperz. However, we must wait for the larger work which Professor Gomperz is preparing on the subject of the Cyprian inscriptions.

In the Report of the Imperial Academy of Vienna, April 14, there are nine Cyprian inscriptions read and deciphered by Dr. Gomperz.

MAX MÜLLER.

Note. I have added the figures to each Cyprian letter, according to the order in which they are given by Brandis, *Versuch zur Entzifferung der Kyprischen Schrift*.—M.M.

EYE AND THE RIB.

Berlin: May 19, 1874.

I just see, from the ACADEMY of May 16, that an etymological explanation of the name of Eve suggested by me, has not only been noticed in the ACADEMY, but has even had the honour of being discussed by Mr. Poole. This will, I hope, justify me in putting before you more fully the arguments on which my etymology was founded, and I shall do this by replying *seriatim* to Mr. Poole's objections.

1. If Mr. Poole asserts that al-havāni, ribs, is the plural of a singular hanijātun, I must confess my ignorance of the existence of such a singular. We all know that there is a word hanijātun, but that word does not mean rib. Hanijātun, as a singular of the plural havānin, is a pure grammatical fiction, nowhere to be found in the *thesaurus* of real Arabic.

2. That havānin must of necessity be traced back to a triliteral root hnv or hnj, i.e., to a radical word hanā, is no doubt in accordance with

the commonly received rules on plurals of the favā'ilū class;* but within this class plurals like havānin; i.e., plurals having but two firm consonants, require a particular treatment—nay, I might say, that every single one of them requires its own individual treatment. Mr. Poole would hardly feel inclined, for instance, to treat the plural mavānin, harbour,† as belonging to a verbal root, manā. Plurals of this class are frequently without any singular at all, or are to be classed as *pluralia tantum* on account of the peculiar meaning which they have, besides sharing many affections which distinguish weak bases in all Semitic dialects, and which bring many of these plural forms into close relation not only with stems *mediae*, but also *tertiæ semivocalis*. I only mention kavāfin, rhymes (kafā and kāfā, sectatus est); davāni (danā and dāna, vilis fuit); havāschin † (haschā, closely related to hāschā); djavārin (with a parallel form djavārun, from djāra). If other scholars acknowledge the possible derivation of some of these plurals from biliteral roots, I am content with drawing from these observations this conclusion at least, that in several of them the *v* in the second place is not simply a formative element of the plural, but somehow or other connected with a radical *v*. §, ||

3. Following this line of reasoning, it would have been perfectly legitimate to trace back havānin, if not to hanā, still to hāna (stem hvn). That root exists, but has nothing to do with ribs, but only with time. On the other hand, it seemed to me when I first wrote on this subject—and it seems to me so still—that we cannot but recognise an intimate connexion between the word for ribs and the root hvj, meaning (1) to embrace; (5) to

* The formation of the *plurales fracti* from singular forms, adduced by grammarians, is mostly based on accidental and purely empirical abstractions, not on a real internal development. The form favā'ilū stands by itself, as having alone (in Arabic and Ethiopic) received a syllabic increment behind the first radical letter. In this particular formation, however, so far as it refers to triliteral roots, I should feel inclined to admit the possibility of a real internal development. It seems to me that one might in the singular form fā'il(un), or fā'ila(tun) look upon ā as a representation of an original av, so that the form favā'ilū, formed by insertion, would be an organic development of fā'ilun. The o of the Hebrew part. pō'el should here be taken into account, though grammarians generally treat it as an obscured ā. Arabic scholars might prefer to represent this process as caused by the insertion of *v* between two ā's, as representative of the Elif hamsatum, making favā'ilū to stand for fā'ā'ilū.

† If it were possible to derive this plural from ma'un (base mv), water, it would form an excellent analogon to havāni from hv. I am content, however, to abide by the ordinary view which makes it a plural of the singular minā, this minā being represented as a derivation from the Greek *μῆνη*, after losing the *l* which was supposed to be the Arabic article.

‡ The close connexion of the two stems haschā and hāschā has been limited by Lane, in accordance with the views of native lexicographers. Hāschā, which is frequently written hāschā, is declared to be the only right spelling. The point of coincidence, however, between the two roots, is not thereby eliminated. Formations such as hūschijjun, unsocial; hūschigatun, inability for society; hūvāschatun, horrendum, cannot be severed from the base hāschā. (See also conj. iii. and *v*. of the same).

§ In Hebrew, *h* in the second place is in many words purely formative, but this does not exclude its being radical in others. Interesting in this respect is the substantive *schō'ah* from a base *med. v*, while in the verb we have only the base *tert. v*. (Ewald, § 186, c. 72 b.)

|| Cases in which bases *med.* and *tert. semivocalis* form at the same time regular plurals of the form favā'ilū are scarce; for instance, bavā'iku (bāka) and bavākin (bakā). Nor is it by accident that Arabic lexicographers remark that bakā is not a genuine Arabic base (Lane, I. i. 276; therefore introduced after the schema of the forms had been established). Very instructive—though, of course, for the etymologist only—is the plural davāhinu. There is no corresponding singular form from a root dhn. Gram-

marians employ it as an anomaly with the singular duhhānun. That there was a root dāha (dvh) with the same meaning, is proved by dā'ihun, nocturnal darkness, which does not belong to dāha, to subject (trans. and reflect.), but to the group dhn (cf. dāhnānātun, nocturnal darkness), and presupposes as to form a base dvh. The consequences as to *v* in davāhinu, and for the secondary character of *n* in the form are palpable.

¶ With reference to hanā it will have to be admitted that "benders" may mean sinews, but hardly bone.

** Gesenius remarks in his *Thesaurus* (s. v. hbl): "The syllables hab, hab, ab, av, etc., have the meaning of breathing. In Hebrew hav refers to the breath of the pectoral cavity, while pūch refers to labial, nu'ch to nasal, ru'ch to faucal breathing. In Arabic, the words havā'itu, circumvallatio, havāli, surrounding, are connected with hav.

†† This is not affected by Lane giving the number of the ribs as four, for they are to be taken as two pairs. In Hebrew common duals remain even when referring to odd numbers. Seven eyes, not 'ēnim, but 'ēnayim.

‡‡ Consider the well-known formation of plurals in Hebrew, Arabic, and Ethiopic, from plurals; also 'elōhim, sing. In the opposite direction we see plurals, such as schāmājim, majim, become really duals. Majim is treated as singular and becomes pluralised, mēmāv, his waters. In the singular, Jerusalem we see before our eyes the final lēm developed to a dual lajim. The notorious crux of Ibn Mukbil, viz., tau'abānijjāni, may possibly be removed by admitting a popular dual tau'abāni, raised to a new dual tau'abāni, with the ' fixed. (Base v'b; cf. va'bun, goblet; va'batun, well.)

I need hardly say that it was not my intention to enrich Arabic school-grammars with a new dual in *ani*, or to cavil in any way at the exquisite carefulness with which Arabic lexicographers have forced the whole fauna of their language through the narrow gates of triliteral roots. But to the etymologist, to the historian of language, it is not only permitted, but, in cases like the present, it becomes his first duty to look through and beyond this carefully woven net of grammarians, and to watch language where it lives and grows on its native soil, in the mouths of the people, in the anomalies of the streets, and in the misunderstandings of the nursery.

P. KLEINERT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, June 6,** 1 p.m. Sale at Christie's of the Barker Collection.
3 p.m. Royal Institution: Mr. R. A. Proctor on "The Planetary System."
" Institute of Actuaries: Anniversary.
" Crystal Palace Fourth Summer Concert (English Music).
" New Philharmonic Concert (St. James's Hall).
8 p.m. E. Silas's Concert (St. George's Hall).
8.30 p.m. First Night of *Giroflé-Girofla* at the Opéra Comique.
- MONDAY, June 8,** 1 p.m. Sale at Christie's of the Italian and French Decorative Objects in the Barker Collection.
2 p.m. Sir Julius Benedict's Annual Concert (St. James's Hall).
8 p.m. London and Middlesex Archaeological: Mr. T. Milbourn on "The History of Royston;" Mr. W. Rye to exhibit and describe a series of Diaries and Account-books kept by the family of Isham, of Lampport, from 1626 to 1737.
8.30 p.m. Royal United Service Institution: Major J. P. Morgan on "Breech-loading and Muzzle-loading Systems for Guns."
- TUESDAY, June 9,** 1 p.m. Sale at Sotheby's of the Old English Porcelain of R. Colson Taylor, Esq.
8 p.m. Photographic. Anthropological Institute.
- WEDNESDAY, June 10,** 3 p.m. Royal Literary Fund.
" Madame Nilsson's Concert (St. James's Hall).
4.15 p.m. Royal Society of Literature.
8 p.m. Geological. Archaeological Association.
" New Philharmonic Concert (St. James's Hall).
8.30 p.m. First Night of *L'Article 47* at the Princess's Theatre.
- THURSDAY, June 11,** 3 p.m. Mlle. Krebs's Second Piano Recital (St. James's Hall).
8 p.m. Society of Arts: General Meeting. Mathematical.
8.30 p.m. Royal: Papers by Mr. J. N. Lockyer, Professor Roscoe and Mr. A. Schuster, Professor Owen, Mr. R. Mallet, and Dr. Burdon Sanderson.
" Antiquaries.
- FRIDAY, June 12,** 1 p.m. Sale at Christie's of Sévres porcelain.
3 p.m. Hallé's Sixth Recital (St. James's Hall).
4 p.m. Professor Bunnell Lewis's First Lecture at University College on "Classical Archaeology."
7 p.m. Literary and Artistic.
8 p.m. New Shakspeare Society: Rev. F. G. Flay on "Certain Plays of Shakspeare of which portions were written at different periods from other portions."
" Astronomical. Quckett Club.

SCIENCE.

An Introduction to the Critical Philosophy. Intended for the Use of Students. By W. H. S. Monck, Barrister-at-Law. (Dublin: William McGee, 1874.)

THIS is an excellent little book, which will well repay the attention of all students of Kant. It contains in the short space of 168

pages a summary and an interpretation of the Critic of Pure Reason. The mode of treatment is clear and straightforward, well calculated to let in light upon a subject which there is always so much temptation to make a mystery of.

The author is himself a Kantian, and the object of his special admiration is the wonderful construction to which the Transcendental Analytic is devoted. Of this he says, at p. 75:—

"The doctrine of the Schematism forms the key to the whole of its elaborate superstructure. The Categories are mere empty forms unless we can obtain objects to subsume under them; but this can only be done by means of the Schemata, which, in realising the Categories, at the same time restrict their application to objects of possible experience. The Categories without Schemata are perfectly indeterminate."

This is striking the right note. And the Principles are then shown to complete what the Schemata have begun. The Schemata work up the "manifold of sense" into a shape fitting it for union with the Categories; are conditions of applying the Categories to sense, so as to produce experience. The Principles are the modes in which this application is effected. The Categories unite with the Schemata by or under the Principles. The "sensible manifold" must take the shape of Schemata before it becomes susceptible (so to speak) of the Categories; in their union the Principles are generated, which are the ultimate canons of judgment for all possible experience—Schemata, Categories, and Principles alike flowing from the single, central, subjective unity, the *Ich denke*.

There are parts of Mr. Monck's book in which it must be said that he seems not to be completely master of his subject; though even then he never ceases to be suggestive. One of these is his treatment of the Postulates of Empirical Thought, which are the fourth and last division of the Principles. Indeed he confesses his doubts as to the correctness of his exposition of the First Postulate, in a note at p. 70. But it must be remarked besides, that he does not give the true form of the Postulate itself. This runs, not as Mr. Monck gives it "The formal conditions of experience must be assumed as possible," but "Whatever agrees with the formal conditions of experience (in intuition and concepts) is possible." The statement is not that such and such conditions are possible, but that the objects imagined, schematised representations, under such and such conditions, are possible. The Postulates are in fact definitions of the objectively (or in experience) possible, actual, and necessary; definitions given by assigning the mode in which we form the notions of them. "They tell us," says Kant in the note on the third Postulate, "nothing else about a concept, but the act of the cognition-faculty by which it is produced." Its content remains unaltered, the same for all three Postulates.

One of the most instructive discussions in the book is that on the Fourth Antinomy, and its difference in structure from the other three, at p. 111. Its Antithesis is peculiar in taking the shape of a dilemma, the argument in all the other cases being a

demonstration *ex absurdo*. Again, the distinction, in the three first Antinomies, p. 104, of the Thesis as maintaining the Absolute, the Antithesis the Infinite, in Sir William Hamilton's sense, is most valuable; throwing light as it does on this later philosophy, the cardinal principle of which is thus seen to be nothing else than the unsolved Kantian Antinomies.

I cannot but think, however, that Mr. Monck is sailing on a false tack in attempting, as he does at p. 89, to bring the other two Ideas of the Reason, namely, the Soul and God, into more direct and complete relation with the Categories. The reason why there is this complete relation in the case of the Idea of the World is, that there is a real phenomenal world, with which the Idea of the World, or World *in itself*, is confused; and the dialectical mirage, *Schein* (which in this case is an Antinomy), arises, according to Kant, in applying the real forms of the real world to that real world itself, as if it was of the nature of the supposed one, the World in itself; to show which, these forms must be themselves examined, and the Categories directly applied. But wherever, in the Critic, the Categories are applied, we have them distributed under their four heads;—so in the Schemata; so in the Principles; so in the corresponding table of the four kinds of Nothing (by the way, how comes this instructive table to be omitted?); so, lastly, in the Antinomies. It is merely accidental to the Ideas of the Reason, that any of them should fall under the application of the table of Categories; they arise, as Mr. Monck very truly points out, from the three kinds of syllogisms, closing, as it were, the three vistas opened by those three methods of reasoning. It is only when there is a real phenomenal object, of like name with any of them, that they are subject to the application of the Categories.

When Mr. Monck raises the point of the nature and validity of the Law of Parcimony or Homogeneity, at pp. 149-152, he raises a question of the utmost importance. If Kantians should ever be driven to surrender the Categories as subjective law-giving to nature, they might possibly still entrench themselves behind the Law of Parcimony. But to enter on this subject would lead us too far.

In concluding, Mr. Monck points his readers to "one or two defects in the system itself to which the disciples of Kant should direct their attention, if the doctrine of their master is ever to be generally accepted." These are two—the position of the Noumenon in the Critical Philosophy, and the proper co-ordination of the Table of Categories: two points, it may be said, of very unequal importance. The first is one which lies at the root of the whole post-Kantian schism, Fichte's point of departure from Kant; and the very existence of Kantianism, as a system, seems to be involved in the possibility of maintaining at once the existence of Noumena, and their essential difference from Phenomena. Kantians, therefore, and post-Kantians alike may be glad to see this point brought prominently forward for discussion. SHADWORTH H. HODGSON.

Indische Studien: Beiträge für die Kunde des indischen Alterthums. Im Vereine mit mehreren Gelehrten herausgegeben von Dr. Albrecht Weber. Dreizehnter Band. (Leipzig: F. A. Brockhaus, 1873.)

THE periodical publication of which the thirteenth volume forms the special subject of this notice was commenced in 1849. Three volumes are entirely occupied with the original texts of Sanskrit works of which complete editions had not previously appeared. Vols. vi. and vii. contain the hymns of the Rig Veda, edited by Professor Aufrecht, and in vol. xii. is printed the Taittiriya Sanhitā, both in the Roman character. Another volume, the eighth, is devoted to the subject of Indian metres.

The contents of the remaining volumes are of a miscellaneous character, such as shorter Indian texts with translations, analyses of different Sanskrit works, reviews of books in various departments of Indian literature, discussions on different questions of Indian literary history and antiquity, &c. &c. A great proportion of the contents of the volumes is from the pen of Professor Weber himself; but he has been largely assisted by other scholars.

Omitting any reference to the contributions of others, I may mention as among the most important of the editor's own articles those on the two legends from the Śatapatha Brāhmaṇa, regarding the deluge, and the immigration and diffusion of the Aryans in India, &c. (in vol. i.); the analyses of the Upanishads contained in Anquetil du Perron's translation (in vols. i., ii., and ix.); the account of the most recent researches on Buddhism; and the paper on the connexion between Indian and Greek fables (vol. iii.); the nuptial texts from the Vedas (vol. v.); the elaborate review of Professor Haug's translation of the Aitareya Brāhmaṇa (vol. ix.); and the collectanea on caste-relations in the Brāhmaṇas and Sūtras, and contributions to a knowledge of the Vedic ritual (vol. x.).

The volume which has just appeared contains four articles, all from the editor's own pen. The first (pp. 1-128) is on the "Pada-pāṭha of the Taittiriya Sanhitā," i.e. the particular form of the text of that work in which the words, and even elements of words, are given in their isolated state, without those final and initial phonetic changes which they undergo when combined into complete words, simple or compound. The second paper (pp. 129-216) contains a translation of the second book of the Atharva Veda, with explanatory notes. The third article (pp. 217-292) is a continuation of the paper on the "Vedic Ritual of Sacrifice," published in vol. x. The fourth article (pp. 293-496), of which I propose to give a more detailed account, relates to the Mahābhāṣya of Patanjali, illustrated by the Commentary of Kaiyaṣa, of which a complete (lithographed) edition, edited by two Pandits of the Government College in Benares, was published there in 1872. This work (then unpublished) had been already described in Professor Aufrecht's Catalogue of the Sanskrit MSS. in the Bodleian Library, and in Professor Goldstücker's Pāṇini. The Sūtras or aphorisms of the great Indian grammarian

Pāṇini were discussed by Kātyāyana in his Vārttikas, which do not form a complete commentary, but are merely a series of criticisms on such of the aphorisms as appeared to this author to be erroneous or defective, and are silent regarding those with which he had no fault to find. Patanjali, on the other hand, undertook the double task of controverting Kātyāyana, when he appeared to be wrong, and of criticising Pāṇini. He also leaves many of the aphorisms without any comment. Of these latter, however, many are elsewhere quoted by the two critics in question, while others must be presupposed as necessary for the explanation of some on which they comment. There still, however, remain a number of the rules ascribed to Pāṇini which are not thus certified, and many of which, as Professors Aufrecht and Weber suppose, may have arisen at a later period out of the Vārttikas, or critical observations on the original rules. The genuineness of the whole of Patanjali's work itself, as we now have it, is not, as Professor Weber considers, beyond the reach of doubt, as some grounds exist for supposing that the book, after having been mutilated or corrupted, was subsequently reconstructed, and at the same time perhaps received various additions from the pen of the compiler. We cannot, therefore, be quite sure that any particular portions of the existing work have proceeded from Patanjali himself, or consequently that the statements and references which they contain convey to us contemporary information in regard to the events and circumstances of his age. At the same time, Professor Weber remarks that the general impression produced by the contents of the work is decidedly favourable to the supposition of its genuineness. A further question arises, whether the fact of the book, as it stands, leaving so large a portion of Pāṇini's aphorisms untouched, does not result from the circumstance of its being merely a collection of fragments rescued from the wreck of the original commentary. This, however, Weber regards as an improbable supposition, since the work, as we have it, is distinguished by a character of essential unity, arising from its being mostly a defence of Pāṇini against Kātyāyana—a character which would be difficult to explain if it were merely a recombination of fragments of the original book. Having premised these reservations, Professor Weber proceeds to extract from the Mahābhāṣya a variety of particulars which throw light on the age of its author (or, at least, on that of the parts of the work in which these particulars are found), and on the political, religious, social, and literary condition of the contemporary Indians. Thus, illustrations of grammatical rules are given which contain allusions to sieges by a Grecian king, and to sacrifice performed on behalf of an Indian prince, Pushyamitra, which (even if we are to suppose that they are current examples borrowed by the author from his predecessors) at all events show that the writer who employs them was posterior to the historical events and persons referred to. These references, however, do not enable Professor Weber to fix Patanjali's date more precisely than by placing it somewhere between B.C. 160 and A.D. 60, though a different conclu-

sion is deduced from them by others. Among the items of contemporary information drawn by Professor Weber from the Mahābhāṣya, is a complaint of the writer of that work that the study of grammar, which had been diligently prosecuted in earlier times, was neglected in his own days,—a complaint, however, which Professor Weber considers to be shown by the other data supplied by the work, to be groundless. Professor Weber also finds in the book clear allusions to Buddhism; to a treatise on the Lokāyata or materialistic philosophy (while in one of the aphorisms of Pāṇini himself mention is already made of atheists and fatalists); to the Brahmanical deities of the Epic period, Śiva, Viṣṇu, &c.; to images of the gods; to Vāsudeva or Kṛishṇa as a god or demigod, and to his having slain Kansa and bound Bali,—events which were represented in pictures and on the stage, and celebrated by bards; to the seven dvīpas, or continents of the earth, to the limits of Āryāvarta (the most holy portion of India), and to various other geographical details; to provincial differences of language, and indications of the supersession of Sanskrit by Prakrit; and to the preceding grammatical literature, both antecedent and subsequent to Pāṇini. Some particulars are given of the relations between teachers and their pupils. If a youth intoned a word with a false accent, he had his ears boxed. The teacher sat on a pure spot, with a bunch of sacred grass in his hand, with his face to the east, and gave his instructions with the aid of gestures, movements, eye and voice. A pupil who was constantly changing his master was called a *tīrtha-kāka*, or wandering crow. The grammarians had frequent discussions, and often, in the heat of argument, called each other by hard names. Females are also alluded to as teachers, which shows the high position which the fair sex occupied, at least among the Brahmins. Among the literary data furnished by the Mahābhāṣya may be mentioned the fact that the words quoted as the initial words of the Atharva Veda are not the same as those with which the text of that Veda, as we now have it, commences, and are not found before the sixth hymn of the latter; and a word *śaśṭhipāṭha*, which shows that the Śatapatha Brāhmaṇa consisted at one time of only sixty, instead as afterwards, and now, of a hundred sections. In a passage which had been previously quoted by Professor Goldstücker, the Mahābhāṣya declares the Vedic texts to be uncreated and eternal as regards their sense, though it is allowed that the order of the words is not eternal, but in many cases varies in the different recensions. Writing is referred to as practised by Brahmins. Then, as now, the Veda was read by many without being understood. In one place the word *ātman*, or self, is clearly stated (though this was recognised before) to have a double sense—that of body as well as soul. Various allusions are also found relating to social life and morality, to amusements, literature, and dramatic exhibitions.

The dissertation of which an account has just been given, forms a sequel to two former articles by Professor Weber, one in the first volume of the *Indische Studien*, headed

"Sketches from the Age of Pāṇini," in which the author seeks to derive from the references which that writer's aphorisms contain an idea of the extent of the literature which existed in his time. The second article is one in the fifth volume of the *Indische Studien*, which treats of the age of Pāṇini, and Professor Goldstücker's views on that and other subjects, of which it contains an elaborate review. Professor Goldstücker assigns a high antiquity to Pāṇini, placing him before Buddha; and as he accepts the year 543 B.C. as the date of the death of the latter, if we assume that the sage's labours extended over a period of forty-eight years, we arrive at the year 591 B.C. as the time when he came forward as a teacher; so that we must place Pāṇini, if he preceded Buddha, as high as the seventh century B.C. This view Professor Weber contests, holding that it is proved by various allusions to Buddhistic practices, which he adduces from Pāṇini, and by other considerations, that the great grammarian lived after the establishment of Buddhism. Professor Weber also denies the validity of the proofs brought forward by Professor Goldstücker, to show the following points, viz.: (a) that Kātyāyana, the critic of Pāṇini, lived at a very long period after the latter; (b) that the white Yajur Veda did not yet exist in his time; (c) that the Prātiśākhya were subsequent to his age; and (d) that, in short, of all the Sanskrit works known to us, only the hymn-collections of the Rik, and Sāman, the Sanhitā of the black Yajur Veda, and the Nirukta of Yāska then existed. Although I do not venture to pronounce an opinion on all the matters at issue between these two scholars, I think that Professor Weber generally or often succeeds well in controverting those views of his antagonist to which he is opposed, and in vindicating his own positions; while the moderation of language and temper which he maintains throughout the discussion, notwithstanding the temptations to a different course which were unfortunately offered by the tone and character of the work to which he was replying, redounds highly to his credit.

Professor Weber has been charged with too great haste and rashness, in the publication of premature conclusions and uncertain speculations, which he has afterwards found himself obliged to modify. Though in such cases a reasonable amount of circumspection is desirable, I think that procedure such as Professor Weber's is preferable to the procrastination of those who, dissatisfied with such certainty as may in the meantime be attainable, and in the hope that further research will throw light on what is at present obscure, continue to suppress the more or less probable results which have been already acquired, until, perhaps, all chance of giving them to the world is lost. To me it appears that, in such a comparatively unexplored region as that of Indian antiquity, the right course to be followed in the circumstances supposed, is to communicate to the learned world such new information or conclusions as after a reasonable measure of reflection appear to be obtainable from the study of the documents for the first time brought to light: for although the literature of India is not yet completely known, we already

possess a sufficient acquaintance with the productions of its different periods to be able to reject at once anything which is inconsistent with the genius and general character of the whole. Competent scholars are in no danger of falling into the snares in which Colonel Wilford in earlier, and M. Jacolliot in recent, times have been entangled, and receiving for genuine Indian myths or legends, the fabrications of interested Brahmans. By publishing such new data as he may have succeeded in bringing to light, and stating such conclusions as they appear to imply, the investigator will obtain the benefit of the criticism and suggestions of other scholars, and the way will thus be more speedily prepared for the formation of mature opinions upon the questions involved.

While there are some of Professor Weber's opinions, such as those connected with the supposition of Christian influences on the development of Indian beliefs, on which, owing to insufficient examination of the data, I am not prepared to pronounce an opinion, I consider that by his manifold and diversified researches in the most various departments of Sanskrit and Prākṛit literature, to which I am unable to refer here more particularly, he has succeeded in throwing so much light upon numerous questions and subjects connected with Indian history and antiquities, as to entitle him to be ranked among the most distinguished of contemporary Indianists. J. MUIR.

NOTES AND NEWS.

WE understand that at a recent meeting of the committee for conducting the Sub-Wealden Exploration, it was decided to take measures to continue the boring beyond the depth of one thousand feet. That depth is now nearly attained. At the time we write, an accident has happened to the machinery, which has caused operations to be temporarily suspended.

ADDITIONAL evidence tending to support the conclusion that the Hellenic Peninsula was connected with the continent of Africa during the Miocene period, has recently been brought to light by the discovery of a fossil cycad at Koumi, in Euboea. The rich Miocene flora of Koumi has been studied by several naturalists, and its relations to the African flora did not escape the acute observation of the late Professor Unger. M. Gorceix has now discovered the impression of the frond of a cycadaceous plant, which has been referred, by M. G. de Saporta, to the recent genus *Encephalartos*, now confined to Southern Africa. The species has been dedicated to its discoverer, and described before the Academy of Sciences of Paris as *E. Gorceixianus*. This discovery supplies an interesting link in the history of the Cycadeae in Europe. During the Secondary period cycads were abundant; they have left their remains, for example, in our Purbeck "dirt-beds," and are known to the Portland quarries as "birds' nests." Subsequently, however, the order appears to have been but feebly represented in Europe, and tertiary cycads are extremely rare. The Koumi specimen furnishes, therefore, an acceptable proof that cycads still flourished in Europe during the Miocene period.

To prove that most of the lignites and plant-beds of Western America are not of Eocene age, as has been asserted by some authorities, is the main object of a paper communicated to a recent number of *Silliman's Journal*, by Dr. J. S. Newberry. The author believes that some of the western lignites are of Cretaceous and some of Miocene date; but he maintains that no group of plants comparable with the Eocene flora of Europe

—such as that of the Isle of Sheppey or of Monte Balco—has up to the present time been found anywhere in America.

It is well known that extensive deposits of coal, or lignite, of Liassic age, are worked at Fünfkirchen, in Hungary. A valuable series of fossil plants from this neighbourhood has been collected by Herr Boeckh, of Pesth, and a report upon this collection has been presented by Dr. Stur to the Imperial Geological Institute of Vienna. The fossils were collected not only from the coal-bearing Lias, but also from certain sandstones which occur between the Lower Lias and the Muschelkalk. The lowest horizon from which Boeckh has obtained fossil plants is immediately above the Muschelkalk, in what appears to be the equivalent of the *Bairdia*-limestones of Würzburg. A second plant-bearing zone was found in the upper part of the sandstones, and it is inferred, from the character of the fossils, that this portion of the series belongs to the Rhoetic formation. The third stage from which specimens were collected coincides with the lowermost lignites of Fünfkirchen, and the frequent occurrence here of *Equisetites Unger*, Ett., leaves little doubt that these beds really belong to the Lias; hence the limits between the Rhoetic and the Lias must be drawn somewhere between these two plant-bearing horizons.

Is the peculiar structure known as *Eozoon* a true fossil of foraminiferal type, or is it, after all, nothing more than the result of chemical and physical action? This old controversy between Dr. Carpenter and Professors King and Rowney, has been recently revived, in the *Annals and Magazine of Natural History*, by Mr. J. H. Carter. The current number of the *Annals* contains an able paper by Dr. Carpenter, in which he not only replies to Mr. Carter's strictures, but seeks to refute the anti-eozoonists generally. After contending that the arrangement of the so-called nummuline tubulation of *Eozoon* is not incompatible with true nummuline structure, he brings forward several striking points of conformity between the characters exhibited by the best preserved specimens of *Eozoon* and those of certain Foraminifera. As it is now nearly ten years since the *Eozoon Canadense* was introduced to the geological world, it is not without interest to find Dr. Carpenter giving a sketch of its history. In this sketch he reviews the general evidence on which he and the Canadian naturalists relied in concluding that the structure then newly discovered in certain ophites, or serpentinous limestones, from the Lower Laurentian rocks of Canada, represented a true organism; that the microscopic characters of this organism placed it among the Foraminifera; and that this foraminifer was, in fact, the oldest fossil known to the palaeontologist. It appears that Dr. Carpenter is endeavouring to persuade his friends in Canada to join with him in the preparation of a monograph on *Eozoon*, to be submitted to the Palaeontographical Society.

GEOLOGICAL news from Persia has been sent home to Vienna by Dr. Emil Tietze, who is at present engaged in exploring the mineral resources of that country. During his journey from Tiflis to Teheran he had but little opportunity for making geological observations; and as soon as he reached Teheran he was attacked by typhoid fever. On his recovery he proceeded to explore the Albus mountains, north of Teheran, where he found good lithographic limestones and large deposits of gypsum. Above the village of Rute he observed two beds of coal, in greenish sandstone, with argillaceous brown iron ore in the neighbourhood. Iron ore and coal were also found in similar sandstone elsewhere, whilst copper ores, consisting of malachite and copper pyrites, were also discovered in the Albus range. In a second letter, Dr. Tietze describes his visit to the coal-deposits of Hif, where the mineral fuel, as elsewhere, is found in association with iron ore. It appears that the Persian coal does not belong to

the true palaeozoic coal-measures, but is of mesozoic age; nevertheless it is said to be of good quality, and is likely to prove of great value to the country. Dr. Tietze has discovered, in the valley of Ghosen, five or six veins of nickel ore, consisting of kupfernickel and green nickel-ochre, occurring in diabase-porphry.

A JOURNEY last summer through the southwestern part of Transylvania, has enabled Dr. C. Doelter to communicate to the last part of the *Jahrbuch d. k.k. Geolog. Reichsanstalt* an interesting paper, entitled "Aus dem Siebenbürgischen Erzgebirge." The country visited lies between the river Aranyos and the Maros, and includes the mining districts around Verespatak and Offenbánya. Observations were specially made on the eruptive rocks, of which several new occurrences were noted. The rocks which break through the crystalline slates of the Gaina appear to be andesites, and the tertiary eruptive rocks are also for the most part andesites, including a quartziferous variety which has been distinguished under the name of dacite. Dr. Doelter has specially addressed himself to the study of the Transylvanian trachytes, and has recently contributed a valuable paper on these rocks to Tschermak's *Mineralogische Mittheilungen*.

THE French Academy of Sciences has elected M. de Kokscharow foreign correspondent in the section of mineralogy, in place of the late Professor Sedgwick.

Geology of Spitzbergen.—The *Revue Scientifique* reports an account given to the Austrian Institute of Geology, of a journey to the west coast of Spitzbergen, made by R. von Drasche, in 1873. Contrary to what he observed on the neighbouring coast of Scandinavia, he found Spitzbergen very rich in sedimentary formations, all the strata except the Silurian being represented. The formation of Hekla-Hook, probably corresponding with the Devonian, attains a great development at Belsund, Eidfjord, the Isle of Prince Karl-Vorland, Wydie Bay, and the region north-east.

Permian fossils were found at Cape Bohemann by Professor Nordenskiöld. The carboniferous limestone was rich in fossils on the west coast, and at Hinlopen-Strat: "The triassic formation, with saurian remains, is seen at Eidfjord, Cape Thorsen, the promontory of Stans, and at Barentz. Jurassic strata were observed at Cape Agardh, in Storfjord, and in the Bay of Advent, in Eidfjord. The miocene beds of Belsund and Eidfjord exhibited a great abundance of vegetable debris. Recent formations were in default, and glacial striae were rarely seen, probably on account of the rapid destruction of the rocks.

Of the crystalline rocks specimens were collected of gneiss, granitic gneiss, and more rarely of granite. These rocks were observed at localities extending from the seven ice mountains of Magdalen Bay, Amsterdamö, and Dansko, to Red Bay. In Magdalen Bay, Von Drasche observed a crystalline limestone intercalated on the gneiss, and rich in crystals of garnet, titanite, chondrodite, &c. The mountains of Magdalen Bay and of the strait of Smeeringberg are remarkable for their crater forms. Although composed of gneiss, they present numerous crater-like cavities, sloping towards the coast and in a line with it. Their hollows are filled with snow, and glaciers issue from them. The gneiss strata incline regularly towards the north and show no special relation to their peculiar forms, and the same configuration is seen at Wydie Bay, and is ascribed to the erosive action of glaciers.

On the plateaux forming the eastern part of Dansko and Amsterdamö, Von Drasche observed enormous erratic blocks, composed chiefly of granite, syenite, and gneiss. These fragments do not belong to any of the rocks of the district, and he supposes them brought by glaciers from the interior of Spitzbergen, or even from more northern regions. Black limestones and chloritic schists, like those of Taurus, represent the Devonian

formation. In the Isle of Karl-Prinz-Vorland are highly disturbed calcareous schists surmounted by a quartzose conglomerate with a chloritic cement. This last forms two colossal pyramids at the entrance of a large valley. In the carboniferous rocks at Azelo, corals, bryozoa, productus, and spirifer, are found in great quantities.

The triassic formations are largely represented at Cape Thorsen. In the middle of bituminous schists in a valley of Norweg, the limestone concretions are rich in nautilus, halobia, etc., and the remains of a vertebrate, probably a saurian, were discovered. In the Goose Islands, a recent upheaval of the soil to the extent of eight or ten feet was noticed, and at this height above the high tide level some shells of *Mytilus edulis* (mussel), perfect, and preserving their blue colour. It is remarkable that this mollusk is not now found alive further north than Tromsø. No animal fossils were found in the tertiaries, but frequent remains of plants.

The Slav Gipsies of Montenegro.—*Das Ausland* (No. 21, 1874) has a long letter from Herr B. Bogisic on these gipsies, who are represented as speaking only the Servian language, even their old men being unacquainted with the gipsy tongue, and having no intercourse with the nomadic gipsies, whom they despise. In religion they follow the local faith, being mostly Mahometans where the Turks prevail. They carry on the business of lock and other smiths as public functionaries, the tribe providing workshop and tools, and each family contributing an annual supply of raw products, wheat, &c. Although not prevented by any positive law, they do not intermarry with the Montenegrins, the poorest of whom would not give his daughter to a rich gipsy.

Proceedings of the Belgian Academy.—Among the papers recently presented to the Académie Royale des Sciences, Belgium, we find one by Dr. Putzeys "On the Centres of Vaso-motor Nerves," on which M. Schwann reports that it confirms the experiments of MM. Golz, Schlesinger, Freusberg, and Vulpian, showing that the spinal marrow is, at least in frogs, as important as the *medulla oblongata* in affecting the tonicity of blood-vessels.

M. Louis Henry contributes an elaborate paper on "The Products of adding Hypochlorous Acid to Allylic Compounds," which does not admit of intelligible abbreviation. He arrives at the conclusion that the hypochlorous acid divides itself into two parts, chlorine, and hydroxyl, which severally unite to two of the three molecular groups of which he supposes allyl to be formed.

M. Alfred Gilkinket contributes "Morphological Researches on the Pyrenomyces," commencing in this paper with *Sordaria fimicola* (Sphaeria f.) or Asses' Dung Sphaeria, the development of which is illustrated by numerous drawings. It appears that the spores of this little fungus are provided with two membranes and surrounded by a gelatinous substance which swells up on contact with water. At one pole they are perforated by a canal or "germinative pore" through which the endospore and protoplasm pass to form the vesicle from whence the first mycelium threads grow. After five or six days, one of the mycelium cells buds, and gives rise to a tube which rolls itself into a spiral, much like what M. de Bary observed in Eurotium. This is the *carpogone*, or female organ. The male organ (*pollinode*) is formed at its base, and the two enter into combination, either directly or by endosmotic communication, the former seeming most probable. M. E. van Beneden remarks that these observations confirm previous intimations of the sexuality of the Ascomycetes.

M. Edouard Morren communicated a note on "The Mechanical Theory of Heat as applied to the Growth of Plants." He remarks that M. Barthélemy spoke of the growth of a Bamboo in the Jardin des Plantes, Montpellier, at the rate of a centimètre per hour, last July, as an act that

ought to coincide with the fixation of a considerable quantity of carbon. Such coincidence he considers unnecessary, as the carbon fixed in the green organs of plants by the decomposition of carbonic acid under solar influence, is not immediately applied to the formation of the tissues of new organs. The materials of growth are supplied by organic matters previously elaborated, and their application to the requirements of growth is accompanied by an expenditure of force needed for their circulation and transformation. We often see plants grow, or sprout, when they do not fix any carbon. Tubers, bulbs, buds, and seeds, at the time of sprouting, not only fix no fresh carbon, but lose a certain quantity of that element in the course of their respiration, and the heat furnished by this combustion occasions the motions necessary for the sprouting. (*Bulletin de l'Académie Royale des Sciences.*)

In clearing a cave near the mill of Liesberg, Canton of Bern, a number of bones and stone implements were discovered, which have been examined by M. Quiquerez, of Bellerive, and Professor Rüttimeyer, of Bale. The bones were recognised by the latter as remains of animals of the glacial period, amongst them being reindeer horns and bones of species still in existence. The stone implements are of the same description as those lately collected by M. Quiquerez near Bellerive, along with a great number of bones, imbedded in the alluvium, of deer of different species, the wild boar, the *Bos primigenius*, a fragment of a tooth of a mammoth, &c., all dating from the quaternary epoch. It will be remembered that about a year ago M. Quiquerez found traces of man from the antediluvian period in that locality. His former observations have now been fully confirmed, and M. Quiquerez intends publishing shortly the results of his researches in a pamphlet.

The Aromatic Substance of Vanilla.—M. Hoffmann lately presented to the Society of Biology, Paris, a paper by two of his pupils on "The Synthesis of the Aromatic Substance of Vanilla," showing that the cambium of conifers contains a crystalline substance belonging to the group of glucosides, which when brought in contact with emulsine breaks up into glucose (grape sugar), and a crystallisable body which when treated with an oxidising agent, like bichromate of potash, produces crystals containing the aromatic material. (*Revue Scientifique.*)

Polymorphic Butterflies.—The *American Naturalist* for May contains a paper by Mr. Samuel H. Scudder on this subject, from which it appears that the researches of Mr. Edwards show the Ajax butterfly to appear under three distinct forms, which have been named Walshii, Telamonides, and Marcellus. Usually the imago exhibits "seasonal polymorphism," Walshii appearing in early spring, Telamonides in late spring, and Marcellus in summer and autumn. Mr. Scudder observes that "Telamonides appears not to be the direct consequence of Walshii, but both are made up of butterflies which have wintered as chrysalides, those which disclose their inmates earliest producing Walshii, the others Telamonides; while all butterflies produced from groups of the same season—and there are several successive broods—belong to Marcellus." Such facts have an important bearing on the origin of species.

Limiting Noxious Insects.—In a paper in the *American Naturalist* for May a curious experiment, made by Captain Beebe on the recommendation of Dr. Le Baron, State entomologist for Illinois, is described. It appears that the oyster-shell bark louse of the apple tree, a very noxious parasite, is subject to the attacks of a little four-winged insect, aphelinus (*Chalcis mytilaspidis*), which pierces the scale of the bark louse, and lays her eggs inside. The grubs of the aphelinus, hatched from these eggs, devour the bark louse and her young. Captain Beebe placed some apple twigs, believed to have been operated upon

by the aphelinus, on trees badly infested with the bark lice, and in the following year there appeared reason for supposing that specimens of aphelinus had been reared and acted in their usual way upon the bark lice. As the aphelinus is only one twenty-fifth of an inch long, and the hole she makes invisible without a magnifying glass, Dr. Le Baron thinks the experiment scarcely conclusive, though decidedly encouraging, and he advises further efforts to naturalise this enemy of the bark-louse in the northernmost part of Illinois, where it has not hitherto been found.

Hermaphroditism in Eggs.—M. Balbiani has recently exhibited to the Society of Biology, Paris, a number of eggs laid by silkworms that had not coupled. He stated that many of these eggs remained sterile, but that some were in process of development, though none had hatched. The number of these fecund eggs varied according to the species of the silkworm moth from which they came, the greater part being produced by those races which had several broods in a year. Out of 9,000 eggs of a polyvoltine race, 513 hatched spontaneously; while out of 50,000 of an annual race, only twenty-nine were fertile. This enormous difference probably arose from the feeble vitality of the eggs in the annual kinds; but however this might be, he thought the general fact could only be explained by supposing the hermaphroditism of the egg. (*Revue Scientifique*.)

Phosphorus in Steel.—At a recent meeting of the Society of Civil Engineers, in Paris, M. Euverte, director of the works of Terrenoir, explained the present state of the manufacture of phosphorised steel. It was not, he said, a question of purposely introducing the phosphorus in iron which did not contain it, but of how much might be left in without damage. From experiments made, it appeared that phosphorus might be introduced into cast steel on condition of eliminating the carbon; the less carbon left, the more phosphorus the compound might have. Steel containing about three and a half thousandths of phosphorus and one and a half thousandth of carbon was very malleable, and furnished rails of excellent quality, which lasted five or ten times as long as iron rails. It was reckoned that there were three millions of tons of old iron rails in France, six millions of tons in England, ten millions of tons in America, and ten millions of tons in the rest of the world capable of being transformed into the new steel.

The fifty-second fasciculus (making the fifth of the seventh volume) of the great Sanskrit and German Lexicon, published under the auspices of the Imperial Academy of Sciences at St. Petersburg, by Drs. O. Böhtlingk and R. Roth, has lately reached this country. It comes down as far as the root *sarj*. As *s* is the last letter but one of the Sanskrit alphabet, it will be seen that the lexicon is approaching its completion. The same word *sarj* occurs in p. 907 of Wilson's *Sanskrit Dictionary*, 75 pp. from the end of the work, which contains in all 982 pp. The work of the two German lexicographers is a monument of the industry, accuracy, learning, and scientific scholarship—and in its Vedic department, of the acuteness and originality—of its authors. A large portion of the fifth volume is occupied by additions to, and improvements of, the previous parts of the dictionary; and the authors will no doubt have further additions and improvements to make at the end of their work.

MESSRS. WILLIAMS & NORGATE will shortly publish a new work on Ecclesiastes, containing an introduction to the book, an exegetical analysis, and a new translation with critical notes by Mr. Thomas Tyler, M.A. Mr. Tyler published a small pamphlet, *Notes on Ecclesiastes*, which was favourably noticed by Ewald in the *Göttinger Anzeiger* and by Kuenen in the *Theologische Tijdschrift*.

DR. RICHARD MORRIS received the honorary degree of M.A. on May 28. He was presented

by Dr. Michell, the public orator, who in a Latin speech dwelt on Dr. Morris's publications in connexion with the Early English Text Society and the Clarendon Series, and recognised his great merits in having resuscitated a truly scientific interest in the early national literature of the country.

PROFESSOR WILMANS, of Strassburg, who was sent to Tunis to collect inscriptions for the *Corpus Inscriptionum Latinarum*, published by the Berlin Academy, has brought back about 130 impressions on paper of Carthaginian inscriptions, chiefly from Castle Manuba, near Tunis, where Von Maltzan found his fifty badly copied inscriptions. He has also discovered a considerable number of modern Punic inscriptions, some bilingual, in modern Punic and Berber, one in Latin and modern Punic.

IN our last number but one, we announced the completion of Dr. Graetz's *History of the Jews*. It should have been rather the approach to completion, for vols. ii. and iii. still remain to be published.

PROFESSOR MAX MÜLLER's edition of the *Rig-Veda* and the *Commentary of Śāyanāchārya*, the first volume of which appeared in 1849, will be finished this year. It has taken twenty-five years, which may seem a long time, but if we divide the number of sheets of the large and the small editions, we find that Professor Max Müller has printed every year during twenty-five years a volume of thirty-six sheets, i.e. 576 pages, 8vo, of Sanskrit text never published before.

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY (*Monday, June 1*).

At the meeting of the above Society, the President introduced Chumah and Suzi, Livingstone's followers, and expressed his opinion that when the whole of their work was known, they would have such a tribute paid to them as Englishmen knew how to pay to duties strenuously performed. Chumah had picked up his knowledge of the English language while under Dr. Wilson, of the Free Kirk Mission in Bombay, whither he had accompanied Dr. Livingstone after their travels together in Africa. During the same period Suzi was on board ship.

Dr. Carpenter then read a lengthy paper on Oceanic Circulation, which want of space prevents us noticing here, but which, as the President pointed out, was on almost an entirely new science, which owed more to Dr. Carpenter than to any other living man for its development. His theories, moreover, had been signally corroborated by the results of the expedition of the *Challenger*. The lateness of the hour would prevent any discussion that evening, but Fellows of the Society would have an opportunity of expressing their views at the meeting of the British Association.

SOCIETY OF BIBLICAL ARCHAEOLOGY (*Tuesday, June 2*).

S. BIRCH, LL.D., F.S.A., President, in the Chair. The following papers were read: 1. "On the Phoenician Inscription 'Melitensis Quinta,'" by Professor W. Wright, LL.D. This paper reviewed the earlier readings of the inscription by the Duc de Luynes, Quatremère, Ewald, and Blau; and gave a revised text and translation, based on an examination of the stone itself. It was accompanied by a facsimile of the stone described.—2. "On an Egyptian Calendar of Astronomical Observations of the XXth Dynasty," by P. Le Page Renouf, F.R.S.L. This paper was a collection and a correction of the famous Calendar of Star Culminations, which had been published by MM. Champollion and Biot, the latter *servant* having, however, been misled by believing the papyrus to be astrological only. The text was accompanied by a full exegesis and a diagram of astral positions.—3. "On the Cylindrical Altar of Nectarhebos at Turin,"

by Joseph Bonomi (with two plates). This interesting monument—which, although noticed by Orcurti, is now published for the first time—is a large cylindrical altar of black granite, finely wrought, and covered with sixty-eight vertical lines of hieroglyphics, and four vignettes, representing the Pharaoh Nectarhebos of the XXXth Dynasty making offerings, and uttering adorations to the various deities of the four cardinal points.—4. "Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin," by Samuel Birch, LL.B., F.S.A., President.—5. "Assyrian Notes," by H. Fox Talbot, F.R.S.: (1) "The Use of Papyrus among the Ancient Arcadians." In his recent investigations as to the original meanings of some of the Assyrian roots, Mr. Fox Talbot found that the terms Nazabu Shakani, "the stem of a reed," and Nigris, "a volume," and "writings upon vegetable skin," occur among the Assyrian inscriptions published by the British Museum, thus attesting the accuracy of the statement of Pliny, that the Papyrus was so used by the Babylonians—a fact which, till Mr. Sayce first called attention to it, had been disputed. (2) "Assyrian Books." In this paper the following sentences were adduced to show that the Assyrian literature was not confined solely to inscriptions upon tablets of baked clay: "In the night-time bind around the sick man's head a sentence taken from a good book" (for a charm); and "care not to save the newly-written books," &c. (3) "On the Amount of Accuracy now sometimes attainable in Assyrian Translation."

LONDON ANTHROPOLOGICAL SOCIETY (*Tuesday, June 2*).

THE discussion on Miss Wallington's paper, "The Physical and Intellectual Qualities of Woman Equal to those of Man," was resumed, and a paper was read by Mr. C. Staniland Wake, on "Cannibalism." After tracing the area within which cannibalism is known to have been practised, the writer considered the motives assigned for the custom by various tribes, and their general condition of culture; and showed that the cannibalism of the light, straight-haired peoples is chiefly a form of revenge, while that of the dark, negroid peoples probably originated at a time when the moral faculty was but slightly developed, under the influence of the instinct of self-preservation.

ROYAL MICROSCOPICAL SOCIETY (*Wednesday, June 3*).

A VERY remarkable specimen of the manipulative skill of Herr Müller was exhibited at this meeting by Mr. Baker, and highly praised by the secretary. In the centre of an ordinary slide was a square piece of photography one-tenth of an inch in size, containing eighty clear circular spaces surrounded by a dark framework. In each space a diatom was placed exactly in the centre, and beneath it its name in plain letters, with a reference to the authority for it. The whole group could be clearly seen at one glance under a 1½-inch objective, and the lettering, just readable with that power, was so fine, that when a ½ objective was employed, a name as long as *Triceratium formosum* did not exceed the size of the field.

ROYAL SOCIETY OF LITERATURE (*Wednesday, May 27*).

C. GOOLDEN, Esq., in the Chair.—Mr. C. H. E. Carmichael read a paper "On Veronese Typography (Fifteenth to the Nineteenth Century), with a Notice of the Giuliani Press and of Sanmicheli's Capella Pellegrini at Verona," in which he gave a full and curious history of the progress of printing at Verona, and mentioned some of the most remarkable works which were given to the world by Veronese printers. The earliest work known to have been printed at Verona, is *Veturius de Re Militari*, A.D. 1472, which is celebrated alike for the beauty of its type as for the number and excellence of its woodcuts. Two other famous books are the *Divina Commedia*, in the

same year, and an edition of Petrarch, in 1476. The number of books printed at Verona before 1600 is very remarkable. Indeed, the invention of printing has been claimed for that city, though without any sufficient grounds. The early type is the good round Latin one, much resembling that first used at Rome.

FINE ART.

MR. BURGESS' MODELS FOR THE DECORATION OF ST. PAUL'S CATHEDRAL.

THE exhibition of Mr. Burgess' models in the architectural room of the Royal Academy is an invitation to criticism. It is impossible, however, to treat them simply by themselves, or to avoid taking into consideration the general scheme of which they form a part. No church is considered at the present day "correct" until it has been, as the phrase is, "restored," and accordingly a so-called Restoration of St. Paul's has been going on for some years in a fitful, hesitating sort of way. The authorities appear to have had a vague feeling that they ought to do something, though what should be done no one exactly knew. Public opinion required that St. Paul's should be restored, without giving any more definite indication, and the authorities have acted in accordance with public opinion. Since 1858, when the works commenced, the organ has stood in three different parts of the church; a monster organ has been put up in the south transept, and has been taken down again; the stalls have twice been rearranged; and lately the whole floor of the choir has been raised a step or two, with no very obvious intention. Many windows have been filled with Munich glass, which it is now proposed, very wisely, to remove; the vaulting in the choir and elsewhere has been painted and gilt, only to give place, as we are now told, to stucco and mosaic; and the interior has undergone a costly process of scraping to produce a new and clear surface, which Mr. Burgess is to cut away and replace with marble. The Wellington monument, designed originally to occupy one of the arches of the nave, is now being erected in the chapel which used to serve as the consistory court. By this change the whole motive of this fine design is lost, and the tomb has the effect of a large four-post bedstead standing in a small dressing room. The altar has been moved out of the apse, which is to be occupied instead by the consistory court; a quaint arrangement, probably intended to symbolize the supremacy of the law. The only decided step which has been taken is the destruction of Wren's screen and the entire alteration of his choir arrangements. This change is greatly to be deplored. The dome forms the commanding feature of the interior: it cannot be treated as a mere lantern tower; it must form the point to which the climax of the entire design works up. The nave and transepts must be treated as leading up to the dome, the whole effect centering and finishing there. Wren provided for this effectually by erecting a very massive and noble screen surmounted by the organ, thus completely separating off the choir from the dome-space. The removal of the screen has proved conclusively the wisdom of its erection. The choir now gives the effect of a gloomy tunnel, at the extremity of which a small altar may be described by those who happen to be placed in the centre of the dome. It is surely too obvious to need enforcing, that the dome is the grand and governing feature of the whole design, and that the choir must be considered as altogether distinct, having its own proper treatment working up to its own altar in the apse. It is simply the chapel of the canons, where their services are performed at their own altar. This is as far as it was possible, in Wren's time, to carry the matter; but as the cathedral is now happily used for great popular services, altogether independent of and in addition to the regular service of the chapter, it becomes necessary, of course, to erect a second altar to meet the new requirements. A people's

altar under the dome is what we may be sure Sir Christopher had in view in his design. He had conversed at Paris with Bernini, who had erected the great baldacchino under the dome of the Vatican Basilica, and there can be no doubt of his opinion as to the proper treatment of the dome space. Indeed, his original and favourite design, the model of which is now at South Kensington, points to this arrangement, and to nothing else. A dome such as this, designed as it is for great popular assemblies, demands a grand people's altar. Nothing short of this will be satisfactory to men of taste, and nothing less will meet the wishes of those who frequent the services of the cathedral. It is creditable to the architectural profession, that all the members of it who have published their opinion upon this question (with the doubtful exception of Mr. Penrose) have taken this view. Wren did all that he could to prepare for this grand completion of his work by cutting off the choir, in the most effectual way, from the dome and the nave by the screen and organ. Of this fine monument it may now be said, "si quaeris, circumspecte," for it is scattered in fragments all over the church. The first step to a satisfactory treatment of the cathedral will be its reconstruction and restoration to its original position.

The screen was removed in order, as we were told, to throw the choir open to the dome, and so to introduce on a large scale the arrangements of a parish church. But it has been found, as any architect might have foretold, that it is quite impossible to use the two portions of the church together. At the great services the singers are not placed in the choir at all, but in the eastern portion of the dome-space. Placed in the stalls they would not be heard at all. The choir now glooms before the congregation, a vast empty expanse of darkness. It does seem a monstrous thing that so fine a work of art as the screen and the organ upon it should have been broken up into fragments, for nothing else whatever but to prove the impossibility of using the dome and the quire at the same time.

The dome altar should of course be surmounted by a baldacchino. I am aware that this feature has been condemned by an ecclesiastical judge, but the decisions of such courts are of no great account in art, and cannot certainly be allowed to stand in the way of a great architectural improvement which is quite free from any party significance.

Passing now to the examination of the models which have given occasion to these remarks, two main criticisms suggest themselves.

The great defect of the interior of the church is that the light is admitted mainly at a low level.

It is essential to a dignified internal effect that the light should enter from above. In consequence of the large size of the aisle windows, and the gloomy colouring of the dome itself, this most important element of design is lost. The correction of this defect must be the first aim of any reasonable scheme of decoration. The clerestory windows should be filled with stained glass of a bright silvery tone, and the central body of the church kept as light in colour as possible. The aisle windows should be treated with glass of a rich and sumptuous character, and the colouring of the walls kept rather dark. This principle does not appear to have occurred to Mr. Burgess. As far as can be judged from the models at Burlington House, the lower portions of his design are the lightest, and the richer colours are reserved generally for the vaults. The aisles, too, which ought to have been kept down in tone, in order to give the utmost effect to the light admitted by the clerestory, are treated with as much or even more white marble than the central space. There seems to be a want of a true grasp of the problem. The plan, with much ingenuity in detail, appears that of a clever man working in a style which he does not enter into. There is

no objection on principle to the substitution of marble for stone, but the marble ought to be introduced only where Wren would have used it had he possessed the means. He would, I conceive, have employed it only for the pilasters and panels, and not have lined his whole walls with a marble veneer. The adoption, moreover, of white marble seems to be a great mistake. The cold, bluish tone of white marble would be singularly unfortunate in our London atmosphere. Even the Greeks, having at their disposal the beautiful marble of Paros, toned down its rawness with a saffron stain. The effect of ordinary white marble when the joints become emphasised, as they very soon must be, with soot, would be far from agreeable.

The second criticism to be made is that the design for the decorations is not conceived in the same spirit as the structure. There is an evident hankering after Renaissance, and the absurdity of decorating St. Paul's in Cinque Cento is parallel to that of painting a fifteenth century church in the Early English manner. This tendency is shown very unfortunately in the treatment of the flat domes—in the vaulting both of the choir and aisles. These, instead of forming broad spaces for painting or mosaic, are to be broken up by a circle of stucco ornament in their centre, and by radiating lines cutting up the surface into small panels, which are to be occupied by little busts. Such a treatment belongs altogether to an earlier style. It would be better not to attempt the thing at all unless it can be done by one who can handle the style *con amore* as his own. If marble is to be introduced, it is not to the Cinque Cento style that we should look for models, but to such works as the Church of Sta. Maria della Vittoria, and the Borghese Chapel in the Liberian Basilica at Rome. These fine works, though somewhat earlier in point of time than Wren's date, are to all intents and purposes in the same style as our cathedral, since we were always in this country much behindhand in the development of the Italian style. On the whole, the inspection of the models leads to the conclusion that it would be better to leave the church alone. The man capable of so great a work has yet to be found. Mr. Alfred Stevens, the author of the design for the Wellington memorial, might have been equal to the undertaking, but there is no one else who could be expected to succeed where Mr. Burgess has failed. We therefore arrive to the humiliating conclusion that the time for the decoration of St. Paul's has not yet come. No committee, however capable, can create the man required for such a task; and failing this, it is to be hoped that the proposal may be indefinitely postponed. The restoration of the screen and the erection of the dome-altar and its baldacchino are quite as much as, under the circumstances, we can hope to see satisfactorily carried out in our time.

G. GILBERT SCOTT, JUN.

THE PRINTS IN THE "SALON" OF 1874.

THERE are exhibited in the present French Salon nearly three hundred frames of engravings—that is, line engravings, woodcuts, and etchings—but as very often many small prints are in one frame, the number, considerable as it is, does not give any idea of the importance of these arts among the French public of our day. The line engraving most spoken of is a large head of Pius IX., by M. Gaillard, who took a drawing in Rome of his Holiness's head, and has worked upon the plate chiefly in Paris. Indeed, he was working upon it only a few days ago, so that the print in the Salon must be considered an *épreuve d'essai*. It is a very brilliant and highly finished work: more delicate than strong, though the modelling the face is of elaborate and learned. His Holiness is always represented with the same expression. Of engravings after the works of other masters we noticed the last trial-proof of M. Bertinot's reproduction of M. H. Lehmann's portrait

of Monseigneur Darboy, and a large work by M. Auguste Blanchard: *La Fête des Vendanges à Rome*—Alma-Tadema's celebrated picture. M. Manet's picture of a fat fellow at a boulevard café, seen in our Dudley Gallery under the title of *Le Bon Bock*, loses none of its character in M. Ernest Boetzel's woodcut.

Of etchings there are very many. Indeed, the art of etching is just now so fashionable in France, that it would be unreasonable to expect to find a large proportion of the work to be of a high order. There is much of what is technically very second-rate, and there is also a much smaller proportion of original work, either good or bad, than has heretofore been the case; many of the younger etchers, and one or two very famous ones among their elders, employing themselves in copying other people's pictures. Of labour of this sort there are some extremely favourable examples. Flameng's *Ronde de Nuit*, after Rembrandt's picture at Amsterdam, is in its way a great work, though it does not appear to us to be to the full as remarkable as his recently-finished "Hundred Guilder Print;" but in the one case an etcher was copying an etching; in the other he was copying a painting. Peter de Hooghe's works among the Dutchmen, and Decamps' works among the French, lend themselves somewhat readily to reproduction, or, at least, are of the kind that amply repay this reproduction. M. Charles Courty takes *La Partie de Cartes*, and translates it into black and white. The lighting is good, and so is the texture of the marble columns of the chimney-piece; but Rajon's reproduction of a De Hooghe—*Cour de Maison Hollandaise*—is, perhaps, still finer and more characteristic. Its elaboration has not once led the artist to forget that he is an etcher: the frank etched line is everywhere on his plate. The Decamps—an *Intérieur de Cour en Italie*—by M. Brunet-Debaines, is a very fine proof from the Wilson catalogue: the subject is one of the most powerful etchings in that book. M. Courty, of whose De Hooghe we have already said a word, distinguishes himself by a figure-subject, after Gérôme, called *Le Bain*. The white woman is drawn and modelled with the utmost delicacy—it is one of the most successful nude studies we have seen in modern etching, which is not generally rich in such work.

Of original things, Lalanne contributes a great many. Some of them, done for an illustrated publication, do not do him justice. There is a clever effect of snow in *Le Pont de Sèvres pendant la Guerre*. *Les Roches Noires* at Trouville has more vigour than Lalanne often aims to possess: the black sky is of that kind which Rembrandt has given us in *The Three Trees*—we speak, of course, of kind, and not of merit. A still more elaborate and effective sky—a sky, indeed, far more elaborate and effective than one often sees in etching—is attempted and partially realized in another of M. Lalanne's works, in which the setting sun, just below a bank of well-rounded cloud, throws rays over all that is light and clear. M. Feyen Perrin has two slighter works—both in the environs of Auray, Morbihan—and both are good in their effects of tranquil placid light in open country. A work by an artist whose name is new to us—M. Aufray de Roc'hbian—is striking and important, and were it not for its somewhat muddled sky, would be highly satisfactory. It is called *La Berge*, and is a poetical rendering of a river scene, with a dark foreground of boat by the bank and overhanging trees: a good half-light on the resting figure of the man in the boat, a bright broad river, and delicate distance, and, on one side, a group of wind-swayed poplars, drawn particularly well. In *Le Village d'Artemare* (Ain), M. Appian has his favourite effect of twisted gnarled and knotted tree-boughs—writhing somewhat too much alive—and standing dark against a clear and distant sky. These are a few out of the many etchings exhibited. The *renaissance* of the art promises much, and will perform it if its

practitioners recognise three things—first, that the fascination of the process must not be allowed to lead to its practice apart from the serious care given perhaps more habitually to other mediums of artistic expression; second, that the cleverest copying in the world, immensely ingenious and interesting as it may be in the hands of Flameng and Rajon, can never realize the full range of the art; and third, that the art is an wholly independent one, in which both the manipulation employed and the effect attained by the ordinary line engraver are rather to be eschewed than sought for.

F. WEDMORE.

CHARLOTTENBORG.

Copenhagen: May 15, 1874.

POSSIBLY not every reader is aware that the Royal Academy of Arts in Denmark has its abode in King Frederick V.'s old palace of Charlottenborg. Here since 1754 has been held the annual exhibition that is to Danish art all that the Salon is to French, and far more than the Royal Academy contrives to be to English art. Like the old Royal Theatre, the old Charlottenborg is passing through its last hours. The zeal that is rebuilding so much of Copenhagen, and pulling down so many structures not beautiful in themselves indeed, but rich in historical and literary memories, has put its woodman's mark against this also. A building is already being prepared on the grounds of the present Botanical Gardens, in which it is proposed to hold the annual exhibition of painting, and visitors will no longer have to wander through the loose-strung, disjointed rooms of poor old-fashioned Charlottenborg.

Of the four hundred works exhibited this year, it may at once be broadly admitted that the average standard is not very high. To be sure there are hardly any pictures here quite as low in point of merit as the worst that stare us in the face at a certain annual and national collection on the north side of Piccadilly. On the other hand, we miss at Copenhagen several whole classes of art successfully treated in London. First and foremost, the peculiar kind of historical *genre* represented so abundantly amongst ourselves by Messrs. Orchardson, Pettie and Marks is entirely wanting: the fashionable-society art, of which Mr. Frith is the Michael Angelo, is hardly discoverable at all in this old-fashioned capital of the North; those deplorable canvases filled with high-coloured gentlemen in pink are totally absent in a country where "vulpicide" is still a virtue. The present collection mainly consists of landscapes, portraits, and a few, usually particularly good, *genre* pieces.

But the one great picture of the year belongs to neither of these divisions. For Charlottenborg this year presents one single work that deserves the denomination "great" in the fullest significance of that word. The hangers have kept their best wine until now, for although Charlottenborg has been open to the public for several weeks, Carl Bloch's *Samson and Dalilah* only now finds its place in the largest room. Carl Bloch, whose *Samson at the Mill* made a European fame for him some few years back, has produced in the interim no work that could compete in interest with that wonderful study. In that picture, as most readers will remember, the blind and morose giant turns the great mill with a dull action of his vast limbs, now renewing their strength, while an impish old man, seated on the top of the quern, relieves his patriotic zeal by lashing the bound and naked Hebrew. The force and almost brutal realism of that work recalled to mind the dazzling savageries of another young painter, even more highly gifted, the lamented Henri Regnault. In this new work of Carl Bloch there is the same force, and even more magnificence. It is a picture of unusual dimensions, and the figures appear (but I suppose only appear) to be of heroic size. Over the central group there hang and divide rich curtains of a sultry-yellow colour, that seems to give suggestion to the thought as well as the tone

of the picture. Under this tapestry Dalilah, with her long red hair thrown back and scattered over the pillows, holds the head of the sleeping Samson on her knee, and while with one hand she beckons the Philistine elders to come in, with the other she throws down on the floor the last lock of the hair that gave the hero his mystical power. Her face is a triumph of imaginative execution: the greed of gold, the excitement of a new experiment, the satisfaction of satiated curiosity, all are expressed in the eager and flushed face, wan about the temples, weary in the eyes, but flushed at least with hope and triumph in the deed securely done. The modelling of her form leaves nothing to be wished for: there is in it something of the unflinching realism one expects from such young painters as Bloch and Regnault, who insist on being even too cruelly true to physiology and to the experiences of passion. The half-nude figure of Samson fills the foreground, and the realisation of the knotted sinews relaxed in sleep is finely rendered. Perhaps the skin is too soft and velvety for a man of the age and character designed. The accessories are wonderfully well painted; a lion-skin under Dalilah's feet in particular. The feeblest section of the work is the group of the heads of the Philistine elders.

In landscape Skovgaard is pre-eminent, as usual. Of the four excellent pictures he exhibits, one, a bay of the sea, with wooded hills behind, and cows by the water (216), is a triumph of dreamy colour, and the best landscape to be found here. A young artist, Vilhelm Groth, whose name is new in Danish painting, sends six landscape pieces of very unequal power, one of which, at least (83), a study of stagnant water on the mosses of Jutland, is in the highest degree clever and original, the way in which the oblique light strikes the water being masterly in its sterling veracity. La Cour, Kyhn, and Eilersen may also be named as landscape painters whose works rise decidedly above the level of excellence here. Among portraits, one of Dean Fog by Vermehren, and one of Bishop Martensen by Krøyer are noticeable, the first for its extreme delicacy of handling, the second for its vigorous and lively realism. After mentioning two audacious studies in the nude, Jerndorff's *Moses lifting up the Serpent in the Wilderness* (113), where the violent sunlight and purple shadow of the tent divide the body of a young girl that strains herself up to look at the serpent of brass, and Kristian Zahrtmann's cartoon of *Job and his Friends*, an astounding piece of realism and good draughtsmanship, to which the gold medal of the Academy has been awarded, there remains not very much that claims special attention from non-Danish students. But the exhibition, on the whole, must be pronounced a good one, even if Bloch's picture be put out of consideration. The Danish painters are certainly advancing in their ability to perceive and render colour.

EDMUND W. GOSSE.

ART SALES.

At a sale in the Hôtel Drouot, April 27 and 28, the paintings fetched the following prices:—Molenaar, *Dutch Kermesse*, 3,300 fr.; Van der Neer, *The Yawl by Moonlight*, 11,000 fr.; Landscape by moon-light, same artist, 6,000 fr.; Netscher, *The Singing Lesson*, 13,200 fr.; Pynakker, *Italian landscape*, 5,700 fr.; Vlieger, *The Moerdijk*, 5,100 fr.; Verschuur, *The Meuse by Dordrecht*, 24,500 fr.; Guardi, *The Place of St. Mark*, 9,000 fr.; Bassano, *Portrait of Vesalius*, Professor of Anatomy at Bologna, 1,900 fr. Among the modern paintings were—by Decamps, *Souvenir of Fontainebleau*, 2,980 fr.; Delacroix, *Lion devouring a Rabbit*, 35,200 fr. *Apartment of the Count de Mornay*, 4,200 fr., and *The Bride of Abydos*, 32,050 fr.; Diaz de la Pena, *Fontainebleau*, 32,700 fr., and *The Pack*, 1,920 fr.; Dupré, *The Hollow*, 17,000 fr., and *English Pasturage*, 16,000 fr.; Fromentin, *Women of the Desert returning from fetching Water*, 4,150 fr.; Gérault, *Trumpeter of the*

Orleans Hussars, 6,560 fr.; Leys, Baron, *The Workshop of Rembrandt*, 1,100 fr.; Marilhat, *Caravan passing a Ford*, 9,600 fr., and *The Caravan*, 7,150 fr.; Millet, *Return from the Fields*, 8,200 fr., and *The Distaff*, 8,000 fr.; Regnault, *The Countess de Barck*, 33,560 fr.; Troyon, *Still Water*, 26,000 fr., *The Cart*, 24,000 fr., *The Norman Farm*, 7,100 fr., *Souvenir of the Pyrenees*, 3,500 fr., and *Cattle in a Wood*, 3,930 fr.; Ziem, *Venice*, 4,500 fr.

THE sale of the works of Carpeaux realised 25,000 fr.: *The Neapolitan Fisherman* sold for 3,600 fr.; and *The Girl with the Shell*, 4,700 fr.

THE sale at Messrs. Christie's, on the 27th ult., consisted of a collection of old English furniture of the eighteenth century, formed by the late Mr. Morant, whose taste and judgment in all connected with art-furniture were most refined. Who would have thought, some years back, that the mahogany and satin-wood chairs and tables, discarded to the nurseries or the offices, should again reappear as the fashionable furniture of the day? The works in mahogany of Chippendale, Adam, Heppelwhite, and Sheraton, are all remarkable for fine bold carving, acanthus scrolls, and architectural mouldings, pierced and fretwork, put together in a workmanlike manner, and of well-seasoned materials. The prices obtained were as follows: Of Chippendale were—(Lot 2) A chimney-piece, with richly carved frieze of flowers, 43*l.*; (35) six chairs, 15*l.* 14*s.* 6*d.*; (36) a corner chair, 16*l.* 1*s.* 6*d.*; (37) a double chair, 18*gs.*; (49) a table, 9*gs.*; (51) another, with pierced gallery and channelled legs, 7*l.* 15*s.*; (57) a two-leaved screen, fret-cut panels, 20*gs.*; (120) *escritoire*, 31*gs.*; (121) another, 32*gs.* Of Chippendale's looking-glass frames, so delicately modelled after the French style, with Vauxhall plates, there were only two small examples, 30 and 32, which sold for 8*gs.* and 9½*gs.* Heppelwhite's chairs, richly carved, with oval backs, sold (22) five for 14*gs.*; (23) two for 7*l.*, and (27) three of most exquisite design, 8*l.* 5*s.* Sheraton's mahogany chairs, shield-shaped and beautifully carved, sold—(22) five for 14*gs.*; (23) two for 7*l.*; (25) eight for 21*gs.*, and (26) six for 25*l.* 14*s.* 6*d.* The beautiful satin-wood furniture, banded with tulip and other woods, for which Sheraton was famous, sold well. (9) A pair of satinwood and inlaid pole screens, 20*l.* 9*s.* 6*d.*; (128) a satinwood and mahogany *escritoire*, 40*l.*; (47) a Pembroke table, elaborately painted (for Cipriani, Angelica Kauffman, and the first artists used to paint the furniture in the eighteenth century), 17*l.* 6*s.* 6*d.* Many other pieces sold at equally high prices, and (147) the President's chair of the Cauliflower Club (a club of booksellers who held their meetings in the city), a fine specimen of Chippendale's workmanship, the back surmounted by a large cauliflower (13*l.*), closed this remarkable sale.

THE following pictures, the property of the late Mr. James Eden, of Fairlawn, Lytham, were sold on Saturday by Messrs. Christie, Manson, and Woods. The prices are stated in guineas:—R. Ansdell, R.A., *A Highland Gilly-boy, with Deer-hounds*, 125; *Disputed Prey*, 200; *The Wounded Hound*, 1,050; *Lytham Sand-hills*, 310; *Fallow Deer*, 240; *The Drover's Halt*, bought from the artist, 580; *The Gossips*, 700. T. S. Cooper, R.A., *A Scene in Dovedale*, 300; *A Sunny Landscape*, 420. T. Creswick, R.A., *On the Tees*, 290. W. Etty, R.A., *To Arms! to Arms! ye Brave!* 180. E. Frère, 1865, *Evening Prayer*, 310. W. P. Frith, R.A., *Dolly Varden*, 200; *A Scene from Woodstock*, 250; *Mary Avenel*, 160. W. E. Frost, R.A., *Venus disarming Cupid*, 130. F. D. Hardy, *Early Risers*, 170; *Reading a Will*, 500; *The Afternoon Nap*, 200; *The Sweep*, 610; *The Broken Window*, 270. J. C. Hook, R.A., 1850, *The Escape of the Duke of Carara*, 160. J. C. Horsley, R.A., 1853, *The Pet of the Common*, 440; J. Linnell, sen., *A Road Scene, with cattle at a pool*, 900; *Windsoor Forest*, 500; *Sheep*, 960; *The Gleaner's Return*, 810; *Milking Time*, 1,105; *The Woodlands*, 800; *The*

Dairy Farm, 600; *The Last Gleam before the Storm*, 2,500; *The Windmill*, 1,200. D. Maclise, R.A., 1854, *Prospero and Miranda* 140. J. Phillip, R.A., *A Spanish Countess*, 375; *The Scotch Baptism*, 1,755. P. F. Poole, R.A., *Fishermen's Treasures*, 550; *The Hawthorn Gatherers*, 660; *The Foster Brothers*, 520. T. Webster, R.A., *A Letter from the Colonies*, 600; *Spring*, 450; *Summer*, 510; *Autumn*, 290; *Winter*, 330. Henry Wallis, *The Room in which Shakspeare was born*, 101. R. Ansdell, R.A., *The Fight for the Standard*, 900.

AT the same time there were sold, water colours, a different property:—P. de Wint, *Fiskerton, Notts*, 215; *A River Scene*, 130; David Cox, *The Proposal*, 190; *Kenilworth Castle*, 105; *Aston Hall, near Birmingham*, 105; *A Lamb bleating over a dying Ewe*, 170. G. A. Fripp, *A Scene in the Forest of Glenorchy*, 115. Pictures:—M^{rs} Whirter, *Landscape, with a waterfall*, 255; A. Vickers, *On the Banks of the Ravensbourne, Kent*, 185; W. Müller, *Gillingham, Summer Evening*, 290; J. Linnell, sen., *Across the Common*, 510, *The Last Gleam*, 810; Copley Fielding, *A Classical Landscape*, 760; P. F. Poole, R.A., *A Girl at a Spring*, 150; Sir A. W. Calcott, R.A., *A Calm*, 135; C. R. Leslie, R.A., *Charles II. and Lady Margaret Bellenden*, 130; E. W. Cooke, R.A., *Venice*, 145; W. Müller, *A Welsh Interior*, 98, *Coblentz*, 90; T. Creswick, R.A., *Norwood*, 98.

THE sale of the pictures in Mr. Barker's collection will take place at Christie's on Saturday, and of the articles of *vertu* on the first three days of next week. Among the pictures are examples of Signorelli, Pinturricchio, Botticelli, and Piero della Francesca of unique value, such as will probably seldom find their way into the market again.

NOTES AND NEWS.

MESSRS. SOTHEBY advertise for sale, on the 9th and following day, a large collection of old Worcester porcelain of the highest quality; Chelsea vases with subjects after Boucher, and a turquoise and *cil-de-perdrix* tea-set, beautifully painted; Bow and Bristol figures; and, what is most remarkable, a series of transfer-printed Liverpool tiles by Sadler, embellished with portraits in character of the most celebrated actors and actresses of the last century. A great portion of this collection has been received from a house in Ireland, where it has been preserved for upwards of a century. It will be on view on Saturday.

A SET of Sèvres vases in the coming Barker sale bids fair to rival those of Mr. Goding and Lord Coventry. They consist of five *bleu de roi*, white and gold, one pair nineteen inches high, the other fifteen, with fluted necks and wreaths of foliage in relief in gold. The centre vase is oval, and is ornamented with four medallions painted with female portraits in *grisaille*, on *bleu de roi* plinth, mounted in ormolu. Mr. Barker purchased them from the collection of M. Fould.

THE Duke of Devonshire has sent two fine additions to the magnificent collection of lace at the International Exhibition—a flounce and a square or coverlet of the raised Venetian or rose point, of exquisite workmanship. The flowing arabesques and graceful scroll-work, the pearly edges and star-decorated ties of this splendid lace are all admirably rendered, and place these specimens among the gems of the collection.

AN advertisement appeared in March in some of the London papers, inserted by Mr. H. W. Birtwhistle, of Halifax, giving information of very uncommon interest to the admirers of William Blake's genius. It supplied particulars which had never before appeared in detail concerning the artist's illustrations to Young's *Night Thoughts*, a work which was thus shown to be the most extensive illustrative labour of Blake's life—far the most so, at any rate, in point of number of designs. The notification ran as follows:—“Young's *Night Thoughts*, with the 537 original

coloured drawings by Blake. Two vols. 21 inches by 16, red morocco. The letterpress, 8½ by 6½ inches, occupies the centre of each page; and around each page is the drawing, enclosed in a ruled and coloured border. The drawings are clean, perfect, and the colours are bright and fresh as when first put on.” These precious folio volumes are at present deposited in the hands of Mr. Rimell, the bookseller, of 400 Oxford Street, where we were allowed the privilege of inspecting them. Some of the designs were engraved during the painter's lifetime, as all Blake experts remember; but the number of these was only forty-three, so that the vast majority of the water-colours are wholly new to the eye. As was constantly the case with Blake, the conception and invention of the subjects are grand and impressive, and often startling, while the execution is not seldom primitive or vapid, with bright but faint clear washes of tint. It is possible that in some instances the colouring may not be Blake's own; as to this, however, we cannot express any very confident opinion. Many of the designs, more especially those in which the element of horror is conspicuous, are exceedingly fine; and the whole forms one more truly extraordinary monument of Blake's productive genius and energy. The question of purchasing these volumes for the British Museum has been mooted: it should, we do not hesitate to say, be settled in the affirmative. To the nation which gave birth to the great idealist the book is worth any price which could or would be asked for it.

PROFESSORS CURTIUS and Alder have returned to Berlin, after having satisfactorily organised the course of operations to be pursued in the excavations at Olympia, for which the German Imperial Government have made a grant of 100,000 thalers. Professor Curtius has recently published in a separate form (*Ephesus*: Berlin, 1874) the result of his examination of the site of the temple of Diana, which he made known to the public immediately after his return from Asia Minor, in an address delivered to the Scientific Society of Berlin. The *Ephesus* of Professor Curtius is, however, something more than a mere reprint of a popular lecture, and besides supplying its readers with a comprehensive history of the Ephesian city in its important commercial and world-renowned religious relations, such as only a man of his learning and research could give, it is enriched by admirable lithographic plates of the ruins as they now present themselves to the eyes of the traveller, with a plan of the city, and an elaborate ideal scheme, by Professor Adler, of the great temple in its integrity.

WE have seen the complete catalogue of modern etchings, published by M. A. Cadart, of the Rue Neuve des Mathurins. He has just issued it. It contains many small illustrations to show what etching can do, but we doubt if, for this purpose, the selection has been entirely wise: there is, however, a pleasant *croquis* of a village in Burgundy, by Maxime Lalanne, and a study of a horse in a stable, by Veyrassat. These are men who have rarely done a bad etching. We have likewise glanced over *L'Album Cadart*, a publication to which M. Burty, an eminent art critic whose work has recently been seen in these pages, has supplied the text. The text does not concern itself with the particular prints or particular masters with which the present issue of the *Album* has to do. To have balanced one against the other would have been an invidious task, and M. Burty has probably done well to confine himself to a general sketch of the revival of the art of etching in France—the art of which Méryon has been in France the greatest modern master. The prints in the *Album* are exceedingly unequal. Two of the most elaborate, by M. Martial and M. Delaunay, represent respectively *La Rue Saint Eloi, Ancien Paris*, and *Le Pont Neuf*. Both appear to have been inspired by Méryon, and both are a very long way behind him. Lalanne's contribution is good, because in his simplest subject

there is always grace. Legros is less happy, though his fewest strokes are charged with meaning. The print of the Japanese dancer by De Nittis has *chic* in it, and M. Hédouin's figure-subject shows how the modern dress of Parisiennes may be treated successfully in art. M. O. de Rochebrune has a fine study in a great carved chimney-piece to be found in La Vendée, and his disposition of light and shade is good: better, we think, than his texture. The most delightful and impressive subject, though in technical qualities it is perhaps not very powerful, is M. Feyen-Perrin's etching of *Les Filles du Pêcheur*. The theme is found where M. Feyen-Perrin finds his best inspirations—in the *presqu'île de Batz*: a Breton peninsula of granite rocks and salt marshes and lonely farms with scanty sea-side pasture land. On Croisic pier and on the giant boulders of the *grande côte*, where the great western sea is suddenly deep, the artist is at home amongst the type of peasant and fisher-wife beauty which is of all its kind at once the most vigorous and pathetic—pathetic with a strange and weird pathos which M. Feyen-Perrin has thus far been alone in seizing.

M. FRANÇOIS LENORMANT, the successor to M. Beulé, late Archaeological Professor at the Collège de France, has written to the *Temps* on the subject of Dr. Schliemann's excavations. Comparing the antiquities now brought to light with similar objects found in Cyprus, Rhodes, and Santorin, he inclines to think that they cannot be ascribed to a period later than 1600 B.C. They belong, he would fain urge, to an older Troy than that of Homer; more probably to that city which tradition said was built by Phoebus and Poseidon and destroyed by Heracles; or perhaps to that still more ancient one founded by Dardanus. There is a strong resemblance between the copper arms of Ilissarlik and weapons of the brazen age found in Denmark and the lacustrine dwellings of Switzerland; while the earthen vases sculptured with women's breasts in relief have direct counterparts in some found in Pomerania and on the shores of the Baltic.

This fact corroborates a theory recently advanced by M. Bertrand, the learned keeper of the Saint-Germain Museum, before Dr. Schliemann's doings were heard of, that the civilisation of the brazen age had its origin in the north of Asia Minor among the Chalybeian metal-workers. From thence, he contends, their manufactures were brought by eastern merchants along the route followed by the amber traders mentioned by Herodotus, past the Carpathian range, where to this day are found hoards of Greek coins, as far as the shores of the Baltic.

M. Lenormant concludes by expressing a sincere hope that Dr. Schliemann's treasures (which, though perhaps not Homeric, are still of priceless value) may be acquired by France.

A FORCIBLE article in the *Birmingham Daily Mail* of May 18 provokes attention to the question as to whether provincial museums should be aided by Government grants, or should be supported solely by the towns to which they belong. The writer points out that the South Kensington Museum was created wholly by means of grants raised by general taxation, and that if Londoners alone had been required to create it the chances are it would never have existed. This is perhaps true, but it is surely unfair to state that "the advantages arising from metropolitan museums have, until very recently, been enjoyed almost exclusively by whole 'wildernesses' of Cockneys, a comparatively limited number of country visitors only getting the 'lion's provider's' share thereof." For one Londoner who visits the Birmingham museums there would probably be ten Birmingham folk to visit the London ones.

Birmingham has long been conspicuous among manufacturing towns for its encouragement of the fine arts. Some of our best modern pictures have passed into its private collections, and its Free Art Gallery, built and maintained by the corporation, and opened every evening in the week, is an

institution of which it may well be proud. Aston Hall, also, is a museum of great interest, and that it is appreciated by the inhabitants of Birmingham is shown by the fact that 874,773 persons visited it and the Art Gallery last year. "All this," says the *Birmingham Mail*, "Birmingham has already done for herself, and more she is doing. . . . She has earnestly worked, subscribed freely corporately, and from private resources much help has been received; but Birmingham must be aided—her great claim to aid is what she has done already," on the principle that Governments should, like Providence, "help those who help themselves."

The especial aid that Birmingham now requires is for the creation of a gun-makers' museum, the foundation of which is already laid by the purchase by the Wardens of the Proof House of a large collection of continental arms. How far this projected museum may be made serviceable for industrial purposes, and to what extent the scheme proposed for it can be carried out, must depend on the help it receives. As such a museum would be one of national importance, it seems only right that it should demand national support. A provincial art museum has generally only a local celebrity, but a museum of arms, a great war museum, such as France is instituting in the Invalides, would have a significance for all the world, and no fitter place could be found for it than Birmingham, which employs at the present day 19,000 of her artisans in the manufacture of guns.

THE thirty-three subjects executed by M. Baudry for the new Opera-house will be exhibited at the Beaux-Arts, from the coming month of August till the beginning of winter. They cover a space of five hundred square metres, and all bear on the arts of poetry, music, and dancing in their varied developments.

THE *Levant Herald* states that the Turkish legation at Athens has addressed a protest to the Hellenic Government against the judgment of the Greek tribunals, rejecting its application for the sequestration of the Trojan antiquities found on Turkish soil by Dr. Schliemann, and since conveyed by the discoverer to Greece.

It is stated that the latest result of the excavations at Rome is the discovery of a magnificent bust of Matidia, niece of Trajan, and mother of Sabina, wife of Hadrian, which is in a perfect state of preservation, and is to be placed in the museum of the Campidoglio palace.

THE Salon Commission, composed of four presidents of sections, eight jurors, and M. de Chennevières, president by right, met last week to award the Salon medals. The médaille d'honneur for painting was for a long time closely contested by M. Léon Gérôme and M. Corot. At the first drawing M. Gérôme obtained five votes, and M. Corot three; at the second and third drawings, they were equal; at the fourth, M. Gérôme five, to M. Corot's three; at the fifth again equal. The sixth, however, determined the battle by giving M. Gérôme a majority of seven, against three. M. Henner, M. Paul Laurens, and M. Matejko obtained a few votes. The Médaille d'honneur for sculpture was given almost unanimously, without balloting, to M. Antonin Mercié. He obtained twelve votes, to one given to M. Paul Dubois. Medals of the first class in painting were gained by MM. Blanchard, Lehoux, and Priou; second class—MM. Billet, Castres, Girard, Gosselet, Guillemet, Hennebicq, Lecadre, Leroux, Monchablon, Munkacz, Gervex and Ponsan-Debat. In sculpture, the medals of the first class were gained by MM. Lafrance and Noël; second class—MM. Aubé, Caillé, Chrétien, Fourquet, Granet, and Lenoir.

THE Prix de Salon, a new award instituted by means of a ministerial decree on May 16, has not, according to the *Chronique*, been awarded this year on account of the opposition it provoked from members of the Institute. The Prix de Salon was founded to give a young artist of talent the means of studying in Italy for three years.

AN exhibition of the works of Maxime Lalanne is just open at the Cercle Artistique et Littéraire in Paris.

A ROMAN aqueduct was laid bare the other day in the excavations for the railway works from Payerne to Freiburg. The aqueduct, which is built of cement, and still in perfect preservation, served to supply the old Aventicum (Avenches) with water from the small lake of Leedorf, in the canton of Freiburg. Another discovery of Roman remains in Switzerland was made in digging a cellar in a house at Solothurn, when the workmen came upon remains of Roman walls and the traces of a hypocaust, the floor of which, as far as the excavations have reached, has been destroyed, but which, according to all appearances, may have been covered with mosaics. Above this supposed floor lies a black stratum, a sure sign of destruction by fire, perhaps at the time of the incursions of the Alemanni. The building in question must have stood within the radius of the old Roman castrum. In the *débris*, among other remains, four Roman coins were found, of which one has since been abstracted. This coin dated from the year 18 B.C., and is said to contain the heads of Augustus and Agrippa, his son-in-law, and was from the mint of Nemasus (Nîmes). Another, of the time of Constantine the Great, A.D. 335, is very well preserved. It is from the Trèves mint. The two others date from the reign of the Emperors Gallienus (263 A.D.) and Marcus Claudius Tacitus (275 A.D.) respectively.

SOME labourers at work in the Via Alessandro Manzoni, at Milan, have discovered a quantity of Roman coins, in number about 250, of the third century, mostly of the Emperors Claudius II., Aurelian, Tacitus, and Probus, all in good preservation, the greater part of copper, the others plated with silver.

THERE are now in course of demolition in Paris, Rue St. Martin, to the left of the façade of the Conservatoire des Arts et Metiers, several buildings raised on the grounds once possessed by the religious Benedictines of the Abbey of St. Martin des Champs. A thick wood formerly surrounded the Abbey at this spot, and from the most remote times the waters of Belleville and Mesnilmontant fed a fountain situated on the margin of this green wood. These waters were derived from some land owned by the monks, who, exercising municipal functions in the localities of their fief, had no difficulty in establishing means for bringing the water from the hills to the north of Paris down to head-quarters. This fountain—Fontaine du Vert-Bois—is to be preserved; it is one of the oldest fountains, perhaps the oldest, in Paris. As it is seen in the midst of the work of demolition, however, it does not date further back than the reign of Louis XIV. There certainly was at that spot, or very near it, an ancient fountain for the use of the Abbey, but the population of the Bourg, formed near the monastery, had no access to it. It was in 1712 that the Benedictines offered to the town a site sufficient for the construction of a public fountain. One of the conditions of the contract was that the fountain should be set up in an old tower of the convent, which had always been a boundary mark, and that a portion of the water should serve to supply the Abbey of St. Martin as the primitive fountain had done. The first stone of the new fountain was laid on August 12, 1712, by the authorities of the town. The tower was partly rebuilt at the same time, to facilitate the passage of the water from the Belleville aqueduct, but its general appearance was not altered. As for the fountain, it is not of any great value as a piece of architecture, being of course in the style prevalent at the date of its construction. The buildings now being pulled down also dated from the time of the inauguration of the public fountain of Vertbois, which fact indeed was very evident from their physiognomy. The old fountain, as stated above, is not to be demolished.

A LOAN exhibition of works of art on the plan of that held at Mechlin in 1864—with this difference, that paintings will not be excluded—is announced to be opened at Lille in what was until recently the Hôtel de la Préfecture du Nord in the Rue Royale. Many of the churches of the Département du Nord contain works of art but little known, while there is no part of France in which there are larger or finer private collections, most of the proprietors of which will contribute their choicest treasures. The exhibition will, it is said, only remain open for a month, as the building is about to be appropriated to other purposes.

THE municipality of Bruges have purchased, for 52,000 francs, the ancient Hotel de Gruuthuuse, which has for the last 250 years served as the public pawnshop of the town. This fine building, in which Edward IV. resided for some weeks in 1471, will, after the necessary repairs have been executed, be occupied in part by the public library; in part as a picture-gallery, in which will be brought together the paintings now at the Academy and at the Hôtel de Ville; and in part by the interesting archaeological collections now in the Belfry Tower of the Halles.

DURING recent repairs in the church of Notre Dame at Bruges, a fine distemper painting of the middle of the fourteenth century has been brought to light in the south ambulatory of the choir. It represents a full-length figure of St. Louis, the ground being occupied by oak leaves and acorns. Four finely-carved mural monuments of the end of the fifteenth and commencement of the sixteenth century have also been discovered. Unfortunately nearly all the figures have been decapitated, probably by the Calvinists in 1580; but the beauty of their polychromatic decoration render them, even in their mutilated state, objects of great interest.

THE STAGE.

La Belle Paule. Par Louis Denayrouze. (Paris: Librairie des Bibliophiles.)

THERE is not substance enough in *La Belle Paule*—the little one act comedy, or “fantaisie” in verse, produced a week or so ago at the Théâtre Français—for it to demand, for its own sake, serious notice; nor can it keep its place permanently on the French stage or in French literature, unless it is in due time supported by such other work of its author as shall cause him to be reckoned among the poets whose productions are not an accident, but a business of importance. But, at all events, *La Belle Paule* is extremely typical: it is slight, graceful, and finished. There are fifty somewhat cultivated young men in Paris who can do this sort of thing more or less well. Most of them are employed in offices, the work of which absorbs their prosaic moments; but now and again, when they have been reading De Musset or looking at Corot—admiring the green things of the spring, or a pathetic sunset, or somebody else's wife—there comes to them a transient gift of poetry. They are stirred a little, and they do not generally so far confuse this temporary sentiment or exaltation with an abiding inspiration, or a serious faculty of literary work, as to attempt great or laborious books, but forthwith deliver themselves with much delicate pains, so long as the gift is upon them, of verses which are read and praised to-day, and forgotten to-morrow. Or, the best of these remain a little longer in the memory: the Odéon, or the Théâtre Français, takes them: Delaunay, Bressant, Pierre Berton,

Sarah Bernhardt, interpret them, with fine taste and accomplished art. Of these things, *La Belle Paule* is perhaps a favourable specimen: a little more ingenious in construction than these things are wont to be: a little gayer: perhaps even a little more spontaneously tender; but, on the other hand, even slighter in its subject: a tiny gold lump, beaten very thin and carefully: a graceful tree, curiously barren.

“*La Belle Paule*” is an historical character. She was chosen to give to Francis the First the keys of her town of Toulouse. He bestowed upon her the flattering name by which she was thenceforth known. Catherine de Médicis, thirty years afterwards, went a long way round to see the famous beauty, and found the famous beauty still equal to her reputation. But that was in the autumn of her life. In its summer the townspeople had pressed upon her their admiration so much, that she declined to walk abroad; she could not do so without serious inconvenience, she said. The citizens differed from her. There was a turmoil round her doors, and the town council, judging it unreasonable the town should be deprived of the sight of her, ordered her husband to cause her to appear twice every week for an hour in the public promenade. She was more wondrous to behold, they said, than “the Church of Saint Sernin, or the Mill of Bazacle”—like these, she was a public monument, and must no more be hidden than these must be. There exists still a curious book, full of the praise of her, the work of a poor poet, who could not have his pleasure, and so was forced to write about it.

“*La Belle Paule*,” it appears, was a very good young woman, and this little comedy, by M. Denayrouze, is a story of a quite innocent affection. Gaston de Ligniville's attitude of mind towards Paule, Comtesse de Beynagnet, is like that of Zanetto towards Sylvie, in M. Coppée's really exquisite poem of *Le Passant*. But the two women, Sylvie and Paule, are very differently placed. Paule's indifference passes at last only into a mildly pitying endurance of the presence of the youth who is sick of love; but Sylvie, endowed with too many a sad experience, sends Zanetto away for his own sake, and to her bitter regret; and it is this that strikes a chord of profound and moving pathos in the work of M. Coppée. Gaston, attired as a waiting-maid, has gained access to the secluded Paule—it is before the time at which the town council of Toulouse makes its famous and wise decree—and Paule, discovering his stratagem, is properly enraged, and it needs all the efforts of Claude Cazalis, an authority in Toulouse, and all the efforts too of Paule's friend, Gaston's cousin, to persuade her that the youth is but a simple youth, and that he is like to die if she will hide her face from him. And he himself pleads eloquently:—

“Avez-vous pu me croire à ce point orgueilleux
De prétendre occuper un instant vos pensées?
L'ai-je donc essayé, dans ces heures passées
Naguère à vos côtés? Non, mon bonheur secret
N'était pas exigeant, n'était pas indiscret:
Était-il criminel? Je ne saurais le croire.
Il est des biens que Dieu laisse à tous ici-bas:
La fraîcheur de la source où l'on ne peut pas boire,
Le parfum de la fleur que l'on ne cueille pas.”

And now it strikes the husband, who is old and ugly (as a husband should be in sixteenth century romance), that his own appearance, as the escort of his wife, will be absurd. Odette, the waiting-maid, shall escort her, but dressed as a page. But Odette, the waiting-maid, is no other than Gaston, and it would fare ill with Gaston were the husband told of this. So Paule is merciful, and keeps him in ignorance, and the curtain falls on her gesture of consent that the boy shall be her cavalier, as she paces, twice a week, the promenade of Toulouse.

And so this thin thread of harmless intrigue is worked into the web, in all ways slight. It recalls a little the adventure of Cherubino with the Countess; but here, *bien entendu*, the secondary characters are not individualised. Where is even the shadow of the Barber?—where even the palest ghost of Suzanne? The secondary characters do but serve to work the light machinery of the piece. They are old stage friends, or rather friends so vague that we do not fully recognise them; but they deliver their smooth verses, and all goes well till the end. All goes well because so little is aimed at but elegance and grace, and these are reached indeed, with here and there a pleasant railery to boot—Rabelais' frank mockery, weakened and restrained, one may say—and once and again the elegance becomes beauty, and the grace sympathetic and touching. We have quoted the second best thing in the work of M. Denayrouze: let us quote the best, and finish. It is a simile, and the speech is Gaston's:—

“Mon humble amour n'a pu beaucoup vous irriter,
Son hommage en effet n'eût pas osé monter,
Sans l'aide du hasard, jusqu'à la femme aimée.
Ainsi lorsque l'on suit du regard la fumée
Qui flotte, aux jours de fête, au-dessus de l'autel,
On la voit s'arrêter à mi-chemin du ciel:
L'offrande ne va pas si haut que la prière:
L'une se perd, tandis qu'invisible et légère
L'autre atteint—seule, hélas!—l'inaccessible azur.”

There are shorter plays and plays by unknown men, that have struck deeper than this butterfly comedy. But we will not quarrel with it, or call it absolutely worthless. We will not read it often, but we will read it once—on a garden-seat, some empty day—and then it may be slipped indulgently between the leaves of the lightest work of De Musset.

It is better, however, to see it acted, as it is now acted at the Théâtre Français, where, in the part of the stripling who is taken with the love of the noble dame, Mdlle. Sarah Bernhardt has repeated her success of Zanetto in *Le Passant*—has continued, that is to say, the sort of success with which until very lately her name has been chiefly associated. Her newly-acquired range we spoke about in writing of *Le Sphinx*; and here it is not necessary to give more than a line or so to chronicle that appreciation by the artistic public—already excellently expressed by an eminent dramatic critic, M. Francisque Sarcey—of Mdlle. Bernhardt's impressive recitation. The most poetical lines, which we have quoted, are “sung” by her, as another critic has said, with a “chaude monotonie,” of which she possesses the secret; and it is this secret which at her best moments holds an overflowing audience

in entire quietness from roof to floor. The acting itself has no monotony, for here monotony would be wholly out of place. It is full of modest wistfulness, relieved by a graceful stripling's gaiety. If Mdlle. Bernhardt played in English, she would be an excellent Imogen and an excellent Viola. The part of the "Belle Paule" is well enough sustained by Mdlle. Lloyd, as far as looks are concerned; and with this part it is evident that looks have much to do. The conception, too, of the character of the somewhat haughty and cool beauty is probably accurate, but greater delicacy and finish of execution—subtler expression, more impressive gesture—are undoubtedly to be desired. There is much humour in M. Thiron's representation of the old citizen who was determined that "La belle Paule" should walk abroad for all Toulouse to look at her. M. Martel's performance of Beynaguet is careful, of course—because it is at the Français—but many of those who see it feel that he has hardly seized the true type, and that the play suffers from his presenting us with another, however good that other may be.

FREDERICK WEDMORE.

MONSIEUR GOT IN "MERCADET," AND MR. IRVING IN "CHARLES THE FIRST."

Mercadet, le Faiseur, known to the English public through Mr. Charles Mathews's performance in *A Game of Speculation*, is as much Balzac's work in virtue of what it lacks as in virtue of what it contains. The only comedy of the great novelist which has succeeded in keeping its place upon the stage—the only piece indeed, save the drama of *La Marâtre*—it throws some light upon the question of the failure of the others: one sees in it what were the conditions Balzac recognised as necessary in work for the theatre, and what also were the generally necessary conditions which he ignored. In *Mercadet*, his one successful comedy, he ignored some common conditions even more completely than anywhere else; but he did it this once with impunity, and triumphed by an accident, or triumphed perhaps because in this comedy of *Mercadet* he made so exceptional and masterly a use of his own special qualities, that the absence of qualities generally necessary was for once overlooked. He did not seem to believe that for dramatic success you must have dramatic situations—he thought that with intellectual food of his own high kind, you could dispense altogether with the stimulus of emotion. And in *Mercadet* he was successful in dispensing with it. Besides, in *Mercadet* he did contrive dramatic situations for the hero upon whom he concentrated his force; or, at all events, these were contrived by the person who re-arranged the work for actual performance. Yet the interest is wholly in the analysis of character. You do not care about the man's fortunes, but about the recesses of his mind. And that is not commonly found to be the kind of interest which makes a modern theatrical success.

Not indeed that the work is altogether without the charm of imagination. Money was the great thing to excite the imagination of Balzac, especially in his last years—years only of middle-age—when he wrote *Mercadet*. An immense fortune rapidly acquired—the promised land of dabblers in finance—that is the one thing Balzac never possessed, and it had for him the charm of the unknown. In *Mercadet*, as in *Eugénie Grandet*, he lived in an atmosphere of millions: he revelled in the discussion of untold treasures. He delighted in much manoeuvring of money. You see that again and again in his work: in *Mercadet*, in *Eugénie Grandet*, in *Un Ménage de Garçon*, in *César Birotteau*.

And because he delighted in much manoeuvring of money he thought that he could make a comedy

out of the study of one man who manoeuvred money and those who were the possessors of money. And, as a *tour de force*, he succeeded. You do follow Mercadet in his schemes, his projects, his counter-projects, with an interest which comes very near to desire for his success; and in the infinity of resource which this one speculator exhibits there is opportunity, which Balzac of course seizes, for the display of many phases of his character; and there is opportunity too for the assembling round him of a group of more or less ingenious dupes as life-like as himself and as selfish, and above which he towers supreme in virtue of his easy subtlety. The subtlety is so complete that it imposes, or may well impose, upon those who see the comedy as well as upon those who take part in it. Of most stage-characters we can readily guess what will be their action in given circumstances. And of Mercadet we feel very sure that he will find some way out of every embarrassment that want of money may cause. That subtlety is made to succeed; and we watch, not *what* will happen, but *how* it will happen. But when Mercadet is at last successful—placed now, through the return of the once truant partner, beyond the danger of pressing creditors and threatening shareholders—and therefore easy not so much now in the possession of his ability as in the fact that there is no longer any crying need to employ it, then it is a matter of absolute uncertainty and curiosity to us how far he will keep his promise, made in days of adversity, to let his daughter marry the poor lover of her choice, who had offered all his little possessions and would have renounced everything for her. It is a matter of life-like uncertainty, I say, as to what will happen; but when the thing is decided—and decided so easily and fluently by Mercadet, as if there never could have been a question about it—then we feel half-ashamed of ourselves for having entertained a doubt. The decision is so absolutely natural, so absolutely true—and we, we have been blinded by the constant vision of stage rogues who are thorough-going, and of parents who never relent. Balzac knew better. This Mercadet would have sacrificed anything—even his daughter's happiness (nay, in his intention he had actually done so)—to the acquisition of a fortune. But, a fortune once in possession, why should he sacrifice his daughter's happiness to the acquisition of a second which he did not want? His daughter should, of course, have married the first rich man attainable, rather than that *he* should have been poor; but, once rich, she should marry the poor man of her choice; and she should be happy and he would be magnanimous. So having in truth a little good feeling, *he poses* to have a good deal; and we leave him as his child and her lover as blessing him for an amount of self-sacrifice he never intended, and as his shareholders are lauding him for a restitution it became convenient to make.

This is but a rough outline of one of the subtlest characters in all dramatic fiction. The part is full of words, sentences, ejaculations, each one of which is well nigh the revelation of the whole, as the skeleton may be known by its single bone. Mercadet does an honourable thing which was not precisely necessary. "C'était un bon mouvement," he says, rather happily; and then, at once, regretfully, "J'ai eu tort de le faire!" That is the phrase of a man who is human in spite of himself; who has wriggled, schemed and deceived so much, that he has come to think deception a virtue: all moral sense is undermined in him—he may yet do good upon impulse, but he can never do it upon principle.

The easy subtlety which is the foundation of the part; the absence of moral sense, or rather its entire decay; the presence of a self-satisfied temperament, fairly happy with this world as it is; a mind regarding the possession of a fortune as the one necessary thing in life, and the possession of a child's love as a very pretty and pleasant little luxury, *par dessus le marché*—all

this Monsieur Got seizes and interprets with a most consummate art. I do not think the performance a very striking one. All the details are worked into one harmonious whole, so that you do not notice very specially the perfection of any one. Like the best music-making, like the best designing, it is done so easily that it must be easy to do. And I suppose it is because of its entire and perfect harmony that it commends itself even more to French critics, who look at an *ensemble*, than to English audiences which search for details. And yet the English audience of Monday evening at the Princess's—a picked one, of course, and very different from that which troops together, sheep-like, to the semi-fashionable theatres—was an audience it must upon the whole have been satisfactory to satisfy. And M. Got did satisfy it from beginning to end, with his glib readiness, his inexhaustible resource, and his facial expression constantly changing, and in its changes often purposely concealing instead of revealing the thoughts that are passing through the speculator's mind. What a pleasure the man takes in his own mental agility!—Mercadet would hardly, until the end, when he wants rest, banish the difficulties the struggle with which (if anything so easy can be called a struggle) is his great *raison d'être*. And this activity, which is not restlessness, but only the result of the consciousness of his capacity, M. Got renders with untiring effort—that never seems to be effort at all. I have said, it is not a performance that moves: perhaps even, it may not strike you. But your appreciation of the theatre must be a narrow one if you do not recognise that here the value of the performance is in its truth—not in its momentary impressiveness. M. Got's predecessor brought out the lighter side of the character. M. Got is a more serious student; yet he is always a comedian. There is no passion in his performance: hardly any tenderness: no impulse: all calculated effect. It is not stimulating like wine, but as cool as flowing water. Very possibly it is not genius at all; it is without great moments and happy inspirations. But in its union of depth and ease it is *le dernier mot de l'art*.

Charles the First was revived on Monday at the Lyceum Theatre, and was received with great applause, which upon the whole it deserved. It is true that it wants continuity of interest—that it is a poetical chronicle, lacking strong dramatic situations—that the first act is tedious because nothing whatever happens in it, and the last tedious because we know only too well that which will happen at the end. And yet the first act is graceful, and the last is pathetic, and between them there are two which show more than these show the clash of effort, the cross purposes, the intrigue, the resource, necessary to almost all that is large in dramatic work. The language is chosen, and the poetry is often poetry in substance as well as in form. Indeed, the literary labour bestowed upon the piece is that of a scholar and artist in literature. There are many passages that would stand well the test of being read in the study, and these are damaged rather than bettered by their association with the footlights; though, of course, when it is Mr. Irving who recites them they gain as much as they lose. That there is inequality in the dialogue is not to be denied, and when Mr. Wills's muse deserts him he once or twice has recourse to rather commonplace English of our day, and not to that "cavalier-slang" which Coleridge found in South, though not in Barrow. Also, his work lacks the local colour of Mr. Browning's Cavalier Tunes. It is at once a praise and a blame to say that his poetry is not poetry of the period—it has beauties which are independent and lasting.

The piece gains greatly, in the present revival, by Mr. Clayton's performance of Cromwell. Not but that Mr. Belmore, who used to play the part, is a clever actor: only his Cromwell happened to be a clever actor's mistake. Mr. Wills himself has gone far enough from Carlyle to be able to dispense

with the assistance of his interpreter's progress in the same direction. Mr. Belmore gave us a striking stage figure, accentuating one side of Mr. Wills's picture, and thus exaggerating or distorting it. Mr. Clayton gives earnestness and reality to what there is of humane in Mr. Wills's picture, and thus, though no acting can get over the difficulty presented in the second act of the play (where Cromwell, despite his protestations, is too obviously venal), he does upon the whole suggest an impression which is probably not much less true than history is. A slighter change in the representation is a disadvantage rather than an advantage. Ireton now interrupts the king so civilly—at all events so seriously and earnestly—that there remains no force in the king's surprised enquiry, "Who is this rude gentleman?"

Mr. Irving's performance of Charles the First, though always picturesque and often forcible, is not the finest of his parts. It is free from the grave fault of exaggeration which is seen amidst all the merits of Richelieu and Mathias; the performance is not, and cannot be, in so high a key as these, and there are times when this is a gain. On the other hand, there are fewer moments than in the performance of Richelieu and Mathias at which you feel yourself in the presence of an actor *hors ligne*—an artist whose work is not so much a profession as a vocation. Yet of course, as Charles the First, Mr. Irving does many things that are worth remembering—is happily passionate and finely scornful and apparently self-abandoned a moment after he has shown the inequality of his art by seeming a little stagey, or shown its insufficiency by habits of gesture and movement perhaps too often repeated; by want of variety, in fine, in little things—we know well enough that he can be varied in great ones. Notice the recital of the ballad of "King Lear" for attitude, expression, and intonation subtly true; and notice the fine dignity with which in the second act, as he stands with his back to the chimney piece in the White-hall cabinet, he ignores the presence of Cromwell. The King has suffered enough, and has told Cromwell that their interview has ended; and, though Cromwell does not withdraw, it is the same thing to the monarch, whose thoughts are now on other matters, and who has quite done with the task which he had set himself. In the third act, the whole bearing of Charles to Moray is fine and genuine: best of all is the reserve and high tranquillity maintained while he is speaking his last words to the traitor who has owed him much, and speaking them with a sober pity, scarcely conscious that it is also contempt. And in the fourth act, where, as elsewhere, the romantic and chivalrous attention to his wife is beset somewhat too much with circumstance to be as impressive as it is probably true, there is impressiveness as well as truth in every phrase and action addressed to his children, and it is seen how, with words which they believe to be only for their encouragement, it is really himself that he is nerving and fortifying.

And if Mr. Irving is not, as has been above implied, completely master of the whole wide language of gesture—though master indeed of some of its best eloquence—Miss Isabel Bateman is at a much earlier stage: she is like a traveller with sufficient entrance into a tongue to express the common wants, but failing just where the thing to be expressed is a thing of higher interest. Moments of quiet pathos don't always need to be illustrated by gesture at all; and that is why the quiet pathos of the last scene with the children is the best thing Miss Bateman does. Here her voice and facial expression, and the genuine feeling which one believes to be unconsciously aiding them, stand her in good stead. In stronger moments, which are meant to be more charged with excitement, even the voice goes wrong. Rushing into the presence of her lord, when Cromwell is threatening him, she shouts her signal, "God save the King!" not as if the troops she is summoning

were in a neighbouring chamber, but as if at the very least they were on the other side of the Mall. And while thus shouting, she brandishes her arm as if it held a sword, and as if, instead of being the Queen, calling upon followers whose presence is known and whose force is almost superfluous, she were Joan of Arc or Bertrand du Guesclin leading a forlorn hope. And this too is done with a self-consciousness of stage-effect, which in her pathetic passages Miss Bateman is fortunate enough to wholly lose. The actress is young, and has often to cope with parts which would tax severely an artist of a dozen years' practice. The intelligence she shows in everyday scenes—notably in *Philip*—and the sincerity of her pathos in *Charles the First*, allow one to believe that success in the stronger moments of *drame* may one day be within her reach. But, if one is to speak with the frankness without which criticism is valueless, that day has not yet arrived.

FREDERICK WEDMORE.

THE stage-work now presented at the Princess's Theatre is chiefly stage-work of a good many years ago, thanks to the watchful care with which the Lord Chamberlain's department guards us from most of the artistic literature of the day. Mme. Pasca appeared in *La Fiammina* on Thursday night; too late to allow of a long notice appearing in these columns. Mme. Pasca comes to us with some reputation made in Paris, and a greater one made in St. Petersburg. The actress, as we may possibly have occasion to point out in greater detail, is an artist of certain definite good qualities which happen to be well nigh as rare on the French as on the English stage. These have helped her in her career, and have even enabled her to dispense—not of course without great disadvantage—with other qualities which are possessed to the full by the three actresses just now in popular esteem at the head of the profession in Paris. Mme. Pasca took to the stage when she was no longer a girl. To some extent her experience of society made up for her lack of early and regular training. It did not do so altogether. Yet the training itself, which she did get, is by no means to be despised, for it was first given her by Delsarte—an old man of genius and of eccentricity—and then by her manager, at the Gymnase, M. Montigny, a man of immense experience, and of infinite pains.

ONE or two of the smaller theatrical events of Whitsuntide we did not notice last week. At the Vaudeville Theatre, Mr. Burnand has furnished a burlesque called *Here's Another Guy Mannerling!*—a title mildly indicative of animal spirits, which, indeed, are not wholly wanting to the performance in which Messrs. James and Thorne, and the Misses Kate Bishop, Marie Rhodes, Lizzie Russell, N. Walters, and Richards take part. A detachment of the Gaiety company, reinforced by Mlle. Cornélie d'Anka, plays, at the Globe Theatre, *La Fille de Madame Angot*, the popular airs of which are now whistled, more or less badly, by every errand-boy in every street in Europe. And after this test the music remains attractive.

At the Strand Theatre, they play *Nemesis* again, —a bright piece, done as brightly as ever.

M. REGNIER, who, until rather lately, was the leader of the Comédie Française, from which, in the height of his talent, he withdrew, now directs the rehearsals of the company—a task for which his judgment and fine taste eminently fit him.

OWING to pressure on our space, we defer our notes of the theatrical events of the last few days in Paris.

THE Berlin theatrical critics speak with enthusiasm of the marvellous histrionic power that they say has been manifested by an Italian gentleman, named Gaetano Campo, for some years a resident at Berlin. Signor Campo began life as a clerk in the Finance Office of Naples. Weary of the monotony of desk work, young Campo left Naples, and took up the profession of a violin

player at concerts, visiting in the course of his musical campaign various capitals of Europe, until at length he found himself a few years since at Berlin. There, in consequence of an injury to one of his fingers, he was forced to adopt the teaching of languages as a means of living. From this occupation he was rescued by the discovery of his great dramatic power, for which discovery he was indebted to the quick appreciation of the Berlin actress Frau Waller. At the suggestion of this lady he devoted himself to the study of the art, and so complete has been his success that the Shakespeare representations, which he has given at Berlin during the last winter, without decorations or other adjuncts, and entirely by himself, have elicited warm commendations from all who have been admitted to them, and we read that the opinion seems general among the theatrical connoisseurs of Berlin, that Signor Campo is destined to take his place as one of the best actors of our day.

MUSIC.

SIGNOR RANDEGGER's dramatic cantata *Fridolin*, composed for last year's Birmingham Musical Festival, was performed at the Crystal Palace Summer Concert on Saturday last. The subject of the cantata is taken from Schiller's poem "Der Gang nach dem Eisenhammer," and the libretto has been compiled with great skill by Madame Rudersdorff. The music is written with thorough knowledge of dramatic effect, and complete mastery both of vocal and instrumental resources; and the applause with which each number was received, as well as the sustained interest in a work lasting somewhat over two hours in performance, bore well-merited tribute to its excellence. The bright and sparkling hunting-chorus was encored; and an attempt was made to obtain a repetition of some of the other numbers, to which the composer, who conducted the performance of his own work, wisely declined to accede. The principal parts were sustained by Madame Lemmens-Sherrington, Messrs. Cummings and Santley, and Signor Foli—the same singers who took part in the work at its first performance. The choruses were exceedingly well sung by the members of the St. Thomas's Choral Society and the Brixton Choral Society, and Signor Randegger showed himself no less experienced as a conductor than as a composer. It would be untrue to say that *Fridolin* shows the highest order of original genius; but it is a work displaying indisputable talent, and of sufficient attractiveness to render it probable that it will keep its place in our concert programmes.

THE last Philharmonic Concert, on Monday evening, differed from several of those which have preceded it, in bringing forward no special novelty either as regards performers or music. A mere record of the programme will therefore suffice. The symphonies were Haydn's "Surprise," and Beethoven in C minor. Mr. Macfarren's overture to *St. John the Baptist* was also given. Mr. Alfred Jaell, to whose excellent pianoforte playing London concert-goers are no strangers, brought forward Beethoven's first concerto (in C major), and Schumann's Concert-Stück for piano and orchestra; and Miss Blanche Cole and Mr. Edward Lloyd were the vocalists.

THE number of concerts, now that the season is at its height, increases so rapidly—our "engagement" list for this week giving no less than four for to-day—that anything like keeping pace with them is simply impossible. For this reason we must mention more briefly than it deserves Mlle. Krebs's first piano Recital, which took place last Thursday week at St. James's Hall. We spoke of this young lady recently on her appearance at the Philharmonic concert. On the occasion of her recital she showed herself alike a mistress of all styles. Her rendering of the opening piece—Beethoven's Sonata, commonly called "Appassionata"—was equally perfect from a mechanical

and intellectual point of view, while, in a totally different style, her performance of Rubinstein's "Etude Infernale" (of which the composer is reported to have said, "I did not write it for any artist but myself; nor do I think that any one will ever attempt to play it") was a wonderful display of *bravura* playing. The composers whose names were included in the programme were Beethoven, Schumann, Bach, Rameau, F. Hiller, Scarlatti, Chopin, H. Seeling, Weber, Liszt, and Rubinstein. The applause after each number was most enthusiastic. Mlle. Krebs's second Recital takes place next Thursday afternoon, when the programme will be fully equal to the previous one.

M. ALPHONSE DUVERNOY gave the first of two piano recitals at the Hanover Square Rooms yesterday week. As we were unable to attend, we must content ourselves with saying that the programme comprised selections from Mozart, Mendelssohn, Scarlatti, Beethoven, Duvernoy, Weber, Schubert, Chopin and Liszt.

FOLLOWING upon the recent appearance of the Swedish Ladies' Quartet, we have now to record the first performance in London of "The Scandinavian Vocalists"—eight ladies from St. Petersburg—which took place at St. James's Hall last Saturday. Their admirably finished part-singing in various national melodies, Russian, Swedish, and Danish, as well as a vocal arrangement of two of Strauss's waltzes, was worthy of all praise; and there can be little doubt that as their performances become better known they will be exceedingly popular.

THE concerts which Anton Rubinstein gave last month in St. Petersburg and Moscow—two in each city—yielded the enormous sum of 23,000 roubles silver. One of each of the two concerts was for a charitable object.

HENRI HERZ, whose health has for some time been failing, has resigned his professorship at the Paris Conservatoire, which he has held since the year 1842, and Madame Massart has been appointed his successor.

M. ARBAN, the celebrated performer on the cornet-à-piston, has also resigned his professorship in the same Conservatoire, in consequence of his being refused leave of absence for a journey to St. Petersburg. M. Maury is named as likely to succeed him.

AN interesting contest for precedence is attached to the recent performance of Verdi's new opera *Aida* at Vienna, which has only been made public since the performance. After the wearisome negotiations with the publisher of Verdi's operas (Ricordi, of Milan), which he prolonged to the utmost, had been concluded, the Italian came to the directors of the Opera with a new condition. He required that they should sign an undertaking not to bring out *Aida* till after its first performance at Berlin. Herr Herbeck, the conductor of the Opera, declared that sooner than agree to such a condition he would decline altogether to produce the work. The publisher, Ricordi, was in no small perplexity; for he had already concluded an agreement with Berlin, giving the Opera of that city the priority of performance of the opera, and resigning all right to payment if the work were produced first at Vienna. But as he also wished not to lose his "tantièmes" at Vienna, he signed the agreement with the Opera of that city also, and trusted to his craft to get him out of his dilemma. The means he adopted were very simple. While he had in January already sent the score of the opera to Berlin, he deferred sending one to Vienna till the end of February. Herbeck was highly indignant, and, being resolved if possible to punish the publisher, made every exertion to produce the opera at Vienna before its performance could take place at Berlin. Unfortunately for him, however, two of the principal singers, Frau Wilt and Herr Müller, fell ill, and the opera was after all produced in

Vienna just two days after the first performance had taken place in Berlin.

It is announced that a school of music is to be established by order of the Imperial German Government at Düsseldorf in connexion with the local school of painting.

THE programme of the musical festival to be held at Munich in August has already been published. Among other pieces by native composers, a motett by Orlando Lasso, and the *Macte Imperator* of Franz Lachner will be given. Handel will be represented by the "Bacchus Chorus" in *Alexander's Feast*; Beethoven, by a piece from *King Stephen*; Mozart, by the song "O Isis and Osiris;" and Mendelssohn, by a chorus from the *Antigone*.

THIS year's musical festival at Cologne is reported to have been the most brilliant on record among the fifty-one celebrations which it has already held. On the first evening, May 24, Handel's *Samson Agonistes* was given with unparalleled success both in the solo and choral parts. The King of the Belgians has presented the Cross of the Leopold order, with an expression of his admiration, to the talented director, Ferdinand Hiller, while a laurel wreath was proffered to Johan Brahms, at the close of the first evening's performance, in the name of the entire company, by one of the ladies who had taken part in the choruses. The festival concluded, on the evening of May 26, with Hiller's *Destruction of Jerusalem*, and selections from Mendelssohn, Schumann, and Brahms, and so unanimous are the musical critics of Cologne in their commendation of the admirable finish and perfection with which the several performers acquitted themselves, that it seems almost invidious to single out Herr Joseph Joachim and his wife as having earned an exceptional tribute of admiration.

It was for a long time unknown where the remains of the celebrated composer, Donizetti, were buried, but his tomb has recently been discovered at Bergamo, in Italy, and the remains were deposited, in the presence of the Municipal Council of Bergamo, in a bronze sarcophagus in the church of Ste. Marie Majeure, Bergamo.

A CURIOUS discovery has just been made in Italy by M. Avrigotti, a young musician, who has arrived in Paris with his prize. It is an unpublished score by Cimarosa, entitled *Margherita di Vicenza*. It was in a Carmelite convent at Florence that the finder hit on it one day in turning over some old papers. He obtained the manuscript without any difficulty, and has presented it to the Paris Conservatoire, where he is pursuing his studies.

POSTSCRIPT.

DR. MAX JORDAN, whose name is well-known in art literature, has been made Director of the Berlin National Gallery. For many years Dr. Jordan has occupied the position of Director of the Museum of Leipzig, and has taught in the University of that city.

A NEW Salle has just been opened in the Louvre for ancient American curiosities. In the glass cases that line the walls is placed a considerable collection of pottery, idols, vases, and other objects, which gives a good idea of the artistic knowledge of the races that inhabited America before its discovery by Columbus. Many of the idols are carved in stone and marble, and resemble in their types the well-known Egyptian divinities. The most remarkable object of the collection is an immense zodiac of about twelve metres in circumference, cut in a kind of black marble, and absolutely covered with grotesque signs and inscriptions. All these treasures, it appears, have been for a long time stowed away in the magazines of the Louvre, but until the recent stir about the management of that museum no one seems to have thought of exhibiting them.

WE are glad to find that the proposal for the rebuilding of Heidelberg Castle is discounted by Herr Baurath Essenwein. In the *Anzeiger für Kunde der deutschen Vorzeit* he says, "If modern wants, and modern modes of living are different from what they were in olden times, then build modern castles as many as are needed; build one even in Heidelberg if necessary, but leave the historical and artistic parts of Heidelberg Castle alone, or limit all work upon them to their preservation." Restoration even in Heidelberg Castle would take away a great part of its charm, a charm that depends so much upon its picturesque decay, for the building itself has not much architectural beauty.

THE great work on Michael Angelo, which is promised for his fourth centenary, in March, 1875, and which, it is said, will contain 700 letters of the great artist, besides more than 1,000 letters and writings of various kinds by his contemporaries, will be published, we hear, simultaneously in three languages—Italian, German, and French. Why not in English?

VICTOR HUGO, it seems, is exiled in France even from the domains of art. M. Garnier, an artist of too much talent to be overlooked, sent to the Salon a picture representing a scene from *Le Roi s'amuse*. The jury somewhat reluctantly accepted it, but orders from Government were sent to the hanging committee to hang this little picture, which is of cabinet size, as high as possible. M. Garnier protested in vain. His picture of "Le père des lettres" smiling amiably on two ladies of his court remains where it cannot possibly be seen by the naked eye. "Pas de roi qui s'amuse—au Salon!" says a French critic.

THE decorative works in the interior of the Palais de la Légion d'Honneur (one of M. de Chennevière's projects) have been confided as follows: the great cupola to M. Maillot, the small cupola to M. Jules Laurens, the Salon des Muses to M. Ehrman, the salle-à-manger to M. Bin, the Salon de l'Aurore to M. Rasnier, and the paintings on the doors to a lady, M^{me}. Escalier.

THE *Allgemeines Künstler-Lexicon* has positively in its eighteenth number reached the letter B! It has taken four years to do so, and has apparently so exhausted its editor, Dr. Wilhelm Schmidt, that at B he gives up his task in despair to Herr Hermann Lücke.

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SATURDAY, JUNE 13, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Bothwell: a Tragedy. By Algernon Charles Swinburne. (London: Chatto & Windus, 1874.)

ALL true lovers of English poetry will, we think, join with us in congratulating Mr. Swinburne upon his return to the regions of pure art, after the various excursions into the debatable land of poetical politics and theology which have diversified his literary course since 1866. In making this congratulation, we would be understood as not in any way intending to disparage the value of his productions in the interval. They include some of their author's most elaborate work, and stand conspicuous even among that work for combined audacity and success. But still such pieces as the *Ode on the French Revolution*, and not a few of the *Songs before Sunrise*, come near to be thought poetical *tours de force*, and poetical *tours de force* are not in themselves lovely or admirable. That these pieces are as good as they are, is owing to the fact that Mr. Swinburne can, as Stella said of Swift, "write beautifully about a broomstick." It is good that broomsticks should be written about beautifully, if they are to be written about at all; and it is good that we should have a writer capable of writing beautifully about them. But this fact being once well ascertained and established, it is to be desired that the best writer should set himself to work on the best subject, and that he should leave to lesser men the task of conciliating the cant of criticism by treating subjects which are too near to be properly seen, too disturbing to be dispassionately treated, and of too complex and irritating a nature to be adequately appreciated and judged.

From all these drawbacks the subject of *Bothwell* is completely free. It is far enough off from us in point of time and circumstance, to stand in no danger of confused and indistinct vision; it depends for its interest on certain few and eternal aspects of human passion and character which are ever clearly present to us, and are independent of the passing influence of circumstance and fashion; and although it possesses the subdued piquancy of a debated historical incident, it is not likely that any modern Sir Arthur Wardour, unless he be even less rational than his prototype, will quarrel with Mr. Swinburne for the view he has taken of Queen Mary's guilt. The subject, moreover, in our author's hands possesses an interest which it would have in those of no other man. It is his because he has proved it. Notwithstanding the perhaps more legitimately poetical attractions of the *Poems and Ballads*, we have always considered *Chastelard* as Mr. Swinburne's greatest work. In this latter he added to a mastery of poetical treatment as great, if less varied than that shown in the later publication, a power of creating and inter-

preting character, the equal of which we must go back some centuries for any hope of finding. There must be many of our readers who remember the peculiar sensation of discovering that in this our prosaic and uncreative age there had been born to us a poet who could not only melodiously describe and interpret, but also actually fashion and make. The Queen Mary of *Chastelard* was the, we had almost said, living proof of such a manifestation; and when, some year or two after the appearance of the earlier poem, *Bothwell* was announced as in preparation, the only fear which could have occurred to any lover of poetry was lest overhaste and the proverbial fatality of second parts might mar or obscure the excellence of the original creation. It is not too soon to say that, by the appearance of *Bothwell*, any such fear has been completely and triumphantly dispelled.

Of the general plot or fable of the play it cannot be necessary to say very much. The first act deals with the murder of Rizzio, the second with that of Darnley, the third and fourth with the matters attending Mary's ill-starred wedlock with Bothwell, the fifth with Lochleven and Langside, until the play closes on the shore of Solway. In all this the poet has closely followed history, or perhaps we may say, in order to conciliate the possible Sir Arthur Wardours, the generally accepted view of history; and he has throughout shown evidence of a close and minute study of the original records. Some few words it may be well to say of his attitude as to the main historical question of the Queen's innocence or guilt. She is inferred or assumed to be guilty. It would perhaps be sufficient to say that such inference or assumption is clearly within the poet's province. It is not his business to discuss the genuineness of the Casket letters, or in any other way to meddle with Mr. Carlyle's "Mother of dead dogs." But there is a far more sufficient justification. Mary innocent may be comforting to the moralist, and possible to the historian: to the artist she would be a discomfort and an impossibility. The possession of Mr. Swinburne's Mary is a far greater gain to the aesthetic sense than any certainty of her innocence could be to the moral feelings.

It is a point of far higher importance and of much greater interest to examine the superstructure of character which the author, in the discharge of his office of dramatic poet, has built upon the foundation of plot contributed by history. It is one thing to construct or borrow a certain combination of circumstances and action; it is another and an infinitely more difficult thing so to set in motion the persons in the drama that such action and circumstance shall occur in a natural sequence and evolution. The keynote of Mr. Swinburne's general treatment of his theme is struck not uncertainly by a quotation from the *Choephoree* which serves as motto, and still more clearly by the following sonnet dedicatory:—

À VICTOR HUGO.

"Comme un fleuve qui donne à l'océan son âme,
J'apporte au lieu sacré d'où le vers tonne et luit
Mon drame épique et plein de tumulte et de flamme,
Où vibre un siècle éteint, où flotte un jour qui fuit.

Un peuple qui rugit sous les pieds d'une femme
Passe, et son souffle emplit d'aube et d'ombre et de bruit
Un ciel âpre et guerrier qui luit comme une lame
Sur l'avenir debout, sur le passé détruit.
Au fond des cieux hagards, par l'orage battue,
Une figure d'ombre et d'étoiles vêtue
Pleure et menace et brille en s'ébranouissant;
Éclair d'amour qui blesse et de haine qui tue,
Fleur éclose au sommet du siècle éblouissant,
Rose à tige épineuse et que rougit le sang."

The promise of this melodious overture is well kept. Act by act and scene by scene the poet has developed with steady and patient art the varied and turbulent passion of his sombre subject. In the outer circle are the tumultuous and half-savage commons, with their recent barbarism as yet but half transformed by the sour and ignoble fanaticism which culminated in the disgraces of Newcastle and Dunbar, and almost justified the sharp medicine of boot and gallows which Mary's great grandsons had to apply. Among these, and, to some extent, of them, appear divines like Knox and Craig, already meditating their arrogant theocracy, and with mouths full of the mystic and terrible language of the Hebrew Bible. Then come the barons greater and less, the abler among them showing the peculiar and rather hideous sixteenth century mixture of savagery and civilisation, with some devotion to religion, a good deal to Scotland, and an infinite amount to themselves, utterly careless of human blood, and yet careful to observe certain forms and conventions in shedding it. Surrounded by these, and attended by a few more prominent characters, stands the central figure of the Queen. By the time we have turned a score or two of pages, we see that Mr. Swinburne's hand has not lost its cunning. The Mary of *Chastelard* stands again before us, or rather that Mary with the due changes that time and chance, and light love and blood-guiltiness have wrought. In the former play she was still the lion's whelp, ἐν βιότῳ προτελείῳς ἄμερος, and had the freshness of her joyous life in France yet upon her. Now she has hardened and grown fiercer. At almost her first appearance she speaks to Rizzio of her subjects thus:—

"These starved slaves
That feed on frost and suck the snows for drink,
Hating the light for the heat's sake, love the cold:
We want some hotter fire than summer or sun
To burn their dead blood through and change their veins."

and in her first conversation with Bothwell she hints and glances at Darnley's death. The murder of Rizzio fixes these loose and casual impulses towards freedom and revenge, and determines her upon the death of her husband, the punishment of his accomplices, and the vindication of her own authority.

"I would have all their heads here in my lap," she says to Mary Beaton, and this unconquerable spirit of independence and revenge never leaves her in good or evil fortune, in Holyrood or Lochleven, at Carberry or Langside. It even acquires strength and width of view as her misfortunes thicken, and from a mere ebullition of wounded personal pride becomes a sympathetic consciousness that in her the battle of sovereign and people is for the first, but not the last

time being fought out. As her foot leaves Scottish soil, she says :—

"If I live,
If God pluck not all hope out of my hand,
If aught of all mine prosper, I that go
Shall come back to men's ruin as a flame
The wind bears down, that grows against the wind
And grasps it with great hands and wins its way
And wins its will and triumphs : so shall I
Let loose the fire of all my heart, to feed
On these that would have quenched it. . . .

I will leave
No living soul of their blaspheming faith
Who war with monarchs ; God shall see me reign
As he shall reign beside me, and his foes
Lie at my foot with mine ; kingdoms and kings
Shall from my heart take spirit, and at my soul
Their souls be kindled to devour for prey
The people that would make its prey of them,
And leave God's altar stripped of sacrament
As all king's heads of sovereignty, and make
Bare as their thrones his temples."

The whole course of the play is but the means whereby this white heat of passion is gradually forged ; and so skilful is the accumulation of insult and disappointment, so cunning the fashion in which the web of calamity is woven round the Queen, that no reader can possibly avoid or refuse that sympathy which is the inevitable reward of true and well-calculated tragic action.

But besides this mood of "fire and iron," the poet has also shown us another aspect of Mary's character. Coincident with the *haine qui tue*, and strangely intermingled with it, there is the hardly less fatal *amour qui blesse*. Mr. Swinburne has wisely limited the display of this love on Mary's part to Bothwell alone ; giving no countenance to the supposition of anything more than injudicious favour towards Rizzio. Here also the texture and quality of the Queen's passion is, as it should be, altered since the times when it lured Chastelard open-eyed to destruction. Then, though she could say in a moment of intoxication,

"I am sure I shall not love man twice,"

yet in cooler blood she had to confess the truth :—

"I would to God
You loved me less ; I give you all I can
For all this love of yours, and yet I am sure
I shall live out the sorrow of your death
And be glad afterwards."

(*Chastelard*, act iii. sc. 1.)

But this light love, which then scarcely understood anything but mere pastime, has now grown less playful if not less deadly. It is reduced gradually to a condition wherein it hardly differs, save in intensity, from the love of those meaner women whom Mary despises so much. No finer or more dramatic retribution could possibly have been devised than this. The light fancy which could give neither pity nor constancy, which hardly knew what to do with such a passion as Chastelard's, fixes itself at last upon an unworthy and commonplace nature, and, hardly experiencing return, becomes a patient wife-like devotion under insult and neglect, worthy of Griselda herself. The touches which mark this change are infinite, and of infinite felicity and art. One can hardly help smiling pitifully when one finds Mary Stuart thus addressing a subject and a known libertine :—

"What heart have you to hurt me ? I am no fool
To hate you for your heat of natural heart.
I know you have loved and love not all alike,

But somewhat all : I hate you not for that.
When have I made words of it ? sought out times
To wrangle with you ? crossed you with myself ?
What have I said, what done, by saying or deed,
To vex you for my love's sake ? and have been,
For my part, faithful beyond reach of faith,
Kingdomless queen and wife unhusbanded,
Till in you reigning I might reign and rest."

Bothwell himself is drawn with equal skill and success. An ordinary and rather brutal nature, whose coarseness is mistaken for strength, and whose principal motive is an ill-considered ambition half afraid of the means which it must use, he becomes fretful, and loses head under the difficulties of the position he has coveted, and lacks both the skill and the courage to pluck safety from danger. Perhaps the only figure which is somewhat overdrawn is Darnley. Mr. Swinburne appears to us to have succumbed to temptation in a manner very unusual with him, and to have seized, a little too eagerly, the obvious method of justifying, or at least explaining, the conduct of his heroine by overcharging the faults of her husband. The ordinary contemptuous charity with which one thinks of Darnley as of a mere "booby who had fine legs," may be—probably is—misplaced ; but it may be doubted whether such a monster of combined cowardice, folly, presumption, fretfulness, and ingratitude as is here exhibited could ever really have existed. Yet, although the design be faulty, one almost forgives its faults in considering the excellence of its execution. The third scene of the first act, in which Darnley prefers his idle and incoherent complaints to the Queen, only half aware of the bitter irony with which she receives them ; the sixth scene of the second act, in which his insane fretfulness and cowardice lead him to try to pick a quarrel with Murray ; and the seventeenth of the same act, in which through distrustfulness he rejects the last hope of safety, proffered by Lord Robert Stuart, are all masterpieces of dramatic construction and language. But perhaps the finest scene in which he appears, dead or alive, is that in which the queen and Bothwell visit his corpse. The contrast between the impassive and analytic calmness of the one, and the unquiet discomfort of the other (on whom sits all the awkwardness of a vulgar murderer in presence of his victim), could not be better worked out ; nor would it be easy to surpass in power the wife's description of her murdered husband :—

"His cheek
Is not much changed, though since I wedded him
His eyes had shrunken and his lips grown wan
With sickness and ill living. Yesterday
Man or no man, this was a living soul ;
What is this now ? This tongue that mourned to me,
These lips that mine were mixed with, these blind eyes
That fastened on me following, these void hands
That never plighted faith with man and kept,
Poor hands that paddled in the sloughs of shame,
Poor lips athirst for women's lips and wine,
Poor tongue that lied, poor eyes that looked askant,
And had no heart to face men's wrath or love
As who could answer either—what work now
Doth that poor spirit that moved them ?"

We have unfortunately not space enough to notice at length the lesser characters, which, however, will well repay the minutest study, being drawn with the utmost care and individuality, and projecting themselves upon the mind with the same astonishing

clearness which distinguishes the principal figures. The balanced uprightness and respectability of Murray, the policy of Morton and Maitland, the shifting half-heartedness of Huntley and Argyle, all body themselves forth in vivid reality. Knox, of whom Mr. Swinburne takes a rather favourable view, is another striking portrait, and so is Lord Ruthven, whose farewell scene with Murray is so wonderful in cunningly judged pathos, that part must be quoted :—

Murray. "But in this trust, though loth I take farewell,

To give you welcome ere the year be dead.

Ruthven. Me shall you not, nor see my face again,
Who ere the year die must be dead ; mine eyes
Shall see the land no more that gave them light,

But fade among strange faces ; yet, if aught
I have served her, I should less be loth to leave

This earth God made my mother.

Murray. Then farewell,

As should his heart who fares in such wise forth

To take death's hand in exile. I must fare
Ill now or well I know not, but I deem
I have as much as you of banishment
Who bear about me but the thought of yours."

But the greatest success among all the minor personages is unquestionably Mary Beaton. The depth and fulness of meaning which the author has managed to put into her few words is surprising. Being, as she is, the embodied *risée* and Fury of Chastelard, fastened to the Queen by an indissoluble bond of covert hatred, she shows this in no flourish of language or impertinence of soliloquy, but only now and then in sombre sentences of double meaning, which recall the Clytemnestra of Aeschylus as she welcomes her returning lord. The rendering of this character alone would place Mr. Swinburne in the front rank of dramatists. Nor can we pass over without laudatory comment his most praiseworthy abstinence from soliloquies in general. They are only too welcome to the ordinary dramatist : first, as a convenient means of explaining and helping on the action which he is not strong enough properly to evolve ; and, secondly, as useful occasions for introducing fine things. In this, as in many other instances, Mr. Swinburne has proved himself superior to ordinary tricks and artifices, and able to produce great results with the simplest apparatus.

It remains now that we should say a few words as to the workmanship or purely formal part of this great poem. Few will be needed—not that we hold this matter to be unimportant, since it is indeed the very soul of poetry, but simply because in this department Mr. Swinburne's spurs are not now to win. All who know anything of English verse, know that among its craftsmen there is no surer hand than his. There is, perhaps, one point in which the book gives a handle to small criticism, and that is its length. This, no doubt, far exceeds what is usual in a drama, whether intended for the stage or the study. But it must be remembered that this is purely an accident. Had the author chosen to cast his work in epic form, no one would have considered it too long ; and the privilege of elaborate treatment ought not to be denied him, because he

has (as we think, most wisely) preferred the more vivid if more difficult presentment of the drama. Nor can it be alleged for a moment that, bulky as the work is, it is in any respect undisciplined or diffuse. Every line contributes its share to the general effect and action; every line shows signs of the severest and most careful censure. In one respect there is even a marked improvement upon the author's earlier work. Mr. Swinburne used to be not quite free from the fault of overloading his lines with epithets, appropriate and picturesque enough in their immediate place, but often tending to obscure the general force of a passage, or at least to produce a somewhat too *flamboyant* effect. The severest critic will have no such fault to find with *Bothwell*. Quotation, indeed, is an easy task, and the passages already cited will have shown sufficiently the marvellous variety and vigour of the verse, the precision of the language, the fire and gravity of the style; but it may not be out of place to give the following as an additional illustration of these excellences:—

Queen. "I never loved the windless weather, nor
The dead face of the water in the sun;
I had rather the live wave leapt under me,
And fits of foam struck light on the dark
air;
And the sea's kiss were keen upon my lip
And bold as love's and bitter; then my soul
Is a wave too that springs against the light
And beats and bursts with one great strain
of joy
As the sea breaking. You said well; this
light
Is like shed blood spilt here by drops and
there
That overflows the red brims of the cloud
And stains the moving water: yet the waves
Pass and the spilt light of the broken sun
Rests not upon them but a minute's space:
No longer should a deed, methinks, once
done
Endure upon the life of memory
To stain the days thereafter with remorse
And mar the better seasons."

It would be impossible for anything to excel this writing either in intrinsic excellence, or in appropriateness of place and time; for it is spoken on the sea shore at Alloa, in the days immediately preceding the formation of the plot against Darnley's life. Of lyric work there is not much in the volume; but what there is, is in every way worthy of its frame and setting.

Incomplete as any study of such a poem as *Bothwell* in the space at our disposal must necessarily be, we hope that enough has been said to show in some measure its importance, and its altogether exceptional completeness of execution as well as of design. In the many thousand lines which compose it we have hardly, after repeated and careful reading, found one blemished or inharmonious verse: in all its complicated delineations of character we have hardly (excepting in the instance before mentioned) found any blurred outline or faulty draughtsmanship. It is perhaps too early yet to assign to *Bothwell* its proper place in English poetry, although that place is to us beyond doubt or question. Suffice it to say, that perhaps the most tragic figure in English story has at last been vindicated from the merely external portraiture of Scott, and the disastrous mixture of sentiment and piety which, in an evil moment for his fame, was compounded by

Schiller. Still it must be remembered that Mr. Swinburne's work is not even yet wholly done. He has shown us in *Chastelard* the *πρώταρχος ἄρρ*, the original treason to "the Lord of terrible aspect;" he has drawn in *Bothwell* the *νεάζοντα ὕβρις*, the murder of Darnley, with its attendant folly and crime; he has now to complete the trilogy, and to embody in his completion the final expiation. When he shall have done this, and have completed at Fotheringhay the action begun at Holyrood, and continued at Craigmillar, it will be time to look at other dramas and other literatures, to see what work may be found with which this may be matched in dramatic completeness and force. But we are sure that had he never written anything but the work before us, though we might have been ignorant of the range and variety of his poetical gifts, though we might not have known that his lyrical powers were as great as those here chiefly shown, yet there could have been no doubt in the mind of any competent judge that by this play its author had won a place, second to few dead and to fewer living, among the occupants of the heights of the English Parnassus.

GEORGE SAINTSBURY.

Waterloo Lectures: a Study of the Campaign of 1815. By Colonel Charles C. Chesney, R.E. Third Edition. (London: Longmans & Co., 1874.)

In a recent number of the ACADEMY we adverted to the reputation obtained on the Continent by Colonel Chesney's *Waterloo Lectures*. Translations in French and German have not only placed its lessons at the disposal of military students in both countries, but occasioned careful researches for additional evidence on certain doubtful points. In two instances the result has been to clear, to a certain extent, the characters of both victors in that struggle of giants from imputations of neglect on the one hand, and false, or rather inexplicable, strategy on the other.

It has hitherto been supposed—and Colonel Chesney, in the two earlier editions of his work, was unable to obtain evidence to the contrary—that no communication of their defeat at Ligny was made by the Prussian staff till the morning after the battle. This, it is unnecessary to say, was fought late in the afternoon of June 16, and its closing scene was a charge of cavalry in which Blücher was knocked down and ridden over. Wellington, in the meanwhile, who had promised to support the Prussians should the attack on his own advanced corps prove insignificant, had had enough to do to hold his own against Ney at Quatre Bras. It has been supposed that in the hurry of retreat, with the general-in-chief wounded, the Prussians forgot to send tidings of their mishap to Wellington, whose position might have been gravely compromised by the omission; and Gneisenau, Blücher's chief of the staff, who commanded for the short time the old Marshal was incapacitated by his fall, has been much censured for the neglect, as well as Blücher himself.

But since the publication of the first edition of *Waterloo Lectures*, careful researches made in Germany have not only completely

disproved the charge, but satisfactorily explained the reason of its being made. It seems that just before the final attack at Ligny, Blücher had sent Major Winterfeldt, one of his aides-de-camp, to acquaint Wellington that he was forced to retreat. This officer,

"riding up to Quatre Bras with his escort to give Blücher's warning, was shot down by the French skirmishers on the chaussée near Pierrmont, and lay some time between their fire and that of the Nassauers before the latter rescued him. Of an officer who came to assist him, he begged only that his condition might be made known to the nearest general of rank; for he thought it improper, even in his wounded state, to make known such alarming news to a subordinate. No such person as he asked for could he get near him; and hence, though Müffling heard about dark, in the Duke's presence (as he tells us), of the aide-de-camp's wound, no word came of what his message was, and it was probably thought to be of small importance. For this mistake, however, we may censure Müffling himself, or possibly the stiffness of character which first took Major Winterfeldt unnecessarily near the line of French skirmishers, and, when wounded by his own temerity, made him keep the message close. Neither Blücher nor Gneisenau—now that the truth is made clear—can any longer be charged with the supposed neglect to let their ally know that the battle had gone against them; though it is fair to add that some additional precautions might well have been adopted by the latter, after he had taken command, and the fighting had come to an end, to acquaint the English general with the actual condition of affairs in so vital a point of the campaign."

Major Winterfeldt, whose foolhardy conduct and thoroughly German pigheadedness thus imperilled the cause of the allies, appears to have been reticent on his share in this important incident, as it has never until now appeared in any history of the campaign, although he died recently in Hanover, a retired lieutenant-colonel, at the advanced age of ninety-four.

The second point which has been corrected in this edition refers to a subject more interesting to Englishmen, as touching the reputation of their great Captain as a strategist. It will be remembered that Wellington's line of battle at Waterloo was formed immediately in front of the wood of Soignies, covered by which it is supposed he intended to retire on Brussels in case of necessity. This determination has been a subject of much controversy—Napoleon himself being among the hostile critics—though the balance of opinion is decidedly in Wellington's favour. Less defensible has appeared his retention of 18,000 of his best troops at Hal, whose presence at Waterloo would have made "assurance doubly sure." This grave error, if not excused, is explained by a statement made by himself in 1821 to the Dutch general, Siegler,

"to whom Wellington, after his visit to the ground, declared as follows, illustrating his remarks as he spoke by a pencil sketch: 'The last hour of the battle was indeed a trying one to me. But I should not have retreated on the wood of Soignies, as Napoleon supposed, thinking that I should fall back on Brussels and the sea, but should have taken the direction to my left, that is towards Wavre, which would have given me the substantial advantage of drawing near the Prussian army.' As it would plainly have been impossible to carry off his right wing in the direc-

tion indicated, it must have been divided from him, and made a distinct retreat westward. And this possibility gives the most proper solution ever offered of his obstinacy in retaining the troops at Hal, which would have proved of real service in forming a rallying-point for the force thus to be left separated under Lord Hill."

This design is in accordance with the disposition of the British army on the field, which shows that Wellington looked for the principal attack on his right wing. As is well known, assaults were made on his right and left centres alternately, those on the latter proving most nearly successful. Had either of them been completely so, the plan of retreat on the Prussians could have been effected only by considerably the smaller half of the army; the centre and right must have fallen back on Brussels or Hal.

Altogether the explanation is only so far satisfactory as furnishing a motive for the retention of so large a force at Hal. The fact remains, as Colonel Chesney says, the one blot on Wellington's conduct on the day of Waterloo which time has not long since cleared away.

Although it is not usual to make reprints the subject of separate reviews, we have thought the two additions made to the third edition of *Waterloo Lectures* of sufficient importance to place them in detail before our readers. Neither industry nor chance is likely to add any more facts throwing light on the history of the "Three Days' campaign;" and we may safely predict that the book, in its present form, will take a foremost place among the classics of military history.

In Berlin it has been honoured with an official translation by the War Department. In Paris, on the other hand, a French translation was making it too popular among military readers to suit the Imperial Government, ever jealous of attacks on the "Légende Napoléonienne." A rival *Waterloo Lectures* of very different tendency was therefore published, an exact reproduction of Colonel Chesney's book in everything but the text. For the discovery of this curious instance of paternal government we are indebted to the *Saturday Review*. O. ST. JOHN.

THE HEREFORD "MAPPA MUNDI."

Mediaeval Geography; an Essay in illustration of the Hereford Mappa Mundi. By the Rev. W. L. Bevan and the Rev. H. W. Phillott. (London: E. Stanford, 1874.)

THE expression "Mediaeval Geography" as used with reference to maps made in Europe in the Middle Ages, covers a range of time in which the instruction conveyed was by no means so unprogressive as the term might seem to imply. If the Middle Ages were the "dark ages," of which the fifteenth century has been rightly named the last, we at least can trace in the cartography of the two last centuries of that so-called "dark" period an amount of light far in excess of that which was visible up to the close of the thirteenth century. Indeed, one might almost say that the commencement of the fourteenth century constituted the turning point between the geography of superstition and the geography of progress. The grand map in Hereford Cathedral, which has been

recently reproduced in lithography with great care, is one of the most remarkable examples of the former class. Had Prince Henry the Navigator (born 1394, died 1460), when he addressed himself with so much zealous perseverance to the acquirement of all the attainable geographical knowledge of his day, and to its development by persistent explorations at sea, been limited to the information that could be culled from the Hereford map, it is to be feared that the grand result of the discovery of half the world within the range of one century would never have been realised. But to each century its own honour. We have to accept facts as we find them. Those important explorations by sea and land which commenced in the same half-century in which the Hereford map was made (1250 to 1300), and which supplied the new geography which fired the enthusiasm of Prince Henry, were not yet brought within the ken of the English map-maker. From Carpini, Ruysbroeck, and Marco Polo, &c., in the East, from the Venetian voyages to Flanders and the Genoese Atlantic explorations in the West, we derive such maps as the anonymous one in the Laurentian Library at Florence of the date of 1351, that of the Venetian brothers Pizzigani at Parma of 1367, and the famous Catalan map of 1375; and by the light of these fourteenth century maps, anterior though they were to the great discoveries of the Portuguese, we are enabled, even at the present day, to rectify errors and establish truths in the history of discovery—an advantage which we shall never derive from the Hereford map. The latter is, nevertheless, the most magnificent specimen we possess of the class to which it belongs, and, as a mediaeval map, is second only in splendour of execution to that grandest of all cartographic productions, the *Mappa Mundi* made at Venice in 1457-59, at the instance of Prince Henry the Navigator, and at the expense of his uncle Alfonso V., by Fra Mauro, of the Camaldolese Convent of San Michele de Murano. On account of the beauty and excellence of this map, a medal was struck by the Republic in honour of the author, on which he was described as "Cosmographus incomparabilis." The Hereford map, though not so large as the Venetian one, which is more than seven feet square, is remarkable for being drawn on one single skin of vellum sixty-five inches long by fifty-three. The name of the author is given in the following Norman-French inscription at the corner of the map:—

"Tuz ki cest estoire ont
Ou oyront ou liront ou veront
Prient a Jhesu en deyte
De Richard de Haldingham e de Lafford eyt pite
Ki lat fet e compasse
Ki joie en cel li seit done."

There being no date on the map, this inscription is very valuable, not only in helping us to the personality of the author (who from his habiliments and the accompaniments of the chase, appears to have been a right merry priest), but to the approximate period of the execution of the work. The recently published facsimile, for which we are indebted to the Rev. Canon F. T. Havergal, of Hereford, is accompanied by an octavo

volume in illustration of the map, by the Rev. W. L. Bevan and the Rev. H. W. Phillott. These gentlemen have spared no pains to track the details of the author's biography as far as possible, and we shall presently see how importantly their researches bear upon the much-disputed question of the date. So diverse have been the opinions on that subject, that the two extremes cover the range of an entire century. The Polish geographer, Joachim Lelewel, assigned to the map a date as early as 1220; while the distinguished French geographer, M. d'Avezac, conjectures for it the year 1314, which he founds upon the observation of an inscription on the map "Terminus Franciae et Burgundiae," which, commencing near Paris, stretches across the Saone and the Rhone to the line of the Alps, leaving Lugdunum (Lyons) on the left hand, and Vienna (Vienne) on the right hand, each at some distance from the inscription. M. d'Avezac considers that the inscription bears especial reference to these two towns and to the political separation of Flanders from France; and as the year 1314 was signalised by the march of the King of France against the Count of Flanders, he selects that year as the most probable for the execution of the map. Any opinion of M. d'Avezac's must always be received with great respect, and, considered individually, the observation is ingenious, and the argument reasonable. Mr. Bevan, however, with all becoming deference to the suggestion of the venerable and honoured Membre de l'Institut, adduces reasons to the contrary which certainly lie closer to the individual history of the map itself, and as far as high probability can be accepted as argument, appear all but conclusive. Mr. Bevan points out that the inscription pointed to covers so much space that it is difficult to define the precise locality to which it refers, and that there is nothing to show that the word "Flandria" on the map implies political separation, or anything more than a territorial designation.

Now, in the above-quoted legend we have seen that the author styles himself Richard de Haldingham and de Lafford. Lafford is an old form for Sleaford, in Lincolnshire, in which parish is also the hamlet of Haldingham. Lafford is still the title of a prebendal stall in Lincoln Cathedral, which previous to 1283 was held by one Richard de Bello, who is found to have been treasurer in Lincoln Cathedral apparently between 1250 and 1260. In 1276 he still held this post. The vicarage of Lafford was founded when Richard de Bello was prebendary, and it was in his capacity of patron that he presented Henry of Swinderby to the living. The contemporary ecclesiastical documents style him "De Lafford." Hence we have the individuality of the author established. Now for the date of the work.

Richard de Bello resigned his prebend in 1283, and his connexion with Hereford Cathedral did not commence until 1305, when he was appointed to the prebend of Norton. Now it is obvious that if he had drawn the map while at Hereford, he would have called himself "De Norton;" if in the interval between his resignation of the one prebend and acceptance of the other, he would have called himself "De Bello;" but

as he calls himself "De Haldingham and De Lafford," there is no room for doubt that it was while he was yet at Lincoln; and when we turn to the map, and find that Lincoln is represented by a magnificent edifice, and Hereford by a meagre outline, we have a confirmation of this conclusion which few will not readily admit. After well weighing all the evidence, Mr. Bevan places the date at about 1275. As to the contents of the map, we have already spoken of what they are not; we will now say something of what they are. The "Mappe Monde" is, in fact, a rough indication of the respective positions of the different countries of the world and their leading geographical characteristics, with an intermingling of numerous legends and representations of various animals and varieties of the human race according to the fanciful notions of the Middle Ages. In this respect it resembles, in some degree, the narrative of Marco Polo, and would form an admirable subject for illustration by Colonel Yule, whose vast learning, both oriental and European, has made his recent edition of the Venetian's story an honour to this country, and one of the noblest productions of the present century. Right well also have the present editors fulfilled their task. With faithful clearness they have indicated the sources from which De Bello derived his materials for each portion of his work, and that the reader might not be left in darkness respecting those sources, he is supplied in the "Introduction" with brief notices of all the ancient authorities from Pliny downwards, even to the mediaeval geographical writers. The Introduction also contains a short but admirable dissertation on the Arab and Latin schools of geography, on the form and divisions of the world in mediaeval maps, and on their usual contents, which are divided into biblical, classical, legendary and contemporaneous. In addition to these is given a list, with separate notices, of all the mediaeval Mappae Mundi existing in this country, and it is a very rich and highly interesting one. Indeed, so well have the editors acquitted themselves of their task, that their octavo volume might fairly be called, within its limits, a Manual of Mediaeval Geography. As valuable accessories to the work, a miniature photograph facsimile of the Hereford map is given as a frontispiece; a photograph of a contemporaneous map in a Psalter in the library of the British Museum; and a photograph facsimile of a portion of the Hereford map of the full size of the original.

The geography of the map is derived mainly from Pliny, either direct or from his epitomists, Solinus and Marcian Capella, from Orosius, from Isidore of Seville, and from Priscian. These authorities are specified on the document itself, but the editors have detected the influence of the *Antonini Itinerarium* in the topography of Northern Africa, the derivation of the legend of the Seven Sleepers from Paulus Diaconus, the description of Constantinople from William of Malmesbury and a variety of subjects from the Alexandrian Romance. The author appears also to have had at hand a Bestiary and a Herbarium to supply him with materials for the natural history. Jerusalem,

in accordance with the ecclesiastical geography of the time, is made the centre of the map, which, as it forces the whole habitable globe within the compass of a circle, squeezes lands and seas into spaces by no means adapted to their natural proportions. The upper portion of the map is devoted to Asia, and the lower, divided into two parts by the Mediterranean, contains Europe and Africa, the former having the larger share. The whole is surrounded by the Ocean after the Homeric fashion. Under these conditions, the reader will readily endorse the editors' remark, that "viewed in a strictly geographical aspect, as a representation of the world at the time of its execution, the map would not repay any one for the time spent in its study." It is in truth not a subject so much for the geographer as for the antiquary.

Type, as the Hereford Mappa Mundi, however, is of the unscientific geography of its time, and presenting (to use its own words) an "Estoire" or history of what was then known, we are glad to remark that among its numerous ecclesiastical legends there is no appearance in its Ireland of the story that that island was indebted to St. Patrick for its exemption from snakes and vermin. This may be accounted for by the fact that the author had before him, as an authority, Solinus, who lived two hundred years before St. Patrick went over to Ireland, and who distinctly states that "Ireland has no snakes." Of the pictorial, as distinguished from the legendary myths of the map, the most conspicuous are: the "arbre sec" or dry tree, in the neighbourhood of Paradise, on the confines of India, doubtless derived by the author from the Alexandrian Romance, although in truth the legend is composed of more than one story. It appears to be the Chinar or Oriental plane. Between the Hydaspes and the Indus are two birds with the inscription "Avalerion, par in mundo." The old bestiary books tell us that the alerion is a bird larger than an eagle, of which there is but one pair in the world. They live sixty years and then lay two eggs, after the hatching of which they fly to the sea and drown themselves, the young ones being nursed by other birds till they can fly. Beyond the Indian Caucasus, or Hindoo Koosh, we find a figure screening himself from the sun with his own foot, a story derived by Pliny from Ctesias, who wrote in the fifth century. Another marvel of creation derived from Ctesias is the monoceros or unicorn, an animal which probably derived its existence in story from loose descriptions of the rhinoceros, the more modern form having arisen from the planting of a narwhal's tooth on the forehead of a beast like an antelope, the final result being derived from descriptions varying from time to time. But those who wish to amuse themselves with these curious myths must get the map and study them at leisure.

On the ornamental border of this map is a Latin legend which tells us that "the world began to be measured by Julius Cesar: the whole of the East was measured by Nicodorus; the North and West by Theodotus; the South by Policlitus;" and the Emperor on his throne is represented as

giving his written orders to these commissioners. The reference would seem to be (with allowance for a mistake in the Emperor's name) to the survey ordered by the Emperor Augustus in connexion with the census alluded to in Luke ii. 1. The space at the top of the map is filled up with an elaborate representation of the Day of Judgment, and the letters M O R S are placed respectively at the four angles of the world, as if to show the transitoriness of all the great objects which the map depicts.

Imperfect copies of this map have been made before. There is one in the Map Room of the Royal Geographical Society, and from this a copy was made in 1841 for the Bibliothèque Nationale in Paris; from this again an uncoloured facsimile was introduced by M. Jomard in his *Monuments de la Géographie* (Paris, 1855). But Mr. Haverall need take no shame to himself that he has been anticipated by these. A perfect facsimile made in 1872 is worth a vast deal more than an imperfect one made forty years before; and, if we pass from the map to the illustrative essay, we feel bound to say that it does the greatest honour to the learning, the clear-sightedness, and the conscientiousness of its authors. None but those who have had experience in similar tasks can well conceive the amount of toil which such an *improbable labor* must have cost them.

R. H. MAJOR.

A Fragment of the History of Austria under Ferdinand I., 1519-1522: a Picture of the Party Struggles in the Diets, from Original Sources. By Professor Victor von Krauss. With an Appendix containing Letters and State Papers of that Period. (Vienna: Alfred Hölder, 1873.)

PROFESSOR V. VON KRAUSS published as early as 1871 a contribution to the History of Ferdinand I., entitled *English Diplomacy in the year 1527*. In this work, he gives an account of the embassy sent by the brother of Charles V. to Henry VIII. for the purpose of inducing that monarch to side with him in the struggle for supremacy in Hungary, to explain the causes of the attack threatened by Turkey, and above all to gain a promise of subsidies. In this last product of his remarkable industry, Victor von Krauss touches upon another section of the history of the same prince, a section that concerns important territorial questions, rather than questions of European interest. The subject before us is a narrative of the singularly violent opposition made by the Austrian Estates to the Archdukes Charles and Ferdinand after the death of their grandfather Maximilian, the struggle which resulted from this opposition, and the final triumph of the Archduke Ferdinand.

As far back as in the time of Maximilian, the cry for a change in the form of government, for improvement in the administration, for reform in the departments of law and of finance, and for the dismissal of unpopular counsellors had grown more and more clamorous in the hereditary states of the house of Habsburg. Shortly before the end of his life extensive concessions had been obtained, but his death rendered the realisation of these very doubtful. One clause of

his will decreed that until the arrival of the new rulers the hereditary provinces should submit themselves to the existing government. Indeed, in its earlier form, this clause conceded to the executors of the will the right of making such changes in the government as should approve themselves to their judgment. This called forth the opposition of the Estates. The united representatives of all the provinces: Austria above and below the Enns, Styria, Carinthia, and Carniola, demanded that the new rulers should first bind themselves by oath to confirm their liberties and privileges, maintaining that until this was done they owed no allegiance to them. The Diet of each province appointed a kind of provisional government. Assurances of loyalty towards the new sovereigns were accompanied by attacks on the crown estates, and a plan was mooted for a common government for all the provinces together, which should be entirely under the influence of the Estates. In this movement Vienna took the lead. At its head stood Martin Siebenbürger, a veteran in the struggle against the former government, an experienced lawyer, and a passionate enthusiast. A constitution greatly in favour of the provincial diets was drawn up and adopted, possession was taken of the Kammergut, the crown dues, the government records, and a new coinage was even issued, of which specimens are still extant.

Through the influence of the towns, the movement acquired a more radical tone in Vienna, and indeed throughout Austria below the Enns, than in the remaining provinces. While therefore these latter, as well as Tyrol, which had joined the opposition, came to an amicable settlement with the Archduke, the movement in the former had a tragic issue.

The great embassy which the deputies of Lower Austria sent to Spain gave occasion to the ambassadors of Austria Proper—among them the bold and eloquent Siebenbürger—to make a much more determined stand than their colleagues. After a while, open contention soon broke out between the Radicals and the more moderate party. When Charles V., in his own and his brother's name, delegated to the Imperial Court of Regency at Augsburg the administration of the patrimonial estates of Austria, and its Commissioners summoned these provinces, without further ceremony, to pay homage, obedience was rendered by Carinthia, Styria, and Carniola, and even by Austria above the Enns, which yielded without demanding a previous ratification of its privileges. In Austria below the Enns universal resistance was threatened, until a cautiously calculating policy everywhere succeeded in superseding the party of action, of which Siebenbürger was the soul, and in severing and entirely isolating it from the Estates. To give details here would lead us too far. At length Vienna—where, at the end of 1520, Siebenbürger had been elected burgomaster, as a demonstration against the Archduke—stood quite alone.

Archduke Ferdinand, in whose favour Charles V. had, in April, 1521, abdicated his rights to his hereditary possessions in Germany, determined to punish his opponents. He instituted a court, composed for the

greater part of foreigners and of persons who had no connexion with the provinces, to judge between the former government and those who had risen against it and had adopted the Constitution (Landesordnung) of 1519. Judgment was given against the latter; the original promoters of the rebellion were cruelly executed, Siebenbürger among them. One only was exiled.

Thus the principle of the liberty of the States, not altogether undeservedly, fell before the principle of territorial lordship. The occurrences are skilfully narrated by the author, who has carefully collected his materials from eight archives, more especially from those of Vienna, Gratz, Krems, and the manuscripts in the Court Library of Vienna. The value of the work is enhanced by a criticism of the sources and collateral contributions which throw light on the period in question, as well as by other supplementary additions based, for the greater part, on the Government records.

While I point out a trifling error in the note on p. 12, a transcription from the *History of Ferdinand the First* (i., p. 480), by Bucholtz, viz., that "Georg Pleischer" should doubtless stand as Georg or "Gregor Reysch" (Bucholtz i., p. 165, has the further variation "Jörg Fleischer"), I would conclude with the wish that Professor von Krauss may yet enrich us with a history of Ferdinand I. that shall supersede the unreadable compilation of Bucholtz.

ALFRED STERN.

Old and New London: a Narrative of its History, its People, and its Places. By Walter Thornbury. Illustrated with numerous Engravings from the most authentic Sources. Vol. I. (London, Paris, and New York: Cassell, Petter, & Galpin.)

Of the numerous books which Mr. Thornbury has produced during the last twenty years this is about the best. It has very considerable merits. It forms a handsome and attractive volume, it is well got-up, it is liberally illustrated, and is a marvel of cheapness. It is written in a lively and readable style, and is a perfect storehouse of anecdotes, for the most part well-chosen and very fairly told.

But while we gladly bestow this measure of approval, we are bound to add that the book has very serious faults. It deals as largely with gossip as with history. The authentic and the unauthentic are mingled together without any note of difference. Occasionally the statements are in accordance with the most modern historic lights—more often they belong to the historic schools represented by Goldsmith's *History* and the *Waverley Novels*. Thus Mr. Thornbury designates Cassivelaunus as "King of Hertfordshire and Middlesex," and supposes that there was a period in English history "when Norman barons were not unaccustomed to pull out a Jew's teeth, or to fry him on gridirons, till he had paid handsomely for his release" (p. 761).

Even when the author comes across a fact of real significance, he does not always seem to appreciate its importance. Thus, in the reign of Edward IV., the Lord Mayor ordered two men who had struck him, to be

beheaded. Mr. Thornbury duly chronicles the fact, but he does not apparently perceive that, in the penalty of treason thus summarily inflicted for an offence against the person of the Mayor, he has lighted on a curious exercise of the *jura regalia* which were formerly possessed by the Free Cities of Europe; rights which, in the case of Hamburg or Bremen, were developed into full and complete independence of the overlord, while in the case of London they gradually gave way before the paramount power of the Crown, leaving however, even at the present day, one or two curious survivals, such as the right possessed by the citizens to elect their own sheriffs; or the custom which compels the Sovereign, when he visits the City, to knock at the closed gates and ask for admission, as a matter of favour rather than of right.

Almost every historical personage who is mentioned in Mr. Thornbury's pages is labelled with a descriptive adjective. This practice would be less offensive than it is, if these brief estimates of character possessed any real biographic value, instead of merely reflecting a somewhat Philistine view of English history. Thus, Henry VIII. is either "the bluff king," or else "that Ahab of England." We have of course "the good Ridley," "gloomy Queen Mary," and "the child King" who preceded her. Wolsey is either "the proud favourite" or "proud and portly." Theodore Hook is in turn the "greedy hireling," or "the witty and the heartless;" while the author of the *Ingoldsby Legends* is pilloried as "the un-reverend Mr. Barham." Sometimes in the course of a few pages Mr. Thornbury altogether reverses his historical estimates. Thus, on p. 74 we have "poor persecuted Queen Caroline," and a few pages further on she becomes "that questionable martyr." But Mr. Thornbury's facts as well as his opinions develop with the progress of the work. When, as is occasionally the case, the same story is inadvertently told more than once, a ready test is afforded of the author's habitual accuracy. Thus at p. 74 Theodore Hook is invested with the "Consulship of the Mauritius," and his debt to the Crown is only 12,000*l.*, while at p. 110 he is promoted, very properly, to "the Treasurership of the Mauritius," and his defalcation has increased to the sum of 15,000*l.*

A topographical and historical work pretending to any authority demands, we will not say a copious citation of authorities, but at all events some sort of indication of the sources from which the accounts are derived. It is here that we have the gravest fault to find with Mr. Thornbury. Whole pages are transferred bodily from nameless writers. In one place we find an entire column, as to which the inverted commas in which it is included form the only indication that it is a quotation. Elsewhere we have long quotations from "a writer who was present," or from the works of "an eye-witness." We have two columns about Heralds' College, which are included in inverted commas, prefixed by the vague acknowledgment "we are told;" and, still worse, we have six or seven columns about Hazlitt, extracted from the works of "a contemporaneous writer,

of whose labours we gratefully avail ourselves."

But when Mr. Thornbury does condescend to name his authorities, the result is usually so unsatisfactory as fully to justify his customary reticence. *Pickwick*, *Vanity Fair*, and *Henrietta Temple* are laid under contribution. Other authorities cited are nearly as worthless. Judging from the evidence which Mr. Thornbury himself supplies, the book has been chiefly compiled from second-hand authorities, and even these seldom belong to the first class. Thus the details as to the periodical press are mainly taken from the notorious work of Mr. Grant, those relating to law and medicine from Mr. Jeaffreson, while even the writings of Mr. Sala are not deemed unworthy of lavish quotation. It is only fair, however, to add that we get occasionally as far as Mr. Timbs, Mr. Noble, Mr. Francis, and even Mr. Riley, and on one memorable page we have "a very admirable passage from Mr. Freeman."

This singular combination of the authentic and the unauthentic which characterises the text is faithfully reflected in the woodcuts. The title-page asserts that the numerous engravings are taken "from the most authentic sources." This description applies fairly to a portion of the woodcuts. Some are in every way admirable—there are many more of which the less said the better. On the one hand, we have excellent copies of some of the best extant portraits of historical characters, we have topographic sketches of buildings and antiquities, carefully drawn and capably engraved, as well as a large number of well-selected and most appropriate reproductions of old prints. Interspersed with these excellent woodcuts, which merit all praise, we find numerous sensational "illustrations" of executions, riots, processions, tea-parties, and interviews between celebrated characters. These "illustrations" have evidently been evolved out of the internal consciousness of some anonymous modern designer, and are only to be distinguished from the engravings of a more authentic order by the internal consciousness of the hapless reader.

Owing to these causes, a great work, which has evidently been produced at a very large expenditure of capital and labour, and which might usefully have filled a real gap in our literature, is rendered nearly useless for library purposes, and cannot be referred to with any confidence or safety.

The absence of a date on the title-page seems to indicate that the book, with all its faults, has already been stereotyped. If this should not be the case, we advise Mr. Thornbury to take counsel with some friend who possesses the historic instinct and the requisite knowledge, and then with some trouble and a little good advice he may make a second edition into a really valuable and standard work.

ISAAC TAYLOR.

Hours in a Library. By Leslie Stephen. (London: Smith, Elder, & Co., 1874.)

IN an unpleasant sketch of Balzac's there occurs a rather amusing parody of the manner of St. Beuve. Nathan is supposed to have related some impertinent *mot* of a character whom he is describing, and he

goes on to criticise it thus: "I scarcely think the Greeks and Romans were acquainted with this kind of wit; Plato, perhaps, if one looks very closely, may have come near it, on the grave and musical side." Mr. Leslie Stephen's collected essays are in strong contrast to this sort of dilettanteism, which is growing too common in English literature. There are three contemporary schools, all with their value, but all with the faults of their qualities. There is the school of M. Taine, who only needs a slight acquaintance with the climate, and productions, and history of a country, to dash off a series of formulae showing that this or that painter or poet was the necessary result of the conditions. Then there is the school of M. Paul de S. Victor, who uses his subject as the ground of the most brilliant broidery, and produces effects so dazzling that, as Lamartine said, he needs to be studied through blue spectacles. Lastly, there is the school which, in Mr. Stephen's own words, "is never satisfied with its frame of mind, till it has lashed itself into a fit of rhetoric," or has dreamed itself into a hazy reverie. It looks at all things as the author of *Alice in Wonderland* advises the young poet to do, "with a kind of mental squint," which produces remarkable and gorgeous, but not very satisfactory visions. The reader feels that he has been led to see things as they are not, rather than things as they are. Now, it is Mr. Stephen's merit that he has written an amusing and instructive volume of studies, without leaning to the manner of any of these three sects of critics. With regard to the school of history and evolution, he remarks, "We have not yet learnt how to breed poets, though we have made some progress in regard to pigs." Nor is he much more confident as to the results of analysis: "the effort to investigate the materials from which some rare literary flavour is extracted is seldom satisfactory." Mr. Stephen does make the effort, in the case of Hawthorne, showing how the mystic and morbid part of his genius looks like an inheritance from the fears and fancies of Cotton Mather's time, and the witch panic at Salem; and how, again, the common-sense of his Puritan ancestry keeps him always on firm ground, and prevents him from obtruding his ghosts forcibly, or expelling them decisively. The result is that they wander in a world of doubt, as ghosts ought to do, and the sceptic can always explain them away into "the rats," or "the wind;" while the credulous can hold them to be genuine, and say, like Bartholo in *Figaro*, "Il n'y a point de vent dans le monde." But it is rare that Mr. Stephen is so subtle as this, and it is a thing to remark that he avoids the use of the words "subtle," "delicate," "precious," "sweet," "blithe," and "accomplished," these notes of macabre criticism.

These essays have many of the charms of interesting conversation, and the reader seems to be holding a continual dialogue with the author. Views are stated just as they occur to the writer's mind, without any effort at saying something fine or startling. There is a tendency to contradict notions that are fashionable, and it would not be very difficult, perhaps,

to find out a few of the things that Mr. Stephen would denounce if he yielded to the temptation of indicating some of the probable objects of Pope's antipathy. Thus there is a practical air about the essays, an alert interest, and a disposition to shun refining on things, which give them a freshness and a life that one misses in much more studied compositions. They deal, for the most part, with English literature—some of it literature that is sinking into the sere estate of Charles Lamb's "books that are no books." Such are the novels of De Foe and Richardson, which Mr. Stephen thinks have "fallen so dark to us," as Mr. Carlyle would say, because they were written when the English novel was in its infancy, and the laws of the game were scarcely settled. De Foe had to give verisimilitude by a painful process of accumulating details, and the leisure of quiet times did not object to the *longueurs* of Richardson. The details, the moral prosing, the enormous slow length *do bore us now*, and probably Mr. Stephen's extracts will be novelties to the majority of his readers. One feels inclined to differ from him where he says that "Mr. Veal makes rather a better point" (against Mrs. Veal's ghost) "by stating that a certain purse of gold mentioned by the ghost was found, not in the cabinet where she told Mrs. Bargrave that she had placed it, but in a comb-box." Now, this is in our opinion a piece of verisimilitude worthy of Meinhold, for the mistake is just the sort of lax blunder that ghosts and planchettes invariably do make. They come very near the mark, and drift off into some absurd error.

In the same way, when Mr. Stephen thinks that "remorse does not embody itself in these recondite and, one may almost say, over-ingenious fancies" that haunted Hawthorne's Mr. Dimmesdale, we are tempted to say of the critic what Bunyan said of the aged Christian who failed to console him when he thought he had committed the unpardonable sin, "I found him a stranger to much conflict with the devil." De Foe and Hawthorne seem to have been no strangers to any variety of vulgar superstition or insane self-deception. Again, Mr. Stephen notices, as a proof of the want of the passionate element in De Foe's novels, the singular calmness with which he describes his villains. Thus Roxana's "moral tone is all that can be desired," and indeed all the bad characters speak "like virtuous persons, who have unluckily backed the losing side." But surely this is a note of the real dying confession of the English ruffian. Students of these documents must have observed their business-like tone, the speakers always tracing their evil courses to one fall from virtue, after which they quite steadily took up the opposite line of conduct.

It is the pleasantest quality of Mr. Stephen's book, that it tempts the reader into almost conversational digressions. But one might notice many criticisms of a different value, such as that on Richardson, and his influence on the sentiment of France. "Clarissa doubtless transmigrated into the heroine of the *Nouvelle Héloïse*, dropping some of her insular prejudices on the way." "Richardson in fact, though the good orthodox little man had no suspi-

cion of his own tendencies, was encouraging a sickly and ominous tone of thought. The temporary eclipse of the priest, the natural spiritual guide of feminine natures, gave a chance to such lay preachers to enjoy a homage not altogether healthy to those who rendered or to those who received it." The last pages of the criticism on Richardson contain a life-like picture of the illustrious printer, and an explanation of his influence over De Musset, Balzac, and George Sand. The essay furnishes indolent people, if any essay can, with a sufficient notion of Richardson to satisfy their literary conscience for neglecting the long and dreary pilgrimage to the tomb of Clarissa Harlowe.

The essay on Pope as a moralist is mainly interesting as showing how we have wandered in our notions of poetry from the notions of Queen Anne's time. Pope, with his artificial jingle, was supposed by Dr. Johnson to have reached the bounds of musical expression. As a poet his one serious claim was his enthusiasm for the harmonious and orderly beauty of righteousness. We now expect to have the bizarre beauty of passion expressed in the melodious lapses of lyrics, or delight to watch the long processions that rise and pass before us to the music of "the idle singer of an empty day." Colour and grace seem to be divorced from noble action and passionate morality in our modern poetry. We have to go back to Greece to find these conjoined. It is scarcely possible, perhaps, to make the nineteenth century delight in Pope, but Mr. Stephen has succeeded in proving that he was a poet, *pius vates et Phoebæ digna locutus*.

In his essay on Scott, written apparently among the depressing festivities of the Scott centenary, Mr. Stephen keeps a happy balance between love of the novelist's character as a man, and regretful doubt as to the permanence of his work. But an untrue impression is conveyed when it is said that Scott's career was summed up in the phrase that "it was writing novels to buy farms with." Mr. Carlyle, when he said that, should have remembered that there are different motives for buying farms. Scott did not want them for the same reason as the Northern farmer did. He had a romantic love for the land, a romantic desire to found a new great house in the clan of Scott,—that was why he was so anxious to sign himself "Abbotsford and Kaeside." But it is hard for countrymen of "the sheriff," hard for anyone who merely recollects, for example, the tenour of Scott's conduct to Byron, to criticise his art. It is like peeping and botanising on a beloved grave, or finding fault with the commercial incapacity of Colonel Newcome.

If there is an essay in Mr. Stephen's collection which makes one miss a touch of the enigmatical and subtle school, it is that on Balzac. "It is not ordinary daylight which illuminates Balzac's dreamland, but some fantastic combination of Parisian lamps, which tinges all the actors with an unearthly glare, and distorts their features into extravagant forms." They live in the luminous shadow which Paris radiates from itself, the unholy living light of Baudelaire's *Rêve Parisien*.

They resemble, as M. de Pont-Martin says, the flora of some colossal hot-house, fashioned to shelter a foreign and fantastic vegetation, where all manner of exotics live together, till the visitor might forget that in the open air they would fall to pieces in an hour. In this palace of fancy it is not enough to be merely straightforward and clear-sighted, the critic should be infected with the fever of the master. That is why Mr. Stephen is not the best possible guide to the study of Balzac. He is much more satisfactory in his account of De Quincey, though we must protest that there is humour in the account of the combat between the Baker and the Amateur. It is humour of the *Bell's Life* variety, perhaps; but, then, what is so English as *Bell's Life*? Perhaps Mr. Stephen would say that such a notion of comedy is scarcely so much English, as a fruit of that mysterious quality of John-Bullism discovered by Hawthorne. One may take leave of his essays in saying that they are delightful in themselves, and useful as a tacit protest against the false tendencies of a clever and ingenious school of criticism.

A. LANG.

History of the Royal Artillery compiled from the Original Records. By Major Francis Duncan, R.A. Second Edition. (London: John Murray, 1874.) If any one has been disposed to cavil at the propriety of devoting to the services of a single portion of our army two volumes so ponderous and so well-filled as these, the answer is best supplied by the fact of a speedy demand for a second edition, which is now before us. We may fairly congratulate the author on this reception of his labours, as proving that they are appreciated beyond the immediate clientèle to which he specially addressed himself; nor less on the careful use he has made of his new opportunity in embodying the numerous corrections and additions which the circulation of the first edition had brought him. It can never be possible to give to a work which starts with so limited a subject as the acts of a single branch of an army, that sort of epic interest which great military historians know how to combine with sound narrative. The conditions are obviously fatal to this. In the particular instance before us, it is plain that a history of the Royal Artillery from the time that it first became an important element in our land forces early in the last century, would, if completely written, be nothing less than a history of our wars during this period. On the other hand, it would be fatal to all interest if the compiler of such a narrative confined himself entirely to describing the various steps taken from time to time to augment or diminish the regiment. To carry out his task creditably, he must steer carefully between thus making his work a mere abstract of War Office records, or enlarging it until it gets beyond the scope of the class for whom it is specially designed. Portions of general history, or of memoirs, must be judiciously selected and used liberally enough to win ordinary readers, without obscuring the real design of the work, which is to show the gradual process by which the arm we are now familiar with has grown to be the finished instrument it is. It is high praise, and yet it is mere justice to Major Duncan, to say that no author who has taken up such a task has performed it so successfully. Works of the kind, indeed, are seldom readable to those not personally interested. His is not only really pleasant reading, but in portions will be found to offer valuable contributions to history. There is a remarkable instance of this in his narrative of the battle of Minden; for the splendid services done there by our small contingent of infantry have hitherto caused the hardly less

honourable conduct of the Royal Artillery to be ignored. Many others might be cited; but we prefer to send our readers to the work itself, where they will find Major Duncan's industry as a collector of historical fragments is fully displayed; nor less so his good judgment in selecting from his heap of material. His honesty especially commends itself at such points as the note (vol. ii., p. 8), which gives the authority of Sir David Wood for the assertion that "much that is good in the care of the horses of the Royal Artillery in the field comes traditionally from the horse artillery attached to the German hussars in the Peninsula." Our professional military writers are not often thus clear in their acknowledgments of obligation to their German prototypes, though our army has been more or less modelled on the Prussian ever since the Seven Years' War. It would be untruthful, indeed, to pronounce Major Duncan's a perfect work. The inequality of both style and matter will strike even a careless reader, after the somewhat grandiose promise of the preface. The gallant author is hardly aware of what constitutes genuine authority for opinion, when he quotes at one point an invaluable old order or memoir, at another a passage from a recent occasional paper, written only for Woolwich eyes. As to his views on the organization of his own arm, it is enough to say that to him it appears the best possible of artilleries for all possible purposes. He affords, indeed, throughout a curiously patent example of the spirit he reproves at vol. i., p. 120: "It is undoubtedly a consequence of military training to produce in a man's mind more of an inclination to make the best of what is, than to suggest change and improvement." The truth is trite enough to be worthy of Martin Tupper himself; but yet it is a truth, and one freshly illustrated by our author in thorough good faith and unconsciousness. And in wishing him many more readers, we would but advise them not to follow him in his one leading error of confounding the splendid material and fine historic name of which the Royal Regiment should be proud, with the faulty and incomplete organization, in spite of which, not through which, its honours have been won. The traditions of Woolwich on this latter head are as little to be trusted as a blind man's views of colour, so great is the inclination of the knot of placemen who rule there rather "to make the best of what is" (which for them is very good indeed), "than to suggest change and improvement."

MR. O'CONNOR MORRIS tells us in the preface to his sketch of *The French Revolution and First Empire* (Longmans, 1874), that it "was intended to be a number of the 'Epochs of History,' in course of publication." But as the editor of the series considered it suited to readers more advanced in years than those for whom that series is especially designed, it now appears in a separate form.

It is evident that if a sketch such as this is suitable for anybody at all, it must be suitable for boys and girls in the higher forms of schools. No one who wished to study the period deeply would be content with so brief a sketch. The real question therefore at issue would seem to be, not whether the book is fit to be read at the age of fourteen, or the age of twenty, but whether the narrative is so given as to be attractive to those who take an interest in history, though their knowledge may not go very far. On such a point example is better than argument, and we therefore copy Mr. Morris's account of the storming of the Bastille, to serve as a specimen of his power of telling a story:—

"On the verge of the quarter of St. Antoine rose the celebrated fortress of the Bastille; and it was resolved to attack this dreaded place, the very emblem of ancient despotism, and infamous for its mysterious horrors. An armed mass poured down to the spot, and after an ineffectual attempt at a parley, the drawbridge was passed and the inner court reached, close to the eight frowning towers of the hated dungeon.

A discharge of musketry drove the assailants back, but cannon were brought up by the late French guards, and a white flag before long was waved from the ramparts, the commandant, Delaunay, having been compelled by the garrison (alarmed or ill-disposed) to surrender. The victors rushed into the ancient den, amazed at the feat they had accomplished, and carrying out many of the arcana of the place—old instruments of torture and prison records; but their victory was not unstained by cruelty. The greater part, indeed, of the garrison were set free; but Delaunay and several of his men were murdered, and their heads were borne on high on pikes—the first of many subsequent scenes of the kind."

It should be added that Mr. O'Connor Morris evidently wishes to treat all parties impartially, though his impartiality is rather that of the disinterested spectator than that which springs from the wide human sympathy which Mr. Carlyle has taught us to look for when we think of the French Revolution.

History of Booksellers. By H. Curwen. (London: Chatto & Windus.) It is somewhat late to notice Mr. Curwen's *History of Booksellers*, seeing that it was published at the beginning of the year. It belongs, however, to a class of books which are intended to live, or at least to be sold, for more than one season; and, besides, better late than never. Mr. Curwen has produced a useful and interesting compilation. The motto prefixed to it, a dictum by Carlyle that "in these days ten ordinary histories of kings and queens were well exchanged for the tenth part of one good history of booksellers," led us to expect something more ambitious than he has actually attempted. But he has clearly defined his aim in a preface, and perhaps there is no great harm in suggesting that a book with the title of his book, ably done, would be a work of great interest and value. What he has attempted is to bring together as much matter about booksellers as could be put into one volume, "to be issued in a cheap and popular form," and he may fairly be congratulated on the manner in which this task has been performed. Perhaps, instead of claiming for it the dignity of history, he should have described his work as a book about booksellers, or rather as a book about some eminent British members of "the trade;" but it would be hypercritical to insist upon this point. The apology he makes for not having written the life of every eminent bookseller, ancient or modern, is altogether unnecessary. There was no call upon him for a work so comprehensive in scope; and what he has done, besides being easily done, will suit the public much better. What he has done must be briefly described. Beginning at Rome in the time of Augustus, and taking the middle ages in his course, by a happy hop, step and jump he alights upon Jacob Tonson. Very soon he makes his way to the familiar names of Longman, Constable, and Murray, and thereafter his lives are well selected and well written. The book contains some misprints, which should at the first opportunity be corrected, especially as they chiefly occur just where misprints are most misleading—in the dates. Where a date is wrong by a hundred or hundreds of years, there is no great harm done; the error is noticeable; but it is awkward to have errors in the tens. For example, an error of this kind leads to temporary confusion between the great John Murray and his father. The notices given of some of the obscure British publishers are interesting. So also is a chapter on provincial booksellers, though it is not so full as could be wished.

EDITOR.

NOTES AND NEWS.

LORD ACTON has in the press a collection of unpublished journals and diaries kept during the Council of Trent by bishops and officers of the Council.

THE *Nation* announces that Dr. Leonard Bacon's *Genesis of the New England Churches* will be published shortly by Messrs. Harper Brothers.

LORD VERULAM has given permission to the Camden Society to print the judgment delivered in the Ship Money case by Justice Croke, with autograph corrections by the judge.

It is announced that at this year's Oxford Commemoration the degree of D.C.L. *honoris causa* will be conferred on the Right Hon. Sir George Mellish, one of the Lords Justices of Appeal; Major-General Sir Garnet Joseph Wolsley, K.C.B., G.C.M.G.; Sir Thomas Erskine May, K.C.B., Clerk of the House of Commons; and Victor Carus, Professor of Comparative Anatomy and Zoology in the University of Leipzig. Professor Carus is well-known to many members of the University. Some twenty years ago he acted as Dr. Acland's assistant in arranging and cataloguing the anatomical collection, then at Christ Church, now in the University Museum. He was appointed deputy-professor in the University of Edinburgh during the absence of Professor W. Thomson, and is lecturing at the present moment, with great success, at Edinburgh, before a numerous class of students.

MR. FURNIVALL has agreed to give a course of eight lectures on "The English Language and Literature from the Earliest Times to that of Chaucer," to the Ladies' Class at Oxford next October term.

In a poem headed, "To the blessed Saint of famous memory, Elizabeth, the humble petition of her now wretched and contemptible y^e Commons of England," which Mr. Morfill is now editing from an Ashmole MS. for the Ballad Society, the Virgin Queen's spirit is comforted by being assured that

"No snuffling raskall, with his horne-pipe nose,
Shall tell thy story in his ill-tun'd prose."

Other poems in the collection complain grievously of the Scotch plundering of all good English places under James I.

MR. CECIL MONRO is engaged upon an investigation of the Chancery suits with respect to which Lord Bacon was charged with bribery. As the late Registrar of the Court of Chancery, Mr. Monro possesses a professional familiarity with the documents, which contain the evidence which has been wanting to previous inquirers.

ON the subject of Shelley's *Refutation of Deism*, mentioned in our last, Mr. W. M. Rossetti writes that there are only two speakers in this dialogue, Eusebes and Theosophus. Eusebes knows Theosophus to be a Deist, a believer in a God on the basis of natural religion, and he wants to make him a Christian as well. He argues that a God cannot be proved from the evidence of nature, but only from revelation; therefore, a man who is not a Christian has no final refuge save atheism. Theosophus strenuously impugns the religious faith of which the Old and New Testaments are the documents; but, being hard pressed by the reasonings of Eusebes, and extremely alien from atheism, he concludes by promising to reflect whether or not he can accept, and add to his own natural deism, any of those doctrines which are distinctively Christian. Thus the whole tone of the argument is a little sophistical. Shelley gives you to understand that the being of a God, though not proveable from nature, may presumably be proveable from revelation; whereas his real aim is to show that revelation cannot possibly be reconciled with reason, and therefore the being of a God is not proveable at all; atheism being the right alternative to Christianity. Some portions of the *Refutation of Deism* are reproduced *verbatim* from the notes to *Queen Mab* (printed in the previous year, 1813), and other portions bear no distant relation to the same notes.

DR. GREGOROVITUS' recently published work on Lucrezia Borgia has met with such success in Germany that a new edition is already called for, and will appear in the course of the present month. The Cotta firm, which published the *History of Lucrezia Borgia*, is bringing out *The*

Life and Works of Goethe, by Karl Goedeke, a work which from the well-known reputation of the author promises to be of considerable interest, and is of the greater importance from the fact that Goethe has hitherto met with his ablest and most sympathetic biographers among foreigners specially, and not till now, as in the present instance, from compatriots of exceptional attainments.

THE *Atlantic Monthly* for June has a bit of autobiography by Mr. Robert Dale Owen, the scene of which is laid at Naples; a pathetic tale of the Civil War, and a rebel's rather ludicrous recollections of the same; the somewhat too painful Confessions of a Morphine-drinker; and an article devoted to the *cultus* of the Cat. *Lippincott* has some unpublished letters of Coleridge, written from 1816 to 1818, when he was living at Mr. James Gillman's. They are addressed to his publishers, and relate, among other subjects, to the republication of the *Friend*, the publication of *Zapolya*, and Coleridge's share in the projected *Encyclopaedia Metropolitana*. They are full of individual touches, and conclude with some remarks on animal magnetism, a subject which Coleridge was anxious to have fully investigated. The same magazine has an article, with pretty vignettes, on the Schuylkill Valley, near Philadelphia, on which Tom Moore bestowed such a measure of immortality as he could confer; and an interesting account of a visit to a Japanese Bonze in 1871. There does not appear to be much sacerdotalism among the bonzes as a rule, although, says the writer,

"fasting is often practised, and some of the young bonzes look as pale and spiritual as those among our own students of theology who cultivate dyspepsia as a means of grace. Indeed, there is a very pale and handsome, dark-eyed young bonze, who performs the part of warden to the tombs of the taikuns at Uyeno in Yeddo, and acts as cicerone to visitors, of whom one of a party of young missionary ladies that visited the tombs a short time ago naively remarked, 'What a splendid convert he would make!'"

THE General Congress of German Schoolmasters, which has been celebrating the twenty-first anniversary of its establishment, closed its meeting at Breslau on May 29, when it was determined that the Association should next year meet at Augsburg. The publication in the leading German journals of the proceedings has called forth some curious notices of the hereditary nature in certain families of the vocation of teaching. One of the most remarkable of the instances recorded is that of the family Kunzig, three generations of whom have, without a year's break, been employed, from 1723 to the present time, in the educational department of the State-service as schoolmasters. Such devotion to one calling seems to merit a better return than that awarded to the representative of the Kunzigs, who after forty-eight years' labour as a teacher receives only a stipend of 230 thalers annually.

THE autograph letters collected by the late Sir William Tite were sold by Messrs. Sotheby and Co., on Friday, the 5th inst. Among the most interesting and valuable lots offered, we noticed a long letter of Rabelais, in Latin, which fetched 62*l.*; three letters of Edward Gibbon, from 3*l.* to 9*l.* 10*s.*; two letters of Robert Burns, 8*l.* 8*s.* and 7*l.* 12*s.*, and the original MS. of his song "Scots wha hae wi' Wallace bled," 25*l.*; a letter of the Duke of Buckingham, the favourite of James I. and Charles I., 17*l.* 10*s.*; a letter of Lord Byron, speaking of his critics, 18*l.*; a holograph letter of Charles I., addressed to "My only deare sister," and dated from the Palace at Greenwich, 18*l.*; a long letter from Boswell to David Garrick, mentioning Dr. Johnson, 17*l.*; a letter of "Kitty Clive" to "My dear Poppy," 11*l.*; a letter of Lord Bacon, 21*l.*; the initials of Nell Gwyn, scrawled at the foot of a letter dictated by her to an amanuensis as ignorant of spelling as herself, 28*l.*; a letter of the Duke of Wellington to John Wilson Croker, about the battle of Waterloo,

21. 15s.; two letters of William Cowper, 51. 5s. and 71. respectively; an unpublished letter of Voltaire, 51. 5s.; a long letter of Jeremy Taylor on the subject of Irish affairs, 71. 15s.; two letters of Dean Swift, 131. 5s. and 181. 5s.; one of Sir Richard Steele, 51. 15s.; one of Laurence Sterne, 131.; of Robert Southey, 71. 7s.; one, in Italian, of Rubens, 71.; one of Rowlandson, the caricaturist, 71.; two of Dryden, 251. and 171. 10s.; one of Schiller, 171. 10s.; one of Samuel Richardson, 41.; one of Foote, 71. 15s.; one of Matthew Prior, 41. 6s.; one of William Cobbett, 91. 5s.; two of Alexander Pope, 61. 10s. and 111.; one of Lord Nelson, addressed to Lady Hamilton, 51. 5s.; two of S. T. Coleridge, 101. and 121.; a speech of Macaulay, evidently written out for the reporters, 121. 10s.; a letter of David Hume, 181. 10s.; one of Charles Lamb, 141. 5s.; and the original Manuscript of the "Dissertation on Roast Pig," signed "Eliu," 341.; a letter of Oliver Goldsmith to David Garrick, 601. Perhaps the two most remarkable letters in the collection were: a holograph letter of Mary, Queen of England, to her uncle, the Cardinal of Lorraine, which fetched 951.; and a letter of Oliver Cromwell to Sir Edmund Bacon, giving details of some military exploits before Gainsborough, which fetched 1061. The correspondence of General Lord Ligonier with many of the celebrated men and women of the last century was bought for 261. 10s. in one lot. Many of these autographs are said to have been purchased for the foreign market, especially America.

AN oft-told story of "old English spirit and integrity" in a female, runs somewhat in this form. Anne Clifford, countess of Dorset, Pembroke, and Montgomery, possessed, by failure of the main line, the great hereditary estates of the Cliffords, earls of Cumberland, and the consequent patronage of the borough of Appleby. Sir Joseph Williamson, minister and secretary of Charles II., wrote to her ladyship, suggesting a candidate for the borough. She returned the following laconic answer: "I have been bullied by a court, but I will not be dictated to by a subject: your man shan't stand.— ANNE DORSET, PEMBROKE, and MONTGOMERY." This is a very pretty story as it stands, which it seems a pity to spoil by any doubts as to its authenticity. Not being able to trace the source of it, we are unable to give a direct denial of its truth; but we print here a letter, from the undoubted original among the State papers in the Record Office, which passed between the same two persons, and leave it to others to judge of the likelihood of both letters having proceeded from the same hand:—

"Brougham Ca: the 16 of January 1667: 1668:

"S^r

"I received yo^r Letter of the 11th of this month. by the last Post, as alsoe my Cozen Mr John Dalton of Aconbanke, his desyes to mee, to y^e same effect, on yo^r behalfe, that I would employ my Interest att Appleby, to procure yo^r to bee chosen Kyrgeresse there in the place of my Cozen John Lowther lately deceased.

"I should have bin very willinge, S^r, to have done y^e service therein, but that I had a p^r ingagem^t upon mee, both for my owne Grandchildran in y^e Southerne parts, and some of my own Kindred and Freinds in the north. w^{ch} I hope yo^r will take in good part, as a reasonable Apologie for my selfe in this Businesse.

"S^r,

"Your Assured frind

"ANNE PEMBROKE.

"To Mr Secretary Williamsonne att the Cortte att Whitehall del^d this."

THE copyright of Octave Feuillet's famous *Sphinx* has been secured by the *Univers illustré*, and will be published in the columns of that journal.

THE subject of the prize poem of the French Academy for 1875 is "Livingstone."

MELER SIMONOWITSCH, who has been carrying on her medical studies first at Zürich, and afterwards at Bern, has just obtained the degree of

M.D. *summa cum laude* in the latter university, being the first lady student who has ever taken that degree at Bern.

MESSRS. BELL have reprinted in a convenient and portable shape, uniform with the Bohn series, Miss Strickland's *Life of Mary Queen of Scots*, which originally formed part of her well-known work, the *Lives of the Queens of Scotland*. Although it is offered in a condensed form, nothing of importance or interest has been omitted. At the end of the second volume will be found a facsimile of a letter from the Countess of Lennox, the mother of Lord Darnley, to Mary, written in a tone of such affection as would imply that she at least believed in the innocence of the Queen in any participation in her son's death.

It is with great regret that we learn the death of Professor Usinger, which took place on June 1, at Bremen, whither he had gone to take part in the meeting of the Hanseatic History Association. Since the publication of his *Germano-Danish History*, in 1863, and more especially since his appointment, in 1867, to the Chair of History at the University of Kiel, few men—scarcely even Dr. Waitz himself, to whom he looked as his model and master in the art of historical research and composition—have done more than Professor Usinger to enlarge and ennoble the domain of historical inquiry. To him scholars are materially indebted for the system and order which has of late years begun to be established in reference to the arrangement, classification, and elucidation of the public State archives of Germany, while the strong patriotic bias with which, as Secretary of the Historical Society of the Duchies of Schleswig-Holstein and Lauenburg, he conducted the publication of its Transactions, undoubtedly exerted a very powerful influence on the political bearing of the questions of the German nationality of those provinces. His lectures were at once the most profound and the best attended of any at Kiel, and by the death of Professor Usinger the University has lost one of its greatest ornaments, and the students one of the most original and philosophic, as well as the most eloquent, enthusiastic and genial, of their teachers.

M. DE SOUTHEYRAN has been appointed Vice-President of the Historical Monuments Commission in place of the late M. Vitet.

DR. KARL RUDOLF HAGENBACH, the well-known German writer on Church History, died at Bale, June 6th, at the age of 73. His poems enjoyed considerable popularity amongst Germans and Swiss.

THE recently issued yearly report of the Friedrichs-Werdersche Gewerbeschule (Trade School), in Berlin, contains an interesting political sketch of the reign of Richard II., written for the purpose of interpreting the alliterative poem on the deposition of that king, attributed to William Langland. This poem has already been printed three times—twice by Mr. Wright, viz., for the Camden Society, 1838, and in *Political Poems and Songs*, vol. i., p. 368; and again, in 1873, by the Rev. W. W. Skeat, under the title of *Richard the Redeles*, for the Early English Text Society. Dr. Carl Ziepel, the writer of this sketch, appears only to have known the two earlier editions, and would have gained much assistance from Mr. Skeat's excellent edition. With regard to the authorship of the poem, Dr. Ziepel, whilst admitting that there are many points of resemblance between the vision of Piers the Plowman and the poem of Richard, yet finds that "after a careful perusal of the two poems, doubts will arise whether really both can have been written by the same man." The reasons brought forward to warrant these doubts can, however, hardly be considered to be conclusive: the chief one, that the author "nowhere betrays the slightest knowledge of classics, never quotes a Latin phrase, and speaks of clerks as if he did not count himself among their number," is founded on a mistake. There are no fewer than five Latin quotations in Mr.

Skeat's edition of this poem: these were omitted by Mr. Wright, as he considered them as comments inserted by the scribe, and as such did not form part of the text. In his preface to the poem, Mr. Skeat remarks, with reference to these quotations, that "these appeals to Scripture, or to the writings of 'clerks,' are exactly in Langland's usual manner, and the quotations are to be ascribed to the author, and not to the scribe." The sketch of the reign of Richard II. is worked up in a very careful manner, and the old Chronicles supply the author with many interesting facts, which exhibit the diligence with which these materials have been collected. The report is also noteworthy as evidence of the increasing attention paid to the study of English literature in Germany.

NOTES OF TRAVEL.

IN the course of a few weeks, the German Imperial corvette *Gazelle*, under the command of Captain von Schleinitz, will leave Kiel with the staff of astronomers sent by the German Government to observe the transit of Venus (on December 8) on the Kerguelen Islands, in the South Indian Ocean. Another detachment of German observers will at the same time be stationed on the Auckland Islands. In the event of a failure on the part of the former portion of the staff to obtain good observations of the transit, the *Gazelle* will convey them and the other German observers to the Mauritius about the middle of December, and leave them there till the end of January, 1875, when they will enter upon a voyage to the Antarctic Seas with the special object of investigating the polar currents and other phenomena connected with the south-polar region.

THE *Times* quotes a letter from a St. Louis paper, giving an account of extensive ruins, found some miles east of Florence, on the Gila river. The principal is a parallelogram fortification, 600 ft. in width by 1,600 ft. in length. The walls, which were built of stone, have long been thrown down, and are overgrown by trees and vines. In many places the stones have disappeared beneath the surface. Within the enclosed area are the remains of a structure 200 ft. by 260 ft., constructed of roughly-hewn stones. In some places the walls remain almost perfect to a height of some 12 ft. above the surface. On the inner sides of the wall of the supposed palace there are yet perfectly distinct tracings of the image of the sun. There are two towers at the south-east and south-west corners of the great enclosure still standing, one of which is 26 ft. and the other 31 ft. high. These have evidently been much higher. A few copper implements, some small golden ornaments—one being an image of the sun with a perforation in the middle—and some stone utensils, and two rudely-carved stone vases, much like those found at Zupetaro and Copan, in Central America, are all the works of art yet discovered. The ruins are situated in a small plain, elevated nearly 200 ft. above the bed of the Gila. Just west of the walls of the fortification there is a beautiful stream of water having its source in the mountains, which crosses the plain, and by a series of cataracts falls into the Gila about two miles below. The fragments of pottery and polished stone reveal a condition of civilisation among the builders of these ruins analogous to that of the ancient Peruvian, Central American, and Mexican nations. The country in the vicinity is particularly wild and unusually desolate. No clue to the builders of this great fortified palace, with its towers and moat, has been discovered, but it would seem that this whole country was once peopled by a race having a higher grade of civilisation than is found among any of the native tribes of the later ages. But whether this race were the ancestors of the Pimos, or some extinct people, is not known. It is understood that these ruins will be thoroughly explored within the present year.

THE exhibition of Colonial products in Paris will contain an enormous nugget of gold coming

from Cayenne. At the present moment this mass of precious metal, which is in its crude state, is at the Banque de France, and it will be melted down into an ingot one day next week. It weighs 200 kilogrammes, and is worth 600,000 francs. It was sent to Paris by one of the companies working the mines discovered a few years ago in the French colony of Guayana. The quantity of gold won for some time past from these workings has, it is stated, become so considerable, that the project is seriously considered of diverting the waters of the river Oyapoch and its affluents from their present beds, in order to facilitate the extraction of the gold which there is no doubt is concealed there.

ACCORDING to the *Levant Herald* the latest letters from Colonel Gordon are written from Fashoda, a station about midway between Khartoom and Gondokoro, where he arrived on March 29. He was about to proceed the following day, and expected to arrive at Gondokoro on April 6, thus making the journey from Cairo to Gondokoro in six weeks, including eight days' stay at Khartoom, where in his position of Governor of the Upper Nile he had business to transact, including new regulations as to the future trade in ivory. He has been able to travel thus expeditiously, because, through the energy of the Egyptian governor of Khartoom, the obstruction which formerly existed in the river and impeded the passage of boats has been removed, and the Egyptian Government steamers now make the voyage from Khartoom to Gondokoro without difficulty. The *personnel* and *baggage* left Souakim on April 20, so that they are about two months behind the chief of the expedition.

THE same paper states that great distress was caused in Styria by the extreme severity of last winter, and now the crops are threatened with destruction by the incessant rains that have been falling for some time past. From all parts of the province the news is very alarming. Railway traffic has been almost completely stopped. On the southern railway, circulation was interrupted in two places, at Kuidberg, where the water broke down the embankments, and at Leibnitz, where the bridge of Landacha was swept away by the river. On the Bruck-Leoben line traffic became impossible, and on the Rudolphe line circulation was suspended as far as Knittelfeld. On the line of East Hungary, the trains are unable to run further than Feldbach, at which station passengers are conveyed to Fehring in boats. The lines which have suffered most are those of Graz-Köflach and Lieboch-Wies. On these railways the rock cuttings are nearly all under water, and the flood has even invaded the offices of the Company. Even at Graz, the capital of Styria, the suburbs are partially inundated, in spite of the active efforts of the municipality. From Gratvoen to Indendorf the country has been turned into one great lake. Should the rain cease quickly there may be yet a chance of saving part of the crops, but should it continue, the consequences will be most disastrous.

A GALA meeting of the Anthropological Society of Munich was held on May 23, to welcome the President, Professor Zittel, on his safe return from the Libyan desert. The members of the Munich Geographical Society participated with the Anthropologists in doing honour to the enterprising traveller; and in the course of the evening Paul Heyse addressed the meeting, and concluded a genial speech with some spirited lines, in which he drew an amusing parallel between life in Egypt and Bavaria.

A CORRESPONDENT of the *London and China Telegraph*, writing from Kandy (Ceylon), says:—"The changes that have taken place in the matter of coffee cultivation within the last three years are simply marvellous. New districts formerly despised have risen up like magic. Whole country sides of primeval forest have given way to the axe of the cultivator, and districts whose only

inhabitants were the elephant, the chetah and the elk, are now flourishing plantations of coffee." The writer observes that the leaf disease, for which no cure has been discovered, has been very troublesome. "It is a fungus that attaches itself like a miniature mushroom to the lower side of the leaf of the coffee tree, and appears to extract its vitality, for the leaf withers and dies. It has now been among us for four years, and has done an incalculable amount of mischief." The long drought, which has had such a disastrous effect in India, has also unfavourably affected the Ceylon coffee crop this year.

WE learn from Dr. Zittel's letters to the *Augsburg Gazette*, that the charts now being constructed from the results yielded by Dr. Kohlfs' expedition, will enrich geographical science by the acquisition of sixty corrected determinations of latitude, and twelve of longitude, for that section of the Libyan desert which is under the dominion of Egypt as far as the parallel of Chazhe, and for a considerable part of the neighbouring still unannexed desert. M. Remelâ, who took upwards of 200 photographic views of places in the course of the expedition, was fortunate enough to secure admirable pictures of the ancient temples of Dachel and Chazhe, which will throw considerable light on the archaeological history of these buildings. Among other objects of interest M. Remelâ discovered in the *débris* of the ruined temple at Dachel some splendidly preserved carvings, and plates inscribed with hieroglyphic characters, which, when deciphered by Professor Brugsch, were pronounced by that competent authority to be the ancient Egyptian name of Dachel. Some of the royal rings found in the temple of Chazhe were engraved with unknown names, and were believed to belong to the time of the Roman emperors, to which period the building of the temple is probably, therefore, also to be referred.

It is a matter of congratulation for all who propose attending the Archaeological Congress, to be held at Stockholm in the month of August, that a new, short and rapid route has been opened between Altona (Hamburg) and Gottenburg, by which the entire journey may be accomplished in twenty-five hours, with only four and a half hours' sea passage. This is a saving of nearly twelve hours on the old route, and the directors of the Royal Danish State Railway Company deserve the gratitude of travellers for the enterprise and efficiency with which they have organised this better route, and secured for the success of its permanent establishment the co-operation of the Postmaster General of Sweden.

ACCORDING to the latest accounts from Yokohama, the Japanese Government will proceed without delay to chastise the barbarian natives of the island of Formosa, for their massacre of some Lutschu islanders, and to take steps for the colonisation of the southern and most fruitful parts of the island. The possession of this region would be very important to the Japanese, as the country is densely covered with woods of the camphor tree, and is well supplied with coal-beds. The expedition is to consist of the best ships of the Japanese fleet and a force of 3,000 men. The Chinese, not to be outdone by Japanese enterprise, have built themselves several ironclads and ships of war, of which they are exceedingly proud, and which they intend to exhibit to the eyes of Europeans and Americans. Arrangements have already been made to despatch one or two of these newly-launched vessels to the Western World to astonish the barbarians and strike terror into their breasts, while they at the same time perform the peaceful mission of conveying Chinese goods to America, for the Great Exhibition to be held at Philadelphia in 1876.

THE French colonial products lately in the Vienna Exhibition have been placed with those of Algeria in a wing of the Palais d'Industrie, and a report on them has just been issued by the

Marine and Colonial Office. From a perusal of this publication, it appears that sugar, cocoa, coffee, vanilla, ebony, sandal-wood, and gums, rank among the chief exports. Particular attention has been paid to the production of vanilla in the island of Réunion, and since the exhibition of 1867 the price has risen from 32 to 200 francs per kilogramme. Black tea also bids fair to thrive there, as some specimens sent by M. de Chateauvieux, a proprietor in the island, to the Vienna Exhibition, were ranked as equal to the finer sorts of Chinese. Ebony, which fetches no less than 250 francs per cubic metre, abounds in some of the French colonies; and a substitute for boxwood for engraving purposes, which is getting scarcer and scarcer every day, has, it is said, been just discovered. These and other products will find a place in the forthcoming exhibition of foreign produce which will be held in connexion with the approaching Paris Geographical Congress.

A LETTER OF LAURENCE STERNE.

IN the short autobiography which Sterne left behind him, he says that at the time of his marriage his uncle Jaques and himself were upon very good terms, "for he soon got me the prebendary of York, but he quarrelled with me afterwards, because I would not write paragraphs in the newspapers; though he was a party man, I was not, and detested such dirty work, thinking it beneath me. From that period he became my bitterest enemy." The events of Sterne's life previous to his emerging to fame in 1759 with his first two volumes of *Tristram Shandy*, are little known, and the researches of Mr. Percy Fitzgerald for the biography of Sterne which he published about ten years ago, threw but little light upon the circumstances which helped to form the character of such an eccentric writer. It is therefore, important to record that among the autograph letters recently purchased by the Trustees of the British Museum are two, written by Laurence Sterne and his uncle respectively in 1750, which have considerable literary and biographical value. We believe that this letter is the only Sterne autograph in the possession of the Museum, with the exception of the original manuscript of *The Sentimental Journey*, and it has been therefore most appropriately placed in one of the public rooms for inspection. Thanks to the courtesy of the keepers of the MS. Department, we have been allowed to make a complete transcript of it, which we print here at length. The Rev. Francis Blackburne, to whom it is addressed, will perhaps be remembered as the author of the *Confessional*, which raised a considerable ferment in its day.

"Sutton: Nov. 3, 1750.

"Dear Sir,—

"Being last Thursday at York to preach the Dean's turn, Hilyard the Bookseller who had spoke to me last week about Preaching y^e, in case you should not come y^eself told me, He had just got a Letter from you directing him to get it supplied—But with an intimation, that if I undertook it, that it might not disoblige your Friend the Precentor. If my Doing it for you in any way could possibly have endangered that, my Reg^d to you on all accounts is such, that you may depend upon it, no consideration whatever would have made me offer my service, nor would I upon any Invitation have accepted it. Had you incautiously press'd it upon me; And therefore that my undertaking it at all, upon Hilyard's telling me he should want a Preacher, was from a knowledge, that as it could not in Reason, so it would not in Fact, give the least Handle to what you apprehended. I would not say this from bare conjecture, but known Instances, having preach'd for so many of Dr. Sterne's most Intimate Friends since our Quarrel without their feeling the least marks or most Distant Intimation, that he took it unkindly. In which you will the reader believe me, from the following convincing Proof, that I have preach'd the 29th of May, the Precentor's own turn, for these two last years together (not at his Request, for we are not upon such terms) But at the Request of Mr. Berdmore whom he desired to get them taken care of, which he did, By applying Directly to

me without the least Apprehension or scruple—And If my preaching it the first year had been taken amiss, I am morally certain that Mr. Berdmore who is of a gentle and pacific Temper would not have ventured to have ask'd me to preach it for him the 2^d time, which I did without any Reserve this last summer. The Contest between us, no Doubt, has been sharp, But has not been made more so, by bringing our mutual Friends into it, who, in all things, (except Inviting us to the same Dinner) have generally bore themselves towards us, as if this Misfortune had never happend, and this, as on my side, so I am willing to suppose on his, without any alteration of our opinions of them, unless to their Honor and Advantage. I thought it my Duty to let you know, How this matter stood, to free you of any unnecessary Pain, which my preaching for you might occasion upon this score, since upon all others, I flatter myself you would be pleased, as in gen^l, it is not only more for the credit of the church, But of the Prebend^r himself who is absent, to have his Place supplied by a Preb^r of the church when he can be had, rather than by Another, tho' of equal merit.

"I told you above, that I had had a conference with Hilyard upon this subject, and indeed should have said to him, most of what I have said to you. But that the Insufferableness of his Behaviour (*sic*) put it out of my Power. The Dialogue between us had something singular in it, and I think I cannot better make you amends for this irksome Letter, than by giving you a particular Acc^t of it and the manner I found myself obliged to treat him wh^{ch} By the by, I should have done with still more Roughness But that he sheltered himself under the character of y^r Plenipo: How far His Excellency exceeded his Instructions you will perceive (*sic*) I know, from the acc^t I have given of the Hint in your Letter, wh^{ch} was all the Foundation for what pass'd. I step'd into his shop, just after sermon on *All Saints*, when with an Air of much Gravity and Importance, he beckon'd me to follow him into an inner Room; No sooner had he shut the Dore (*sic*), But with the awful solemnity of a Premier who held a Letter de Châchét upon whose contents my Life or Liberty depended—after a minuits Pause,—He thus opens his Commission. Sir—My Friend the A. Deacon of Cleveland not caring to preach his turn, as I conjectured, has left me to provide a Preacher,—But before I can take any steps in it with Regard to you—I want first to know, Sir, upon what Footing you and Dr. Sterne are?—Upon what Footing!—Yes, Sir, how your Quarrel stands?—Whats that to you?—How our Quarrel stands! Whats that to you, you Puppy? But, Sir, Mr. Blackburn would know— Whats that to him?—But, Sir, dont be angry, I only want to know of you, whether Dr. Sterne will not be displeased in case you should preach—Go look; I've just now been preaching and you could not have fitter opportunity to be satisfied.—I hope, Mr. Sterne, you are not angry. Yes, I am; But much more astonished at your *Impudence*. I know not whether the Chancellors stepping in at this Instant and flapping to the Dore, Did not save his tender soul the Pain of the last word; However that be, he retreats upon this unexpected Rebuff takes the Chancell^r aside, asks his Advice, comes back submissive, begs Quarter, tells me Dr. Hering had quite satisfied him as to the Grounds of his scruple (tho' not of his Folly) and therefore beseeches me to let the matter pass, and to preach the turn. When I—as Percy complains in Harry y^e 4—

... All smarting with my wounds
To be thus pester'd by a Popinjay,
Out of my Grief and my Impatience
Answer'd negligently, I know not what
... for he made me mad
To see him shine so bright & smell so sweet
& talk so like a waiting Gentlewoman

—Bid him be gone & seek Another fitter for his turn. But as I was too angry to have the perfect Faculty of recollecting Poetry, however pat to my case, so I was forced to tell him in plain Prose tho' somewhat elevated—That I would not preach, & that he might get a Parson where he could find one. But upon Reflection, that Don John had certainly exceeded his Instructions, and finding it to be just so, as I suspected—there being nothing in y^r letter but a cautious hint—And being moreover satisfied in my mind, from this and twenty other Instances of the same kind, that this Impertinence of his like many others, had issued not so much from his Heart, as from his Head, the Defects of which no one in reason is accountable for, I thought I sh^d wrong myself to remember it, and therefore I parted friends, and told him I would take care of the turn, wh^{ch} I shall do with Pleasure.

"It is time to beg pardon of you for troubling you with so long a letter upon so little a subject—which as it has proceeded from the motive I have told you, of ridding you of uneasiness, together with a mixture of Ambition not to lose either the Good Opinion, or the outward marks of it, from any man of worth and character, till I have done something to forfeit them, I know your Justice will excuse.

"I am, Rev^d Sir, with true Esteem and Regard, of wh^{ch} I beg you'll consider this Letter as a Testimony,

"Y^r faithful & most aff^d

"Humble Serv^t

"LAU: STERNE.

"P.S.

"Our Dean arrives here on Saturday. My wife sends her Resp^t to you & y^r Lady.

"I have broke open this letter, to tell you, that as I was going with it to the Post, I encountered Hilyard, who desired me in the most pressing manner, not to let this affair transpire—and that you might by no means be made acquainted with it—I therefore beg, you will never let him feel the effects of it, or even let him know you know ought about it—for I half promised him,—tho' as the letter was wrote, I could but send it for your own use—so beg it may not hurt him by any ill Impression, as he has convinced it proceeded only from lack of Judgm^t.

"To

"The Reverend Mr. Blackburn

"Arch-Deacon of Cleveland

"Richmond."

We note that Hilyard did not live to see Sterne achieve his great success, for the first two volumes of *Tristram Shandy* were "Printed for and sold by John Hinxham (successor to the late Mr. Hilyard), Bookseller in Stonegate," York.

The other letter we have mentioned, written by Dr. Jaques Sterne, begins thus:—

"Decem. 6 : 1750.

"Good Mr. Archdeacon

"I will beg leave to rely upon your Pardon for taking the Liberty I do with you in relation to your Turns of preaching in the Minster. What occasions it is, Mr. Hilyard's employing the last time the Only person unacceptable to me in the whole Church, an ungrateful & unworthy nephew of my own, the Vicar of Sutton; and I should be much oblig'd to you, if you would please either to appoint any person yourself, or leave it to your Register to appoint one when you are not here. If any of my turns would suit you better than your own, I would change with you." . . .

Endorsed—

"Mr. Jaques Sterne—reprobation of his nephew Yorick—& mention of the Popish nunnery at York."

PARIS LETTER.

Paris : June 8, 1874.

THERE are forty intelligent Frenchmen who envy the National Assembly. The fact may appear incredible at first sight, but it has been amply and painfully demonstrated. Forty representatives of French literature yearn for the notoriety of the French Parliament, cast longing glances at Versailles, pant for the privilege of creating "incidents," addressing interpellations, vituperating publicly, drowning dear colleagues' voices with a clatter of paper-knives. They have indulged in a very successful parody of the peculiar parliamentarism in vogue at Versailles. The occasion of this masquerade has already been mentioned in these columns. A M. Emile Blavet, whose prose is prized in the *Gaulois*, discovered, in a fortunate moment for his fame, that the lists of the Société des Gens de Lettres contained four execrable names—four symbols of revolutionism, communism, socialism, incendiarism—all those barbarous verbal shafts which political neologists are accustomed to forge for the punishment of an adversary. MM. Pyat, Grousset, Vallès, and Razoua were the members denounced as unclean. The Société des Gens de Lettres was deaf at first, but M. Blavet persisted. He organised a crusade

of conservative paladins, a chorus of orthodox clamourers. Still the Société held its ground, even when M. de Broglie's ministry withdrew its subsidy of 12,000 francs. But the conservative enthusiast hinted at the possible secession of thirty members, and then the Association capitulated. A disciplinary jury was elected by ballot, and the accused members were formally put upon their trial. "Formally" but feebly characterises the wonderful pomp of the literary court. There was a bar, a tribune, president, reporters, advocates, and ushers. But parliamentary forms were invariably adopted. M. Léo Lespès (Timothée Trimm, of the *Petit Journal*) paraded the hall before the trial, offering eau de Cologne, which, as he humorously declared, was to dispel the odour of petroleum. This was merely a jocose preliminary manifestation of party spite. The jury was composed of seven members of the committee, and seven of the thirty-six jurymen first elected by ballot. Among the jury were six novelists, two dramatic authors, and two journalists. M. Emile Blavet prosecuted; Timothée Trimm defended Félix Pyat, and Tony Revillon Vallès, Grousset, and Razoua. The bitterness of the recriminations exchanged by these gentlemen is scarcely conceivable by English minds. M. Alfred Assolant had not attended, and a Bonapartist immediately rose to propose that the Radical novelist should be fined. Jurymen on each side were objected to, and when it is added that three of the members thus erased were reporting the meeting for different journals, it will be easily imagined that the published accounts of the trial are not remarkable for accuracy or moderation. M. Blavet's speech was an essay on the Code Napoléon, tending to prove that a deprivation of civic rights entails exclusion from all legally constituted associations; M. Léo Lespès' defence was merely a string of anecdotes and good-humoured pleasantries in favour of Félix Pyat; M. Revillon trenched somewhat on the domain of politics, and took occasion to inform the Society that M. Emile Blavet, the prosecutor, had, on the morning of September 4, thrown himself into Razoua's arms, and cried "Vive la République!" Then there was a question as to the relative worth of Bonapartists' and Radicals' *paroles d'honneur*, an exchange of piquant personal criticisms between the prosecution and the defence; and the jury retired, to reappear in half an hour, declaring that by a majority of eight to six Félix Pyat and Paschal Grousset were maintained members of the Société; and by a majority of ten to four, and nine to five, Jules Vallès and Razoua were expelled. This curious verdict was succinctly explained by one of the members not elected to the jury: "Pyat is illustrious; Grousset, harmless; Vallès, dangerous; Razoua, nobody."

This manifestation of political rancour is not more ludicrous than a recently advertised project of literary philanthropy. Starting from the unsubstantial stand-point that intellect is a malady that unfits the possessor for all the more prosaic duties of life—that the pen which produces sonnets cannot solve a sum in multiplication—a number of benevolent persons interested in the profession of letters have conceived the idea of instituting a species of literary and artistic asylum or *maison de santé*. Of course the ubiquitous M. de Villemessant is among the philanthropists. He originated the idea. He planned a country house, to be erected in one of

the beautiful valleys of the environs of Paris, at Enghien or Chaton. It is to be called the Villa Soleil. There the worn-out bookseller's hack shall find repose, health, luxury, freedom from work and creditors; there the poet whom absinthe has poisoned shall find a bath of nature ready for him; there the *chroniqueur* shall shake off the fever of Paris life, the political "leader" writer forget the Fusion of the Centres and the fate of universal suffrage. The Villa Soleil will receive whoever lives by his pen or brush. The rich will pay: the poor be lodged and maintained by means of a common fund, formed by voluntary subscriptions, by the offerings of painters and sculptors, the sale of charitable authors' works, lotteries, dramatic benefits, &c. Two well-known doctors will direct the establishment and watch over the inmates—it will be at the same time a hotel, a hospital, a country house, an almshouse, and a club—that is to say, if it exists. As yet the literary refuge is only one of M. de Villemessant's most fantastic projects for the regeneration of the *gent écrivainière*.

M. Dumas will never inhabit the Villa Soleil, albeit he is constantly in search of sun and air and liberty. The dramatist is driven two or three times a year from the Avenue de Wagram to his Norman retreat at Puits, near Dieppe; then, again, from Normandy to Paris. His persecutors are aspiring *collaborateurs*: writers who forward the manuscripts of dramas, comedies, vaudevilles, and even, it is said, pantomimes, for his inspection, for his adoption. *Collaboration* is another royal road to the footlights. M. Dumas has but to write "Oui" on a sheet of note-paper, and that monosyllable is an open sesame, before which every stage door in Paris revolves on its hinges. M. Dumas "est de la pièce"—the technical declaration suffices for the most sagacious manager. It is of no importance that the *collaborateur* thus announced has not amended by one word, has never read the piece he signs; his name will figure on the playbills, he will draw his half of the *droits d'auteur*. In the case of M. Dumas, however, the *collaborateur* hunters never succeed. M. Dumas has made it a rule not to collaborate with any author, known or unknown. He has refused to enter into partnership with his father. His one essay at collaboration (*Le Supplice d'une Femme*) was not encouraging: it resulted in the most violent literary quarrel of the Second Empire. Therefore, last week, M. Dumas left Paris for Puits to prepare his "discours de réception" for November.

George Sand's new novel is unquestionably better than the last five or six volumes she has produced in such rapid succession. *Ma Sœur Jeanne* is almost a revival, a new birth of fervour and fancy. It is romantic and familiar, homely and passionate—it resumes the George Sand of several eras—and it deals with characters that only George Sand could imagine. Laurent and Jeanne are the idyllic children-lovers of her early works, the sober English suitor *Sir Brudnell* is cleverly drawn; but the supreme original character of the book is Manuelita, the woman-child, passionate, simple and pure, a strange and fascinating compound of Mignon and Manon. And in our view, George Sand has improved on Goethe and Leprévost: Mignon-Manon marries a positivist doctor and ends *en bourgeoisie* by rearing a nursery full of children. EVELYN JERROLD.

SELECTED BOOKS.

General Literature and Art.

- BRACKENBURY, H. The Ashanti War: a Narrative prepared from the Official Documents. Blackwood.
ESSAYS AND ADDRESSES, by Professors and Lecturers of the Owens College, Manchester. Macmillan.
PSEUDO-SHAKESPEARE'SCHE Dramen. Hrg. von N. Delius. 2. Bd. Elberfeld: Friederichs. 1 Thl.
SCHMIDT, A. Shakespeare-Lexicon. Vol. I. Berlin: Reimer. 4 Thl.
SERBIAN FOLK-LORE. Popular Tales selected and translated by Mme. Casdenville Mijatovics. Edited by the Rev. W. Denton. Isbister. 10s. 6d.
STRAUSS, L. La Chine; Son Histoire, ses Ressources. Paris: Ghibo. 8 fr.

History.

- BRUNN, F. Die Tage von Canossa unter Heinrich IV. 2. Thl. Marburg: Elwert. 4 Thl.
REGESTA pontificum Romanorum inde ab anno post Christum natum 1698 ad annum 1804, ed. A. Potthast. Fasc. 9. Berlin: v. Decker. 2 Thl.
URKUNDENSAMMLUNG der Gesellschaft für Schleswig-Holstein-Lauenburgische Geschichte. 4. Bd. Registrum König Christian I. Kiel: Universitäts-Buchhandlung. 3 Thl.

Physical Science, &c.

- BRÜCKE, E. Vorlesungen über Physiologie. 1. Bd. Wien: Braumüller.
DUNCAN, D. Types of Lowest Races, Negritto Races, and Malayo-Polynesian Races. (No. 3 of Mr. Herbert Spencer's "Descriptive Sociology"). Williams & Norzate. 16 fr.
FLEISCHER, E. Empirismus und Skepsis in David Hume's Philosophie. Berlin: Reimer. 24 Thl.
SCHMIDT, J. Wie verhält sich der Tugendbegriff bei Schleiermacher zu dem platonischen. Erörterung. Aschersleben: Huch. 4 Thl.

Philology.

- DATHAVANSA, THE, OR, The History of the Tooth Relic of Gotama Buddha. By Mutu Coomara Swamy. Trübner. 10s. 6d.
DRIVER, S. R. A Treatise on the Use of the Tenses in Hebrew. Clarendon Press.
HELMANN, J. A. De genitivi graeci maxime Homeric! usu. Marburg: Ehrhardt. 4 Thl.

CORRESPONDENCE.

UNIVERSITY REFORM IN DUBLIN.

Trinity College, Dublin: June 6, 1874.

WILL you permit me, as the mover of the resolution in favour of a single governing body for Dublin University and College, to correct some misapprehensions which the very one-sided account of the proceedings of the Senate in your columns of last week may give rise to? My motion did not involve any censure or vote of want of confidence in the Board. I had already expressed my willingness to give every member of the Board a seat on the new governing body. My seconder, Dr. Stubbs, had given notice of an amendment to that effect. How I can be made responsible for the sentiments of Dr. Reichel, who voted *against* my resolution, passes my comprehension. In my opinion, a scheme for the enlargement and improvement of the existing Board is a far more conservative scheme than one for setting up a new co-ordinate governing body, and separating the College and University, which have hitherto been united. The advocates of violent measures of reform evidently entertained this view, for they all (or almost all) voted against me. Mr. Butt's whole following, Dr. M'Ivor, Dr. Moreland, Dr. Reichel, Sir Richard M'Donnell, and Mr. Johnstone Stoney, voted *non placet* to my resolution; while Dr. Stubbs, the warmest panegyrist of the Board, voted *placet*. For my own part, feeling that we were providing for the future, and not merely for present exigencies, I considered praise and dispraise of the present Board equally irrelevant to the issue. As to its having transpired on Tuesday, before the meeting of the Senate, that my motion was intended as a vote of want of confidence in the Board, I never heard anything of it until I read it in your columns. In fact, we had no organisation, and each of the sixteen who voted *placet* did so for his own reasons, without any previous concert. This was not the case with the *non placets*. There was a private meeting of the Fellows and Professors at one o'clock on Tuesday (the meeting of the Senate being fixed for two), at which there was a great diversity of opinion as to whether my resolution should or should not be adopted. The majority was found to be adverse to it, and a resolution was then taken that the Fellows and

Professors should vote in a mass against it, as the appearance of a division in their ranks might cause the Government to hesitate in accepting the scheme adopted by the Senate. But for this decision I have strong reason to believe that the majority against my resolution, instead of being seventy-four to sixteen, would not have exceeded fifty to forty. In fact, I am not certain that the *non placets* would have been in a majority at all, for many of the outsiders were influenced in their votes by the apparent unanimity of the interns.

W. H. S. MONCK.

DR. R. MORRIS AND DR. WEYMOUTH.

MILL HILL School: June 2, 1874.

I have read with considerable surprise the letter of my friend, Dr. Morris, which appeared in the ACADEMY for Saturday last. One would scarcely gather from it that of the various useful books to which the student is referred in my *Answers to Questions on the English Language*, Dr. Morris's *Accidence* is more frequently commended than any other; for such is the fact. But high as is my appreciation of that work, and far as I have been from entertaining any "anxiety to show that" its author has "gone astray," I do not give him credit for omniscience, nor is it reasonable that my dissenting in a very few instances—as I do decidedly dissent—from the opinions which he has expressed, or the classification or nomenclature he has adopted, and my pointing out one or two apparent omissions, should have evoked such a querulous epistle.

It is amusing to find that Dr. Morris, "in his anxiety to show that I have gone astray," condemns in his fourth paragraph my over-strong expression about *dyde*, as being "perfectly regular"—and I admit it was too strong—and in his fifth paragraph, immediately below, declares the O. E. (that is, Anglo-Saxon) *fōn* and *fēng* to be "exactly analogous" to *do* and *dyde*, whereas *dyde*, according to his view, is reduplicate, which *fēng* is not, and *fēng* is a strong preterite, *dyde* a weak one.

Indeed, it is the weakness of the preterite *dyde* that furnishes one of the chief arguments against the view that Dr. Morris has adopted. And is this argument really so contemptible that it was not worth his while to answer it? Dr. Morris asserts that *-de* as the preterite termination is derived from *did*. To which I object thus: if *-de* = (*did*, or rather) *dyde*, which is itself the weak preterite of *do*, how can it be denied that *dy-de* = *do* + *dy-de*, which again = *do* + *do* + *dy-de* which = *do* + *do* + *do* + *dy-de*, and so on *ad infinitum* and *ad absurdissimum*? And is not this the most curious case of parthenogenesis the philological universe has yet produced?

As to my being "far too positive and dogmatic" in writing "it cannot be admitted that *-de* or *-ed* = *did*," would it not have been more candid to say that these were the closing words after a page and a half of what at least professed to be reasoning? There is no dogmatism in a mere Q.E.D. winding up an argument. As to *roof* from *weave*, one would suppose it obvious that while I clearly laid down a sound principle on p. 52, I was led by a feeling of courtesy to answer the question as it is answered on p. 50, in deference to the intention of the examiners. (The inaccuracy on which I remarked is not, it will be observed, charged on the examiners, but on some, not to say most text-books.)

But I must notice some of the "grave blunders" into which I have fallen.

First, I have confounded the Sanskrit *dā* with *dāhā*, and "mere tyros in philology know that this is wrong." I am not a professed Sanskrit scholar, for "non omnia possumus omnes;" but, at least to a small extent, I have studied the language for myself, and I find that Wilson gives to *dāhā* the meaning of "have or hold," which is remote enough from *ῥιθυμι*. And if Wilson misled me, as other authorities seem to show, this does not affect the argument from reduplication, since *dā*

has a reduplicate second preterite, *dadau*, no less than *dā, dadau*. The sense is equally inappropriate in either case.

And I have compared *do* "with the Gothic weak verb *tanjan* [sic]." I do follow Mr. Skeat in connecting it, like the German *thun*, Du. *doen*, with the M.G. *tanjan*, pret. *tawida*, being fully satisfied that Mr. Skeat is right.

But I have been "violating at the very outset Grimm's law." Are there then no exceptions to Grimm's law? What of *path*, good, gay, grave, hare, freeze, lick (*λίσσω*), star? (Grimm's law "imperat aut servit" (like many other principles), but it is a better servant than master.

To my identification of the *d* or *t* of the past tense with that of the past participle Dr. Morris objects that *d* or *t* as a suffix of the past tense does not exist in Sanskrit, Greek, or Latin. As well might it be objected to plurals in *n* or *r* in the Teutonic and Scandinavian languages, that such plurals are not met with in Sanskrit, Greek, or Latin. But in fact the *d* or *t*, to which I assign a phonetic origin, undergoes modifications: it becomes *n* in the participles of strong verbs, and *th* in the Greek first aorist passive. The modification also of *t* or *d* into *s* is surely familiar enough; and thus I find that the suffix in question *does* exist in *ελυσ-α*, *scrip-s-i*, and the third preterite in Sanskrit, to which *s* again the *κ* of *ἔδωκα*, *ἔθηκα*, *ἔκα* and the majority of Greek perfects active, is apparently allied.

To pass on. "Can *grateful* be a word of 'purely English origin'?" Undoubtedly the word *as a whole* is of English origin, but not *purely* English; yet not the most ignorant youth who tries to scrape through the examination could fail to know whence the first syllable comes. I might, indeed, have written here a note on hybridism, but had what seemed to me sufficient reasons for omitting it; and I may suggest to Dr. Morris, who tells me again and again what I ought to have done, and what I ought not, that on such points every man who writes a book must be allowed to carry out his own plan in his own way.

"Are *king* and *queen* of different roots?" Certainly, so far as the English language alone is concerned. Who would contend that *queen* is derived from *king* as *rājini* from *rāj*, or *Königin* from *König*? Whether they both contain a root (*k-n* or *g-n*) which prevails largely in the Aryan languages is quite a different question, and totally *ab re*; for the question under discussion is the meaning of the term *gender*, not the remoter derivation of the words cited as examples.

I am wrong also in deriving *ditch* (through *dike* or *dic*), *road*, and *doom*, from *dig*, *ride*, and *deem*—I meant of course from the *oldest forms* of those verbs: "the very reverse is the truth:" the derivation has been in the other direction. No doubt also *νίψω*, *τρίπω*, *τριβω* are derived from *νίμω*, *τρίπω*, *τριβή*! and all the Hebraists—but I fancy the shudder that seizes them before even the sentence is finished! I venture to think that though our English names of visible and tangible objects cannot be all referred, as in Hebrew, not to say in Sanskrit too, to verbal roots, verbs significant of action are as a rule roots.

As to the weak contracted verbs: Dr. Morris is evidently right in taking *shut* from *scytan*; but this verb is not given by Grein, and Bosworth assigns it a somewhat different meaning; Wedgwood also overlooks it. As to *spread* and *shred*, we have not the facts before us, for who will affirm that the whole of the A.S. language is preserved in the extant literature? But *rid* seems to me to be clearly in form from the simple *hreddan*, though in sense from the compound *ā-hreddan*, the prefix being discarded. Dr. Morris, indeed, says: "The contract verbs are arranged historically, and I hope scientifically, in the Appendix to my *Accidence*, pp. 308-313." But, strange to say, not one of these verbs *rid*, *shut*, *shred*, *spread*, *sweat*, *let* (= hinder), is mentioned on those pages. I do

not say this to "accuse" Dr. Morris of any special ignorance or negligence. That his book is so complete as it is, is a marvel; but it is precisely my unfeigned respect for him as an English scholar that makes me desirous to free him from his own hand greater completeness still.

In reference to my "peculiar notions about Early English pronunciation," I would remind Dr. Morris that those men are not quite worthless in the world who investigate for themselves instead of taking every thing on trust from others, and truth is often found on the side of a small minority, yes, even of a minority of originally only one. And it will be quite soon enough to adopt this contemptuous tone when the important, indisputable, and very numerous facts which I allege against all the main points in Mr. Ellis's scheme of pronunciation, and which I am firmly persuaded completely upset it, have been shown to be not inconsistent with it; in other words, when I have been *proved* to be wrong.

I am sorry to have done Dr. Morris an injustice in having overlooked his p. 105 at top. It was a pure oversight. Any thought of depreciating the book was most remote from my mind. My hope was that those few strictures, by no means unkindly meant, on a truly valuable book, might lead to the correction of errors and the supplementing of defects in a future edition, which it is sure to reach. Surely in philology, as in other sciences, men who are honestly seeking truth will recognise the fact that all err here and there; none are infallible. And it is sad if members of the great community and brotherhood of learning cannot co-operate heartily in their common high endeavour, without selfishness and jealousy.

R. F. WEYMOUTH.

THE PHOENICIANS IN BRAZIL.

Strassburg: May 28, 1874.

SINCE the land of Moab, possibly also Jerusalem, has shown itself a little untrustworthy as regards the discovery of old-Semitic epigraphs, the "authors" of Phoenician inscriptions have fixed upon quite a remote and remarkable country, nothing less, in fact, than the Empire of Brazil. The Rio de Janeiro paper, *O Novo Mundo*, for April 23, 1874, gives the facsimile of a Phoenician inscription, which is said to have been found on a stone on the property of a certain Sr. Costa, of Parahyba, as had already been announced to the world in the June of the past year. The Director of the Museu Nacional do Brazil, Dr. Ladisláu Netto, had at that time received a copy, or perhaps a squeeze, of the inscription from a young man with whom he was unacquainted; but he was unable to learn anything further either of Sr. Costa himself, or of the exact locality of Parahyba, a not uncommon name in Brazil. The original copy is to be found in the secretary's office of the Historical Institute of Brazil. The editor of the paper (and, with some apology, even Dr. L. Netto), though they express their doubts of the authenticity of the inscription, yet give the "facsimile" with a translation. For curiosity's sake we subjoin a transcription of it in Hebrew characters:—

1. נחן אבן כנענם צדנם הקרת המלך סחר השלך.
2. נא אן אי זרחק ארץ הרם ונשת בחבן עליונם.
3. ועליונת בשנת השעת ושעת לחרם מלכנא אבר.
4. ונהלך מעצון נבר ים סף וננסע עם אניה עשרת.
5. ונהיה בים יחד שחם שנם סבב לארץ לחם ונברל.
6. מיר בעל ולא נהאת חברנא ונבא הלם שנם עשר.
7. מתם ושלש נשם באי חרת אש אנכי מתעשרת.
8. אבך חבלתיא עליונם ועליונת יחננא.

These eight lines are put in the mouths of a dispersed party of Phoenician seamen who had taken part in a voyage round Africa and the world; and the Portuguese translation explains them as follows:—

1. "Canaanites, Sidonians, who set out from the royal city to trade, have erected this stone

2. without me (?) on this distant, hilly, and unfruitful shore, chosen by the gods (and)

3. goddesses in the nineteenth year of Hiram our mighty king.

4. And they set out from Ezion-geber in the Reed (sic) Sea, and embarked their people in ten ships,

5. and were together on the sea two years (coasting) round Africa (Hām); then were they separated

6. from their captains, and parted from their companions; and there put in here twice ten (or twelve)

7. men and three women, on this unknown coast, which I, the servant of the mighty Astarte (Metuashoret sic!)

8. took possession of. May the gods and goddesses pity me!"

There is little difficulty in unmasking so clumsy a forgery as this. Apart from the fact that the genuine Phoenician "cachet" is wanting in the letters (which can always be put down to the account of an inaccurate or unskilful copyist), there occur such gross violations of the elementary rules of all Semitic grammar and lexicography, more especially Phoenician, as could easily have been avoided by the use of a Hebrew grammar for schools. Thus, in line 7, "men" ought to be rendered in Phoenician by *אִישׁ*, not *מתם* (see Carthag. No. 195). The three women who follow should be of the feminine gender, and we ought therefore to have *נשים* *שלש*, &c. The *alonim walonuth* ("gods-and goddesses") of Plautus, which is introduced in lines 2, 3, and 8, ought, of course, to be written *אלנם ואלנת*, not

עליונם, as the "author" of the inscription might have convinced himself with a very little trouble. Indeed it is far from improbable that the unlucky fellow has regulated his lexicon by the ear, and handled his grammar mechanically; and so, as he was told that "to erect" was *hekhin* in Hebrew, the defective *הקן* is taken for *הקנ*, a reference to a table of the Hebrew verbs giving him the first instead of the third person plural at the end of the imperfect (according to the occidental arrangement in a Semitic grammar), he got hold of *הקן*. In this way we can explain how the third person plural of the imperfect is throughout furnished with a *nun* instead of *yod* (e.g. line 4, *ננסע*, נהלך; line 5, *נהיה*, נברל; line 6, *נבא*). We may add the historical improbability, that in the time of King Hiram any Phoenician should have thought it necessary to erect a diplomatic proof in stone of his having taken possession in his own person of a district discovered by himself. DR. S. EUTING.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 13,	1 p.m.	Sale at Christie's of the Pictures of the late E. L. S. Benson, Esq.
	3 p.m.	Crystal Palace Fifth Summer Concert (Italian Music).
	"	Mdme. Essipoff's Second Recital (St. James's Hall).
MONDAY, June 15,	2.45 p.m.	Royal Botanic.
	2 p.m.	Mr. Kuhle's Concert (Floral Hall).
	8 p.m.	British Architects.
TUESDAY, June 16,	"	Philharmonic Concert (St. James's Hall).
	8.30 p.m.	Geographical.
	7.45 p.m.	Statistical.
WEDNESDAY, June 17,	8 p.m.	Anthropological: Mr. C. F. Amery on "Reason and Instinct."
	8.30 p.m.	Zoological.
	1 p.m.	Royal Horticultural.
THURSDAY, June 18,	"	Sale at Sotheby's of the Letron Collection of Antique and Modern Engraved Gems.
	7 p.m.	Meteorological.
	8 p.m.	Mr. W. Carter's Choir, Royal Albert Hall.
	4 p.m.	Zoological.
	6 p.m.	Philosophical Club.
	7 p.m.	Numismatic: Anniversary.
	8 p.m.	Linnean.
	"	Chemical.

8.30 p.m. Royal. Antiquaries.
 FRIDAY, June 13, 3 p.m. Hallé's Seventh Recital (St. James's Hall).
 " Duvernoy's Second Recital (Hanover Square Rooms). Handel Festival (Crystal Palace) Rehearsal.
 8 p.m. Philological: Professor J. B. Mayor on "Dr. Guest and Dr. Abbot on English Metre."

SCIENCE.

PESCHEL'S ETHNOLOGY.

Völkerkunde. Von Oscar Peschel. (Leipzig: Duncker & Humblot, 1874.)

It appears from the author's Preface that he would not have thought of composing a handbook of Ethnology, had he not undertaken, in 1869, to re-edit General von Roon's *Völkerkunde als Propädeutik der politischen Geographie*. The new edition was to be published under the joint names of author and editor; but when, in 1873, it was partly ready to print, the health of his Excellency Field-Marshal Count Roon was too much shattered to allow of his informing himself of the contents, so to prevent delay he arranged that the work should be printed without his name on the title-page. It may suggest itself to some readers that the great reorganiser of the German army may have found his own ideas too efficiently reorganised in the present volume, and may not have wished to appear as part author of a work so imbued with "modern ideas" as to man's origin and development, physical, intellectual, moral and religious. However, this is mere conjecture. The book as it now stands is a most valuable manual, and so fully incorporates the results of modern research that Dr. Peschel may be congratulated on its not being entitled a new edition of an older work, belonging to a time when materials were too scanty for a general treatise on Ethnology on a sound basis.

Dr. Peschel arranges his topics in what may be considered their natural order, viz.: Man's Place in Nature, Origin, and Antiquity; Races; Language; Civilisation. He deserves great credit for the care he has taken to refer each point to its original authority, and also to mention the latest researches. For instance, every anthropologist now recognises the fact of the human embryo passing through successive stages in the scale of organic life, but many who are not special biologists will be interested to learn (p. 4) that this fundamental fact was made known, in 1812, by J. F. Meckel, of Halle. Again, few anthropologists in England who have attended to the curious custom of the "couvade," the nursing of the father instead of the mother after childbirth, have met with a paper by Dr. Ploss in the *Jahresbericht des Leipziger Vereins für Erdkunde*, 1871, which is here mentioned (p. 26) as containing new particulars. The chapter on Characteristics of Races is excellent in the full justice done to the physical peculiarities of limbs, skull, skin, hair, &c., on which race-distinctions are grounded by ethnologists. It was all the more necessary to estimate these at their utmost value, as the author argues successfully against such variable characters being used to divide mankind into a number of invariable types or species. Throughout the work Dr. Peschel's arguments and criticisms on the evidence he brings forward are often important, and always worth consideration.

He fairly attacks Dr. Bleek (p. 266) for connecting the worship of ancestors with the use of a particular class of languages, whereas in fact the manes-religion belongs to any and every linguistic class among mankind. There is also importance in the complaint (p. 40) that the artist who copied the famous prehistoric sketch of the mammoth found in the cave of La Madeleine, has made the most of it. It stands to reason that in a science embracing so many and various topics as modern anthropology, it must be peculiarly difficult to avoid errors. We wish to call Dr. Peschel's attention to two statements requiring correction at the first opportunity. Mr. Prestwich certainly made a suggestion as to some of the Abbeville flint implements being chisels for breaking ice-holes, but he will be surprised to find himself (p. 38) responsible for the idea of their having generally been heads of harpoons lost in the river. Also, the broad and narrow skulls figured by Professor Huxley in his paper on Skull-Measurement in No. 1 of the *Journal of Anatomy and Physiology*, are reproduced by Dr. Peschel (p. 56), who describes the narrow one as "skull of a New Zealander." But it is quite unlike a Maori skull, and Professor Huxley expressly gave his opinion that it came from Australia or one of the Negrito islands.

Among the special views of Dr. Peschel likely to cause discussion, is his uncompromising assertion (p. 472) that the higher culture of America, especially of Mexico and Peru, was of native growth, without any elements borrowed from other parts of the world. It may be so, but any writer who maintains this ought to meet and overcome Humboldt's famous argument from the similarity of the calendars of cycles of years in Mexico and Asia. Can the perversely artificial system of combining lists of names of animals, &c., into a chronological series have occurred independently to two distant nations? Another opening for instructive controversy is given by the speculation on the geography of the original home of man (p. 34). This Dr. Peschel finds in the ancient continent called by Professor Sclater "Lemuria," and which once stretched from Africa eastward by Madagascar and Ceylon, perhaps as far as Celebes. Such a continent he thinks is an anthropological necessity, for Australians, Coolies, Papuans, and Negroes to reach their present homes almost dry-shod. As to climate, moreover, this birthplace of man would be situated in the very zone of the anthropoid apes. It is remarked that such a choice of the region of man's first appearance would be more orthodox than seems at first sight, for here we are in the neighbourhood of the four mysterious rivers of Eden, namely, the Nile, Euphrates, Tigris, and Indus. And in the gradual submergence of Lemuria we see pitilessly accomplished the expulsion from Paradise, situated, as the old geographers knew, in South-East Asia. This, Dr. Peschel is careful to add, is only an hypothesis, but it is an hypothesis which may lead to geological investigations of Madagascar, Ceylon, and Rodriguez, and soundings in the Indian Ocean in quest of relics of the vanished land.

EDWARD B. TYLOR.

THE GIPSIES.

Ueber die Mundarten und die Wanderungen der Zigeuner Europa's. Von Dr. Franz Miklosich. (Wien, 1873.)

The English Gipsies and their Language. By Charles G. Leland. (London: Trübner & Co., 1873.)

Romano Lavo-Lil: Word-Book of the Romany; or, English Gipsy Language. By George Borrow. (London: John Murray, 1874.)

MR. LELAND says in his preface: "There are now in existence about three hundred works on the Gipsies, but of the entire number comparatively few contain fresh material gathered from the Rommany themselves;" and how true his statement is may be conceived from the fact that Grellmann himself, who is commonly regarded as the great original authority on Gipsies and Gipsydom, purloined nine-tenths of his materials from older works, and that a large majority of subsequent writers have contented themselves with a reproduction of Grellmann, more or less diluted. To this class, however, of literary impositions the three works now before me form notable exceptions. That of Dr. Miklosich, being purely scientific in its treatment, addresses itself to but a limited number of readers, viz., such philologists as are interested in the origin and history of the Rommany or Gipsy language. His object has been to extract from the thirteen Rommany dialects, now spoken in Europe, all words of European, and more especially of Slavonic, origin, which may help to determine, firstly, the country in which the Gipsies established themselves immediately on their arrival from Asia; and, secondly, the routes which, on breaking up and quitting that country, they must have followed to arrive at their present places of abode. The book then is divided into three portions: of these the first contains a full catalogue, comprising more than five hundred words, of the Slavonic elements in Rommany; the second, some valuable additions to our knowledge of the grammar, besides twelve new vocabularies collected by different contributors in various parts of south-east Europe; while in the third the author gives lists of words borrowed by the Gipsies in their wanderings from the languages of the European countries through which they passed. In the dialect, for instance, of the English Gipsies he has detected words of Greek, Slavonic, Roumanian, Hungarian, German, and French origin, showing that this branch of the race had halted in the countries where these languages are spoken previously to their arrival in England; and by pursuing a like system of investigation with the other dialects, he has been enabled to indicate the routes severally adopted by the Gipsies of Spain, Norway, Germany, &c. Dr. Miklosich also arrives at the conclusion that the Gipsies, on first reaching Europe, lived for a long time, perhaps for one or more centuries, in Greece or in a country with a Greek-speaking population, and that consequently the general opinion, that they did not enter Europe until the beginning of the fifteenth century, i.e. only shortly before their appearance in Western Europe, is untenable; and in support of this conclusion he cites sundry documents hitherto

unpublished, and drawn mainly from Hungarian sources, in which mention is made of Gipsies as early as the fourteenth century. It is a pity, however, that to these documents a German translation is not uniformly appended.

The general plan of the work is admirably executed, but a few minor points remain to be noticed, which seem to me capable of improvement. I regret that Dr. Miklosich has not always arranged his vocabularies in the alphabetical order of the Rommany words, as they would then be far handier for reference; and also that he has not in all cases published them with the original orthography of their collectors, but reduced them to a uniform system of his own. Nor are the words always correctly translated, especially the verbs, which, given in the third person, are generally rendered as infinitives. *Puðleske* means, not *quaerere*, but "ask him;" *mistotukierava*, not *gratia*, but "I do good to you;" *symadytchorava*, not *pignus*, but "I deposit a pledge;" and *dalagudly*, not *tumultus*, but "there is a noise." In his derivations, also, of certain words the author has been misled by the blunders of others. Thus, *iasia vallacai*, given in an early English-Rommany vocabulary by Bryant as meaning "to command," consists in reality of the four words *jas* or *vel acai*, "go or come here," and cannot, therefore, by any possibility be connected with the Hungarian *vala*. Still, with all these and other faults, the book is a most valuable one, telling us more concerning the actual history of the Gipsies since their arrival in Europe, than is to be gathered from any previous work. What now remains to be done is to pursue a similar course of investigation with respect to the Rommany race during its wanderings in Asia, and on this branch of the subject Dr. Miklosich is, as he lately told me, now engaged.

Mr. Leland, author of the well-known *Hans Breitmann's Ballads*, is an American. During a long residence in England he has made the acquaintance of a large number of English Gipsies, and by them has been initiated into the mysteries of *rockering Rommanes*, or speaking Gipsy. He now gives us the result of his thus-acquired knowledge in a pleasant readable volume, consisting, not of formal grammar or vocabulary, but of Gipsy conversations, stories, &c., given in their original Rommany, and followed by an English translation. The great charm of the book is that its author has thoroughly caught the Gipsy spirit. He sets before us the Rommany, as he acts and thinks, in a manner which no other writer has succeeded in doing, for the very good reason that he is the only writer who has been really admitted behind the back scenes of Gipsy life.

The specimens of the Rommany language, given throughout the book, are good. Many of Mr. Leland's words, not occurring in any previously published collection, were already familiar to me when I first read his book; others, whose genuineness I was then inclined to question, I have since verified. There still remain a large number on which I cannot speak with certainty. Such words as *seemor*, dolphin; *kismut*, destiny; *shaator*, the Scriptures, &c., may exist in

English Rommany; all I can say is that I have never met with them. At the same time, I would remark that English Gipsies are so apt to mix up Rommany, Canting, and English words, that it is very difficult at times to come at the true source of a word. Thus, *toffer*, a well-dressed woman, given by Mr. Leland as a Gipsy word, and derived by him from the Gipsy verb *tove*, "to wash," seems to me more probably to owe its origin to the old French *attiffé*, "decked, tricked out." *Jockey*, which he derives from *chuckni*, "a whip," existed in England years before the Gipsies ever set foot in the land, to judge from the old line, "Jocky of Norfolk, be not too bold," &c. Again, *sechiatty*, "full of life," should, I think, have been written *zi-y hearty*; *zi-y* being a mongrel adjective formed from *zi*, heart, and *hearty* the English word added by the Gipsy narrator of the story, in which the word occurs, in explanation of the preceding *zi-y*. Sometimes with a genuine Gipsy word our author seems to go out of his way for a far-fetched derivation, with one lying before him. In *hindi tem mush*, "an Irishman," he connects the *hindi* with "Hindu." In reality it merely means "dirty," being a participle of a lost verb, *khiava*, *cacare*, still in use amongst the Gipsies of Turkey. *Sarishan* (more properly *sar shan*), the ordinary Gipsy greeting, he regards as identical with the Hindu *sar i sham*, early in the evening; whereas it is really neither more nor less than a translation of the English "how are you," *sar* meaning "how," and *shan* being the second person of the Rommany verb "to be." In connecting, however, the slang phrase "up to trap" with the Gipsy *drab*, "herb," Mr. Leland is undoubtedly right, and the use of *drab*, in the sense of "tobacco," which I have heard amongst Gipsies in Hungary, still further links the phrase with another slang expression "up to snuff." Space forbids my dwelling longer on the subject of the language, but I can assure any would-be student of Rommany that he will find the book a very quarry of information on the subject—a quarry, though, where he must work for himself, and not look to find his materials already hewn and fit for use.

The work also contains a mass of Gipsy Folk-lore. It is curious to find current amongst the Gipsies such stories as those of the Seven Whistlers, of the Baker's Daughter changed by Christ into an owl, of the Flounder's mouth being made crooked, or such a usage as that of burning an ashen fire on Christmas Day. In connexion with this last point, I may here mention that I know a certain village in Germany, near Nordhansen, where at Whitsuntide Gipsies assemble from all parts of the continent to observe a rude form of tree-worship, a fact which I commend to the notice of Mr. Fergusson. Curious, too, is the whole question of the origin of the pseudo-Christian legends, which are current among the Gipsies of all parts of Europe, and samples of which occur in Mr. Leland's work. His legends would, I think, have gained in interest had he compared them with those given by M. Bataillard and other continental writers.

Finally, Mr. Leland, to establish his theory that the Gipsies are descendants of the

Doms, *i.e.* are of a non-Aryan origin, must furnish more substantial proofs than what may be only the merely accidental resemblance of a name. The physiognomy and language of the Gipsies point to a widely different conclusion, viz. that the Rommanies are very Aryans of the Aryans. Their language, indeed, according to Dr. Miklosich, may claim the rank of being regarded not as the descendant of any one of the seven modern Aryan languages of India, but as an elder member of the same family—as a sister of the others, not as a daughter of any one of them.

There remains yet to be noticed another English work on the Gipsy language—a *Romano Lavo-Lil*, or *Gipsy Dictionary*, by Mr. George Borrow, author of the *Gipsies of Spain*, *Lavengro*, *Romany Rye*, &c. When the *Gipsies of Spain* first appeared, now some thirty years ago, there were, I imagine, not two educated men in England who possessed the slightest knowledge of Rommany; and, consequently, all Mr. Borrow's statements regarding the manners and language of the Spanish Gipsies were received with implicit belief. In Germany it was otherwise. There Dr. Diefenbach and Professor Pott subjected his vocabulary to a searching criticism, but even they would seem in no wise to have questioned its claims to originality. Pott mentions Bright's *Travels in Hungary* (Edinburgh, 1819), but does not appear to have seen the book itself, or he would have found that in the appendix to it is a Spanish-Rommany Vocabulary, where many of the most doubtful words in Mr. Borrow's collection had already appeared, such as *sacais*, eyes, *fila*, face, *otembrolilo*, heart, *chindoguendo*, blind, *buchi*, executioner, *brinza*, meat, *otarpe*, heaven, &c. Now it may be said that these words really exist in Spanish-Rommany; and that, therefore, there is little cause for wonder at their occurring in both collections; but I appeal to any one, who has carefully studied vocabularies by different collectors, whether they would be likely to appear in precisely the same form, in two collections made by different persons and at different times, when even so common a word as that for "bread" is given in various English-Rommany vocabularies as *mauro*, *malo*, *màro*, *maroo*, *moro*, and *morro*. Whether the above words do really exist in the dialect of the Spanish Gipsies, is a question into which I cannot now enter, much as I should like to do so; but I deemed it necessary, before proceeding to criticise his present work, to point out that Mr. Borrow's claims to be considered an authority on Rommany may not be so paramount as has generally been imagined.

In the *Romano Lavo-Lil* the first thing which struck me was the absence of a number of words, given by Mr. Borrow in his earlier writings as belonging to the English-Gipsy dialect. One looks in vain for *shukaro*, "hammer," *covantz*, "anvil," *dearginnu*, it "thundreth," and other words familiar to the readers of *Lavengro* and the *Romany Rye*, or for an explanation of the obscure verse in *Wild Wales*, "*Ando berkho Rye canó*," &c., which latter, though fairly intelligible to any one acquainted with continental Rommany, would, I fancy, be Hebrew to the travellers of the English roads. Still, with

these omissions, Mr. Borrow's present vocabulary makes a goodly show, extending over some ninety pages, and containing no fewer than fourteen hundred words, of which about fifty will be entirely new to those who only know Rommany in books. The words, too, are in the main correct, though I cannot quite agree to the forms *guero*, "fellow," *bowle*, "snail," *gristur*, "horse," *Dibble*, "God," &c.; and there occasionally occurs a mistake similar to that of Dr. Miklosich, viz., the rendering of the third person of the verb as the first person or an infinitive, two instances of which are to be found on the first page, where *apasavello* is translated by "I believe," and *artavello* by "to pardon." Here and there English words have crept in among the Rommany, as *yarb*, herb, which is merely the west-country pronunciation of the English word; and *mukalis bicunye*, "let it alone," should, I imagine, be written *muk lis be, can ye*. In *naval*, "thread," we perhaps see simply a confusion of the two meanings of the Rommany word *dori*, "string or thread," and "navel."

Mr. Borrow does not seem to me to be very strong in derivations. *Luvvo*, "money," he refers to a Slavonic word *lúvok*, "convenient;" but it far more probably comes, as suggested by Dr. Paspatis, from the Gr. ὀβολός, by transposition; just as *olavas*, "stockings," becomes with some Gipsies *ovalas*. Again, he is wrong in regarding *engro* as an independent word, signifying "fellow." In so doing he follows Colonel Harriot, whose mistake was pointed out by Pott in his great work *Die Zigeuner* (Halle, 1844), where he shows that *-gro* is an adjectival termination, representing the Sanskrit *kara*, in such words as *rathakara*, wheelmaker. Nor are such double adjectival forms as *pov-engreskey*, of which Mr. Borrow gives several examples, admissible in Rommany. When he says that *possey-mengri* is improperly used for any fork but "a pitchfork," connecting it with *pus*, "straw," he would seem to be unaware of the existence of a Rommany verb *pussa*, "to stick," whence also *bussis*, "spurs," which word again he incorrectly derives from the Mod. Gr. βίσαρον, "torment." *Tava* he defines as an affix, by which the future of a verb is formed; but when we consider that the Rommany *v* almost invariably represents the Sanskrit *m* (cf. *puv*, "earth," *hiv*, "snow," &c.), it becomes plain that in *-ava* we really have the termination of the first person. Indeed, in the east of Europe the two forms *kamama* and *kamava* exist side by side. As a matter of fact, English Rommany possesses no future. By far the best portion of Mr. Borrow's book is his specimens of Gipsy songs. In one of them, *Tugnis amande* (more properly *Tugno se mande*), I recognise an old Rommany favourite. Of his prose I cannot say so much. It is the Rommany of the study rather than of the tents. Let any one compare Mr. Leland's version of the story of the Deluge with Mr. Borrow's account of his visit to Thomas Herne, and he will see what I mean. Mr. Borrow has attempted to rehabilitate English Rommany by enduing it with forms and inflexions, of which some are still rarely to be heard, some extinct, and others absolutely incorrect; whilst Mr. Leland has been content to give it as it really is; and of the two methods

I cannot doubt that most readers will agree with me in thinking that Mr. Leland's is the more satisfactory.

FRANCIS HINDES GROOME.

UNIVERSITY EXTENSION AT OXFORD.

In the form of *Replies to a Circular Letter of Enquiry*, sent by the Vice-Chancellor in the course of last year to the several Boards of Studies and Professors, we have the opinions of several Oxford professors on the following points: (1) The creation of additional professors. (2) The distribution of subjects among the professors. (3) The employment of assistant-professors. (4) Temporary provision for certain subjects (an expression explained by the answers).

The Board of Studies for the first public examination demand two additional professors and four readers of Philology—the readers rather co-operating with, than subordinated to, the professors. Minute subdivision of subjects is disclaimed. The occasional assistance of persons not professors, or readers, is admitted. These suggestions are repeatedly by the representatives of *literae humaniores*. Further, two readers in Philosophy, in history an additional professor and reader, are required. This answer (supported by the weight of Professor Jowett's name) would be nearly unanimous, but for the indignant protest of Professor Chandler against an extension of the professoriate, from which he predicts "nothing but incessant squabbling." He regards professorial lectures as a "barbarous mode of teaching."

For Mathematics are claimed four additional professors: two in pure, two in applied, mathematics. Readers should be appointed. Their duties and the distribution of subjects might be subsequently settled. The occasional employment of persons distinguished in any particular branch of science is approved. We may observe, that a similar opinion is appended to all the most thoughtful answers.

In the school of Natural History we may distinguish opinions on physics, chemistry, biology and geology. Four professors, one for each of the branches of physics (acoustics, optics, heat, electricity); one demonstrator at least for each professor; also a professor to teach experimental physics—this programme meets with general favour. It is proposed that the whole department of chemistry should be under the control of one professor, amply supported by assistant professors. For biology, Professor Rolleston proposes three professorships: (1) comparative anatomy, zoology and histology; (2) human anatomy, physiology, ethnology; (3) physiological, as opposed to anatomical and morphological. We have not space to enumerate Professor Phillips's suggestions with regard to geology; far less to criticise Professor Westwood's demand for a professor in natural theology, to counteract the "atheistical demoralisation resulting from the unlimited teaching of Darwinism."

In the school of Modern History we find conflicting views—that of the majority, represented by Professor Stubbs, advocating considerable modifications of the present system; and that of Professor Burrows, who would leave things very much as they are.

The Board of Studies for the School of Jurisprudence propose two lecturers in Roman, and two in English law: "within certain limits a lecturer on Roman law might be allowed to lecture on English law." Similar views are lucidly advocated by Professor Bryce. He observes: "A teacher is apt to get weary of always treading the same round, and may be expected to lecture all the better on his own subject after having been led to consider it from a new point of view in dealing with a cognate one." He proposes also a professorship of canon and ecclesiastical law.

The School of Theology appears stagnant.

For subjects not recognised in the schools there

appears to be at present sufficient provision; as "it is impossible at Oxford to teach more than what is required for the examinations." Were it otherwise, were a real school of comparative philology, for instance, to be established at Oxford, in that case Professor Max Müller would think seven professorships necessary.

The professor of Fine Arts (after descending on the material arrangements of his drawing-class, proposes two professorships, one of painting, the other of modelling.

Dr. Acland thinks that for the "scientific side alone of Medicine it is desirable to appoint four additional professors.

We do not perceive that it has occurred to anybody that the want of a Professorship of the English Language is still a scandal to the University.

Altogether, the perusal of this document is not a very encouraging one for those reformers who desire that our old English universities should be brought up to the level of the best high schools of the continent, and regain their reputation as the advanced guards of culture and knowledge.

NOTES AND NEWS.

A SINGULAR exhibition is to be given in the Palais d'Industrie, at Paris, from September 15 to October 11, under the auspices of the Société Centrale d'Agriculture and d'Insectologie, of all the useful insects and their products, and of the noxious insects and the depredations they commit. This is the fourth exhibition of the kind, the last having been held in 1872 in the Luxembourg Gardens.

The first division consists of useful insects arranged in six classes: each species should be shown in its several stages of egg, larva, chrysalis, and the perfect insect. First among these are the silk-producing insects, then those producing honey and wax, among which are the honey-bearing ants, of which one species has been long known in Mexico, and its honey utilised. Next follow the insects yielding colouring matter—cochineal, gall, &c. The fourth class comprises the edible insects: the water-bug (*Notonecta* and *Corisa*), whose eggs are converted into bread, and under the name of "haulté" sold in the markets of the cities of Mexico, and particularly in the capital, where the eggs are gathered from aquatic insects found in the lakes, more especially in that of Tezcuco; then follow the grugru worm, or eatable caterpillar of the cabbage palm; the locusts of America and Australia, crickets and grasshoppers, white ants (termites), the eatable spiders (*Epeira edulis*) of Polynesia, etc. The fifth class comprises the insects used in medicine: cantharides, etc.; the sixth, those used as ornaments, as the phosphorescent insects, beetles, etc.

The second division (the noxious insects) include those that are injurious to the cerealia, the vine, oleaginous plants, textiles, medicinal and ornamental plants; those hurtful to forest trees and to building timber, which destroy wool, horse-hair, and feathers; parasitic insects, etc.

The exhibition promises to be one of great interest, and likely to be productive of useful results.

DR. J. M. TONER has published, at New York, a useful little volume of 120 pages, entitled a *Dictionary of Elevations and Climatic Register of the United States*, in which the height in feet above the sea-level is given of all the cities, towns, and localities in the United States that the compiler has been able to find a measurement of, and also the latitude, mean annual temperature, and the total annual rain-fall of many places. The object of Dr. Toner in this compilation has been to place within reach of the medical profession a record that may enable and induce professional men in different localities to observe, record, and contrast the influence of elevation, if it has any, on health and disease.

DR. HERMES has detected the presence in the

Aquarium at Berlin of three specimens of the rare infusorial animalcule discovered by Dr. Hoffmann and named after him *Choloeus Hoffmanni*.

THE Dutch papers are warning the general public that the curious-looking nuts which have lately been imported from Acheen, and are being extensively sold as playthings owing to their fancied resemblance to an ape's head, are poisonous, and ought not to be given to children.

THE prize instituted by the late Dr. S. F. Stiebel, of Frankfort a. M., for the best essay on questions connected with development generally, and the treatment of children's diseases specially, was lately awarded for the first time at Frankfort. The successful competitor was Professor Lieberkühn, of Marburg, whose investigations on the development of the eye in the vertebrata have secured him a European reputation, and his essay for the Stiebel prize is pronounced to be fully equal to his other contributions to science. We learn from the report of the committee appointed to award the prize that the capital from which the money is derived consists of the funds raised by the friends and admirers of the late Dr. Stiebel to celebrate, on May 3, 1865, the jubilee of his fifty years' doctorate. This money was left by the professor at his death, in 1868, for the purpose to which, after the interval prescribed by himself for its accumulation, it is now for the first time so satisfactorily applied.

Bleaching Ivory and Bone.—M. Cloez has recently explained to the Society for the Encouragement of Industry of Paris a mode he has discovered of whitening bones. At the request of M. Gratiot he was trying to remove the disagreeable odour of skeletons, and supposing a solvent of fatty matters would succeed, employed spirit of turpentine, and was surprised to find that after three or four days' exposure to light the bones became dazzlingly white. In the shade they must be immersed longer. Wood may be bleached in the same way, and essences isomeric with turpentine—that of citron for example—have the same effect. The substances to be bleached should be suspended a few millimètres above the bottom of the vessel, above the thin layer of acid that is deposited.

The Temperature of the Sun.—*Der Naturforscher*, No. 22, has a paper on this subject, detailing experiments by Father Secchi, comparing the radiating power of the carbon poles of a voltaic battery capable of melting platinum with that of the sun. He found the latter $36\frac{1}{2}$ times as much as the former; and, reckoning the heat of the voltaic arc at $3,000^\circ$, he concluded that of the sun to be from $133,780^\circ$ to $169,980^\circ$, according to the allowance made for absorption of solar heat by our atmosphere. The writer, who only gives the initials 'R. M.', compares these results with others obtained by various processes, and comments on their excessive disagreements. Thus, Deville made the solar temperature $2,500^\circ$ to $2,800^\circ$, Secchi in former experiments $5,801,846^\circ$, and Zollner $61,350^\circ$. Evidently the subject requires a careful examination of the probable value of the various methods by which the discordant results were obtained.

Dichroism through Tension.—*Der Naturforscher*, citing the *Annalen der Physik und der Chemie*, states, on the authority of Herr August Kundt, that gutta-percha and caoutchouc become dichroic by stretching, and exhibit a dark brown tint in one direction, and a straw yellow one in another.

It has been proposed to establish a Medical College in Italy to commemorate the centenary of the death of St. Thomas Aquinas (1274). After first considering the expediency of placing it at Naples, the committee appointed to decide the question finally determined upon Rome as the site of the institution, and at a meeting recently held at the house of Dr. Rudel, formerly professor at the Sapienza College, the necessary steps were taken for its formal inauguration.

It is with much regret that we record the death at an early age of the well-known Italian savant, Professor Domenico Cipoletti, late assistant at the Observatory, Florence. Although still a young man he had acquired a high reputation as an original investigator and careful observer, and his early death will prove a severe loss to science.

A MAGNIFICENT specimen of the rare *Yucca longifolia* is at present exciting much attention from botanists and the public generally at Lübeck, where this colossal Mexican plant is blooming in the nursery of the Messrs. Spalckhaven. It is upwards of eight feet in height, has more than five hundred leaves, which measure from six to seven feet in length, and is now exhibiting a colossal raceme of bloom nearly six feet high. This noble specimen of the Yucca family is unlike any other plant to be met with in botanical works, although it bears great resemblance to *Xanthorrhoea hastilis*, and is conjectured to be about seventy or eighty years old, judging by the description given of it when it passed into the possession of the Spalckhaven family forty years ago.

The French Standard Metre.—At a recent meeting of the Society for the Encouragement of Industry, of Paris, M. Debray explained, on behalf of M. St. Claire Deville and himself, the mode of obtaining a pure alloy of platinum and iridium, of which to form the standard mètres, as recommended by the International Commission on Weights and Measures. This alloy, ten of iridium to one hundred of platinum, is said to be unalterable, but the process of getting iridium free from osmium to make it is very complicated, involving a number of processes, which will be found in the *Revue Scientifique*, No. xx., 1874.

Balloon Ascent of MM. Croce Spinelli and Sivel.—M. Lissajou, describing this ascent, explained that the aeronauts reached an elevation of 7,800 mètres. They found the temperature gradually decreasing, except when traversing clouds, beyond which the thermometer marked -22° C. At a height of 4,500 mètres they saw below their car crystals glowing in the sun, and below them white clouds which could only have been composed of frozen particles. The rays of the solar spectrum indicating vapour of water disappeared at the limit of their voyage. Thus, this vapour does not belong to the solar surface. At 5,000 mètres they felt uncomfortable, and had recourse to vessels containing a mixture of 40 oxygen and 60 nitrogen. At 6,000 mètres they used another mixture containing 75 per cent. of oxygen, and each time their physical and mental powers that had been weakened were restored. Thanks to these inhalations M. Croce Spinelli was able to remove an old error, and show that the sombre colour of the sky observed at great heights is the result of fatigue. After each inhalation of oxygen the blue of the sky reappeared.

A STORMY meeting was held at Berlin on May 28, to consider the question of cremation, in the course of which Dr. Baginsky advocated the practice on hygienic principles, and Dr. Bernstein on those of pious respect for the ashes of the dead, and he assured the assembly, amongst whom were many ladies, that he looked forward with satisfaction to a time when bust-crowned columbaria would prove the most attractive decorations of our high roads and other public thoroughfares. In these and other analogous matters we should, he thought, do well to imitate the ancients, who showed their superior veneration for the remains of the departed by raising pyramids in the desert, planning a mausoleum within the walls of cities, and laying down a "Via Appia" for the daily tread of all orders of the community.

THE volume of the *Zoological Record* for 1872, just published by Mr. Van Voorst, is the last to be edited by Professor Alfred Newton, F.R.S. The next volume is to be compiled under the editorship of Mr. E. C. Rye, the newly appointed Librarian of the Royal Geographical Society.

THE fifth Annual Report of the New Zealand Institute for 1873, published at Wellington, has just arrived in this country. It contains notices of the present state of the Museum, Herbarium, Laboratory, Time Observatory, Geological Survey, &c. The practice adopted by the Institute of printing in one volume the Transactions of the affiliated societies in the colony is found to answer well. Each scientific society in New Zealand that becomes affiliated to the Institute receives a share of an annual parliamentary grant in proportion to the amount of work done by its members. During the last five years 445 communications have been read before the different societies (viz. Auckland Institute, Wellington Philosophical Society, Otago Institute, Philosophical Institute of Canterbury and Nelson Association), of which 286 have been printed at length. With few exceptions, all these papers relate directly to the colony, and comprise in round numbers about 120 on zoology, 70 on botany, 53 on chemistry and metallurgy, 60 on geology and physical geography, and about 120 papers on miscellaneous subjects, chiefly relating to ethnological considerations of the aboriginal race, or connected with the industrial resources of the colony.

It is an admitted fact, which physiologists may explain if they can, that women, whatever else they may be, are not inventive in the broadly scientific sense of the word. On this account we record with satisfaction the announcement that reaches us from San Francisco, of a lady of that city who has invented a new kind of needle, which has the advantage of admitting of the insertion of a finer thread than ordinary needles, and making a proportionately smaller hole in the process of sewing.

SCIENCE has sustained a heavy loss in the sudden death of Dr. Aloys Pichler, on June 3, at the age of forty-one. His long and active connexion with the University of Munich, and the admirable manner in which he performed the duties of his office while he held the post of Head Librarian at the Imperial Library of St. Petersburg, will cause his death to be regarded with special regret among scientific men in Bavaria and Russia.

THE Working Men's College Natural History Society and Field Club's scheme of work for this month is: Lectures, &c. (Tuesdays, at 8 p.m.)—16th, Mr. J. A. Foster, on "Actina;" 2nd, 9th, and 23rd, Museum Work (naming and mounting fossils); 30th, Mr. Fotheringham on "The Salmon of the Pacific Coast." Field days: 7th, Botany (Mr. Grizeon), at Esher (from Waterloo 9.45 a.m.); 27th, Bone Beds (Mr. R. L. Fleming), at Ilford (Great Eastern 3.8 p.m.).

SOME time ago we drew attention to the discovery of three leaves of the Curetonian Syriac Gospels, which originally belonged to a MS. in the British Museum, but have now found their way to Berlin. Professor Wright, of Cambridge, has followed up his edition of the text of these fragments by that of fragments of the Homilies of Cyril of Alexandria, which have shared the same fate as those of the Gospels. They were discovered, with other fragments, by the Rev. J. R. Crowfoot, author of *Fragmenta Evangelica*, on a visit to the Nitrian monastery in the autumn of 1873, by whom they were presented to Dr. Wright. The editor states that it is his intention to present them to our national collection.

THE controversy in regard to the site of ancient Troy, and the reality of the events interwoven with the mythological framework of the Homeric poems may lend some additional interest to Dr. Gustav Körting's recently published *Contributions to the History of the Troy-Myth in its Transition from the Ancient to the Romantic Form* (Halle, 1874), in which the author considers the character and most probable source of the "Dietya" and "Dares" compilations which supplied the materials for the greater number of those half-mythical, half-romantic

legends of Troy, which were so popular in Europe during the early middle ages. The *Dictys Cretensis*, *sive Lucii Septimii Ephemerides belli Trojani*, and *Daretis Phrygii de excidio Trojæ Historia*, appear by their bad Latinity to belong to a period not earlier than the fourth, and perhaps as late as the seventh century; but although this point is generally admitted by scholars, the question whether they are genuine Latin compositions, or mere translations or compilations of Greek originals, is not so easily disposed of, and this is the enquiry into which Dr. Körting enters. The Latinists of the sixteenth century generally adopted the latter view, and in the year 1540 a fine folio edition of these much-read and often-quoted tales appeared in a German form at Augsburg, translated by "Marcus Tattius," and printed by Haynrich Stagner. In that *édition de l'ure* the *Dictys* and *Dares* collections may, however, be said to have reached the culminating point of their popularity. From that time they rapidly sank into oblivion, from which they can scarcely be said to have been rescued till 1832, when Niebuhr's selection of these tales for the subject of a prize essay again directed attention to them. In recent times, Drs. Dunger and Joly have advocated the *Dictys* and *Dares* claim to a Latin origin, but Dr. Körting is of opinion that there is no valid ground for this view, and that, on the contrary, the evidence is entirely in favour of the assumption, maintained in earlier times, that these collections have been derived from ancient Greek sources.

MR. MATHEWS, of Exeter College, Oxford, has brought out the "first recension" of Ibn Ezra's *Commentary on the Canticles* (London: Trübner), on the basis of three MSS. He has added a literal translation, which opens the work to those not familiar with Rabbinical Hebrew, and will also be of great service to those who are beginning its study. Mr. Mathews accepts Grätz's opinion, that though Ibn Ezra gives two distinct expositions of the Song, he only believes in the former or literal one, which explains the poem of the love between a young girl and a shepherd. This is not improbable, in spite of Ibn Ezra's vehement disclaimers, for his admissions with regard to the Pentateuch and the Book of Isaiah (see Cheyne's *Book of Isaiah Chronologically Arranged*, London: 1870) prove that he was free from the worst critical prejudices of his age, though he did not venture to speak out, either, as Dr. Grätz thinks, from his dread of being charged with heresy, or, as Mr. Cheyne, from a feeling that traditional views about the Bible could not be disturbed without danger to religion.

PROFESSOR WHITNEY's admirable *Lectures on Language* find appreciation in Germany. A translation with additions has just been brought out by Dr. Jolly, author of a treatise on the Infinitive.

IN the May number of the *Indian Antiquary* the Rev. C. E. Kennet gives a brief account of the two branches of the Vaishnava sect in S. India, viz., the *Vadakalai* and *Tenkalai*. As regards final beatitude, the former are said to insist on the "concomitancy of the human will" for securing salvation, whereas the latter maintain the "irresistibility of divine grace;" thus exhibiting a controversy similar to that between the Calvinists and Arminians. In another paper Mr. Narasimiyengar states that the *Tenkalai* are the only sect by which the hideous rite of shaving the heads of widows has not been adopted. In the same number Professor R. G. Bhandarkar explains the courses of sacred study enjoined in the various Brahmanical schools; and Capt. J. S. F. Mackenzie gives an account of the *Panchāṅga* or Indian almanack.

THE number of the *Journal of the Royal Asiatic Society* (New Series, vol. vii., pt. i.), just published, contains some important philological papers. Professor R. C. Childers gives the first part of the Pali text of the *Mahāparinibbāna Sutta*; and a paper on the formation of the plural

of Sinhalese neuter nouns. The number further contains the Pali text and an annotated translation of the *Upasampadda-Kammavācā*, or the Buddhist manual of the form and manner of ordering of Priests and Deacons, by Mr. J. F. Dickson; and the text and translation of three inscriptions, in the Elu or ancient Sinhalese, of *Parākrama the Great*, by Mr. T. W. Rhys Davids. Professor W. Wright gives a specimen of a new Syriac version of the *Kalilah-wa-Dimnah*, with an English translation. Professor H. Kern's translation (from the Sanskrit) of Varāhamihira's *Bṛhat-Saṃhitā*, or complete system of Natural Astrology, published in this Journal, is continued in the present number, from the sixty-fifth to the eighty-fifth chapter. The remaining papers are: "Notes on the Megalithic Monuments of the Coimbatore District," by Mr. M. J. Walhouse; "On the Valley of Choombi," by Dr. A. Campbell; "The Name of the Twelfth Imām on the Coinage of Egypt," by M. H. Sauvage and Mr. S. L. Poole, with a note, by the latter scholar, on the names of the Capitals of Egypt; and a paper on the Kharāj or Muhammadan Land Tax; its application to British India, and effect on the Tenure of Land, by Mr. N. B. E. Baillie.

O Novo Mundo for May 23 publishes a considerable vocabulary, together with fragments of the etymology, phrases, etc., of the language of the Guanás and Chanés—little-known Indian tribes inhabiting the district of Miranda in Matto Grosso, along the Paraguay, in the neighbourhood of Albuquerque. A dictionary containing more than 2,000 vocables of this language was destroyed in 1867 in the sacking of Nioac. Captain Tanuay, of the Brazilian artillery, is the scholar to whose painstaking we owe the collection. From the same journal we learn of the publication of the second volume of Dr. Almeida's *Historical Memoirs of the Extinct State of Maranhão*. The preceding was occupied with the history of the Society of Jesus; this one contains many rare documents, relations, journals, etc., of great interest for the early history of the Amazon. Another great river is fitly honoured in the *Biblioteca del Río de la Plata*, a collection of works, documents, and notices, unpublished or little known, relating to the physical, political, and literary history of the river, edited by Dr. Don Andrés Lamas, and now issuing in parts at Buenos Ayres.—*Nation*.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, June 1).

SIR SIDNEY SMITH SAUNDERS, President, in the Chair. Mr. McLachlan exhibited specimens of the white ant (*Calotermes* sp.), recently bred at Kew from a sample of the wood of the tree (*Trachylobium Hornmannianum*) that produces the gum copal of Zanzibar. Mr. Stainton read a letter which he had received from the Rev. P. H. Newnam, of Stonehouse, Devon, stating that he had taken two living specimens of *Deiopeia pulchella* on the Cornish side of the river Tamar. Mr. Stainton remarked on the unusual circumstance of the insect having been captured in the month of May, whereas it does not usually appear until a much later season.

Mr. Charles O. Waterhouse sent for exhibition a living specimen of a mantid (*Empusa pauperata*), in the larva or pupa state, brought to this country by the Rev. Mr. Sandes, of Wandsworth, from Hyères. He had tried to feed it with flies, but could not induce it to eat anything while he was looking on. Mr. Stainton remarked that it would probably have seized a live spider at once, if it had been offered one.

Mr. W. D. Gooch communicated a detailed account of his experiences with regard to the Longicorn Coffee Borers of Natal. Dr. Horn (of Philadelphia) stated that European conifera, limes, &c., planted in a public park at Philadelphia, were all killed by the larvae of native species, such as *Callidium antennatum* and *Monohammus*

dentator, though apparently in a healthy condition, whilst the native trees were not perceptibly affected. He was inclined to believe that the insects attacked healthy trees; but Mr. McLachlan stated that, according to the observations of most European entomologists, the European species of longicorns did not attack living wood in a perfectly healthy state.

Mr. Butler communicated a paper on "New Species and a new Genus of Diurnal Lepidoptera in the Collection of Mr. Druce."

Mr. Smith read a Revision of the Hymenopterous 300 genera *Cleptes*, *Parnopes*, *Anthraxias*, *Pyria* and *Stilbum*, with descriptions of new species of those genera, and also of new species of the genus *Chrysus*, from North China and from Australia. The genus *Anthraxias* was noticed as specially interesting, as it did not appear to have been recognised since Klug published the brief generic character; but Mr. Smith had been able to recognise it from a specimen in the collection of the late Mr. Shuckhard, where it had evidently been mistaken for an example of *Parnopes carnea*, which it closely resembled.

LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY (Monday, June 8).

MR. WALTER RYE exhibited and described a series of Diaries and Account Books kept by the Isham family, of Lamport Hall, in the seventeenth century. Of these, one comprised many interesting references to the habits and customs of the time. It commences in the year 1671, and was kept by Thomas Isham, who had been induced by his father to keep a diary of all events which occurred at Lamport Hall. Mention appears of such guests as were entertained by the family, the amusements prepared for their gratification, and special references to local sports and games. A description occurs of a "barring out" at a school in Shrewsbury, the shutting up in a cellar of one Mr. Gedney, a clergyman, by Lord Banbury; stories of murders, burglaries, etc.; and a record of the burning of a woman in Smithfield for clipping coin, etc. The diaries and other books are no less than fourteen in number, and contain many matters of general and local interest.

Mr. Edward Baddeley communicated an account of the restorations now progressing at the church of St. Helen's, Bishopsgate, and exhibited a sketch of some early work which has been recently disclosed. In opening up the chapels of the Holy Ghost and that of the Blessed Virgin, it has been found that the walls are composed of wrought stone work in good preservation, and which had probably belonged to the earlier buildings; portions of massive columns have also been exhumed, fragments of a flooring of encaustic tiles, and numerous other interesting objects. The chapel on the south side of the choir contains the monument of Sir John Crosby, which, with other memorials of distinguished citizens, will be duly cared for in the present alterations by the Merchant Taylors' Company. It is also hoped that as much as is possible of the ancient work which is now uncovered will be utilised in the restorations, and the early character of the chapel preserved. Photographs of the discoveries were exhibited, and copies presented to the library of the Society, by Mr. R. H. Hills.

Mr. Thomas Milbourn read a paper entitled, "Notes on the History of Royston." He remarked that this town—situate in two counties, viz. Hertford and Cambridgeshire—was prior to the reign of Henry VIII. in the five several parishes of Therfield, Barkway, Bassingbourne, Melbourn, and Kneesworth, but was subsequently constituted a parish by Act of Parliament. It is not mentioned in Domesday, and from this circumstance the author argued that it could have possessed little, if any, importance in Roman or Saxon times. He rather attributed its origin to the erection of monastic buildings by Eustace de Merc in the twelfth century, quoting Camden and other authorities in support of the opinion. For many

years it was known as Royse's Cross, from the Norman tradition of a cross having been erected upon the roadside by a lady named Roysia. The first royal charter was from Richard I., and dated from Bury St. Edmunds. It is of considerable length and contains many facts of interest. In the time of King Henry III. the monastery was enlarged, and in a charter dated at Windsor in the thirty-fifth year of his reign, the King confirms to the prior and canons all their grants and possessions. Similar and further concessions were made by Edward I.—III. and succeeding monarchs. Various indentures and covenants entered into by the priors were next quoted by Mr. Milbourn, and mention made of the condition of the convents at the time of the Dissolution. In the ministers' accounts of this period is a schedule of all properties possessed, rents paid, and many names of ancient hostleries in the town: for example, the Lamb, Crane, Swan, Taberd, Crown, &c. The revenues at this period were estimated at the annual sum of 89*l*. 16*s*., and the site was granted by the King to Robert Chester, one of his gentleman ushers. The ancient hospital in Baldock Street was next described, the church and its monuments, and mention made of such distinguished personages as had been connected with locality.

Mr. A. S. Hobson, F.C.S., exhibited some well executed rubbings of monumental brasses from Lynn in Norfolk, Newark, and St. Albans.

GEOLOGICAL SOCIETY (Wednesday, June 10).

MR. J. EVANS, F.R.S., President, in the Chair.—A paper was read by Mr. W. Whitaker, "On the occurrence of Thanet-beds and of Crag at Sudbury, Suffolk." In conducting the geological survey of the country around Sudbury, the author had observed certain sections proving the existence of Thanet-sands in this district. In the absence of fossils, the determination was based partly on their lithological characters—the sands resembling those of West Kent—and partly on their stratigraphical position, below the Woolwich-and-Reading beds and immediately above the layer of green-coated flints on the top of the chalk. Mr. Whitaker had also noticed certain beds which he believed might be referred to the Red Crag, at a higher level and further west than had been previously observed.—Mr. Prestwich communicated some "Notes on the Phenomena of the Quaternary Period in the Isle of Portland and around Weymouth." The quaternary deposits occur in patches scattered over the district. The oldest of these deposits is represented by a patch of mammaliferous high-level drift, occurring at an elevation of 400 feet above the sea-level, at the Admiralty Quarries. This bed contains highly-polished pebbles of chert from the Greensand, and of sarsen-stone or Druid-sandstone. Looking at the character of the remains in the old river-gravels, and the direction in which they must have travelled, the author was led to conclude that the disturbance by which the strata between Portland and Dorchester had been thrown into a great anticlinal arch must have occurred subsequently to the formation of the high-level gravels, and consequently at a comparatively recent geological period.—Professor Maskelyne gave a verbal summary of the contents of a paper by himself and Dr. Flight, "On the Character of the Diamantiferous Rock of South Africa." The diamond-bearing matrix had hitherto been an enigma, but the authors have worked out its composition, isolating each mineral constituent, and subjecting it to chemical analysis. The rock consists mainly of enstatite, a variety of bronzite, which is to a great extent altered by hydration. As subsidiary components may be mentioned garnets, ilmenite, and vermiculite. The vermiculite appears to be a new species, described under the name of Vaalite; thus adding another member to the group of vermiculites lately investigated by Professor Cooke. The African rock, whilst approaching in composition to lherzolite or to pseudophite, yet differs

from either of them.—Mr. J. W. Hulke communicated brief abstracts of two technical papers. In one he noticed a Reptilian tibia and humerus, probably of *Hylaeosaurus*, from the Wealden of the Isle of Wight; in the other he described a modified form of Dinosaurian ilium, hitherto reputed to be a scapula, indicative of a new genus, or possibly of a new order of Sauria.

FINE ART.

The China Collector's Pocket Companion. By Mrs. Bury Palliser. (London: Sampson Low & Co., 1874.)

THIS little manual possesses other merits besides portability. It has been compiled by a lady whose acquaintance with every branch of ceramic art is almost unrivalled, and whose statements may be accepted with perfect confidence. In fact, the distinguishing feature of the book is, that authority is given for the occurrence of each mark, and for its being assigned to a particular locality. As most of the references are made to public collections, the amateur is thus furnished with the means of comparing his own specimens with well-authenticated pieces, and can examine for himself not only their marks, but also their forms, fabrique, and style of decoration.

The majolica of Italy and the porcelain and pottery of France have perhaps received the special attention of Mrs. Palliser, but her range of research is a wide one, and we do not think the collector will look in vain for any marks or monograms which admit of identification. Among the marks ascribed to the Bow and Bristol factories are several which will be new to most amateurs; and among those attributed to Derby are two—numbers 43 and 44—which are particularly interesting. We may venture to observe that the workmen's marks upon early Worcester ware are more numerous than the authoress (following Mr. Binns) would seem to think, and that the name Nantgarw is occasionally to be found stencilled in *cursive* characters upon the china of the latter place. We scarcely need add that a more trustworthy and convenient handbook does not exist, and that others besides ourselves will feel grateful to Mrs. Palliser for the care and skill she has bestowed upon it. CHARLES J. ROBINSON.

ROYAL ACADEMY EXHIBITION.

(Fifth Notice.)

VERBAL description of the real landscape, except in the hands of the very greatest writers, is a proverbially tedious thing; even more must be the attempt to paint in words what the artist has painted on canvas. In this branch of art, also, where so much is, as it were, found for him by Nature, success up to a certain point may be often reached without any sure promise that the painter has obtained mastery of his art, or is likely to repeat his achievement. The sphere of a critical notice is, on these accounts, much limited in regard to the landscapes exhibited; and I may, perhaps, do my task best if I begin by defining the chief schools or types of art within which the pictures will be found to fall.

This attempt, however, leads us at once to a few words upon the great and much-debated question, how far the artist should endeavour to imitate Nature: what is his function in regard to her? First, then, whatever theory may require, it is wholly impossible strictly and really to imitate Nature; her gloom and her brilliancy so far outrun

the painter's means that he must either compromise in every tint, or select those phenomena which are least beyond his palette; whilst all effects due to change and motion, of which the most important are the least consciously marked, are forbidden to him. In short, I hope no landscape painter will think me too severe if I compare his task to the attempt to arrange an orchestral symphony for a single flute. The more glory, then, to that delightful art which, with means so limited, has given us results so admirable!

Granting the inevitableness of this intervention on the artist's part, we may now describe landscape painting as *Nature seen through the painter's mind*. What even the most literal, or the most unskilful of men gives us, is always a vision which hung somewhere between himself and reality. The relative distance at which the vision hangs, if I may prolong the simile, together with the mental and manual power of the painter, assign to the work its character and value. This human element is the secret of the artist, which spectators can only hope to discover in part. It will work in many ways, forming endless combinations: in selecting the scene, the time of day, the kind of sky; in determining whether natural tone or natural feature shall be dominant; in omitting, in rearranging, perhaps in composing from scattered material; in prompting the sentiment which the artist wishes to render, whether one strictly "natural," or one representative or suggestive of human emotion. The most impressive landscape will be that which has the nearest resemblance to natural truth (not, necessarily, to one actual scene), united with the most imaginative sentiment. The least, probably, will be that which has only a vague likeness to nature, with signs of feeble imaginative compromise or arrangement on the painter's side. Between these will be a hundred types of landscape, each legitimate, and likely to respond to one of the endless varieties of human taste; but which might be valued by abstract criticism in proportion to their approximation to that style which has at once the most of man and the most of nature.

Among several painters who aim at this highest style, perhaps Mr. Hook and Mr. A. Hunt have made this year the most sustained, the nearest approaches to it. The lovely sea pieces of the former, with his inlands, rarer but not less lovely, have been so long before us, and so much the same for many years, that they need no analysis. The fishermen under the *Lee of a Rock* (29) seems to me the most perfect: the balance between the figures and the view, which has often seemed to present difficulties to the artist, being very happily struck. The colour of the sea is exquisite; no one else combines the real tint with so much freshness and motion. The "clear-obscure" of the Orcadian landscape, noticed by Scott in the *Pirate*, is beautifully given in the *Kelp Burners* (14). As with the sea, so with Mr. Hook's trees in his *Cow-tending* (232): he unites the most venturesome intensity of green with the greatest happiness in natural form. In this latter region he has a rival in Mr. Herbert, who, exhibiting this year in landscape as well as in figures, gives us a very brilliant and charming avenue scene (456), marked by great unity of idea. There is a power of painting in Mr. Hook's work, with a certain *naïveté* in the choice of scene, which, together, place it above the work of Mr. V. Cole, Mr. Leader, Mr. Hulme, or the Linnells. Specimens by these artists are here: the *Heart of Surrey* (11); and a *Morning Scene* (296), by Mr. Cole; an oft-repeated *Weald* by Mr. Linnell (481); *A Torrent*, by Mr. Hulme (1,408): all very pleasing, if not precisely impressive. Mr. Cole's *Mill* (639) is in a much more striking vein; the arrangement of this and the unity of tone reached are excellent. These qualities (which are those, it seems to me, more or less lacking in our good average landscape) reappear in the evening scenes by Mr. C. J. Lewis (1,018); and Mr. Davis (596). The latter, certainly one of the best among our younger

landscapists, is not very forcibly represented this year: the piece, however, just named is an admirable instance of that landscape type in which, without obvious poetic treatment, natural truth is selected and arranged for us by the artist's imagination. The *Sailor's Gardens* (1,379) is another landscape of more than usually clear intention: the tone of the cottages, the scheme of the sky and distance, are fine and true; if Mr. Lloyd be young, he ought to have a career.

Mountain landscape is eminently a province of the art in which the "vision and the faculty" are to be desired. Nature, here seen in her full force as poet, demands poetry from her student. It is only to the imaginative eye that

"The Visions of the hills,
And Souls of lonely places"

will be visible. It is not in this direction, if the view taken in my previous papers be correct, that we must look for success in the two landscapes by Mr. Millais. It is needless to point out, impertinent to praise, the admirable fidelity to natural detail shown in the tree-delineation of the forest-scene (83): the intensely difficult foliage of the fir may, perhaps, have never been more truly and forcibly painted; the underwood is a masterpiece of subtle effect, reached by what look like the simplest means. Why, then, is this work wholly heartless and uninteresting? Why does Mr. Meyer's quiet little evening scene (73), hung above it, look like a picture, in a sense in which this does not? Reverting to the remarks just made, I should reply, because Mr. Millais' piece is as nearly a simple transcript from nature as art can supply; and being thus necessarily compelled to omit much of what was in nature, whilst the artist meanwhile has given us no compensation from his own mind, it is inevitably prosaic: and, in such work, to be prosaic is to fail in art. Why is the "silence of the woods," in reality, so impressive? Not in itself, but because the sense of vivid life in tree and shrub and bird and animal around us gives a mystery and a charm to the contrasting quiet. These things, in part, the painter could not render: what he could suggest he has not suggested; nor by selection, by effect of sky, by any of the artifices, in short, of which a spectator can only note the absence, has he redeemed the deficiency. We may say of this picture, "a fair body, had it but a soul:" the master-mind is wanting as decidedly and palpably as the master-hand is before us.

From any spectator who offers criticism, the ability and the conscientious labour of the painter require that reasons for the criticism, as a matter of due respect to him and to the reader, shall be given. Much of these remarks, whatever be their truth, applies to the *Winter Fuel* (75). Here the child on the waggon, placed so prominently and coloured so conspicuously as to take it wholly out of the mere class of "figures in a landscape," would, in nature, have been the keynote in colour and refinement of form (for what in nature rivals the face and figure?), and also in common human interest. Now, no part here is painted so coarsely as this, or with so little feeling; yet any spectator, I think, can see that, were the figure away, what little unity of composition the picture has (with which, indeed, the confused lines and tints of the tools and lumber before the waggon sadly interfere), would "fall to pieces." Why, on the other hand, is the hill beyond so beautiful? It is not better painted, certainly, than the timber; indeed, as painting, it could not be better: only here we feel the mysterious presence of sentiment: here is the artist's vision: elsewhere, his mirror-like manipulation.

Mr. A. W. Hunt, who has not yet reached this manual mastery, is, however, with no rival in a truly imaginative (and, therefore, an artistically true) rendering of mountains. His two pieces (70 and 1,361) have not a square inch without feeling and interest. In the first, we have a scene such the poet describes:—

"There, where the peal of swelling torrents fills
The sky-roof'd temple of the eternal hills."

Here, the long sky-avenue of wreathing cloud, as in the other the intense sentiment of the worn and aged crags,

"Familiar with forgotten storms,"

may be specified, as two examples of that imaginative insight with which Mr. Hunt is gifted.

If, however, mountain scenery, alone or united with wood and water, requires imagination of a high class before it really yields its secret, on the other hand it supplies so much, that landscape art has no more ready resource for obvious, easy, commonplace effect. Art of a lofty and true kind interprets nature to us: the painter's "vision" gives what a gifted mind sees in a moment, and can then transfer to permanent record. Art of the lower order suggests a scene of which the first and simplest effect would strike everyone; nay, which half a dozen words of description would, more or less, call up. There is much in the Exhibition of this class: the most notable performer being Mr. P. Graham. *Our Northern Walls* (20) and *The Misty Mountain-top* (494) present scenes which hardly render more of nature than is painted in their titles. Mr. Graham's works, with those of a little school of followers whom I need not enumerate, are, in fact, for wild landscape, very much what Mr. Leslie's are for suburban life; and, like them, will never want popularity with that class of minds to which "easy things to understand" are the first and last *sine qua non* of pleasure.

The sea meets with a much greater amount of able interpretation at present than the mountains. Besides Mr. Hook's, we have three pictures, by Messrs. Brett, C. Knight, and Naish, hung together in the Second Gallery (130, 114, 126), each worthy of careful study. These works belong, in varying proportion, to that class where the artist aims less at lending a dominant sentiment, than at faithfully rendering one actual and interesting natural effect. I have already noticed how much—even in work which, like Mr. Brett's, verges on a perilous abnegation of the artist's mind—must really, however, be due to the artist's interpretation; and in these somewhat literal works we can easily trace the presence of this element, although the subtle modes of its introduction are the artist's own secret. Mr. Knight's is, perhaps, the most pleasing whole; Mr. Brett's has a marvellous truth and splendour (no way exaggerated) in the foreground, and the sea lying in emerald and azure between St. Mary's and St. Agnes'; Mr. Naish's has a very powerful rendering of rock and current. But one feels the inevitable limits of landscape art, thus conceived, in Mr. Brett's *Sunset at Bude* (1,012): what is demanded by the artist's own arrangement as the highest point of brilliancy is here a blank.

To Mr. W. H. Moore's *Rough Weather* (1,400) I have before alluded: it is a very fine, though gloomy, square of sea. The forms of wave (if I may risk an opinion on a subject so difficult) are admirably rendered here, as in Mr. Moore's *Cumbrian coast scene* (1,033): only a monotonous key of colour, which often wants the lucidity and splendour of the "blue water," diminishes the interest to which the ability of his work entitles it. M. Thornely sends several coast or harbour scenes (224, 314, 963), also a little monotonous in key and in material, but of much truth and grace: here again one feels that the artist has reached his great look of nature through a thousand subtle interfusions of modest imaginative interpretation. The *Loch*, by Mr. W. B. Morris (1,420), the *Goodwins* of Mr. Wyllie (1,330), the *Brighton Beach* of Mr. Jenner (204), all deserve a more detailed notice than I can give them. The latter, though in a rather opaque style of colour, is very happy in rendering the effect of the golden glow of a summer evening.

The painters whose landscape combines the Fauna with the Flora need not detain us: they have mostly fixed their style (as Messrs. Cooper and Ansdell), or have not yet "arrived." In the last

class I place Mr. Rivière, who has obviously bestowed a labour and study on his *Apollo* and *Lion* (260 and 527) which point rather to promise than, in these instances, to fulfilment. In the *Apollo* the material and the subject have required a much stronger grasp than the artist has yet reached, although many individual points are excellent. The *Lion* is without that force of colour, of light and shade, of grandeur in line, which are wanted to lift an honest study from nature into a picture. There is a very clever wolf-scene from Iceland by Mr. Waller (195); the *Cattle Market*, by M. Poindestre (1,398), is full of animation; Mr. Watson's *Pet of the Common* (813) has something of the refinement and feeling of *Mason*—a name which no lover of art can pass without a sigh of regret and admiration. To the singular ability of Mr. E. Crowe's *Forhounds in Kennel* (1,045) I have already called attention. It has a force and interest that no painter of animals only will ever put into his work: a moral which the history of art abundantly preaches.

Adverting to my opening remarks, let me here add a list, which might easily be extended, of landscape pieces worth notice. In some, general tone has been the artist's aim; in others, special effects of sky, or chiaroscuro, or landscape incident. Such are Mr. Collinson's *Sabbath Day* (38); Mr. Cameron's *Going to the Well* (83); the *Foot-bridge and Hill Side*, by Messrs. Waterlow and Thorburn (180, 181); the *Two Paths*, by Mr. Bates (206), *Moosehold Heath*, by Mr. Elton (251), and *Changing the Pasture*, by Miss Hopkins (302), which I group together, as each presents a very pretty idea; *St. Bennet's Abbey*, by Mr. Bond (306), the distance fine; two meadow scenes by Mr. Luker (398 and 556), excellent in the rendering of levels; Mr. Nesbitt's *Fife Coast* (410); the coast scene in Holland, by Mr. Beavis (545), the figures clever; *Loch Fyne*, by Mr. Cameron (666); Mr. Enfield's *Northerly Breeze* (977), a picture of some power; Mr. A. Stuart-Wortley's *Wharfedale Chase* (987), a very firmly painted winter-scene somewhat in Mr. Millais' manner; Mr. Hole's *Guinevere* (1,021), very pleasing in tone; and an impressive desert view by Mr. Nettleship (1,023), hung too high for study.

In the Water-colour Room let me notice a pretty and natural group by Miss Martineau (739); a brilliant scene on the Teign (Mr. Bearne, 745); another, also brilliant and effective, in the Lake country (Mr. Bedford, 760); a striking view of mountain peaks (Mr. Farren, 790); Mr. J. Hemy's able *Herring Fishery* (898); Mr. Sanderoock's *Summer Noon* (882); Mr. Palmer's view at Cairo (883); and Mr. Dobson's *Nursery Tales* (904), a charming life-size group of two children, in which the great difficulties of water-colour work on this scale are met with much success. In the Ninth Gallery, the "forlorn hope" of miniature is gallantly maintained by Miss Dixon, during the evil days whilst the photograph, that antithesis to art, yet triumphs; Lady Coleridge's pleasing head of Sir W. Boxall (1,217), Mr. Cousins' excellent print from Reynolds's *Age of Innocence* (1,256), of all his lovely children perhaps the loveliest, should be also noticed.

Opposite difficulties to those presented by landscape painting are presented to the reviewer by sculpture. Landscape admits of many small but genuine successes, and many such are here before us. It is a flourishing art in England; endless masterpieces are familiar to every one by way of standards to aid our taste, and there is hence a fair degree of intelligent popular judgment. With sculpture, every one of these conditions is reversed: it is the severest of arts, admitting little between success and failure; success is hence very rare; and standards by which to train public taste (partly through the very nature of sculpture, so unsuitable for frequent exhibition) are rarer still. Very careful study, running everywhere into technical regions, is also needful to decide between

the true and the false in sculpture; whilst the training which helps us to judge of painting is of hardly any use here, painters being, in truth, absolutely the worst judges of sculpture within my experience.* Hence there is no art upon which (and as much abroad as in England) public judgment is so unformed and irrelevant; none in which personal considerations and pernicious clique influence are so potent.

My notice of the present display must therefore be very limited: under the conditions just set forth, an essay would be required to justify and explain a detailed criticism. There is, however, one test to which the present writer has often resorted with success in case of spectators who have thought the opinions he has expressed, in former years, upon sculpture, fanciful or unjustly severe, and which may easily be applied by any visitor to the exhibition. Let him simply ask himself whether the busts which form the majority of the sculpture have the true look of the human countenance. Are they full—not of smooth, vapid roundings, nor of sharp dots and seams and angles—but of delicate curves, which look soft in the lips, tense and firm over the forehead? Do they present a blank uniform pallor when the features are in marble, or a liny, caricaturist look when in clay—or a surface of fine half-tints, full of delicate modulation and changeful *chiaro-scuro*?

These points do not cover questions of style, poetical invention, mode of grouping, and many other elements of sculpture; but they cover one of its first and most constant objects, living and truthful rendering of flesh-surface; and the student who has once learned to feel this, like the student who has learned to admire a great master of style, may know, *se valde proficisse*; and he will find the rest of his path comparatively easy.

Applying these rules, severe from the very nature of sculpture, here, the busts by Mr. Adams-Acton, Mrs. A. R. Hill, Messrs. J. W. Wood, Crittenden, Brodie, Durham, Dalou, and Boehm, with several more, under one or other of the tests enumerated, will fail to "pass the scrutiny." The marble-modelling is generally crude and superficial; the management of the hair heavy. On the other hand, the terra-cotta busts which some of these artists exhibit are unsatisfactory in the main, through exaggerated use of the peculiar qualities of the material: the attempt to give the indescribably refined structure of the human face, and the hair, being here summarily cast aside in favour of a coarse and painful picturesqueness. To try to gain the look of energetic life (the chief aim of the ancient terra-cottists), by grimace and petty tricks of touch, is the besetting temptation of the modeller in this style:—the only very marked example of successful resistance to it which I can find here is in the beautiful little figures by Mr. W. C. Marshall (1524, 1526). These terra-cottas show perfect freedom from the mere devices of the material, and are very graceful in sentiment and in pose.

As specimens to exemplify the qualities which ought to be found in good work, only two conspicuous examples can be named this year (although the grace of Mr. Davis' bust, 1547, deserves notice): the female heads by Messrs. Woolner and Butler (1454, 1464: Vestibule). Mr. Butler's bust shows a dignity and seriousness worthy of his distinguished master in years long past, Mr. Behnes: the management of the drapery and hair deserves careful examination for their grace and genuine sculptural quality. Mr. Woolner's work has those qualities of thoroughness, and fine, truthful finish, without which, as the history of the art abundantly shows, no sculptor can put life into stone!—that task essential to real sculpture, but to name which only is enough to prove its enormous difficulty. Beside the peculiarly sculptural

* The almost curiously bad arrangement of the sculpture-galleries, in regard to light and disposition, is a standing exemplification, only too familiar to our sculptors, of this remark.

grace which flows only from perfect simplicity and sincerity in treatment, this bust has an obvious air of life, of *mobility* as it were, above its neighbours. How has this been reached? If comparison be made, we shall find that the features, in place of the dead flatness common to busts, have a variety of delicate light and shade, a quality of *tone*, which arise from the far greater number of subtle surfaces, corresponding to those of life, which Mr. Woolner has put into his work: whilst the hair, again, is a study of refinement, in contrast with the heavy massiveness which this difficult feature commonly receives.—It is unfortunate for the interests of our sculpture that so able an artist as Mr. Foley is only known now to the Exhibition by his yearly absence.

The medallion-portraits of this exhibition are not powerful; but some grace and refined sense of likeness in this branch are shown by Mr. Wagnmüller and Mr. Joy. The marble work of these artists is, at present, not equal to their clay modelling.

In architectural sculpture may be noted Mr. Forsyth's reliefs for Frome (1434), as rather less antiquarian and conventional (and, therefore, unimpressive) than this style generally is, *e.g.* in the same artist's four designs for Worcester (1489 to 1492). Why does no church decorator, in place of following the fashion which consigns this kind of work to a special class, employ some artist more trained to grace and expression than our architecturalists generally seem to be? Such skill as Mr. F. Miller, for example, displays in his relief from the story of Hero (1442, Vestibule), would surely be well bestowed on a pulpit or altar decoration, and might thus supply work which would interest and arrest spectators, in place of ranking only as archaeological enrichment.

Among Mr. Tinworth's singular terra-cottas, the scene at the *Foot of the Cross* (1468) seems to suit this crowded kind of relief, and the artist's talent, best: it is very clever, though hardly to be classed as sculpture. Mr. Armstead's designs for the façade of the new Colonial Offices, as usual with his work, have much ability, just stopping short of excellence. The action of the figures would, perhaps, be too marked in any style but alto-relief, exposed to our dulling atmospheric influences.

The life-size and poetical figures of the year present little to strike or please. Mr. Noble's seated figure of Her Majesty, though a careful piece of work, does not rise above the "presentation" order. So far as this goes, however, it is better than the ungraceful bust by M. Boehm (1534), whose sculptural style appears to me as unsound and flashy as Mr. Pettie's or Mr. Orchardson's in painting—facile effect and cleverness everywhere doing duty for knowledge and feeling. It must be a matter of true and widely-felt regret that such failures are renewed year by year, in cases where the best ability of the country should be available. But a hundred considerations, in which art has no place, hamper commissions of this character.

French art has fallen off here as much as in the picture galleries. The Opera-house group by M. Carpeaux, with its flutter of wreaths, one can hardly say of draperies, its grins and gesticulations, is, indeed, prodigiously clever. But to be prodigiously clever only, alas! would be the reverse of praise for high-class sculpture. Compared with the Bacchic dances of ancient art, this looks like a mediæval scene of sorcery from the "Mount of Venus": it is the kind of witches' sabbath which might have been witnessed by Tannhäuser. M. Dalou's maternal group of last year raised a hope that he was about to work out and perfect his style of terra-cotta modelling, by adding refinement and elevation to his sense of rustic charm. But in trying to repeat a mother and child of a less homely type, he has missed the pleasingness of his peasant grace, in place of which there is now a tendency to insipidity and affectation. The draperies are also more conventional,

and hence contrast unpleasantly with little bits of crude naturalism, as the collar and the shoes; the type of head has neither the beauty of refinement nor of rusticity. In a word, there is here a great want of *style*; a defect fatal to permanent pleasure in sculpture aiming at sentiment and invention. This will be felt more, should the group reach the stage of marble: with which, also, the manner of the terra-cotta modeller is essentially incongruous. The broad smile which might not offend in the slighter, less pretentious, more merely picturesque clay, when "stereotyped in stone" will be the reverse of charming.

M. Fraikin's group (1496) is a fair specimen of the modern Flemish style; Mr. Leischild's *Wrecked* (1517) is well arranged; Miss Grant's large group (1525) would be effective as a church ornament; Mr. Lynn's *First Prayer* (1525) has grace and naturalness.

Last, let me ask attention to Mr. Bell's model for an heroic group: Wellington on horseback, surrounded by recumbent figures; Peace, Ocean, Spain, and Portugal, if I read them rightly (1588). Of course the test of success in such a work is only to be found when it is executed on the full scale; but, so far as a model enables one to form an opinion, Mr. Bell's is both original and powerful in idea and in design. Like this able artist's work in general, every part here is thought out well, and well arranged. In an exhibition where the laws of sculptural style, eternal and immutable, because evolved from the technical conditions of the art,—are so much set at nought, an example of this class is of high value.

In concluding the invidious and reluctantly-undertaken task of attempting to estimate this vast treasure-house of contemporary art, the writer entertains a hope that his criticisms, if they be correct, will be found to support the remark which the first sight of the exhibition led him to form—that it was one which, in many directions, affords a very satisfactory impression of the state of painting among us. Five or six pictures, such as those by Mr. Lewis for perfect technical quality, Mr. Maclaren's for grace of line, Mr. Fildes' for force of sentiment, with those by MM. Israels and Legros, among us, if not of us,—I may perhaps add Miss Thompson's for felicity of idea,—would alone stamp a year's collection, whether here or abroad. And if anywhere, in the odious task of adverse remark, I have seemed too severe, I would beg to submit in extenuation, that my attempt has been throughout to estimate the work exhibited, not by the popular favour of the moment, but by that higher standard which the English school, for a century and more, has established among us. F. T. PALGRAVE.

EXHIBITION OF MR. WHISTLER'S PICTURES.

AN artist who retires from the popular exhibitions, and shows his work apart in a gallery of his own, takes a course of which it is hard to balance the good and evil. On the side of evil there is always this to be apprehended—that his work, once withdrawn from the open field of comparison and rivalry, once secluded into an atmosphere of its own, will take a growing development on that side on which it is least like the work of other men. Does it contain the germs of singularity or affectation, these germs will produce and multiply a hundredfold; the talent of the recluse will lose whatever chance it has had of becoming central, sane, or complete. If the popular appreciation of art was quick, if the atmosphere of our great annual shows was really a healthy and bracing atmosphere, considerations like these would, I think, turn the scale decisively against the practice of private exhibition. But the excuse for private exhibition is that our great annual shows, in the present state of public taste, do not really provide a genial element for works of art; that what makes most figure there is work of such commonplace, misdirected, unpleasurable kind as has little right to be called art at all; and that the same

traditions which cause work of this kind to prevail, often cause grave injustice to be done to work answering to truer instincts. If there is any case in which an artist is justified in opening a gallery of his own, it is when he is conscious of a distinct vocation for certain kinds of artistic combinations which it takes delicate organs to appreciate, and when experience has taught him that this kind of combination receives scanty welcome at the hands of art's official censors. And this is Mr. Whistler's case. There is another concomitant temptation of private exhibitions, that of turning them into a kind of raree-show, and seeking to attract public notice to the speculation by vulgar excesses of proclamation and placard. This temptation has not led Mr. Whistler away. His little gallery, opened last Monday at No. 48 Pall Mall, needs to be looked for; and when you have found it, you encounter none of the inopportune arrangements of certain well-known galleries in Bond Street. You find a room pleasantly muted, tinted and arranged; with a panelled skirting carrying two tiers of the artist's works, a lower tier of colour sketches, and an upper tier of etchings, and above the skirting some eight or ten oil paintings in quiet keys of colour.

That Mr. Whistler is an artist having a distinct vocation stands acknowledged. To produce a peculiar order of delicate arrangements and harmonious pattern of colour, in the representation whether of individual sitters or fancy groups or landscape; to carry out the pattern-making part of his intention to as subtle and complete a point as possible, and to stop very short with the representing or realising part; to do this at a single painting, with the distinctness and purity of effect which can be secured only by avoiding all repetitions or complications of the brush; these may be set down as the heads of the mission which Mr. Whistler feels himself inspired to fulfil. And as of all harmonious and spirited pattern-makers the Japanese race stands infinitely the foremost, so it is in the art of Japan that Mr. Whistler finds his closest precedent. Only, while Mr. Whistler forswears those imitative effects of relief, definition, fulness of natural light and shadow, which go to make up the European conception of a picture, he is scarcely master, on the other hand, of that genius for expressive abstraction, that incisive certainty of selection, that intense way of telling much in little, which makes good Japanese work as pregnant for the imagination as it is flattering to the sense. What the art of Mr. Whistler yields is a *tertium quid*, somewhat vague, pale, and incomplete, as I should say, beside really first-rate work done on either the European or the Oriental principle—a product both refined and artistic, but carrying refinement to a pitch almost sensational, and pushing a single artistic principle to the verge of affectation.

The catalogue of the exhibition being not yet issued, it is difficult to refer to individual works. Of the portraits in oil, that of the artist's mother, exhibited two years ago at the Royal Academy, seems to me still the best. The mourning tones of black, grey, and white, with an admixture at most of the demurest yellow, which the exigencies of modern costume seem to the artist to prescribe for portraits in general—these tones have a peculiar imaginative appropriateness in this case; and to renew acquaintance with the work is to revive more than all the first impression of it. A seated portrait of Mr. Carlyle is treated in the same key, and is admirable in the disposition of the figure and in the luminous quality maintained through all these sombre tints; but the head seems to me too much softened in form and too much extinct in fire. How much of this look of weakness is due to the constraint of the artist's principles of work, it is hard to tell: that it can scarcely be due to want of power in grasping character, would seem to be proved by several of the etchings which surround the walls at the height of the eye. Of these, with their strange mixture of scampering

caprice and singularly direct and concentrated power, we have not space to speak in detail. The views of the Thames have been already published; of the unpublished prints, some half a dozen portraits of young girls, done with the dry point, are altogether exquisite, and show a charm as well as a vividness and address which to my mind put them at the head of all Mr. Whistler's engraved work. The same qualities occur in a brilliant degree in some of the studies on the lowest tier. These are chiefly done on brown paper, with pencil, chalk, or colour, and contain a few fine landscape and sky effects, several sketchings of portrait, and some abrupt jottings in lovely colour for figure compositions of a Japanese fancy. Mr. Whistler has long been engaged in working up compositions of this kind into pictures: two or three half-way hints in oil towards such pictures find their place already upon the walls of this gallery among the portraits. In course of time, we understand, the portraits will be displaced to make room for a more variegated show.

SIDNEY COLVIN.

PRIZES AT THE "SALON."

Paris: June 1, 1874.

THE award of medals for painting, sculpture, architecture, and engraving has given rise to characteristic incidents. At first sight, one is disturbed at the progress in the path of reaction of a clique hitherto self-recruited from year to year; but, after closer examination, one is fain to conclude that the excesses of the jury have at last killed it; and that it is impossible for the administration, even if it does not permit artists henceforward freely to regulate their own exhibitions, to avoid modifying an institution which recalls the disastrous days of the Empire.

But I will let the facts speak for themselves. There were first, second, and third class medals to be awarded. The jury is composed of a few amateurs appointed by the administration, and of members elected solely by artists who are either members of the Institute, old winners of the *prix de Rome*, or who have received the decoration of the Legion of Honour, or a medal at a previous exhibition. It will be easily understood that this aristocracy, jealous of the advantages of its position, thinks first of its pupils and next of its friends. It gathers information about those who are personally unknown to it, and only allows the electoral body to be swelled by safe men, who can give pledges to "moral order." Never yet was the result so conclusive: sculpture only carries off two medals, which are both awarded to pupils of the School of Rome—one very properly to M. Noël, author of a *Gladiator casting his Net*, a correct figure; the other to M. Lafrance, for a little *St. John the Baptist*, a study of a child as crooked as Quasimodo in *Notre Dame de Paris* must have been when taken up by Claude Frolo, which only deserved a third-class medal.

Painting has secured three first-class medals. One is awarded to M. Blanchard, pupil of M. Cabanel, for a *Hylas carried off by the Nymphs*; the second to M. Lehoux, pupil of M. Cabanel, for a *St. Lawrence*, roasting painfully on his gridiron, without asking, like Montezuma, to be turned; the third to M. Priou, pupil of M. Cabanel, for a *Family of Satyr*, who are as black as a family of colliers.

The second-class medals are thus awarded:—One to M. P. Billet, pupil of M. Breton, member of the jury; one to M. Brissot, pupil of M. Fromentin, member of the jury; one to M. Ponsan, pupil of M. Cabanel, member of the jury; four to pupils of Gleyre, who is dead and can give no more trouble; one each to a pupil of M. Picot, and an artist who states that he studied under no master; three to foreigners, M. Castres of Geneva, M. Hennebicq, a Belgian, and a Hungarian, M. Munkaksy.

Landscape, which plays so great a part in the

contemporary movement, has only received one second-class medal, awarded to M. Guillemet, who specifies his debt to no master, but must have received advice from that very skilful painter of still life, M. Vollon, member of the jury; he has painted with a clear and powerful eye for effect a *View of Paris from Bercy*, where the Seine enters the city. Then a third-class medal is awarded to M. Karl Daubigny, son of the excellent landscape painter, Charles Daubigny, who, after beginning by closely imitating his father, shows more individuality this year, in his *Saint-Siméon Farm at Honfleur*. Another to the Marquis de Groiselliez, for a conscientious study, *The Old Cottage*; one to M. L'hermite, pupil of that learned master M. Lecocq de Boisbaudron, from whose studio have come A. Legros, Fantin, Solon, and others; one to M. A. Detaux, private study, for an energetic study in the Forest of Fontainebleau, representing birch-trees attacked by woodcutters; and, lastly, one to a Belgian, M. Mols.

If we continued to follow the award of medals, we should find the studios of Cabanel, Pils, and Gérôme triumphant, not, as might be imagined, for austere art, for striving after perfection in drawing and tone, but for the most vulgar *genre*. These three artists are official professors, with diplomas and patents, at the Ecole des Beaux-Arts. Therefore the whole generation will be compelled to pass through their three studios; such students at least as are not ambitious of a glorious death by starvation. All the old studios, which were rivals, and consequently full of energy, are now closed or deserted: P. de la Roche, Picot, Drolling, Léon Cogniet, Gleyre, Yvon, Robert Fleury, and the rest. It is impossible to reconstitute new studios in the face of the competition of the State. Hence it may be seen what kind of variety our Salons will shortly present, for the spirit which presided over the distribution of medals to the point of rejecting the claims of lady artists (poor ladies!) on principle, had already made itself felt in the hanging by the rough rejection of two highly original paintings by M. E. Manet, and of all that might betray any sacrifice to a novel interpretation of nature.

But to proceed: the day after these awards, a special jury, composed of the four sectional presidents, and two members of each section chosen by lot, had to award two great medals of the value of 4,000 francs, the prize works to have the further honour of being engraved at the cost of the Government. At the first ballot, the name of the young sculptor Mercié at once came out successful. He was the laureate of public opinion. No work, either in point of thought, of execution, or of appropriateness, can vie with his *Glory*, descending, and taking on her shoulder the corpse of a young vanquished warrior, who has fallen sword in hand, proudly spurning the ground, and seeming to fly far away to those regions of light, where undeserved defeat is no longer accounted a disgrace.

But as regards painting the case was different. The Salon contains none of those striking works which win men's suffrages even while calling forth passionate opposition. M. Bonnat's *Christ on the Cross* had been spoken of. But men of taste had revolted against the vulgarity of the imitation, the bad quality of the painting, the puerile prominence of muscles, veins, and nerves, the repulsive coarseness of the lower limbs. Somebody said it was the impenitent thief! Others had suggested *The Cliff*, by M. Jules Breton, a peasant girl on the coast of Brittany, lying flat on the grass, and gazing on the sea, which is lashing the base of a perpendicular cliff. But it was generally admitted that the artist had lost his effect by displaying it on so large a canvas; that the painter, when he makes *genre* painting pass from its ordinary dimensions to such a scale as this, must add the charms which elements of grand design and fine painting can bestow, like Courbet and Millet. Besides, M. Jules Breton and M. Bonnat had

already had the great medal of honour, or M. Carolus Duran might have put in a claim for his fine portrait of the Marquise de Pourtalès, and M. Henner. Other classical candidates might have come forward. But it was thought that to avoid a choice never completely ratified by public opinion, as well as to pay a tribute of respect to a style of work at once classical and popular, represented in the past by a thousand attractive and poetical compositions, and in the present Salon by two pictures of the first rank, *Moonlight* and a *Spring Landscape in the Department of the Nord*, the jury would award the medal of honour to M. Corot. M. Corot has attained the age of seventy-eight. Never has the life of man afforded an example of more virtues—labour, science, a long struggle, fidelity to principle, good advice to beginners, modesty, an unchanging cheerfulness of mind and heart, charity inexhaustible now that Fortune visits his studio which she has so long despised. M. Corot is the type of the French artist in the most loyal and most attractive features of the French character.

What was the surprise of the public on learning that, after six laborious ballotings, the votes were thus divided: M. Gérôme, seven votes; M. Corot, three votes; M. Henner, two votes. One paper was left blank throughout. M. T. P. Laurens, painter of an excellent *St. Bruno refusing the Presents of the Count of Calabria*, and M. Matejko, of Vienna, author of *Balthor, King of Poland, before Pskow*, had received one vote each.

The news appeared so extraordinary, so compromising to M. Gérôme, who was absent on a tour in Belgium, that his friends spread a report that he would not accept the honour. He has accepted it. He could not do otherwise. His contributions, however, seemed in no wise to demand such a distinction. I cannot help thinking for my own part, and many critics are of my opinion, that M. Gérôme's drawing is mean, and his colouring false and heavy. But these are only personal impressions, and therefore open to discussion. It is beyond dispute that his interpretation of history is as puerile as it is inaccurate. It is not historical *genre*, but anecdotal *genre*, as weak in conception as the mythology that is danced and sung on the stage of Offenbach. This painting has its reward in itself—pecuniary success. It needs no supreme honours like the work of artists who strive with all their might for the expression of an ideal, whether this ideal be the human figure in its plastic beauty, in its passions, in its allegorical or fabulous disguises, or whether it be landscape, that is, Nature in its conditions of outward harmony or of deep inward significance. M. Gérôme does not even show the research which his master, Paul de la Roche, brought to the portraiture of historical types. In his picture entitled *Une Collaboration*, Molière has his head sunk in his chest, like a hunchback, and Corneille's profile recalls the hooked face of an old German broker. The *Rex Tibicen*, that is, the Great Frederick, playing frantically on the flute in a little room full of wood-carvings of greyhounds, would cut but a poor figure among the nervous and living sketches with which Menzel has enriched his admirable *Life of Frederick II.* The "Eminence grise," Père Joseph, the Capucin, and Richelieu's famous agent, would not have endured the courtiers bowing so low as he passed. That is only seen when the king in an extravagant move amid his oafish court. The dulness of courtiers is in their hearts and their glances, much more than in their faces and their backbones. It is a troupe of valets going to a masquerade that M. Gérôme has here grouped, and that in a way most indecorous to public taste. After showing us antiquity in a burlesque or unbecoming episode, the *Angus Meeting*, or *Phryne before the Areopagus*, M. Gérôme seems to wish to attack modern history. It is a pity that the jury should have encouraged him in this attempt. But M. Gérôme is a member of the Institute,

Professor at the Ecole des Beaux-Arts, a very excellent man in his private capacity, and son-in-law of the wealthiest of our modern print-sellers and picture-dealers.

It is only universal suffrage applied to the nomination of the jury, that is, the right to a vote recognised in every artist whose pictures have been accepted at an exhibition, and who has thus become, so to speak, a member of the corporation, that can prevent the recurrence of equally culpable mistakes, restore energy and confidence to beginners, and give back to France her lost originality and influence. The Director of the Fine Arts has just had a conclusive experience of this. M. de Chennevières proposed a scheme for the "prix de Salon." The jury of the section of painting was to name the work which in its judgment afforded the highest promise of great painting. The prizeman, who must be under thirty-two years of age, was to receive at Rome an exhibition of 4,000 francs for three years. He was to send a copy of a master named, and afterwards a composition of two figures on a given subject.

The scheme, which was often proposed under the Empire, is good in itself, but not in its authoritative limitations. It too distinctly competes with the "Ecole de Rome." The latter has its sufficient reason for existence. No one has any serious idea of destroying it: at most, some of its statutes might be remodelled. It is evident that in a country so accustomed to centralisation as France, so convinced of the impeccability of the central power, the State, which is charged with the distribution of great decorative works over the whole surface of the country, must have ready to its hand a whole squad of artists, broken in to the practice of programmes, nourished with the milk of tradition, skilful in avoiding those audacities of design, colouring, and composition which make the Philistines hoot like owls. I see in the list of works executed in the Department of Public Monuments which is printed at the end of the catalogue of the Salon, Gas and Paving, in the pediment of the proscenium at the new Opera-house. Who could render Gas and Paving in sculpture, unless he had made a special study of official symbolism? And can Carpentry and Trenching, which come further on, be said to appeal to the imagination? Can you think of all the competitions a man must have gone through, to render Paving, Gas, Carpentry and Trenching worthy of figuring gracefully in the proscenium of an Opera?

Yet we possess artists at our disposal who extricate themselves with a degree of success that does them credit from these formidable pleasantries. Let us not trouble them. Their work is made up of painstaking efforts, of lost illusions, of vexations borne with dignity. But besides these modest characters, forming as it were the main body of an army, we must also learn to maintain some impatient of rules, adventurous, always far to the front or on the flanks of the regiment. The Salon is an excellent occasion to recognise such as these. Ensure them an income which will allow them to travel wherever the wings of their fancy may carry them—in Italy, Spain, Belgium, England, Japan, if they will. True, the copy or picture that they may send home will not compensate the State in money value; but France will be far better enriched by the free development of their individual talent.

Perhaps had the question been put in this form, the jury would have reflected on its really novel and patriotic aspects. Unluckily the jury only saw in the decree, hastily signed by the Minister at the instance of M. de Chennevières, a competition with the "prix de Rome," and, being composed of members of the Institute and friends and clients of these members, it rejected the proposal by a majority of 11 to 3.

At the present moment no fresh solution has been arrived at. Will the Director accept this adverse decision, and renounce his "Prix de Salon," or will he ask the Minister to form a new jury?

We cannot answer the question. In the first case he is left in a delicate position: nothing would be more deplorable than to see a man so distinguished as M. de Chennevières, and animated with such good intentions—though he is sometimes too hasty, and mixes his Liberalism with concessions to Bumbledom—leave a position which he is more worthy, and better qualified to fill, than any of his contemporaries. In the second case, he may save all by getting rid of this peevish and aristocratic jury, and appealing to the vote of all the artists exhibiting.

PH. BURY.

ART SALES.

THE sale of Mr. Barker's fine collection of pictures of the Italian schools took place at Christie's on Saturday last, and the following prices were obtained. Lot 11. J. B. Pater, *Blind Man's Buff*, a composition of seventeen figures, 536*l.* (Brooks). Lot 12. *A Fête Champêtre*, a composition of seven figures, 157*l.* (Wells). Lot 18. Sasso Ferrato, *The Madonna and Infant Saviour*, 420*l.* Lot 20. School of Boucher—A set of eight upright panels, each painted with two subjects of children in colours and a landscape in blue, with borders of flowers in colours, in carved and gilt frames, and another panel to correspond; from the late Earl of Pembroke's collection, and executed for Madame de Pompadour's Château at Crécy, 6,352*l.* (Wertheimer). Lot 23. H. Himmelinck (Hans Memling), *The Madonna and Child enthroned*, with St. Catherine and St. Margaret, angels, &c., 1,312*l.* Lot 35. Giorgione (?), Portrait of the Artist's Mistress, 300*l.* (Graves). Lot 37. Giovanni Bellini, *The Madonna and Infant Saviour, attended by St. Peter and St. Helena*, half-length figures, purchased by Mr. Barker from the Manfrini gallery, Venice, 756*l.* (M. Grüner, from Dresden). Lot 38. Giorgione (?), a landscape, with Borso d'Este and Lucrezia Borgia, 600*l.* (Grüner). Lot 39. Domenico Ghirlandaio, an altar-piece, *Madonna and Child enthroned*, with angels, St. John and St. Bonaventura, St. Francis and St. Catherine, from the Blades collection, 367*l.* (Marquis of Bath). Lot 42. Filippino Lippi (?), *The Adoration of the Magi*, 735*l.* (Calvetti). Lot 43. Francesco Ubertini, called Il Bachiacca, Portrait of a Youth playing a guitar, 262*l.* (Broadhurst). Lot 44. Fra Filippo Lippi, *The Adoration of the Magi*, 316*l.* Lot 45. Gentile da Fabriano, *The Madonna and Infant Saviour*, 300*l.* (Grüner). Lot 46. School of Mantegna, *Clelia crossing the Tiber from the Camp of Corsena*, 190*l.* 10*s.* (Bath). Lot 47. Dosso Dossi, *St. Catherine and St. Lucia*, 136*l.* 10*s.* (Bath). Lot 48. Fra Filippo Lippi, *The Madonna, Infant Saviour, Magdalene, and St. Catherine*, 504*l.* (Gullich). Lot 49. Vivarini, *The Madonna and Infant Saviour*, 180*l.* (Burton). Lot 52. Raffaello (?), Portrait of a Youth, 390*l.* (Broadhurst). Lot 54. Cosimo Tura, *The Madonna*, 84*l.* (Burton). Lot 56. Andrea Priviale, *The Madonna, Infant Saviour, and St. John*, signed and dated 1510, 893*l.* (Grüner). Lot 57. Benvenuto di Siena, *The Madonna and Infant Saviour*, in a rich dress with jewels, 525*l.* (Burton). Lot 58. Francesco Francia, *The Madonna, Infant Christ, and St. John*, circle, 682*l.* (Brooks). Lots 61 and 62. Carlo Crivelli, Six Saints in niches, 566*l.* (Mithke). Lot 63. Crivelli, *St. Catherine and the Magdalene*, a pair, 210*l.* (Burton). Lot 64. Crivelli, *The Madonna in Ecstasy*, signed "Caroli Chivelli Veneti Militis Pinxit, 1492." From the Chapel of the Malatesta in the Church of San Francisco, at Rimini, 577*l.* (Burton). Lot 65. Antonio Pollaiuolo, *The Madonna and Infant Saviour*, 693*l.* (Castellani). Lot 70. Pietro della Francesca, *The Nativity*, 2,415*l.* (Burton). Lot 71. Luca Signorelli, *The Story of Coriolanus*, 483*l.* (Ley-

* It will be seen by an announcement in another column that the question has since been settled in favour of M. Lehoux.

land). Lot 72. *Ib. The Triumph of Chastity*; Cupid bound by a troop of young maidens; a fresco transferred from a wall to canvas, 840*l.* (Burton). Lots 73 to 79 are all by Lorenzo di Credi, viz., Lot 73. *The Madonna, Infant Saviour, and St. John*, 325*l.* (Coope). Lot 74. *The Madonna and Infant*, 315*l.* Lot 76. *The Madonna, &c.* 483*l.* (Grüner). Lot 79. An altarpiece, *The Madonna, Saviour*, with St. Sebastian and St. John, 483*l.*—(Grüner). Lot 80. Luca Signorelli, *St. George and the Dragon*, 252*l.* (Broadhurst). Lot 81. *Ib. The Madonna*, kneeling in prayer over the infant Saviour, with an open book, 450*l.* (Street). Lots 82 to 87, all by Bernardino Pinturicchio—viz., Lot 82, a curious long panel, 152*l.* (Marquis of Bath). Lot 83, the companion, representing a camp scene, 162*l.* (Bath). Lots 85 to 89 were all bought by Mr. Burton, viz., Lot 84. *The Return of Ulysses to Penelope*, 2,152*l.* Lot 85. *The Story of Griselda*, 210*l.* Lot 86. The same story, 241*l.* Lot 87. The same, 273*l.* Lot 88. Sandro Botticelli, *Mars and Venus, reclining with Cupids*, purchased at Florence, 1,050*l.* Lot 89. *Ibid.*, *Venus reclining*, in a landscape, with three amorini pelting her with roses, 1,527*l.* Lots 90 to 97 are all by Botticelli. Lot 90. Portrait of the artist's wife in profile, life-size, and an allegorical figure on the reverse, 230*l.* (Samuel). Lot 91. *The Madonna embracing the Infant Saviour*, with St. John in adoration, 1,680*l.* (Brooks). Lot 92. *The Story of Nastagio degli Onesti*, 997*l.* Lot 93. *The Marriage Feast of the Fair Daughter of Paolo di Traversero*, 682*l.* Lot 94. An illustration to Boccaccio, 420*l.* Lot 95. The companion, 420*l.* Lot 96. Another illustration, 525*l.* Lot 97. The companion, 525*l.* The last six lots were bought by Mr. Broadhurst.

The ninety-four pictures realised 37,200*l.*, and the Government purchases, thirteen in number, amounted in all to close upon 10,000*l.* The sale was attended by the representatives of several other Governments; but few purchases were made except (what seems to us of more than doubtful discretion) that of some of the Manfrini pictures of Venetian masters on behalf of the Dresden gallery.

It is apparent that the new Director of the National Gallery, Mr. F. W. Burton, has turned to excellent account the opportunity furnished by this sale of enriching our own collection with works of those most rare and delightful Italian masters who preceded and taught the great group of the *Cinquecento*. If any criticisms were to be made against the spirited and discreet choice of purchases effected for the nation, they might be: first, that two examples at least of singular purity and beauty had been allowed to pass into other hands, viz., the Pollaiuolo bought by Signor A. Castellani (lot 65), and the Madonna of Botticelli (lot 91), bought by Mr. Broadhurst; and second, that these might profitably have been acquired in the place of two works of a master in whom the National Gallery is already singularly rich—we mean Carlo Crivelli. If further specimens of Crivelli were to be added from Mr. Barker's collection, we should have been disposed to prefer the pair of predella panels (lots 61 and 62), as better preserved, and better illustrating his most poignant and dramatic quality, than the two lots 63 and 64 actually purchased, notwithstanding their scale and importance. Of minor acquisitions, the small examples of Cosimo Tura and Vivarini were undeniably judicious. Of the greater purchases, none has more interest than the round of the Nativity purchased by Mr. Barker from the Marini Franceschi family in Florence. This example of Piero della Francesca di Borgo San Sepolero, one of the rarest and greatest of reforming masters in the *quattrocento*, has undergone a certain amount both of decay and repair. It represents the Virgin kneeling before her child, who is placed on the ground in front of the manger: Joseph is sitting by; and a group of six angels, exquisite both for severity of design and dignity of sentiment, stand facing the spectator, and playing on musical instruments. The

expression used by the editors of Vasari in 1848 is: "the beauty of this painting makes us all the more lament the loss of freshness and transparency in its colour." And Messrs. Crowe and Cavalcaselle, writing after the restoration, say: "this piece is injured in colour, and seems to have remained unfinished. It is painted with much impasto and of a brown tone." It needs no extraordinary knowledge to be assured that with the spirit and expression of the work restoration has scarcely interfered. The unfinished parts in the background and the face of one shepherd have been left incomplete: and the work, whatever it may have suffered, remains a singularly beautiful and characteristic example of Italian religious art under the nascent influence of classicism and naturalism, and a worthy companion to the noble *Baptism* of the same hand which we possess already. The remainder of the purchases illustrate, as they were not illustrated before in our national collection, the secular or classical spirit of Tuscan and Umbrian art in the hands of the great precursors. The fresco of *Ulysses and Penelope* by Pinturicchio, and the fresco of *The Triumph of Chastity* by Signorelli, are both acquisitions of infinite value, the one in a tender and the other in a passionate fancy, and equally lovely in colour. They are two out of a decorative series painted (probably in 1509) for the house of Pandolfo Petrucci at Siena, and were removed, together with a third (the *Coriolanus* of Signorelli, bought by Mr. Leyland) to the collection of M. Joly de Bammerville in 1844. A certain amount of injury and retouching, consequent upon the transfer from wall to canvas, does not very seriously detract from their characteristic beauty. The whole series is carefully described by the editors of the *Lemonnier Vasari*. There remain the *Griselda* series of Pinturicchio, and the interesting classical pieces of Botticelli (lots 88 and 89)—the *Venus* with *Mars* and *Cupids* exhibited a few years ago at South Kensington, and the *Venus* with *Cupids*, both of them nearly life size and of remarkable charm, though in the latter there is a *naïveté* bordering upon ugliness, in the action of the amorino who stretches one straight arm across the recumbent figure of *Venus*, and with the other has an awkward grasp of her dress. On the whole, therefore, and with the possible animadversions we have indicated, the nation is to be warmly congratulated on the choice made for it out of a collection containing much that was unique in its kind, together with more that was misnamed or had lost all value from the effects of time and tampering. We should add that four out of the above purchases are already displayed on the walls of the Gallery.

NOTES AND NEWS.

MADAME BODICHON has had on view for some days, at her house, No. 5 Blandford Square, a considerable number of her water-colour paintings, Algerian, and other subjects. No less than one hundred and four examples have been thus collected. The remarkable artistic gifts of this lady, evidenced in so many exhibitions of past years, were never displayed more advantageously or conclusively than in the present gathering. She possesses in a high degree the faculty (than which none is of loftier import to the landscape painter) of seeing what the scenery looks like *as a whole*; and her constant aim, in the process of realization and execution, is that of educing this general impression, so as to make it clear and forcible to the spectator. On attaining this object she is satisfied, and has indeed a right to be so: yet, in many instances, she carries her subject well forward in point of executive completeness and detail as well. Slight or full-wrought, her work continually *grasps* the subject with mind, eye, and hand. Among the pictures recently displayed, those from English scenery, and especially from the sea near Hastings, were perhaps even more observable than those from Algeria: a large view of *The Rapids above Niagara* is also

uncommonly fine, and a highly arduous attempt. We may cite the following subjects as some of the most important in scale and treatment:—*Water Tower near Algiers, Winter; View from the Telegraph Hill; Gorge of the Chiffa; In the Cedar Forest of Teniet-el-had; Sea, Hastings* (almost rivalling Mr. Henry Moore in well-applied perception). Also the following as particularly able and successful, on a smaller or less elaborate scale:—*Reeds near the Sea; Roman Aqueduct near Cherrich; Sunrise, Fish-Market, Hastings; After a Storm, looking West, St. Leonard's-on-Sea; Sea and Mist; Mist; Rye, Sussex; Sunrise, Summer; On the Thames; Dirty Weather*. We may take the opportunity of observing that M^{me}. Bodichon is not the only lady who has of late years turned her Algerian experiences to good artistic account. We were recently very much gratified by inspecting a series of Algerian sketches made by Miss Miller, the daughter of a gentleman in Liverpool well-known in connexion with art matters. These deal more with the life and aspect of the population than M^{me}. Bodichon's paintings are wont to do, and they are full of rapid seizing of character and effect.

MR. C. T. NEWTON, of the British Museum, whose deep and special knowledge of antique sculpture makes anything he may write on the subject of the greatest value, has contributed an interesting history and description of the Greek sculptures from the west coast of Asia Minor in the British Museum, to the June number of the *Portfolio*. A large photograph is given of the metope found by Dr. Schliemann at Ilium Novum, representing Helios driving the chariot of the Sun; but Mr. Newton defers his notice of this work to his next article, in which he proposes to deal with the later Greek sculptures of Asia Minor. M. O. Rayet, writing on this metope in the *Gazette des Beaux-Arts*, unhesitatingly assigned the temple from which it was taken to the reign of Lysimachus (323-282). We are curious to learn whether Mr. Newton will agree to this date.

The other articles in the *Portfolio* are the usual National Gallery notice and picture—this time a fine etching by Rajon of Velasquez's portrait of Philip IV.; the continuation of the "Sylvan Year;" and a description of Romney Marsh and its surroundings, by Basil Champneys.

THE Paris papers announce that the artists of that city, with a view to protesting against the decisions of the academical juries of late years, have decided that a subscription shall be opened, having for its object the presentation of a *medaille d'honneur* to M. Corot, and already, notwithstanding that the promoters of this idea have not had recourse to the publicity of the press, it counts more than 400 adherents. Next week the subscribers are to meet to nominate a committee charged with the execution of the medal. A crown of laurels, the number of leaves in which coincide with the number of working years of the painter's life, will accompany the gift.

WE understand that Sir Gilbert Scott is about to undertake some alterations in the interior of Durham Cathedral. He proposes to erect a very open choir-screen, and to re-arrange the stalls so that the back row shall be brought in front of the piers, instead of being between them, as is now the case. Their present position dates only from about the year 1845, when the Jacobean organ-screen was removed. The organ will probably be divided, and placed in the two opposite arches of the westernmost bay in the choir. The old stall ends—very rich and interesting examples of the carving of Charles I.'s time—are to be retained, a conservative measure which we hope will be imitated elsewhere. The prejudice against everything that is not Gothic has already cost us too many of these valuable post-Reformation fittings. Sir Gilbert also proposes to lay the choir with a marble pavement in what may be called the Italian fashion.

JEAN LOUIS HAMON, the French painter, is dead. He was born at Plouha, in 1821, and was a pupil of Paul Delaroche and the late M. Gleyre. It was not till he was attached to the porcelain manufactory at Sèvres that he came into notice. Every one knows his graceful little picture *Ma Sœur n'y est pas*, his *Doll*, and his *Réverie*, which were in the Great Exhibition of 1851—charming little subjects, treated after the manner of the antique.

THE prize of the Salon of 1874 has been awarded to M. Pierre-Adrien-Pascal Lehoux by a majority of votes on the first ballot. M. Lehoux was born at Paris in 1844.

THE Exhibition at the Corps Législatif is to close on the 15th instant, and will reopen on the 22nd, when an almost entirely different set of objects will be exhibited.

It is stated that Mr. W. W. Story has just completed a statue of *Alkestis*, which is one of the sculptor's most successful works. The moment selected is that when the Queen of Phærae has but just returned to earth from her sojourn in Hades, and the expression of semi-consciousness on her face, and of doubt and bewilderment in her pose and figure, is said to be admirably rendered.

THE question of the proprietorship of the Schliemann treasures will, it is reported at Athens, be referred to the courts of law, and as a preliminary required by the Bavarian code, still in force in regard to claims on property, a comprehensive list of all the articles in dispute has been drawn up. From this we learn that his collection consists of 12,711 individual pieces, without counting the small fragments or other objects, which occur in large quantities or great numbers. There are 180 bones and pieces of ivory; 2,601 terra-cotta and clay objects; 779 figures in marble or stone; and 9,151 objects in various metals, including gold and silver, of which, among other articles, we may instance, in silver, 2 needles, 6 bracelets, 3 rings, 10 cups or other drinking vessels; and in gold, 1 knife, 1 coronet, 6 bracelets, 2 rings, 68 earrings or pendants. There are also 8,700 beads of various kinds; and 2 beakers and 5 ear-rings of amber.

A MEDAL, designed by M. J. C. Chaplain, has been struck in France to commemorate the siege of Paris. On the face of the medal is represented the city of Paris personified by a powerful woman wrapped in a military cloak, standing with a gun in her hands, leaning against the fortifications, a cannon at her feet. On the reverse is the monument commemorative of Champigny, around which are inscribed the names and dates of the five battles that took place before Paris. Beneath are simply the words, "Siège de Paris, 1870-1871."

THE *Chronique* contradicts the report that the painter Tassaert, whose death we recorded some weeks ago, died in indigent circumstances. He had, it seems, an income of 1,000 fr., besides a pension of 600 fr. from the Society of Painters. It is more probable, therefore, that the poor old man (he was over eighty) fell asleep and got suffocated accidentally from the fumes of charcoal, than that he committed suicide in despair and want, as the papers at first stated. The Society of Artistes-Peintres are going to raise a monument over his grave.

THE first French exhibition in black and white will be opened in July next, in the galleries of the journal *Paris à l'Eau-forte*. Works intended for this exhibition should be sent in before June 20.

THE city of Boston is highly delighted at having gained the loan of the Duc de Montpensier's collection of paintings by old masters. These paintings were, it is said, to have been exhibited at the Royal Academy (old masters) last winter, but in consequence of the Landseer exhibition they were not wanted, and were lying

packed in case at Gibraltar, when an American, Mr. Arthur Codman, chanced to hear of them, and conceived the idea of securing the loan of them to America. The consent of the Duke was gained on condition that the Americans should pay all expenses, and insure the collection for 500,000 dollars. The paintings are principally works of the Spanish school, and there is one important example of Murillo. They are to be exhibited in the Boston Athenæum in a newly-built gallery. America does not often get such an opportunity of studying the works of the old masters.

THE late senator, Charles Sumner, bequeathed the whole of his art collection a short time ago to Boston. Charles Sumner was one of the few American statesmen who took any interest in art.

"WHAT the Moon shines upon" is the title of a series of drawings in black and white, by Professor Hugo Knorr, that is now being exhibited by the Austrian Art Union. The drawings, it is said, are very effective, and full of poetic feeling. They will be reproduced by the Art Union.

THE *Westminster Gazette* states that the Brompton Oratorians are about to build a new church on the same site as their present plain building. It is not to be built in the prevailing Gothic style, but is to afford Londoners a splendid example of Italian Renaissance.

THE STAGE.

"L'ARTICLE 47" AT THE PRINCESS'S THEATRE.

As literary work *L'Article 47* has no extraordinary value. It contains some smart sayings, and shows some accurate and rather humorous observation of character, but the sayings are not smarter than those which any tolerably lively person utters in the moment of *bien-être* which is generally the moment of invention; and the observation of character, though accurate, is too superficial to be keen. The success of the drama is essentially a stage success: a success dependent on strength and variety of incident; and yet it is a mistake to call *L'Article 47* a sensation play, as that term is understood amongst us, for neither gorgeous scenery nor hair-breadth escapes, nor unlimited pistol-shots, contribute to its triumph. It is sought to interest us in the virtuous struggle of a man against the evil influence of his youth: against the plots and the commands of a woman whom in a moment of passion he has wounded, and who pursues him with something which it is difficult to define as either love or hate. There is not the slightest attempt to make us sympathise with the efforts of the woman. Cora is as plainly bad as is the Dalilah of M. Octave Feuillet, and her deeds are even more inconsequent. But M. Belot himself is "on the side of the angels." No one would imagine from this work that he had written the notorious novel, *Mademoiselle Giraud, ma femme*. Perhaps he desired to atone for this novel in some such way as M. Ernest Feydeau atoned for *Fanny* by the respectable pages of *Le Secret du Bonheur*—a story almost too utilitarian for Bentham, and too instructive for Exeter Hall.

But the means by which the interest is sought to be aroused—the methods of the novelist who has arranged his drama in six parts—are not such as take very firm hold either of a good London audience or of the Paris audiences of the Français, the Vaudeville, or the Gymnase. The treatment gives satisfaction to the audience of the Ambigu—indefatigable playgoers, who form *queue* at six, go in at seven, are tranquilly attentive for the next two hours, and more closely absorbed until midnight. Nothing is narrated, except indeed what is narrated amid the parade of a court of justice. Everything passes before the eyes.

The part of Cora is exactly suited to Mme. Pasca. It makes a great demand upon physical force and energy. It makes a less demand, though still a considerable one, upon the common intelligence; and it makes hardly any demand at all upon that

power of rapid and delicate and subtle sympathy with ever-changing currents of feeling which is, of course, at the root of all high success in imaginative work. Mme. Pasca has grace of movement and manner: she was never in need of that "school of good breeding" which exists at the Conservatoire. She has swift and decided action. She has the sagacity of a woman of the world, and the experience of a practised actress. She is without great pathos: her effects are broad: she is by no means a mistress of detail. Her passion can be violent, but it can rarely be warm. Her repose can be statuesque—it can rarely be tender and feminine. In *L'Article 47*, that part of her acting which compels the closest attention is the scene in which Cora, having waited powerlessly upon the determination of Georges du Hamel to escape from her toils, by telling his wife once for all what was their old relationship, is dismayed by the contempt with which he looks at her in her supreme effort—the effort, he says, of a mad woman—and then, when he has gone out, rocks herself despairingly with clasped hands and downcast head, and fancies at last that he is with her again, and keeps not even the reason that is required for revenge. Yet here, it should be noticed, the interest is more truly in the situation than in the acting. Given bodily strength and sufficient intelligence in its interpreter, and the scene will act itself, one may say. It is not made the occasion for the display of high or delicate imaginative power. What is really the best thing done by Mme. Pasca, throughout the piece, is her answer, in the second scene, to the question "Vous l'aimez?" "*Qui sait!*" answers Mme. Pasca with the tone of a fatalist—circumstances shall guide her; chance shall guide her: she cannot guide herself.

The general performance says much for the abilities of the regular company. M. Bilhaut is not without force in the part of the young husband who was once the lover of Cora. M. Didier is entirely satisfactory as a young man who returns to the bosom of his family from the saloons of Cora so soon as his pocket is as empty as his head. M. Schey is as amusing as it is possible to be in the small but very natural part of a provincial who is grievously disappointed not to be able to say all that he would like to say when he is called as a witness in a court of justice. M. Gouget is a characteristic president of the court. Mme. Dalloca is the mother of the accused, Georges du Hamel—he is wrongly accused, at the beginning, of an attempt to murder. Mlle. Andrée Kelly is fittingly simple and plaintive as Du Hamel's wife, and Mlle. Davenay plays with the utmost liveliness her part of a witness who has decided opinions, which both in and out of season she impresses upon court and auditory.

FREDERICK WEDMORE.

A PLAY by Mr. Robert Buchanan is in preparation at the Haymarket.

THE theatrical event of the week has been the production, at the Opéra Comique, of Lecocq's latest work. *Giroflé-Girofla* is performed in London even before it is performed in Paris; and it is given by its original interpreters, M. Humbert's company, from the Théâtre des Fantaisies Parisiennes, at Brussels. Success of a certain kind was already assured for it. Probably it is as good, judged from a musician's point of view, as the *Fille de Madame Angot*; but it is as yet too early to say whether it can become as popular. At the Opéra Comique the best is done for it; and a good audience—an audience such as the music of a second-rate burlesque would hardly draw—appears to be entirely satisfied.

ALMOST next door to the Opéra Comique—that is, at the Globe—they are still playing *La Fille de Madame Angot*, in English, and nowhere has it been better done. The band is good, and is well led; the chorus thoroughly trained; the dresses fine; and the scenery and appointments

satisfactory, save that in the choice of drapery for background in the second act there is a little mistake which a woman of taste would detect in a minute. Mr. Cotte is a capital representative of Ange Pitou; Miss Loseby has rarely acted with more intelligence, or sung better than as Clairette; Miss Alice Cook sings with much spirit the air in the first act, which everybody knows; and Mlle. Cornélie d'Anka is admirable as Mlle. Lange.

THE hot weather has put the genuine attractiveness of our plays to the test, and *Pride* has been suddenly withdrawn from the Vaudeville, and *Mont Blanc* as suddenly from the Haymarket. The latter theatre contents itself for the moment with the *Overland Route*—good wine, that needs no bush, though it generally gets it; and at the Vaudeville they are playing the *School for Scandal* again. The cast is not quite so complete as when the comedy was first acted at this theatre two years ago, but in the main the performance is still excellent. Messrs. James and Thorne have resumed the parts of Sir Benjamin and Crabtree, which they deserted during the latter portion of the run of the piece, and the impersonations of Sir Peter, Lady Teazle, and Sir Oliver, by Mr. Farren, Miss Amy Fawsitt, and Mr. Horace Wigan, are, we believe, entirely truthful embodiments of characters which it is quite easy to make over-subtle. Or, to speak more accurately, the conception formed by each artist is, we believe, wholly right, and the execution only here and there, at a point or two, a little below it.

MR. EMERY has been acting at the Surrey Theatre, in *Little Em'ly*. He has been playing, of course, the part of Peggotty, in which he is greatly successful.

MR. OXFORD's version of Mrs. Henry Wood's best known tale has just been produced at the St. James's Theatre.

M. DELACOUR is the author of a new one-act comedy performed at the Gymnase under the title of *Une Femme qui Ment*. The woman's lies are white lies, and there is a great mystery about a little thing. A wife's expenditure is perceptibly in excess of her recognised income. Her economies are still more remarkable. She saves a couple of thousand francs a month out of an income of three hundred. She says she gains her money by a lucky ticket in a lottery, and claims to have won a valuable time-piece which happens to have been won by her husband. The husband is anxious, but his wife has a candid face—so has the actress who impersonates her—and a satisfactory explanation is at last forthcoming. Her godfather had on her marriage-day given her a secret present, of moneys upon which she could draw at her need. So all is settled happily: nothing but truth has been violated, and it does not seem to occur either to the husband or to any friend that the early deception about so slight a matter bodes no good to his future. This light piece is tolerably acted, but the interest shown in it is never very keen.

WE believe that, contrary to expectation, Mdme. Chaumont will not come to London this season.

THE Porte Saint Martin Theatre being now abandoned to *spectacle*, the tearful drama of *Les Deux Orphelines* has been moved to the Chatelet.

THE Bouffes-Parisiens closes on Monday; and Madame Judic, its *prima donna*, will not re-appear in Paris until October.

THE company of the Odéon are playing at Rouen.

THE 268th anniversary of the birth of Corneille was celebrated at the Français by one of its endless evenings, from seven o'clock to midnight, when the *Cid* and *Le Menteur* were performed. The artists who took part were, of course, those whose speciality is what they style "le grand répertoire"—Maubant and Mounet-Sully, assisted by Delaunay, Mlle. Tholer, Mlle. Favart, and

others. There was, of course, enthusiasm among an audience with whom Corneille is a religion.

M. GOR, at the Français, has been playing his great part in *Le Duc Job*—a performance in which it would have been well could we have seen him in London.

THE last nights of *Le Sphinx* are announced. It has yielded to M. Octave Feuillet about two thousand pounds, which is more than can be said for his first comedy, *Le Bourgeois de Rome*, which was mildly hissed at the Odéon as long ago as 1846.

A RECENT number of the *Journal des Savants* has drawn attention to the now almost forgotten epics, lyrics, and dramas of its recently deceased editor, M. Pierre Lebrun, formerly Director of the then Imprimerie Royal of Paris. We think the remainder is not uncalled for, since some of Lebrun's pieces (he began to scribble tragedies at the age of twelve) are worthy of being rescued from oblivion. His *Ulysse*, *Cid d'Andalousie*, and *Marie Stuart*, in which Talma took the principal parts, have great merit, while his lyrics have a certain realistic grace, reflected from the author's strong love of nature, which entitles them to an honourable place in modern French poetry. We are glad therefore to find that a reprint is meditated of *Les Œuvres de Pierre Lebrun, 1844-1861*.

MUSIC.

NEW MUSICAL PUBLICATIONS.

A PILE of what may be called musical *ephemeræ* lies before us; and its constantly increasing bulk calls on us to deal with it before it becomes wholly unmanageable. Most of the pieces, happily, are such as to require no lengthened notice; and a few lines indicating their general characteristics will be all that is needed.

To take first the periodical publications. The numbers of the *Musical Monthly* for April and June (Enoch & Sons) are of the usual variety in their contents, which are moreover up to their average of merit. It will be satisfactory to those who take a pride in the musical reputation of our countrymen to learn that the two best pianoforte pieces in the present numbers are both from English pens. These are the "Alla Mazurka" by Lindsay Sloper, and the "Ballade" by Ignace Gibsons, both of which are excellent. Very good too, and quite out of the beaten track, is a "Marche Circassienne" by Renaud de Vilbac. On the other hand, it must honestly be said there is one piece (fortunately but one) which we positively dislike—a so-called "Rêverie Poétique" entitled "La Nuit d'Octobre," by Jules Philipot, which is vague, pretentious, and in one place absurd; this place being a cadenza marked "Un chant d'oiseau." No one of course expects the notes of a bird's song to be exactly reproduced on the piano; but this cadenza, with the exception of the shake at the close, has not even the least affinity with the conventional treatment of the subject, and has nothing instead but passages which may be met with in hundreds of other pieces. Let our objection be clearly understood. It is not to the cadenza itself; if a man chooses to insert a very commonplace "flourish" into his piece, it is his own business, and he has a perfect right to do so. The objection is to the affectation (unfortunately only too common) of giving such a ridiculous name to it as "Chant d'oiseau." Some players, however, like this sort of thing, and it is possibly hypercritical to object. In any case there is quite sufficient thoroughly good music in each number to satisfy those who may share our opinion as to "La Nuit d'Octobre."

The vocal numbers of the same periodical also contain much good music—there being five songs in the April number, and four in that for June. Among those which can be selected for special praise are "The Traveller," by E. Lassen, "Longing," by W. Taubert, "The Trysting Tree," by G. A. Macfarren, and "The Hunter," by J. B.

Rongé. Lovers of the sentimental will also be pleased with Chavagnat's "I have lost my turtle-dove," and Louisa Gray's "Since then."

The last number of the *Organist's Quarterly Journal* (Novello, Ewer & Co.) contains contributions from five different writers. The first piece is a well-written and effective "Offertoire," by C. A. Barry, which contains a passage in octaves for the pedals on the third page that will rather trouble second-rate players. Next follow "Twelve Short and Easy Preludes," by August Bord, who has set himself much the same task as an author who would undertake to write twelve short essays, each within the compass of six lines. Little can be said in so limited a space, and Herr Bord is therefore not to be blamed for saying little. The following "Allegro Marziale," by F. E. Gladstone, is bold and pleasing, and well worthy of the reputation of the musician whose name it bears. The fourth piece, an "Andante" by J. H. Wallis, is in the French style—melodious but mild; and the last piece is a Prelude and Fugue, by Walter Wilmore, which presents no features for special comment.

Part 12 of the *Practical Choir Master* (Metzler & Co.), which, like the publication last noticed, is edited by Dr. Spark of Leeds, contains, first, a "Benedictus," by Berthold Tours, written with the skill of a musician, but, to our thinking, less interesting in its ideas than some of the composer's other pieces; next an anthem, "Above all Praise," by B. H. Wortham, which parish choirs of any attainments will find both practicable and pleasing; and lastly, an anthem by C. G. P. Grädener, "The days of man are but as grass," which contains an obligato organ-part, and concludes effectively with the old German chorale, "Es ist das Heil uns kommen her."

To come now to pianoforte music. No. 2 of "Wayside Sketches," by Arthur O'Leary (Novello, Ewer & Co.), is a really excellent little piece both attractive and original in its themes, and skilfully treated. It is neither too long nor too difficult to deserve a wide popularity. The same composer's fantasia on "There's nae luck about the house" (Lamborn Cock), is also thoroughly well written. It is, however, both more brilliant and more difficult than the piece last noticed, and is indeed intended for players of a higher degree of proficiency. "Two Sketches," for the piano, by M. G. Carmichael (Augener & Co.), show very decided aptitude for composition, and a freedom of treatment in the harmonies which evinces considerable practice. They are good enough to make us think that Miss Carmichael can do even better. The proof-sheets have been most imperfectly corrected; for the pieces positively swarm with misprints, though these are mostly not such as to mislead the player, as they consist chiefly of the omission of signs of transposition. "Cease your Funning," by Westley Richards (Lamborn Cock), is a well-written set of variations on the old air, in which Mr. Richards has adhered rather to the older model of variations, as found in Mozart, than to those of the more modern school, of which Schumann and Thalberg may, in totally different styles, be taken as examples. The same composer's "Capriccio" for the piano (same publisher) suffers from the not too common fault of a superabundance of ideas. Here are themes enough to make two or three capriccios; and the consequence is that, though containing many good points, the piece as a whole is discursive and wanting in unity. Fewer ideas and more development would have benefited it greatly. "Gavotte Moderne" en Ut, par Berthold Tours (Weekes and Co.), is a very successful attempt to combine the old dance form with nineteenth century harmony and treatment. The little piece, though unpretending, is thoroughly good. "The Russian National Hymn," by Boyton Smith (same publishers), is a *pièce d'occasion*, called forth, doubtless, by the recent visit of the Czar to this country. It is quite conventional both in form and treatment. Two pieces by Arthur Fox, entitled respectively,

"Meditation" and "Heartsease," are neither particularly bad nor remarkably good.

Of vocal music, we can mention with commendation, as a really pleasing little song, "The Shadow on my Heart," by Arthur O'Leary (Novello, Ewer & Co.). "The Twilight is sinking," by Wilfred E. Bendall (Weekes & Co.), is a simple but elegant little ballad skilfully harmonised. "Dreams of Home," by Alexander Reichardt (same publishers), is a song composed in memory of Dr. Livingstone, which, though its quality cannot be described as inferior, will probably owe whatever popularity it is destined to attain rather to the subject than to the music. "Deceived," song, by Marie de Brockton (The Charing Cross Publishing Company), is one of those numerous pieces which have no business to be published at all. A composer has no more right to print a piece of music when he has not studied harmony, than an author would have to publish a book if he could not write correct English. No natural feeling for music is a compensation for this shortcoming, which is more injurious than the parallel case supposed, inasmuch as while any educated reader would at once notice inaccuracies in writing, the large majority of amateurs would not be aware of mistakes in harmony, and thus their tastes would, unknown to themselves, become vitiated. In all probability, however, the composer herself is in the present case not aware that there is anything amiss with her accompaniments! "The Word and the Look," by G. A. B. Beecroft (Weekes & Co.), is a pretty, though slightly commonplace ballad. Three songs by C. Villiers Stanford (Chappell & Co.), from George Eliot's *Spanish Gipsy*, bearing the titles, "The World is great," "Bright, O bright Fledalma," and "The Radiant Dark," are, it is to be feared, almost too good to be very popular. They display real musical feeling, and not a little originality; but they appeal rather to cultivated musicians than to the general public. Lastly, there remains to notice a part-song, "Wake, dearest love," by Westley Richards (Lamborn Cock), of which it will be sufficient to say that it is both melodious, and well-written for the voices.

EBENEZER PROUT.

THE fourth of the Crystal Palace Summer Concerts, which took place last Saturday, was devoted to English composers, and was remarkable alike for its judiciously representative character and its preposterous length. We have before had occasion to remark on the excessive length of these otherwise admirable concerts; but the present was the most unreasonable that we ever remember, containing no less than twenty-one numbers. Every school of English music was represented with more or less fulness. As illustrations of the part-song and madrigal, were given Edwardes's "In going to my lonely bed," Morley's "Now is the month of maying," Gibbons's "The Silver Swan," and Pearsall's "Oh, who will o'er the downs so free;" while Croft's chorus, "Cry aloud and shout," furnished a specimen of the English cathedral music; and as glee writers, Bishop ("Sleep, gentle lady" and "Foresters, sound the cheerful horn"), Goss ("O thou whose beams"), and Webbe ("Discord, dire Sister") were brought forward. Songs were given by Purcell, Arne, Boyce, Balfe, Wallace, Hatton, and Bennett. Mr. J. F. Barnett gave a very good performance of the last two movements of Bennett's Fourth Concerto; Dr. Stainer contributed two solos on the organ; and the orchestral pieces given were Mr. Macfarren's overture to *Chery Chase*, the scherzo from Mr. J. F. Barnett's (MS.) Symphony in A, and a selection from Mr. Arthur Sullivan's graceful and pleasing music to the *Merchant of Venice*. The principal vocalists were Mme. Lemmens-Sherington, Mme. Patey, Mr. E. Lloyd, and Signor Foli; the glees were sung by the London Vocal Union, under the direction of Mr. F. Walker, and the choruses by the Crystal Palace choir. In the absence of Mr. Manns, Mr. Arthur Sullivan

officiated as conductor. With the exception of the undue length already referred to, the concert was an admirable one.

THE Cambridge University Musical Society gave two most excellent concerts in the Guildhall, Cambridge, on the 2nd and 3rd of June. The first was a chamber-concert, at which, among other things, Raff's sonata in C minor for piano and violin was performed for the first time in England. The second was a full choral and orchestral concert, the chorus consisting of the members of the society, while the orchestra was chiefly composed of amateurs, a few well-known London professionals (among them Herr Straus as leader), being engaged for the most important parts. The first part of the concert was miscellaneous, the most important items being the overture to *Egmont*, and a pianoforte concerto, by Mr. C. V. Stanford, the conductor of the society—a very interesting and clever work, the solo part of which was played in a most admirable manner by Mr. McClintock—one of the best amateur pianists we have ever listened to. The second part of the concert consisted of Schumann's *Paradise and the Peri*—a most formidable task for an amateur society. The performance, however, making allowance for a little coarseness, the inevitable result of not being able to have more than one rehearsal with the band, was in the highest degree creditable to all concerned in it. The solo parts were sung by the Misses Ferrari, Miss Jessie Jones, and three amateur members of the society—Messrs. Murray, Borissow, and Jekyll, all of whom acquitted themselves excellently. Both band and chorus were very good, and great praise is due to Mr. Stanford for the complete success of the performance.

THE *Daily News* of Monday last contains a very interesting letter from a special correspondent giving an account of the present state of Wagner's new theatre at Bayreuth, and of the preparations being made for the performances of the *Ring des Nibelungen*, which are now definitively (?) fixed to take place in the summer of 1876.

IN Vienna the long-lost manuscript score of Schubert's music to the melodrama *Die Zauberharfe* has lately been discovered. The work is said to be unsuitable for performance; but the overture (erroneously published as the overture to *Rosamunde*) is one of the best-known and deservedly most popular of Schubert's orchestral works.

MAURICE STRAKOSCH, the well-known impresario of the Italian operas in Paris and New York, intends to start a similar enterprise in Berlin, and negotiations are in progress to secure one of the theatres of that city for a winter season of three or four months. Besides the older Italian operas, such as *Il Barbiere*, *Semiramide*, *Mosé in Egitto*, and *Tell*, it is intended also to produce the operas of Mozart.

FROM Shanghai we learn that Mme. Arabella Goddard's concerts have drawn good houses, and that "her masterly interpretation of Beethoven and Thalberg was a valuable lesson to those who were fortunate enough to have attended." By latest advices we hear that Mme. Goddard had arrived at Singapore from China, and proposed to give one or two performances there.

A DISCOVERY has been made within the present month, at Vienna, of the original score of the *Zauberharfe* of Franz Schubert, which, after having been brought out at the Vienna Theatre many years ago, was taken off the boards and lost sight of till its recent accidental discovery in a perfect form by Dr. Kafka, the well-known teacher of music. The MS. has been submitted for the inspection of Messrs. Herbeck and Dumba, who are agreed in their opinion of its authenticity, and also as to that of several overtures and the entire score of his *Häuslicher Krieg*, which were recovered at the same time.

POSTSCRIPT.

THE Further Report on the *Utrecht Psalter*, by Sir T. Duffus Hardy, in answer to the eight Reports made to the Trustees of the British Museum, by Mr. E. A. Bond, the Rev. H. O. Coxe, Sir Digby Wyatt, Mr. Westwood, Canon Swainson, and others, was issued this week. We hope shortly to give a notice of this very exhaustive reply to the objections raised against Sir T. Hardy's First Report.

A FEW months prior to his death last summer, Thornton Hunt placed in the hands of Mr. Townshend Mayer, of Richmond, all the papers of Leigh Hunt for examination and such public use as Mr. Mayer might deem expedient. The papers comprise, of unpublished matter, MS. plays more or less complete, note books, and a large amount of correspondence ranging over fifty years with the most celebrated of Leigh Hunt's contemporaries. Mr. Townshend Mayer has decided to use some of the latter as materials for a series of articles, the first of which will appear in the *St. James's Magazine* and *United Empire Review* for July, and will be entitled "Leigh Hunt and B. R. Haydon;" some interesting and characteristic letters from the latter will be given entire. The series will not be confined to the pages of the *St. James's Magazine*.

WE are glad to learn that Sir Frederick Graham, of Netherby, has consented to allow the Historical MSS. Commissioners to examine his collection of papers, which include, among other valuable documents, a mass of official and private correspondence of Lord Preston, chiefly with James II.

MR. ALLAN J. CROSBY has just completed a new volume of his *Calendar of Foreign Papers of the Reign of Elizabeth*, in the Rolls Series. The period comprises the years 1569, 1570, and 1571; and important documents relating to Scottish affairs about the time of the death of the Regent Murray, the religious wars in France, the negotiations for a marriage between Elizabeth and the Duke of Anjou, &c., will for the first time be brought to light.

A SERIES of popular and educational lectures on the History and Philology of Assyria and Egypt, on the plan followed by the continental professors, will probably soon be originated under the sanction of the council of the Biblical Archaeology Society. Further particulars will be hereafter announced.

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SATURDAY, JUNE 20, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The English in Ireland in the Eighteenth Century. By J. H. Froude, M.A. In Three Volumes. (London: Longmans & Co., 1872-1874.)

THE first volume of *The English in Ireland*, which was published in 1872, brought us down to the accession of George III.—a few years beyond the date at which the Parliamentary history of Ireland may be said to begin. Most of our readers will remember the startling picture of Irish society which that volume presented to us, and at a time, too, when it has been usual to believe that Ireland was exceptionally tranquil. Of the substantial truth of Mr. Froude's representation there can be little doubt, as it is founded on depositions which are preserved in Dublin Castle, and which, according to our author, record even worse brutalities than he has ventured to repeat. At the same time it is quite possible that Mr. Froude may have fixed his gaze too exclusively on the dark side of things, and that the lights and shadows of Irish life in the last century deserve to have been mingled in rather less unequal proportions than he has allotted to them. He himself admits that there was a class, and, to judge from his language, a considerable class, of noblemen and gentlemen who were neither absentees nor place-hunters, and who lived on their estates in dignified retirement, untainted by the national vices of drinking, duelling, and gambling. There must therefore have been numerous districts of Ireland in which the farmers and peasantry were prosperous and contented, the landlords conscientious and respected, and where the crimes which flourished elsewhere in such rank luxuriance had no existence. On this supposition we think it may fairly be objected to Mr. Froude that he leaves upon the reader's mind an impression not consistent with the facts; an impression, namely, that the social condition of Ireland a hundred years ago was exclusively made up of misery, vice, crime, corruption, and neglect. He mentions the existence of more healthy elements. But he mentions them and passes on. He never dwells at all on the brighter side of the picture. Still, no doubt, when every allowance is made for want of due proportion, enough remains to establish over and over again the truth of his central proposition, namely, that in Ireland the law was all but impotent, and that England having failed in more than one attempt to govern Ireland according to her own ideas, was content to tie the hands of the Papists, and leave the country to itself. To do this, as Mr. Froude well says, is permitted to no nation or government under the sun. And from this original contempt of obligations which no State can repudiate with safety, have flowed all the subsequent difficulties

and dangers of which Ireland has been the cradle. No serious misconceptions therefore can result from the disproportionate prominence which Mr. Froude appears to have assigned to the blacker features of his story. And there is only one other point to which we think it necessary to call attention. It seems to us that Mr. Froude might have been with advantage a little more attentive to the chronological order of events. We often find mention of events in their later stages, or their more remote operation, of which we search in vain for the beginning. We find it asserted, for instance, on such and such a page, that the English Government had levied certain duties on Irish manufactures: but there is no reference to the date when this was done, nor any clue to it in the index. Or again, Mr. Froude is of course under the frequent necessity of mentioning an Act of Parliament, known as the "6th of George the First," asserting the right of the King, Lords and Commons of Great Britain to make laws binding upon Ireland. But we cannot find in Mr. Froude's volumes any account of the passing of this Act. And on the whole we must ask Mr. Froude to excuse us for saying that the arrangement of his work—the sequence of events, that is, and the disposition of material—seems susceptible of considerable improvement.

It is somewhat difficult to extract anything like an orderly narrative out of that tangled web of Irish history which stretches from the Great Rebellion to the final establishment of the Revolution. But there appear to have been within that period three distinct schemes for a "settlement" of that unfortunate country, designed respectively by Wentworth, by Cromwell, and by James the Second. The two first attempts were alike based on the principle of stamping out Popery, though they differed from each other in the instrument employed for that purpose—Wentworth relying on Anglicanism, and Cromwell on Puritanism. James the Second, of course, aimed at nothing less than re-establishing a Roman Catholic kingdom of Ireland, supported exclusively by the Roman Catholic population, and on this attempt it is needless to dwell at any length. Mr. Froude regrets very deeply that the Cromwellian settlement was not allowed time to work itself out, being convinced that the Celtic stomach, which rejected Anglicanism, would by degrees have assimilated a more enthusiastic form of Protestantism, and that in another generation Ireland would have been as Protestant as Scotland, and as loyal to the Crown as England. Seeing, however, that, as a matter of fact, Presbyterianism did fail as much as Anglicanism in performing the task allotted to it, we may fairly require that the excuses which are made for the one shall also be extended to the other. Had Cromwell lived the Puritan scheme would have succeeded, is Mr. Froude's position. But it is equally open to a Churchman to contend that had Strafford lived, the Anglican scheme would have succeeded. That it failed after the Revolution is nothing to the purpose. In the first place, neither the one plan nor the other could have succeeded without the master mind which designed it to watch over its

progress to maturity. And in the second place, the Church had no fairer play in Ireland in the eighteenth century than the Presbyterian had. She was treated on a large scale as the Welsh Church was treated on a small scale, she was studiously clothed with the livery of conquest, and divested as far as was possible of every element of nationality. But Wales herself is a proof that there is nothing in the Anglican ritual inherently repulsive to the Celt. Before the Revolution there were no stouter Churchmen between the two channels than the Welsh people. And such being the case, we see no reasons why, under similar conditions, the Irish should not have been so too. If the Reformation had been carried out in Ireland as it was in England, the Irish would have glided imperceptibly into the new order of things as the Welsh did. And even as it was, we cannot think the Church of Ireland failed as a missionary church for the reasons assigned by Mr. Froude:—

"Before a man can persuade others to accept him as a guide, he must know his own mind, and be ready with a Yes or No, on the questions with which his hearers are perplexed. On the points which divide Protestant from Romanist, the Anglican answers Yes and No. Is there a Christian priesthood? There is, and there is not. Is there a Real Presence in the Eucharist? There is, and there is not. Is baptism necessary to salvation? It is, and it is not. Such hesitating modes of thought may be prudent and cautious, but they will make no converts."

It seems to us that the objection which occurs so forcibly to Mr. Froude is one that can only occur at all to educated minds. Educated minds may at the same time be more disposed to waive such an objection. But to persons unaccustomed to exercise their reasoning powers, it is not very likely to present itself. They do not put principles or systems, but only individuals, to the question; and whatever answers may be extorted from Anglicanism under the screw of a relentless logic, the answer here supposed is not to be extorted from Anglicans. We, indeed, deny the correctness of Mr. Froude's definition of Anglicanism. But even granting its truth, we dispute the conclusion he derives from it.

At the accession of George the Third, the Irish Parliament had just begun to wake up. In 1753 Ireland was sufficiently prosperous to have a surplus of revenue over expenditure, and on the disposal of this surplus debates took place which laid the foundation of a regular Parliamentary opposition. At this time there were four great families in Ireland who, if it suited them to agree, could dictate their own terms to the Castle. The Fitzgeralds, the Boyles, the Ponsonbys, and the Beresfords virtually returned the House of Commons; and a great part of Mr. Froude's history is simply the history of their intrigues. Successive Viceroy's struggled to resist their influence. But they could only defeat them by the employment of mercenaries against them. And between purchasing a patriot and purchasing a peer the difference was hardly worth considering. As Mr. Froude observes, the only chance of escape lay in dispensing with the House of Commons altogether, by making the hereditary revenue of the Crown suffice

for the expenses of government. Could this have been accomplished, and the necessity of obtaining supplies from Parliament have been got rid of, many useful reforms could have been effected in the condition of Ireland, which might materially have changed her history. But the obstacle to this consummation lay in the inveterate jobbery which had become an integral part of the English system of government. It had long been the convenient practice of the English Ministers to quarter political adherents or royal favourites on the Irish establishment. And they would not relinquish this resource even for the regeneration of the country. Lord Townshend, the most able and conscientious viceroy whom Ireland had yet known, found all his best intentions wrecked upon this sunken rock. And an admirable paper of instructions, drawn up for him by George III., in 1765, of which Mr. Froude speaks in terms of the warmest eulogy, for the same reason became a dead letter. The young King was really anxious to do his duty. He saw what Ireland wanted, and he went straight to the point. But "the system" was too much for him, and the oligarchy remained masters of the field. While such was the Parliamentary situation of affairs at the period in question, religious parties were divided into four sections. Both Roman Catholics and Protestants were subdivided into two species, though not separated from each other by exactly analogous differentials. The Roman Catholic sections were divided from each other by political, the Protestant by clerical, distinctions. The old dispossessed families of Irish Catholics, who had sunk into the ranks of the peasantry, but who still preserved plans of their estates, and went through the form of settling and resettling them on all proper occasions, were the "irreconcilables" of the Popish party, and no relaxation of the penal laws or of civil disabilities would have seemed of any value to them unaccompanied by the restitution of their property. This party looked to France or Spain as their deliverer, and would be satisfied with nothing short of complete separation from England. The Anglo-Irish Roman Catholics, on the other hand, who had been left in possession of their lands, were as a rule loyal to Great Britain, and anxious only for the repeal of laws which were the source of great social inconvenience to them. The Protestant party, in turn, was divided into churchmen and dissenters, and between these the difference was purely ecclesiastical. The difference between the Roman Catholics was not one which prevented them from joining together up to a certain point in pursuit of a common object. But the difference between the Anglicans and the Presbyterians did prevent them from doing so. The latter were still under all their old disabilities. The Test Act was in full force; and they were made every day to feel their inferiority, in spite of the great services which they had rendered to the Imperial Government. Between the two "centres"—the Anglican aristocracy that is, and the Roman Catholic—there was always a tendency to accommodation; but it never came to more than that. Old jealousies could not so easily be allayed; and neither the Irish Bishops

nor the Romish priests were backward in fomenting them. But the conciliatory attitude and loyal professions of the one class of Roman Catholics, in which there is every reason to suppose they were perfectly sincere, seem to have blinded the English Government to the implacable hostility of the other; and to have been one great cause which led to the early successes of the rebels in 1798. While, however, the disabilities under which both Popish and Protestant dissenters alike laboured were to some extent forgotten in the hatred which they bore each other, there were other grievances which all Irishmen alike could feel. Poyning's Act by which all Irish measures must be submitted to the English Government before they could be passed at home, and the Act of George the First asserting the right of the English Government to pass laws which should be binding upon Ireland, rankled in the minds of Irish patriots and politicians. But the impolitic restrictions laid by Great Britain on the trade and commerce of Ireland were felt by every class in the kingdom, and more particularly by the "Irish Colony," as Mr. Froude calls the English in Ireland, whom Great Britain was bound by every means in her power to encourage and protect. In 1663, Ireland was excluded from the benefit of the Navigation Act, and compelled to import all her goods in English ships. In 1698 her woollen manufacture was ruined by the imposition of prohibitive export duties. And some time in the eighteenth century her linen trade, which had been left free when her wool growers had been excluded from the market, was laid under similar restrictions. These various impositions had not been without their effect on the inhabitants of the island. The Presbyterians of the north, the most thriving and industrious part of the Irish population, had emigrated to America in considerable numbers when the wool trade was destroyed. Twenty years afterwards, when all hope of their sectarian position being improved was finally at an end, a still larger exodus began. And lastly, in 1772, the discontent which had been caused by religious and commercial grievances was resuscitated in a heightened form, and under more exasperating circumstances, by a wound inflicted upon agriculture. Notwithstanding the injurious effects of recent legislation, such was the fertility of the soil and the industry of the inhabitants, that the flax trade still prospered. The farmers grew rich. The land was everywhere well cultivated: and the whole face of the country in these more fortunate provinces wore the aspect of happiness and plenty. Hearing of these things, one of the wealthiest of the Irish absentees, the Marquis of Donegal, determined as his leases fell in to exact enormous fines for the renewal of them. The tenants were unable to pay them. The capitalists of Belfast and Lisburn stepped in over their heads; and, the example of the Marquis being generally followed, hundreds of families suddenly found themselves ejected from the land which they had held for generations, and which to some extent had been rendered productive by their own labour. Then began a third and a more fatal emigration of the flower of the Ulster yeomanry. Already exasperated by years

of religious humiliation, this last act of oppression drove over the Atlantic shipload after shipload of that stubborn and vindictive race, till it is calculated that more than thirty thousand of them had rejoined their kinsmen in the colonies, there to be foremost in the work of exciting rebellion against England, and to avenge on the Potomac and Ohio the wrongs of Antrim and Roscommon. There were many, however, who were too poor to cross the ocean, and these took their own revenge in their own way on the obnoxious strangers. They hamstrung their cattle, burned their farmsteads, and tore up their leases and agreements. The riots were put down by military force, but the mischief was done. The King, the Cabinet, and the English House of Commons understood and deplored the infatuation of the Irish landlords, who were cutting the ground from under their own feet, as well as sending so formidable a reinforcement to the mutinous spirits in America. But the Irish House of Commons only resolved that the fines asked were not excessive, and that the resistance provoked by them was an invasion of the rights of property. Lord Chesterfield, in writing to his friend the Bishop of Waterford some few years before, had declared that if the soldiers had killed only half as many landlords as they had Whiteboys, it would have been much better for the country. Chesterfield is a witness above suspicion; and when we find him on the same side as Mr. Froude, the conviction is forced upon one's mind that, though there might be many Irish landlords of a different character, the bad ones formed the majority, and were not less black than he has painted them. Whiteboys and Oakboys, Hearts of Steel and Peep-o'-Day Boys—the various lawless associations which succeeded one another in quick succession, and familiarised the Irish with conspiracy, *hinc causas habuere*. The condition of Ireland during the eighteenth century was one long course of preparation for the rebellion of '98. And the discipline of the insurgents who followed Father John and Father Kern, and the secrecy and celerity of their movements, were the natural product of that system of organised outrage which broke out in one part of Ireland as fast as it subsided in another.

Such in brief was the condition of the Island of Saints during the lifetime of the generation which preceded the American war; and it was the American war which finally brought matters to a crisis. At war not only with our revolted colonies, but with France, Spain, and Holland into the bargain, England had neither soldiers nor ships to spare for the protection of Ireland. The Channel swarmed with privateers, who not only captured our merchantmen, but landed on the coast, which they ravaged and pillaged with impunity. Irishmen declared that if England was unable to defend them, they must be permitted to defend themselves. Hence the formation of the Irish volunteers, who in the absence of any regular force were for the time masters of Ireland. It appears at this time to have been possible that a combined insurrection of Catholics and Protestants should break

out, with which England would be powerless to cope. She had alienated both Papists and Presbyterians by religious disabilities, and both Protestants and Papists by commercial and constitutional restrictions. Her "army of occupation" was just as disaffected as those it was meant to hold in check. And if Ireland was not to be conciliated, she must either be reconquered or abandoned. Of the two last alternatives there was of course no serious thought. And the Government gave way at all points—the penal laws against the Catholics were relaxed; one by one the commercial restrictions were abolished; Poyning's Act and the sixth of George I. were repealed; and it appeared for a brief period as if a reconciliation of the two countries had finally taken place, as if the suspicions and jealousies of the patriotic party had been removed for ever, and Popish hostility reduced to eternal insignificance.

"Now at last all obstacles to the Irish millennium were gone, every measure had been granted which the people had demanded as necessary for their happiness. The new era might now begin as soon as it liked."

Mr. Froude is not so bitter even on English misgovernment as he is upon the childish credulity of English statesmen, who have allowed themselves so often to be the dupes of phantoms such as these. Then, as more recently, discord would be bound in chains, and cast howling into outer darkness. Then, as more recently, the recognition of Irish ideas was to work a miracle on Ireland, "to pluck from her memory a rooted sorrow;" and then, as more recently, these short-lived hopes were doomed to absolute disappointment. Every concession by England was only used by Ireland as a stepping-stone to fresh demands, and the removal of one grievance was only regarded as an additional reason for the discovery of a new one.

"Uno avulso non deficit alter
Aureus, et simili frondescit virga metallo."

There is reason to doubt, however, whether all the English statesmen of that day were equally deceived. The Duke of Portland, in his correspondence with Lord Shelburne, hints at an alternative scheme in place of the proposed concessions, and that was nothing less than to cut Ireland adrift, and to let her settle these questions for herself. Mr. Froude thinks it a great pity that this experiment was not tried:—

"No foreign power could have penetrated the floating patrol with which England could have surrounded her shores, and shut her up within her own limits. Protestant and Catholic, Dissenter and Churchman, Anglo-Irishman and Celt, would have enjoyed to the full the freedom for which they were so clamorous. A few years of liberty on those terms would probably have satisfied Grattan. The mutinous colony would have discovered the meaning of the 'nationality' which they were so anxious to revive; and such of the population of both races as survived when another MacMorrough re-invited England's interference, would have been contented to remain for the future members of the British Empire on less uneasy terms."

He even thinks that if the crisis had occurred after, instead of before, the great victories of Elliott and Rodney, it possibly *might* have been tried. And it would, we agree with him, have been the solution of a great many

problems. However, the opportunity was not offered; and the sixteen years which followed between the establishment of the constitution of 1782 and the rebellion of 1798 do but add another chapter to that curious history of legislative failures which the Liberal statesmen of England appear to have read backwards. Not satisfied with the freedom now assured to their trade, the Irish sugar refiners, and Irish silk and woollen manufacturers, began to clamour for protection; for a prohibitive tariff, that is, against *English* goods. Not satisfied with the repeal of Poyning's Act, and the Act of George I., which they had protested was all that they required, the Irish patriots now required complete constitutional autonomy; to have no other connexion, that is, with Great Britain, than Great Britain had at that time with Hanover. They now insisted on protection and nationality with the same frantic vehemence as they had formerly displayed in the pursuit of free trade and legislative independence. One step was leading to another. And it soon in fact became evident that there was no alternative between going to these extreme lengths and a union of the two legislatures. The demands of Ireland were irreconcilable with the existing constitution: and unless we were prepared to let her swing free of England altogether, retaining only her allegiance to the English Crown, the connexion must be drawn still closer, and she must be incorporated with this country like Scotland. The more far-sighted of the statesmen of the day had become convinced of this necessity before the outbreak of the rebellion. But the rebellion supplied them with the opportunity which they wanted, and one obstacle to the good government of Ireland was removed in the shape of a legislative assembly, the sole object of whose members, or at least of two-thirds of them, may be summed up in the single word—plunder. But, as Mr. Froude very properly insists, the evil, though in a milder form, and on another scene, still flourishes, and must continue to flourish, as long as the "Irish vote" is made the object of party tactics; and as long as we refuse to recognise that under every demand for legal, social, or ecclesiastical reform which is made by the representatives of Celtic Ireland, lies the one hidden purpose which has animated four-fifths of the nation since the days of Cromwell; namely, entire separation from England, and the restitution of the soil to the children of the old proprietors. Everything else is but a pretext. That this state of feeling may be due to English misgovernment does not affect the practical bearings of the subject. What bad government has done, good government cannot necessarily undo. Allopathy cannot always cure what it would certainly have prevented. Some poisons once admitted into the human constitution, though healthy habits, a careful diet, and skilful pharmacy may hold them in suspense, are, in fact, ineradicable, and sure to reassert themselves at intervals, though it may be under different forms. The poison in the Celtic blood is hatred of the English supremacy; and to legislate for Ireland in the expectation that any particular measure can succeed in eradicating that, is the merest quackery. The disease may wear

itself out under healthier conditions of national life. But that will take at least another century. And in the mean time it is madness to give way to propositions of what we disapprove on principle, in hopes of propitiating a people in whose eyes all our gifts are Grecian ones. So said her orators in 1782; and so think her people still.

Such we take to be the moral of this very interesting work. Space has compelled us to pass over many of its details: the Whiteboys flitting over the mountains on their barbarous errands, their white shirts gleaming in the moonlight, and the terrified shepherds and herdsmen crouching in their lonely huts as they listened to the shots and the shouts, and the roaring of the wounded cattle; the tithe proctor writhing on the ground as the largest tom cat that could be caught was drawn along his bare back; the volunteers in their green and gold uniforms, and gorgeous equipments, which put the finishing stroke to many an Irish gentleman's estate, and the park at Dunleckny, where they were all so hospitably entertained that the ground next morning was strewn with their bodies like a battle-field; the needy placemen and adventurers, the aristocratic jobbers and plunderers, whose political profligacy was paraded with cynical ostentation; the political leaders, who were always eloquent and brilliant, and sometimes unselfish and sincere—Flood, Grattan, Burgh, and the bold and uncompromising Fitzgibbon; the horrible crimes and heroic courage which at once disfigured and adorned the insurrection; all these scenes and figures are brought before us by Mr. Froude with the skill of a great literary artist, and will be eagerly devoured by thousands for whom the more serious portions of his work will have, perhaps, little interest. We cannot help regretting that the entire work was not published some eight or ten years earlier, when it was not too late for its lessons to have had some effect. But its purely literary value is, of course, the same at all times; and, in point of style and composition, Mr. Froude has in these volumes surpassed himself.

T. E. KEBBEL.

The Complete Poems of Sir Philip Sidney.
Edited by the Rev. A. Grosart. In Two Volumes. (Printed for Private Circulation, 1873, in "The Fuller Worthies' Library.")

THIS claims to be, and is, the most complete edition of Sir Philip Sidney's collected poems. Mr. Grosart has printed, in two magnificent volumes, the songs and sonnets known under the title of *Astrophel and Stella*, the lyrics extracted from the Countess of Pembroke's *Arcadia*, the metrical version of the first forty-three Psalms which Sidney left unfinished at his death, and two miscellaneous collections of sonnets and songs, entitled here, for the first time, *Sidera* and *Pansies* from Penshurst and Wilton. The book is enriched with engravings of Penshurst and Wilton seen from different points of view, and with a medallion of the Warwick Castle portrait of Sir Philip Sidney. Mr. Grosart has conscientiously fulfilled his duty as editor by a sufficient account of the materials in MS. or print to which he has

had access, as well as by the addition of copious notes and illustrations to the poems. It may perhaps be regretted that his critical discussion of Sidney's place in English poetry is not more full, and that he has not supported his own very definite theory concerning the relation of Sir Philip Sidney to Lady Rich (see vol. i. pp. xxxv.-xlili.), by a more thorough attempt to restore the proper order of the *Astrophel and Stella* lyrics. It is true that Mr. Grosart points out that these love-verses were only handed about in MS. among Sidney's private friends during his lifetime, and that after his death they were confusedly printed in what he well characterises as a "semi-furtive" manner. He also proceeds to suggest by what alterations in the succession of these disconnected pieces the romance of Sidney's life might be made intelligible, and the slur which has been cast upon his honour (by Godwin of all people, among others) be removed. Yet he concludes his critical inquiry with the observation: "These remarks may go to show the need of a very thorough revision of the chronology of *Astrophel and Stella*, and related poems." May we hope that at some future time Mr. Grosart will work out the interesting suggestions of his essay, and attempt a complete elucidation of this episode in Sidney's life? He is a firm believer in the reality of the poet's passion for Stella, and will by no means countenance that easy method of interpretation which finds more play of fancy than fervour of affection in a series of fugitive poems dedicated to a single name.

Sidney's reputation as a poet has more to lose than to gain by the collection of all his verses into one book. He was not in any very exalted sense of the word a poet; though the extent of his culture, the delicacy of his mind, and his lively admiration for all that is noble in nature and art, exactly fitted him to be the patron of poets, a fluent versifier, and an experimentalist in metre at a moment when our literature was just beginning to become self-conscious. There was, moreover, something high-strung in his spirit and impassioned in his genius, which gives a tone of elevation to his verse. It is not difficult to explain the ascendancy which he, the "warbler of poetic prose," the poet-critic, whose masterpiece is the *Defence of Poesy*—the high-born poet of culture, who mediated between our rude English and the refined literatures of Rome and Italy—acquired over men of far superior genius, Spenser and Jonson. There was something so thoroughly gentle and accomplished in his talent, so brilliant and winning in his personality, so splendid in the promise of his life, and so pathetic in his early death, that, when we read the epitaph of Dr. Thomas Thornton, "the tutor of Sir Philip Sidney;" of Lord Brooke, "servant to Queen Elizabeth, counsellor to King James, and friend to Sir Philip Sidney;" of Lady Pembroke, "Sidney's sister, Pembroke's mother;" and when we remember that the whole of England put on mourning for his death, we can account for this enthusiasm. But it must not blind us into believing that Sidney was a great poet. One perfect sonnet he has written, "With how sad face, O Moon, thou climbst the skies;"

many others of great excellence bear his name; and there are delicate little bits of lyric sweetness, fresh and fragrant, scattered up and down the pages of Mr. Grosart's goodly volumes. Yet the impression left upon the mind after a continuous perusal of these collected poems is that Sidney was a man of exquisite sensibility, fertile fancy, cultivated taste, and poetic sympathy—not that he was a poet in the sense in which we give that name to Petrarch, his master. His life was his noblest poem, and in literature his best work was the *Defence of Poesy*.

One great interest which attaches to the poetry of Sidney is due to its close connexion with that of Italy. Born in 1554, Sidney was nearly forty years junior to Surrey, ten years older than either Shakespeare or Marlowe, and almost exactly of the same age as Spenser. He lived, in fact, at the moment when the impulse of the Italian Renaissance had been already communicated to England, and his activity as an artist was chiefly directed toward the acclimatization in our language of Italian metres and Italian modes of expression. It was an age of experiments, when English writers, eager to emulate the beauties of the classical and Southern literatures, had yet to learn the limits of our own. No poet set himself more enthusiastically to the task of discovery by imitation than did Sidney. He attempted hexameters, elegiacs (vol. ii. p. 14), Sapphics (ditto, p. 15), Phalæciacs (ditto, p. 107), Asclepiads (ditto, p. 108), and Anacreontics (ditto, p. 104), without, it must be confessed, such success as would encourage a follower to pursue the same paths. So far, he was endeavouring, in common with Italian predecessors and English contemporaries, to adapt the metrical systems of the ancients to modern versification. More was reasonably to be expected from the attention which he paid to Italian metres. Surrey and Wyatt had already cultivated the sonnet with success, and the most beautiful of Sidney's poems take this form. It is, however, to be noticed that, devoted as he was to Petrarch, he very rarely conformed his sonnet truly to the Tuscan model. A prudent avoidance of epigram in this species of composition prevented the best Italian poets from concluding the sonnet with a couplet; yet it is the very frequent custom of Sidney to do so. Out of the 110 sonnets in *Astrophel and Stella*, only twenty-two are found without the concluding couplet; and of these a large proportion, contrary to the precedent of the best Italian models, arrange the last six lines thus:—

"For though I oft myself of them bemoan,
That through my heart their beamy darts be gone,
Whose careless wounds even now most freshly bleed,
Yet since my death-wound is already got,
Dear killer, spare not thy sweet cruel shot;
A kind of grace it is to slay with speed."

These details may not be thought very important, yet they have their value when we remember what pains were being taken to assimilate English to Italian literature, and also the extreme delicacy of the structure of the sonnet as finally elaborated by Petrarch. Besides the sonnet, Sidney adopted the octave stanza of Boccaccio. Both single and double sestines he imitated

from Petrarch; but this style of composition, wearisome in Italian, becomes unutterably tedious in English. It belongs, in fact, to the toys of literature. The same cannot be said about *terza rima*, on which Sidney bestowed especial pains (see, for examples, vol. ii. pp. 71-84). In this intricate metre not only did he write long amœbean eclogues, assigning to each shepherd a *terzet*, but he even attempted to imitate the *sdrucchiolo* rhymes which a few Italian poets had used as an exhibition of their skill. The difficulty of getting triple rhymes in English hampered Sidney, and made his metre lame and awkward in the extreme. Here is a specimen of this curious experiment:—

"If sunny beams shame heavenly habitation,
If three-leaved grass seem to the sheep unsavoury,
Then base and sour is Love's most high vocation,
Or if sheep's cries can help the sun's own bravery,
Then may I hope my pipe may have ability
To help her praise who decks me in her slavery.
No, no; no words ennoble self-nobility:
As for your doubts her voice was it deceived me,
Her eye the force beyond all possibility."

Sidney's *terza rima* with single rhymes moves less deplorably than this. Another of his direct imitations from the Italian is that form of the canzone in which the rhyme at the ending of the first line is repeated in the middle of the next, and so on, as for instance (vol. ii. p. 92):—

"Up, up, Philisides, let sorrows go;
Who yields to woe doth but increase his smart.
Do not thy heart to painful custom bring,
But let us sing,—sweet tunes do passions ease;
An old man hear, who would thy fancies raise."

I might go on to illustrate Sidney's adaptation of the madrigal, the echo song, and the versified *novella* from Italian sources. But enough has been said to show that the poems from the *Arcadia* are chiefly interesting as metrical experiments. To expect a high poetic quality from such compositions would be ridiculous. Goethe says somewhere that if a poet were to be thinking about his measures while writing his poems, he would go mad, and produce nothing of value. Sidney did not lose his reason, though *terza rima* with a *sdrucchiolo* termination is enough to drive a poet mad; but he produced a vast quantity of verse which is only valuable as illustrating the intense self-consciousness of English poetry at this period. It needed all the "native wood-notes wild" of the dramatists, all the genius of Spenser, to free our literature from the imitative erudition which threatened to strangle it in the cradle.

J. A. SYMONDS.

On the Road to Khiva. By David Ker, late Khiva Correspondent of the *Daily Telegraph*. (London: Henry S. King & Co., 1874.)

It is impossible to read this somewhat bulky volume without acquiring a great liking for the author, whose genuine humour and frankness, and occasional brilliancy of style, cover many faults.

Mr. Ker's map is imperfect, and we search in vain for the "unknown Caucasus," or the "dark ridge up which Codrington's stormers went bravely into the jaws of death looming gauntly against the lustrous sky;" but we gather that our author went from the Crimea to Poti by steamer, travelling with his no-

torious friends the gaunt Cossack, the sallow, beetle-browed Russian, the bullet-headed Tartar, the keen, melancholy Jew, the burly Turk, the aquiline Georgian, the little Fräulein who assumed an air of charming helplessness, swallowing dried prunes by the dozen; and the inevitable English tourist in a plaid suit, whose efforts to arrange the straps of his telescope gave him, according to Mr. Ker, the look of an over-fed Laocoön struggling with a peculiarly thin snake!

Plunging bravely through pages of these sensational sentences, we find our author at Poti, which he amusingly describes as follows:—

Local Products . . .	Fever and cholera.
Revenue . . .	Varying according to the success of the overcharges.
Manners . . .	None.
Customs . . .	Very hard to pass with luggage.
Chief Articles of Use . . .	Quinine.
Internal Communications . . .	Impossible.
Government . . .	Every man for himself, and the devil for all!!

From this miserable sea-port town Mr. Ker hurries on to Tiflis, finding post-chaise travelling as agreeable as sea life, and meeting a few more aquiline Georgians, bun-faced Tartars, and skeletons of ancient Georgian castles hanging shadow-like upon the very brink of black scowling precipices.

He encounters a thunder-storm, which he describes in simple and really effective language, and afterwards sleeps as soundly as a country policeman on duty. From Tiflis he reaches Petrosk, then Astrakhan, and finally ascends the Volga, which he paints (at p. 36) in colours which offer an effectual warning of "don't" to all those desirous of following in his footsteps.

Branching off from the Volga to Orenburg, he passes through a scene of famine, meeting a crowd of peasants moving in slow and melancholy procession; in their midst the long dark robe and flowing hair of a priest, with the crucifix glittering in his uplifted hands.

"What's all this?" ask I.

"We're praying for rain," answers my driver in the dull weary voice of a man without hope, "but it never comes. God is angry with us, and we must just suffer. What is to be will be!"

"Are you fearing for the harvest then?"

"Ah, master, how can we help fearing for it? Twice already our crops have failed, and now this third time there's been no rain for weeks together, and the ground is as hard as iron. If the harvest fails again *this* year, God help us all!"

"And then in a few simple touching words he tells the dismal story. Two bad harvests in succession, seed-corn becoming dearer—dearer still—and at length failing altogether; food purchased at exorbitant rates from the harpies who are never wanting to fatten upon the misery of provincial Russia; men scattering over the whole face of the country in quest of work to keep them from dying of hunger; long weeks of gnawing anxiety, sinking at length into the apathy of despair. And all the while he is speaking the mournful cadence of the people's prayer rises and falls like the moan of a distant sea, and the poor creatures turn their longing eyes to the clear bright merciless sky, which looks down upon them as if in mockery."

Leaving this unhappy district, our author hurries on to Orenburg—the "gateway of Asiatic commerce"—and thence to Fort Kazalinsk, a journey which is described as:—

"The heat of a furnace during the day, the damp of a Lincolnshire fen at night, an atmosphere filled with hot prickly dust, a quivering blaze of intense heat along the horizon, lips cracked and bleeding, eyes that ache with a dull unceasing pain, a furred leathery tongue, a torturing thirst, a feverish unrefreshing sleep, a constant irritation worse than the sharpest agony."

He reached Fort Kazalinsk on the 17th of June, 1873, but only to find himself, in his own language, "trapped," that is, doomed to spend six weary weeks under surveillance during which the main object of his journey, the campaign in Khiva, became a thing of the past. Mr. Ker gives his experiences of these six weeks in one hundred and nineteen pages. He meets a great many more hook-nosed Kirghiz, high-cheeked Khivans, bun-faced Kalmucks, stately Bokharists, low-browed Russians, bullet-headed Tartars, and other tall, gaunt, hard-featured men; and he gives us an interesting story of the arrival at Kazalinsk of twenty-one rescued Russian prisoners. How gladly the poor fellows entered their fatherland once more, and how mixed were their feelings between gratitude for their safety, and bitter remembrances of their captivity, is narrated in touching language.

Our author tell us they attribute to the Khivans the same fighting qualities which have distinguished most of the other races whom Russia has as yet encountered in Central Asia. "They fight—why, a barn-door cock would chase any ten of them."

Did Mr. Ker, on hearing the story, so well told by him, of the return of these Russian prisoners, remind his companions of the events of thirty years before, when Todd successfully induced the Khan of Khiva to set at liberty 416 similar Russian prisoners whose detention had been made a just pretext by Russia for invading that country in 1839? Did he bring to their remembrance the honoured names of James Abbott and Richmond Shakespear, subalterns of the Bengal Artillery, who were chiefly instrumental in this good work of restoring Russia's children to her bosom, and inducing her to give back to the Khivans 2,000,000*l.* worth of merchandise and forty prisoners, among whom were representatives of the wealthiest families in Khiva?

A reference to this illustrative tale of England's influence in Central Asia thirty years ago, would have been a worthy addition to an interesting episode.

On August 7, our author realized the good fortune of being allowed to proceed on to Samarcand. He meets a few more of those awful Caucasus-like fortresses, which looked blankly down at him through their gaping walls, with a fixed stare, like the eyes of a corpse, and with an effect indescribably weird and unearthly; also some more broad, yellow-haired Russians; with a few gaunt, swarthy, aquiline Cossacks; and ruins of citadels looming gauntly against the sky; in addition to an old lady, who looked not unlike an over-roasted snipe; a long procession of cows stepping daintily and noiselessly along, surveying the Laocoön-group in the middle of the road with a quiet, aristocratic contempt, which was worth going a mile to see; and some more gaunt, wild-eyed, half-naked boatmen; a few gaunt,

brown scarecrows, and some gaunt der-vishes. At last he enters the "Earthly Paradise"—Samarcand.

In order to acquire a proper idea of this ancient city of Timur, Mr. Ker tells us to

"take a paved court about the size of Portman Square, wall it in on three sides with St. Paul's, Westminster Abbey, and the front of Christ Church, painting all these with every colour of the rainbow. Cram into this space the entire stock-in-trade of Covent Garden, people it with the Shah's suite, the Japanese embassy, and the last caravan from Mecca. Fill in the picture with a rich southern sky, and a temperature of 93° in the shade, and the product shall be a faint outline of the thing required."

Samarcand appeared to produce a great many more tall, stately Bokharists; lumpy Bashkirs; gaunt, keen-eyed Cossacks; veiled women, who looked like exaggerated slate-pencils; and camels, whose grunting was suggestive of a pig shut up in an organ pipe. After several interesting chapters of his personal experiences, needlessly spun out in the same tiresome style which characterises the rest of the book, Mr. Ker ends with a sentiment which we cordially endorse:—

"If what I have said suffices to show that, whatever errors I may have committed, I at least did my best to accomplish the work for which I was sent out, I shall be more than repaid for all."

We do acknowledge this, with the hope that next time he travels he will give us less of himself, and follow the practice, which he deprecates in his first page, of writing a fuller account of the politics, history, and general condition of the country, including the thousand other interesting facts incidental to an almost unknown country.

Mr. Ker's chapter on the future of the Oxus (chap. xxii.) is exceedingly interesting. We can only come to one conclusion, after reading it, in regard to the long-discussed possibility of turning the course of that river again into the Caspian—and that is that "the river, shrunk as it is, cannot muster a volume of water sufficient to reach the Caspian." We have undoubted authority, however, for believing that for two centuries, from the end of the fourteenth century to about 1558, the Oxus did fall into the Caspian Sea. The Englishman Jenkinson, who visited Khiva about this latter period, wrote that

"all the water which they require in the country is drawn in canals from the Oxus; hence it happens that the river no longer falls into the Caspian Sea, and the country runs the risk of one day becoming a desert, for these people will continue to destroy the course of the river with their canals."

An article in the *Russische Revue* (vol. ii., 1873) contains lengthy and most interesting arguments on this point, and arrives at the conclusion, that there is little or no chance of connecting the Aral and the Caspian by the Oxus, except by crippling the forces of nature which have heretofore had effect in the history of the river, and attempting a work at enormous cost, which could not last for long in the loose soil of the lowlands of Khârizm. Whether or no, it seems difficult to believe that the Oxus can ever acquire importance as a commercial highway, although it may play an important part in a military sense.

Mr. Ker's final chapter on the "coming struggle" is instructive, and worthy of study on the part of Central Asian politicians. The few facts, also, which he mentions cursorily throughout the book—such as the tone of the Russian press (p. 19), the composition of the Russian army (p. 41), Russian designs against Kashgar (pp. 53 and 217), the qualities of the Russian soldier (p. 209), the fertility of Central Asia (p. 219), &c., &c.—are oases in the desert of the road to Khiva, which go far to reward one for reading the book.

"Well," says a Russian veteran (in p. 90), uttering, according to Mr. Ker, the opinion of every military man in Central Asia in regard to England and Russia—

"you see, we've got too close now to be very good friends. Men can be friendly enough when there's a good distance between 'em, but when they come to touch elbows they're apt to jostle each other."

We lay down the book with thoughts carried back to 1838, when Nesselrode wrote the same memorable words to Palmerston, words followed by the ill-timed and unfortunate expedition against Khiva in 1839; and a long subsequent period of conquest up to the Oxus:—

"Great Britain, like Russia, must have at heart the same interest—that of maintaining peace in the centre of Asia, and of avoiding the recurrence of a general conflagration in that vast portion of the globe. But to prevent this great calamity it is necessary carefully to maintain the tranquillity of the intermediate countries which separate the possessions of Russia from those of Great Britain, not to excite them against each other by nourishing their mutual animosities; finally, beyond everything else, to respect the independence of the intermediate countries which separate us. Such is, in our opinion, the system which the two Cabinets have a common interest invariably to pursue, in order to prevent the possibility of a conflict between two great Powers which, that they may remain friends, require not to touch each other, and not to come into collision in the centre of Asia."

O. T. BURNE.

Mohammed and Mohammedanism: Lectures delivered at the Royal Institution. By R. Bosworth Smith, M.A., late Fellow of Trinity College, Oxford, and Assistant Master at Harrow School. (London: Smith, Elder & Co., 1874.)

(*Second Notice.*—MOHAMMADANISM.)

IN our first notice of these Lectures, we confined our attention to the second lecture, and endeavoured to sketch the outlines of Mohammad's character, and to show in what our view of that character differed from Mr. Bosworth Smith's; and we found that the difference related solely to the latter days of the Prophet's career. We must now pass on from the Man to the Teaching—from Mohammad to Islām.

It is no easy thing to form a just estimate of Mohammedanism. We are apt to forget the time in which it had its birth, and to compare the somewhat crude and barbarous notions of the seventh century with the more polished ethics of to-day. We forget that when Mohammad preached the Unity of God, the Christians of Arabia were worshipping what to any but theological minds

seemed to be three Gods. We forget the bottomless degradation of that time, and the sensuality amid which Mohammad was born and lived—out of which we surely ought not to expect a religion of virgin purity. But, besides this difficulty of making due allowance for the circumstances in which Mohammedanism sprang up, much is attributed to its founder which was, in fact, pre-existent in Arabia, and so much has since grown fungus-like upon Mohammad's teaching, that it is hard to tell what is the genuine thing, and what is the casing of mud which the centuries have heaped about it since Mohammad first preached the Religion of Resignation.

It has been said by one who knows the Mohammedan East as no other Englishman does—or can, now that Western contamination is fast spreading its slime over the "Morning-land"—that Islām is like an eastern city. From a distance you see within the gated wall only the matchless domes and minarets of the mosques, and here and there a picturesque malkaf on the flat roof leading the cool northern breezes down through the house, and perhaps a massive citadel towering over all. But go near, and you find ruined houses and dilapidated mosques; noble palaces, with their treasures of eastern art, falling into decay. So is it with Islām. Its outlines are grand; its details at times heart-sickening. As a religion it is lofty: as a social system it is a complete failure; and the social system is woven too closely into the religion to be separated from it. And here it is pertinent to remark, that high as the teaching of Mohammad was, its influence for good upon the morality of its followers has been far from proportionate. It may be said of every creed, that if tested by the lives of its professors it suffers; but in Islām the discrepancy between the creed and the life is too glaring. A man may in Muslim countries be guilty of almost every crime which it is possible to commit, and yet be winked at by the law, and it must be remembered that law in the East means the Kurán and the religious traditions. Surely this points to some radical fault in the religion: difference of race will not account for everything.

Mr. Bosworth Smith's view of Mohammedanism is, we think, on the whole, a just one; though, perhaps, a little too favourable. He does not seem always to see the dark side of the question. In vindicating Mohammad's religious teaching, he sometimes attempts to justify the social system which Mohammad sanctioned; or at least to exculpate Mohammad from any blame in the matter. An instance is seen in Polygamy.

"Mohammed," says Mr. Smith, "would have more than doubled the debt of gratitude the Eastern world owes to him had he swept it [polygamy] away, but he could not have done so even if he had fully seen its evils. . . . Mohammed could not have made a *tabula rasa* of Eastern society, but what he could do he did. He at least put strict limitations on the unbounded licence of Eastern polygamy, and the facility of Eastern divorce" (p. 174 f.).

This is a mistake, though a most natural one. It is very true that Mohammad did not introduce polygamy into Arabia; but it

is not true that he put upon it "strict limitations." He restricted, indeed, the number of wives; but he allowed absolutely unlimited licence in another and far worse way. What avails to forbid a man to take more than four wives, if he may have as many female slaves as he likes? * So far from limiting polygamy Mohammad virtually left his followers an unbounded polygamy, which differed from that of the usual acceptance only in name, and in the additional feature, that whereas a wife has her father's house to protect her, the concubine is defenceless against the brutality of her master, who may even kill her with legal impunity on the slightest provocation. The number of wives is necessarily limited by the expense of maintaining them with their separate establishments; on the other hand, a female slave costs little to keep and, moreover, commonly works for her living. Is it not, then, obvious, that Mohammad, whilst restricting an evil which was never likely, save in very exceptional cases, to extend much beyond the limits he imposed,† left free scope for a closely-related abomination, which most men could compass, and which must reduce a large proportion of human beings—nay, of women—to a state of miserable and abject dependence on the condescending humanity, instead of the reverence, of the wretch who owns them and has bought them for his own brutish pleasure? Is this limiting? If so, the word "limit" has no meaning. We have said nothing about the facility of Mohammedan divorce, because, as Mr. Bosworth Smith points out, it is the necessary consequence of the separation of the sexes. A man would never embark in the hazardous lottery of Eastern marriage, if he had not the escape of divorce from the woman whom he has never seen, and who may be in every way uncongenial to him.

If we have dwelt so long upon this one subject, it is partly because it is almost the only one in which we seriously disagree with Mr. Smith, and partly because it is *the one fatal point* in the system of Mohammad. The other faults of Islām are comparatively trifling, and often find their counterpart in many of the existing forms of Christianity: but polygamy has degraded the East; it is the bane of Islām.

But if Mr. Bosworth Smith has been misled (like almost everyone else) with respect to polygamy, he is perfectly right about a very kindred subject, the Muslim Paradise

* Sale's statement that the number of wives and concubines *together* was limited by Mohammad to *four* is an error.

† Mr. Bosworth Smith, in quoting the statement which Mr. Lane has made in the *Modern Egyptians*, that polygamy in Egypt was rarer among the higher than the lower classes, hints that the words "higher" and "lower" may have been accidentally transposed. The writer has since had the opportunity of mentioning this to Mr. Lane, who says that no such transposition has taken place. Mr. Lane suggests a very probable reason for the greater prevalence of polygamy among the lower classes: many of them who travel much about the country, such as boatmen and servants, like to have a wife at each end of their journey, and in any case a wife of the lower orders makes herself useful, and not only supports herself, but helps to support her husband. The higher classes occasionally have female slaves instead of more than one wife. By the higher classes are meant those persons who are in easy circumstances.

—which is commonly thought one of the worst features of Islām. This sensual heaven must be regarded rather as forced upon Mohammad by the character of the people to whom he preached, than as natural to his own mind; for though sensual himself, he does not seem to have personally desired a heaven of sense. Witness the third Sûrah (quoted by Mr. Smith):—

“Fair in the sight of men are the pleasures of women and children; fair are the treasured treasures; and fine horses; and flocks; and cornfields! Such is the enjoyment of this world's life. But God! goodly is the home with Him!”

Nor should it be forgotten that some of the higher sort of Muslims in the present day maintain that the descriptions of Paradise in the Kur-ân are not to be accepted in their literal sense any more than are the descriptions in St. John's Book of the Revelation.*

Mr. Smith's remarks on the Mohammadan miracles, on the so-called “conversion by the sword,” and on fatalism, are thoroughly just and clear, and well worthy of study. With regard to the last, we think Mohammad was more of a predestinarian (though not a fatalist) than Mr. Smith admits; an examination of the traditions would, we think, induce him slightly (it needs no more) to modify his view on the subject.

We must now turn to the last lecture, on Mohammadanism and Christianity, in which the author's breadth of view is most conspicuous. The position which Mr. Smith claims for Islām is that of a near relative of Christianity; he would almost say the only form of Christianity which has ever commended itself to the Eastern mind. It is to the unprogressive nations of the East what Christianity is to the progressive nations of the West. And Islām has that power of revival which is essential to a religion, without which it must at last die of corruption. The Wahhábís have done for Islām what the Reformers of the sixteenth century did for Christianity. Mohammadanism, in short, is a not unsuitable religion for an unprogressive race. This is a position which we think can hardly be too strongly insisted upon. Mohammadanism has done for the East, though in a far more imperfect way, what Christianity has done for the West; and unquestionably Islām has raised to no small extent the moral tone of its professors. Yet a religion that countenances such practices as Mohammadanism does, is never likely to raise the moral tone of a nation above a certain point. Up to that point it will raise, but beyond that it will be powerless.

Mr. Bosworth Smith proceeds to argue that Islām may in time be so far broadened and purified as to become a religion such as even a progressive people might believe, if the East ever become progressive. We quote his words:—

“It seems to me that while Mohammedans cling as strongly as ever to their rigid Monotheism, and to their unflinching belief in the Divine mission of their Prophet, . . . they may yet be brought to see that there is a distinction between what Mohammed said himself, and what others have said for him; and that there is a still broader distinction between what he said as a legislator and a conqueror, and what he said as a simple prophet. There are some among

them who see now, and there will be more who will soon see, that there may be an appeal to the Mohammed of Mecca from the Mohammed of Medina; that there may be an idolatry of a book, as well as of a picture, or a statue, or a shapeless mass of stone; and that the Prophet, who always in other matters asserted his fallibility, was never more fallible, though certainly never more sincere, than when he claimed an equal infallibility for the whole Koran alike. Finally, with the growth of knowledge of the real character of our faith, Mohammedans must recognise that the Christ of the Gospel was something ineffably above the Christ of those Christians from whom alone Mohammed drew his notions of Him; that He was a perfect mirror of that one primary attribute of the Eternal, of which Mohammed could only catch a far-off glance; and which, had it been shown to him as it really was, must needs have taken possession of his soul” (p. 230 f.).

This is a noble picture: such a future for Islām would indeed be glorious. Then would the barriers between Christians and Muslims be thrown down; and both together would worship the one God whom they have as yet worshipped apart; both would alike see in Jesus Christ the ideal Man and the Image of the Eternal Love; and both would recognise in the great Teacher of Arabia, who came to bear witness of the Light of which indeed he saw but the afterglow, an unconscious and erring, but real follower of the Founder of Christianity.

Will the East ever rise to this?

STANLEY LANE POOLE.

THE POLITICS OF THE REFORMATION ERA.

Geschichte der auswärtigen Politik und Diplomatie im Reformationszeitalter (1485–1556). Von Karl Fischer. (Gotha: Perthes, 1874.)

HERR FISCHER'S book is a most useful guide to the history of the period of which it treats: it has also the rare merit in historical books of being a short one. In 150 pages the author gives a compendium of the intricate politics of the Reformation era, tracing carefully the alternations in the balance of power, and showing the various objects of dynastic or national policy in that stormy period. The remaining 100 pages are devoted to an essay on the diplomacy of the time, sketching the characters of the leading statesmen and diplomats, and explaining the forms of diplomacy and the means which it employed.

There is not much that is original in the views which Herr Fischer sets forward. In the political part he has followed Ranke; in the essay on Diplomacy he has adopted the results, and even the arrangement, of Von Reumont, in his *Italienische Diplomaten und diplomatische Verhältnisse*. Still Herr Fischer is not merely a compiler: he has worked honestly and independently through the many volumes of State Papers which have been recently published, and he gives briefly and clearly the view of the international relations of Europe which they have left on his mind. The book is one which speaks very highly of the historical school of Germany which can produce such well-trained students. Herr Fischer is full of enthusiasm, and his book, though a compendium, contains much fire and humour, and is never dull. Now and then we see that the writer would have wished to dash out into fine writing, for which he obviously has a

great gift; but his conscience is too strong for his desires: after a few lines of indulgence he checks himself, and comes back soberly to his task; he bethinks himself that he is engaged in unravelling a tangle, and that his duty is quietly to separate the threads, and not to ramble away for his own amusement.

Here and there a few inaccuracies occur, which seem to arise from too great a desire to be graphic. It is no doubt more effective, and more pictorial, to group political tendencies round the person of their most eminent exponent; but this is sometimes dangerous in a text book which aims at helping students. Thus, Herr Fischer is misleading when he says (p. 35), in his sketch of Italian politics at the time of Charles VIII.'s expedition, “Caesar Borgia, the Pope's son, began his career of robbery.” At this period (1494) the Papal politics centred round Alexander VI.'s eldest son, Giovanni Borgia, Duke of Candia: Caesar was only a newly-appointed Cardinal, and it was not till Oct. 1498, when he laid aside the cardinalate, that he became of distinct political importance. Again, it is a needless exaggeration to say of Milan, in the same year 1494: “Giovanni Galeazzo Sforza must die, Ludovico became duke, and the Neapolitan troops were repulsed even before Charles appeared in North Italy.” Charles himself saw Gian Galeazzo in the castle of Pavia. He had passed on to Piacenza when the news of his death reached him; from the King's camp at Piacenza, Ludovico rode off to Milan and was recognised as duke.

These are perhaps small matters, but they show that the book would have been rendered more valuable, because more trustworthy, if it had been furnished with a brief chronological table. The necessity of arranging events accurately in a tabular form is a wonderful check upon hasty generalisation, while an accurate chronological table is the best justification for inferences on matters of politics.

Apart, however, from this, Herr Fischer's book will be found of great use by all who for any reason are studying the Reformation epoch. It is most necessary that the political conditions under which the Reformation movement developed should be clearly understood, before any attempt is made to estimate its meaning. Those who assume its meaning in the first instance, and then advance to investigate its history, soon cease to be critics and become apologists. They disregard the actual forces in operation through their desire to find some countenance in the past for their own present beliefs or disbeliefs. They are so concerned to prove the moral worth of the ideas that animated their own special champion, that they pay no attention to the general moral atmosphere of the time. Against such partial treatment a book like the one before us is an excellent antidote. It looks upon the Reformation not as the result of the spread of any definite speculative ideas, strong in themselves, and gaining ground by the force of the conviction they carried—nor as founded on an overwhelming moral power, which found at that particular period a fitting outward expression for its inward strength; but it regards it as the general result of all the forces anta-

* *Mod. Egypt.*, 5th ed., p. 68, note.

gonistic to the existing political system of Europe.

In the mediæval theory of the ideal unity of Christendom under the Pope and Emperor, the political and ecclesiastical systems had been inextricably interwoven. From time to time throughout the Middle Ages new ideas had appeared opposed to the old system, but the movements founded upon them had been either crushed or encouraged till they ceased to be formidable. In the fifteenth century, however, the antagonism had grown strong. The growing feeling of nationality helped it on the temporal side; the new learning strengthened it on the spiritual side by developing the feeling of individual freedom, and by destroying the speculative basis of realism on which the old system rested. Moreover, the old system itself had become involved in practical contradictions. The Papacy and its influence had prevented the growth of an Italian nationality: the consequence was that Italy lay a helpless prey to the overpowering onslaught of the newly-formed nations of France and Spain. The Papacy itself also had indirectly received a deadly blow to its spiritual influence by the first growth of a system of national politics. For the papal power had flourished in antagonism; it had risen by effort, and had developed its moral strength in proportion to its outward weakness. Now its attitude of direct antagonism was over, for where was its foe and where was its friend among the nations of Europe? Their forces were evenly balanced; their ambition knew no bounds; each was jealously watching the other; no one of them would venture to give its opponents the advantage of the title of "Defender of the Church." The Papacy, free from antagonists, lost its moral force; then, doubtful of its exact position, it plunged desperately into the internal politics of Italy. Representing no nationality, backed by no real power, it dragged through the mire its grand old banner, and degraded the magnificent ideas on which it had been founded.

Similarly, the Emperors had sacrificed to the pursuit of a phantom their noble birthright of the German kingdom. The old mediæval power had passed away, and in its place there stood another, which tried to conjure with the old names, and appealed to the old ideas only to gain its own selfish ends. The dynastic interests and hereditary claims of the Houses of Burgundy, Spain, and Austria had become united in one family, which was endeavouring to weld together its scattered heritage, and so, under the guise of the old Imperial title, to establish a universal monarchy. The Empire was founded no more on common Christian rights and duties, but on the desire for aggrandisement of a selfish dynasty. No longer were Papacy and Empire equal Powers; for, though both had lost in moral meaning, the Empire had gained in material force. Henceforth the Pope was to be a subservient minister, behind the cloak of whose name the Imperial will was to be spread.

It is no wonder that such a condition of affairs stung Europe into a rebellion. Slowly the issue became manifest to the nations' eyes, but first, in its larger meaning, from the ecclesiastical side; slowly did men's pro-

tests become articulate, and the long-felt antagonism find an expression. First in Germany, round Luther's denunciations of Papal abuses, men gathered as round something they could understand. Both Maximilian and Charles V. were glad to have so useful an instrument thrown in their way: by means of Luther they could establish a wholesome dread in the Papal breast, and show the Pope the danger he ran if he swerved from their side in politics. Luther himself had no care for politics, and disclaimed entirely all political meaning. Charles V., with all his wisdom, did not suspect the danger, and saw no difficulty at first in combining Luther's teaching with his own political designs. The great weakness of Charles V. as a politician was that he never understood the German character. Successful elsewhere in breaking down resistance, in balancing parties, in making timely and meaningless concessions, he allowed Luther's movement to advance in Germany till it became too strong. Too late he made an attempt to crush it; but it gathered strength in silence, and what he had hoped to use for his own purposes proved the destruction of his deep-laid plans when they were on the very verge of success.

In conflict with Charles V. the Reformation, in spite of its endeavours, was forced into a position of political importance. In the emergencies of the battle it was compelled to improvise a partial system, developed little by little, as the need was pressing, of curbing fanatical friends, and repelling the onslaughts of wily foes. In the tortuous politics amongst which it struggled into being are to be found the causes of its leading characteristics. It was formed, not by development from within, but by pressure from without. It did not grow by the peaceful influence of ideas, but its shape was forced upon it by the clash of contending political systems and the shock of warring national or dynastic interests.

The age of the Reformation, moreover, was one of deep immorality and unscrupulous intrigue. It is impossible to find amongst the politicians of the time anyone who can be raised to the level of ever so small a hero. To weaken opponents by any means, and to destroy secretly their combinations, were the objects of all statecraft: deceit and subterfuge were the chief methods employed. The politics of different European nations may differ in wisdom, but they differ very little in honesty. Sir Henry Wotton's definition of an ambassador as "a clever man sent abroad to lie for his country," was universally true. A single instance may suffice to show the meaning of political honour. By the treaty of Barcelona, Ferdinand and Isabella promised on their royal word never to enter into matrimonial alliance with England or Austria: at that very time they were concluding the marriage treaty between Prince Arthur and their daughter Catharine. The object of diplomacy such as this was to conceal the real meaning and intentions of those engaged in it. The entire character of Charles V. had been so cast in a mould of diplomatic dissimulation, that none of those around him ever knew quite clearly what his intentions were.

Of all masters of diplomatic craft, Cardinal

Wolsey was the chief. Herr Fischer's description of him is a good instance of the use he makes of State papers, and the way in which he throws together the impressions they produce upon him:—

"For hours together he conversed with ambassadors, so that many a one believed the sly Cardinal had confided to him the secrets of his heart. By a few worthless reminiscences drawn from his active life, or a few feigned or real displays of emotion, which served to build a bridge of confidence between the two negotiators, he often bought at the price of a few counters the last trump card which his opponents held. He carefully avoided making any promises: if the ambassador were too pressing, he entrenched himself behind the King, and, if the King refused the demand, he was never at a loss to account for the refusal by some ill-disposed foreign ambassador. He had at his command such quietness, clearness, and impenetrability, such smooth and plausible address, such expressive warmth of manner, that amongst diplomatists he merited the first place, and in the annals of deceitfulness and perfidy by no means the last."

After such a character of Wolsey, it is not surprising to find that Herr Fischer disapproves very strongly of Mr. Froude's view of Henry VIII. He observes that "it is discreditable to English historical writing that one of its most recent representatives, Froude, ventured to put forward as the chief causes for Henry's determination [about the divorce] considerations which were merely incidental, and calculated to suit Parliament and public feeling." The idea of Wolsey's pupil regarding his divorce as a "moral obligation," puts Herr Fischer into such amazement, that he with difficulty contents himself with charging Mr. Froude with nothing worse than "audacity."

The chapters on diplomacy are full of amusing characters and interesting traits drawn from the despatches of the time. The reader is taken, with little trouble to himself, behind the scenes; his guide is familiar there, and points out the objects most likely to interest a stranger. It is impossible to part with Herr Fischer without a feeling of gratitude to him for having condensed the results of so much sound and honest labour into so small a space. M. CREIGHTON.

NEW NOVELS.

Civil Service. By J. T. Listado, Author of "Maurice Rhyhart," &c. In Two Volumes. (London: Henry S. King & Co., 1874.)

Lady Livingston's Legacy. By the Author of "Lady Flavia," "Lord Lynn's Wife," &c. In Three Volumes. (London: R. Bentley & Son, 1874.)

Papa's Own Girl. By Marie Howland. (New York: John P. Jewett, 1874.)

Beatrice Aylmer and other Stories. By Mary M. Howard, Author of "Brampton Rectory," &c. (London: Henry S. King & Co., 1874.)

Aileen Ferrers. By Susan Morley. In Two Volumes. (London: Henry S. King & Co., 1874.)

With the decline of horse-racing and the suppression of the gambling-tables novelists lose a mine of exciting episodes, and they must therefore be disposed to view with pleasure the progress made by the principle

of competition in all branches of the Government service, and the introduction of the element of chance into lives which had hitherto lain out of their domain; and they have a right to expect that with the reports of commissioners as a text-book, with statistical tables for more advanced study, and with regular attendance in Burlington Gardens in place of visits to metropolitan police-courts and dead-houses of the Thames, they will ultimately make the romance of examination a good substitute for the exhausted romance of love and war. Long ago the genius of Lamb found food for reflection in the lay monastery of the South Sea House; and now Mr. Listado, in his new novel *Civil Service*, has been fortunate enough to unearth a department of the State which attained a high degree of inefficiency in times when "the steady persistency of a few crotchety persons had not yet moulded that wonderful gauge for testing the capacity of men for governing niggers, construing cuneiform inscriptions, still-hunting in Connemara, waltzing at Vienna, or copying letters and bullying lawyers' clerks at Somerset House." This was the golden age of official life. The humours of a mess-room were sober beside the joviality of the Cheque Office, Whitehall, where bumpers were quaffed from morning till night, where schedules were drawn up to an accompaniment of Irish drinking-songs, and where junior clerks found leisure to practise extensively at the bar, and occasionally to stand for Parliament. Of course the whole establishment was not so engaged. Some of its members laid desperate schemes for large estates; others turned to love and ran through three passions in as many months; while the porter, most versatile of all, conducted a private enquiry office, and was as ready to purloin a will as to invest in sporting transactions the money of the young gentlemen. But as the actual work of this important department was no more than sufficient to occupy two short chapters of a novel, Mr. Listado has been forced to transfer his story to the eastern coast of Ireland, where he describes several characteristic scenes with much animation. There are picturesque touches in the encounter with Irish marauders, in the account of the democratic oracle of the village which roused itself once a week to flay the Saxon, and in the election struggles between ladies and priests. But the story is prolix. The three heroines have only one hero between them, and their gallant divides his affections so equally that the matter would have been complicated but for the intervention of the Cheque Office, which arranged that a fellow-clerk of the hero should marry one of the heroines, and that the head of the department should relieve his subordinate of another. These were advantages in the state of good-fellowship existing at Whitehall which must have been overlooked by the crotchety persons who uprooted the system. But at the same time the office might also have supplied the lost heir to the disputed estates and have saved the author from the necessity of relating Irish history from the time of Shan O'Neil. Indeed if a list of the junior clerks, with their ages and dispositions, had been appended to the book, its readers might have

selected their heroes and villains, their rightful heirs and impostors, at their own convenience.

It does not appear from the title-page of *Lady Livingston's Legacy* that it was originally written for a cheap weekly miscellany, and addressed to shop-boys and domestic servants; and as it is published by respectable publishers and bound in respectable binding, we presume that it now, at any rate, seeks readers of another class. Such persons we warn against the book. They have long since made the acquaintance of the villain with steel-blue eyes and a lurking devil behind them, and with "the nameless something in his tone and lineaments which to a heedful physiognomist should have cried beware!" and they cannot be strangers to the woman whose eyes "possessed the attributes of the chameleon" and "had a terrible fascination in their infinite mobility and fierce intentness," and whose voice was "apt to change from the sweetest strains into shrieks of anguish and the laughter of the Lost;" but we doubt if they have met these favourite characters in so unsavoury a novel as this. A book cannot be very pernicious which is unutterably silly. But there is a varnish of culture spread over its follies, an occasional reference to Flemish painters, a line from Lovelace, and the name of a character from Jonson or Fielding, which may cause the unwary to believe that the author has derived advantage from the study of art and literature. No evidence of such study is to be found either in the incidents or in the manner of relating them, while proofs of vulgarity and a barren invention are abundant. We expect from sensational novelists little intimacy with the ways of well-born and well-bred persons, and certainly demand no luxuriance of fancy; but it is hard that the Earl of Snowdon and the Marquis of Blunderbore—the writer's Titius and Seius—should be saddled with the sins of the entire aristocracy, and it is unaccountable that deans and bankers alone should be selected to be "arraigned before the Vehmgericht of servitude," that is, to be talked about in the servants' hall. Of these fine phrases and foot-and-half-foot words there is a large supply. The clouds are "filmy threads of white vapour, some gathered into skeins as though newly twisted by the distaff of Norse Valkyr or Greek Destiny, some woven into webs fit for the winding-sheet of a dead Titan;" ill-assorted marriages are those where "Hate stands ghastly behind bride and bridegroom," and young ladies "tower above their adversaries like grand statues of Scorn." And the matter resembles the manner. Dark deeds having been done in Canada, disreputable people who saw them done come to demand money from the doers. When children have been drowned, and lawyers garrotted, and wills stolen, and there have been "dealings with the Behemoth," as a money-lender is playfully called, one of these disreputable people is hunted to Paris and shot by Communists, to whose credit the recording angel should put the deed. His sister is indicted on a charge of larceny, and is sentenced to a heavier punishment than the statute provides for that offence, the judge doubtless having regard to the possibilities of evil in her chameleon-like eyes.

It is altogether a deplorable novel. Yet, if the convicts of Portland, or the lunatics of Colney Hatch are allowed, or are able to amuse themselves with light literature, *Lady Livingston's Legacy* may still find appreciative readers.

The atmosphere of the American story, *Papa's Own Girl*, is far purer, although it is undoubtedly charged with electricity. The name of the book is that of a domestic tale; its contents those of a housewife's guide, a pamphlet on woman's rights, and a treatise on elementary questions of political economy. The stream of fable runs so quietly that one doubts whether it is not dried up, till a seduction is suddenly thrown into it, and the splash awakens the reader. There are domestic episodes imitated from Miss Burney, little details dressed up in big words, and remarkable theories expounded concerning the nature of the soul, the origin of evil, the necessity of war, the subjection of women, and other matters of high importance. They are put into the mouth of a free-thinking doctor of medicine, who is drawn upon lines which the Vicar of Wakefield and Parson Adams have probably left in the author's memory, but who bears a far stronger resemblance to Mr. Barlowe, the revered instructor of Sandford and Merton. He considers that the world cannot be saved from ruin unless women work out their social salvation and become free. The writer herself, be it said, has taken many steps towards emancipation, and treats delicate subjects in a manner bordering on licence; but she probably agrees with La Bruyère that "les femmes sont extrêmes," and thinks that the freedom of some women is an index to the degradation of others. The doctor adds, by way of corollary to his theory of liberty, that when women are inspired with a disgust for all kinds of murdering, the stupendous imbecility of war will cease; the soldiers will be employed in draining the Dismal Swamp, and the ladies will organise fancy-dress balls to refresh the workers after their day's labour. But when he descends from his stilts he is really harmless, and not more crazy than Emerson's friend who thought that all the evils in the English government were due to the national devotion to musical concerts. Unfortunately his daughter, who has put her father's theories into practice to the extent of running away from her former husband, marries a German Baron with equally astonishing views, who having reflected on the causes of low wages and pauperism in general, builds a social palace for the use of workmen, with a theatre, library, billiard saloon, aviary, conservatory, and establishment for babies. These babies he divides into three classes, and draws up a code of ceremonies, apparently based on the code of Manu, to be observed by the infants in their relations with their superiors and with one another. Mr. Ruskin may be interested in this scheme. It is a remark made by Swift that the Nauplians learned the art of pruning their vines by observing that when an ass had browsed on one it thrived the better.

We had read two of the stories collected under the name *Beatrice Aylmer* before we discovered that the book was addressed to the young. The discovery was satisfactory

to us because the free thinker of the last novel had reappeared and was being demolished with a facility that on any other supposition was marvellous: but it will be less pleasant to the young, for whose benefit dissertations on the writings of M. Renan, on the follies of Ritualism and the evils of Rationalism, have been crowded into the barest framework of story. For adults the arguments are puerile: for children the topic is unsuitable. Otherwise, the book is complacently dull.

But *Aileen Ferrers* would go far to redeem almost any batch of novels from mediocrity. Its unforced pathos and simple language, its delicate contrasts of light and shade, its knowledge of dramatic effect with true insight into human nature, combine to render it an uncommon book. The problem set before the author was whether the strong love which had grown up with the early years of a girl's life could be easily crushed out of it by new associations; and instinct has suggested an answer which psychological reasoning might have missed. Aileen Ferrers has lived for sixteen years among peasants and gamekeepers on a Yorkshire moor, and is already engaged to her cousin Ralph Dymock, when the course of her life is changed by the arrival of Lady Grace Calvert, who has discovered that Aileen is the daughter of a dead brother by a clandestine marriage, and now wishes to give her an education worthy of the position of her father. As soon as Ralph hears of Aileen's "luck," he releases her from the engagement and will not even accept her promise to return after five years. But the girl returns and finds that the gulf between Ralph and herself is not to be spanned: so she gives him up, and marries a friend of her father, a man of forty-five. The book is too short to allow of much evolution of character, but the figures of the girl and her lover are distinctly drawn. Aileen's intentions are always honest, and she keeps her promise steadily before her; yet the crowd of annoyances which suddenly come upon her in the new life, induces her to return to Lonscale almost as strongly as her sense of duty, and then she allows a few slights, which she might have lived down, to weigh against Ralph's unswerving fidelity. The man is made of nobler stuff. In the old days Aileen told him the legend of St. Isel, who threw himself from the rocks of Holyscars to save the people from drought, and while the girl was moved to rapture by the saint's heroism, he merely suggested that "the old chap had probably had a drop too much." Yet it was not Aileen, but Ralph, who made the sacrifice. Of course novel-writing is as much a trade as clock-making, and the author of *Aileen Ferrers* is still an apprentice. But there is a promise of future excellence in such a singularly graceful story, told in such a singularly pure and unaffected style.

WALTER MACLEANE.

MINOR LITERATURE.

Poetical Works of David Gray. (Maclehose.) In this new and enlarged edition, which it was the last work of the late Sheriff Bell to superintend, his memoir is replaced by the speech which he delivered at the inauguration of Gray's monument in the Auld Aisle at Kirkintilloch. If he had

lived, he had intended to prefix to the new edition a final memoir and criticism, which would have fixed Gray's memory in the right place. He was quite important enough to deserve loving study, not so much for his work as for his temperament. His insight was in the main the insight of Wordsworth, his passion was in the main the passion of Keats; when he lost sight of these inspirations and his occasional reminiscences of Thompson and Gray, he only said with unusual fluency and earnestness what every well-disposed young man might say if he pleased. With this kind of endowment he had an intense consuming impulse to be a poet, and this gave a deceptive fervour and brilliancy to his work. If he had lived, he would have probably subsided into a *littérateur*, like a much more considerable writer, Alexander Smith. It would probably have been kind to point out to him that impulse and faculty may exist separately, and leave him to consider whether his impulse implied proportionate faculty. If he had decided that it did not, it by no means follows that he ought to have altered his course; it is often a great waste of force to resist an innocent impulse, and, generally speaking, those who feel a strong impulse to ideal work for which they are ill-fitted, are not fit for practical work at all. On the whole, it is better that half-developed young men should make indifferent poems, than that they should make indifferent sermons or calico; and that half-developed young women should make indifferent novels, than that they should make indifferent bonnets. Bonnets, sermons, and calico, under the present dispensation, are all necessities of life; and should be made solidly and with conviction by workmen and workwomen whose natures are well developed all round.

History of French Literature. By Christiana Bridge. (London: Rivingtons, 1874.) A manual of the history of French literature has two possible uses: it may serve as a kind of guide to the student, or it may be meant for the use of schools. It is true that the history of literature as taught in school manuals is the most arid of all possible studies. It always happens that but a very small portion is read, and of that portion all that remains in the youthful mind is the memory of a name or two, *nominis umbra*. But as teachers will go on using manuals, they might as well be made accurate, and at first hand. Now the adapter of this compendium from the French of Demogeot, quotes Ampère from Hallam, and finds in the eleventh number of the *Quarterly Review* one of her most recent authorities. We have not observed any sign that she ever heard of Léon Gautier or Gaston Paris. Again, it might possibly interest boys who were reading Homer to find that French literature, too, had its heroic age, so like and so unlike the heroic age of Hellas. But no boy would find this out from the part of the manual devoted to the cycle of Charles. Nor would he gather from the brief notice of Ronsard that he was a sweet and musical lyric poet; his sonnets are not even mentioned. In a very different branch of literature we are told that Bodin's *Republic* was "the beginning of political speculation in Europe." After this we cease to look further for information, and are constrained to comfort ourselves with the reflection that if manuals are disagreeable to learn, they are happily easy to forget.

A BOOK which should teach the whole art and mystery of conduct—in fact, a "manual of manners and morals"—has long been what is called a felt want. This want Dr. Nichols comes forward to supply with a little work called *How to Behave*. (London: Longmans & Co., 1874.) If any gentleman is still ignorant of the proper use of a towel, if he likes to see "his mistress eat bacon or sausages," if, though "a well-meaning person," he does not "carefully avoid every tendency to the deadly sins" (p. 48), if he is doubtful about whether he should dye his hair, Dr. Nichols will instruct him, correct his taste, confirm his morals, and assure him that "dyeing the hair is doubt-

ful" (p. 32). What more frequently occurs to the young than to want to break off an engagement, and yet how few of the more ordinary difficulties of life are so perplexing? At once the neophyte consults Dr. Nichols: "The thing to do is to throw oneself upon the generosity of the other party, who should think it a happy escape." It is also refreshing to learn that every one "can ask anyone to dance." But it is sad to hear from a person of Dr. Nichols' experience that within his memory "the standard of manners in England and America has visibly declined." Is it possible that American society has sunk below the tone of Mr. Scadgers and Hannibal Chollop? In England, of course, as the *Contemporary Review* was at some pains to prove, the younger tutors at the universities have degraded public taste. But there are compensations. "Indecency of language is banished from all decent society." "At the same time there is less squeamishness in the serious discussion of important though disagreeable subjects than formerly." This is as it should be. To descend from morals to manners, we learn that "there is abundant hand-shaking among the Germans. The English and French are more properly reticent." What reticent hand-shaking may be we do not know, but very probably Dr. Nichols has dealt with the subject in his other book on *Esoteric Anthropology* ("Mysteries of Man").

Madame Veuve Lutèce. Par Xavier Aubryet. (Paris, 1874.)

Le Quatrième Napoléon. Par Léonce Dupont. (Paris, 1874.)

THESE two books, which have happened to come under our notice together, are connected otherwise than by this chance bond. In the first place (though this concerns us very little or not at all), they are both, in somewhat different ways, Bonapartist *plaidoyers*. Secondly, which perhaps does concern us, they illustrate with remarkable clearness two very opposite and, at the same time, very salient points of that *esprit gaulois*, whereon its possessors are wont to pride themselves so greatly.

Madame Veuve Lutèce is a very odd book. We cannot help fancying that M. Xavier Aubryet intends us to supply another explanation of its rather far-fetched title than that which he gives us. Paris is "widowed" he says, during the two months of the year when everybody is out of town, but he implies also that she is knowingly or unknowingly wearing weeds for the Empire. The two or three dozen essays, sketches, and what-not, which go to make up the volume, form a most extraordinary jumble. After a *coïnonnerie* (as Voltaire would have said) about gorillas, we stumble upon a perfectly serious defence of the inhabitants of Auvergne in general, and M. Rouher in particular, against the base calumnies and sarcasms of other Frenchmen. On one page we have a laboured but not unamusing depreciation of Summer; on another we find a solemn vindication of Champagne (the wine, not the province), without a trace of irony, and apparently composed for some wine-merchant's circular. The whole is thickly peppered with witticisms old and new, good and bad. For instance: "Il en est du soleil comme d'un petit enfant: tous deux sont charmants quand ils sont couchés." "La bière, c'est la pluie interne." "Le gaz, c'est le sinapisme de la lumière," where, to be sure, M. Aubryet is not at his happiest: it would be difficult to go farther for an image, and hardly possible to fare worse.

The other book is an adoring biography of the Prince Imperial, in which the author's enthusiasm has unluckily overstepped the sublime. One example will perhaps suffice. When the news of the Prince's birth arrived in the Crimea, it seems that the allied armies and the Russians saluted. "Ce qu'il y avait surtout de touchant," says M. Dupont, "c'était de voir cette artillerie jusqu'alors si meurtrière, et ces canons si pleins de rage les uns contre les autres, s'adoucir tout-à-coup et fraterniser devant un berceau."

Would any one but a Frenchman have ventured to call gas a mustard-plaster? Could any one but a Frenchman have solemnly drawn the touching picture of cannon fraternising in front of a cradle? EDITOR."

NOTES AND NEWS.

MR. BEAVINGTON ATKINSON has, we believe, in preparation another volume of art criticism of a popular kind. It will probably be called *Among the Painters*.

WE hear that Mr. Peter Bayne—who is the author of those studies of historical characters, statesmen and poets of the middle of the seventeenth century, which have been appearing from time to time in the *Contemporary* and *Fraser*—is now engaged upon an *étude* of Charles the First, which will shortly appear. The articles will doubtless eventually form a connected work.

THE first Part of Mr. Halliwell's new Materials to illustrate the Life and Works of Shakspeare, will be mainly on *The Two Gentlemen of Verona*, a play which Mr. Halliwell now holds to be wholly Shakspeare's; but the Part will contain several documents relating to the theatres in which Shakspeare acted, as we have already mentioned. Mr. Halliwell will also point out the one remaining unexplored source where Shakspeare's manuscripts, if any, may possibly be found.

MR. RICHARD SIMPSON's first paper to be read before the New Shakspeare Society, will be, "On the Political Use of the Stage before and at Shakspeare's Time."

DR. JAMES RUSSELL LOWELL's resignation of his Professorship of Belles Lettres at Harvard two years ago, has never, we are glad to hear, been accepted by the authorities of the College. Dr. Lowell will therefore resume his old post at the beginning of the October term, though under somewhat altered conditions, which will relieve him from the strain of continuous class-teaching, and leave him free for higher work.

PROFESSOR DELIUS has coupled with *Mucedorus* in the part of his *Pseudo-Shakspeare'sche Dramen*, just issued, "A Pleasant Comedy of Faire Em, The Miller's daughter of Manchester: With the love of William the Conqueror," from the edition of 1631, "London. Printed for John Wright, and are to be sold at his shop at the signe of the Bible in Guiltspur street without New-gate."

THE Rev. Dr. Richard Morris's *Elementary Lessons in Historical English Grammar, containing Accidence and Word-Formation*, is just ready. The book is quite a new one, and not only the author's well-known *Historical Outlines of English Accidence* cut down. It is clearer in arrangement and its statement of principles, while almost all the illustrations or examples have been collected from the new books that Dr. Morris has edited or searched since writing his former work.

MESSRS. FRANK and WILLIAM KERSLAKE have in the press *The Poems, Plays, and other Remains of Sir John Suckling*, with a copious account of his life, an appendix of illustrative papers, and two portraits. *The Complete Poems and Plays of Thomas Randolph*, now first collected, with some account of Randolph, and a portrait. Also, for publication in November next, the whole works of Samuel Daniel: an entirely new edition, with a memoir (including unpublished letters), inedited notes by Coleridge and Lamb, and a portrait.

WE are asked to make known that the Shaksperian models and relics of the late Mr. S. Aldred are on sale by his widow, at 38 Fetter Lane, E.C. Among the models are:—1. Shakspeare's House, surrounded by scenes from his principal plays, forming a complete picture of the Shaksperian Jubilee, held at Stratford-upon-Avon in 1830. This model was in the great Exhibition of 1851 (Class 30, No. 235), and represents Shakspeare's house as it stood in his own time (1564),

taken from authentic prints; and on the other side as it appeared at the time of the jubilee. 2. Anne Hathaway's Cottage. This model was exhibited at the Exhibition held in the Agricultural Hall in 1864. 3. The Tomb of the Capulets (depicting the death scene in *Romeo and Juliet*). 4. The Ghost Scene in *Hamlet*. 5. Relics: a plaster cast from the tomb of Shakspeare, one of the only three ever taken; also a similar cast of Anne Hathaway's tomb.

MR. FURNIVALL has undertaken to deliver an address on "Shakspeare, the Progress of his Mind and Art," at Stratford-on-Avon, on Sunday, July 26, to the members of the National Sunday League, on the occasion of their excursion to Stratford.

THE Professors of the Universities of Strassburg, Freiburg, Heidelberg, and Tübingen met together on May 31, at Baden, to hold a general jubilation, partly academical and partly social, in the course of which many loyal speeches for Fatherland and Emperor were delivered, and various resolutions passed for the combined action of the universities to foster learning and promote intellectual and spiritual freedom. Gatherings of this kind are becoming more and more common in Germany, where the spirit of festive association seems to have seized upon every profession, trade, or calling, threatening to swallow up the time and strength of the nation in the celebration of a never ceasing round of gold and silver jubilees. Every conceivable event in life, whether it be the taking of a degree, marrying a wife, fighting a battle, writing a book, or a song, entering upon a vocation, whether in diplomacy, shoemaking, or any other line—all and everything falls under the spell, and is liable to be made the object of commemoration every year for half a century after its occurrence, to say nothing of the solemn and grandiose celebration of dead-men's birthdays, and national festivals of every shade of importance. Seeing that the German papers daily print notices of such commemorations, we have thought that the calendar of German associations was filled up: it would appear, however, that a stray calling here and there had still been left unrepresented on the rolls of annual jubilation, for we observe that the *Allgemeine Zeitung* announces in italics that the German hotel-keepers will solemnise, in the course of the present month, their *first* jubilee; and we understand that the *cellners* and porters intend to follow in the steps of their masters.

It appears that France possesses an Academy of the Sonnet, which publishes a yearly almanack, and congratulates itself on having at last discovered one ground on which Frenchmen can meet without quarrelling. The first sonnet in French is said to have been written by Marot in 1520. It is dedicated to Pomponio Trivulce, Governor of Lyons, and may be worth quoting as a curiosity:—

"Pour le may planté par les imprimeurs de Lyon devant le logis du seigneur Trivulce.

Au ciel n'y a ne Planette, ne Signe,
Qui si a point sceut gouverner l'année,
Comme est Lyon la cité gouvernée
Par toy, Trivulce, homme cler et insigne.

Cela disons pour ta vertu condigne,
Et pour la joye entre nous demenée
Dont tu nous as la liberté donnée,
La liberté des trésors la plus digne!

Heureux vieillard, les gros tambours tonnans
Le may planté et les fifres sonnans,
En vont louant toy et ta noble race.

Or pense donc que font nos volontez,
Veu qu'il n'est rien jusqu'aux arbres plantez,
Qui ne t'en loué et ne t'en rende grace."

A LATE number of the French *Notes and Queries* contains some remarks on the French translations of the *Pilgrim's Progress*, which are of special interest at the present time. Bunyan's great work has appeared in French under at least three titles:—

(1) "Voyage du chrétien et de la chrétienne vers l'éternité bienheureuse."—Neufchâtel, 1716; Bâle,

1728; Halle, 1752; Colmar, 1821; Valence, 1825; Toulouse, 1852; Paris, 1863.

(2) "Pèlerinage d'un nommé chrétien, écrit sous l'allégorie d'un songe."—Paris, 1772; Lyons and Paris, 1820, 1824; Paris, 1821.

(3) "Pèlerinage du chrétien à la cité céleste," 1831.

This list of editions is incomplete. The correspondent of *L'Intermédiaire* remarks that it is evident from the publishers' names and places of publication, that the editions entitled the "Pilgrimage" are Catholic, and those entitled "The Christian's Journey" Protestant.

AN official report recently issued contains some noteworthy information on the subject of parliamentary reporting in foreign countries and in the colonies. We learn from it that the debates in the French National Assembly are reported by a regular official staff of shorthand writers in the employment of the Assembly itself; and that no unofficial newspaper has, or would be allowed to have, its own regular shorthand writers. Every speech, it is intended, shall be reported *in extenso* and *verbatim*, and interruptions, expressions of applause, or the contrary, and all the little incidents of the sitting, are inserted. Members have an opportunity of correcting the reports of their speeches during the night before publication. A short analytical report is placed gratuitously each day at the disposal of the Parisian and provincial press. Most of the German newspapers owe their reports of debates to a private undertaking called *Kammercorrespondenz*. These are, as a rule, very inaccurate, but the *Cologne Gazette* has a well organised staff of reporters of its own, whose accounts of the debates are consequently superior to those of the majority. In the United States the practice of officially reporting the debates of Congress at the public expense is of long standing, and members appear to have peculiar powers with regard to the manner of their publication. They can withhold their own speeches for correction, and have them printed, not in the order of the debate, but subsequently, in an isolated form. They can also obtain permission to print speeches without previously delivering them, one regulation of the Senate being that the publication of "speeches not actually delivered shall be postponed until the same can be published without increasing the extent of proceedings beyond forty columns" in the *Daily Globe*.

THE *Nation* states, on the authority of a Hartford paper, that Mr. J. Hammond Trumbull has discovered a hitherto unknown tract of Roger Williams, printed in London in 1652. It formed part of a small quarto of twenty-eight pages, called *The Fourth Paper, Presented by Muir Butler, to the Honourable Committee of Parliament, for the Propagating the Gospel of Christ Jesus*, and was "A Testimony to the said Fourth Paper, by way of Explanation upon the four Proposals of it, by R. W." Internal evidence shows unmistakably that the initials attached to this plea for "soul-freedom" stood for Roger Williams. The tract is said to be unsurpassed in literary merit by any that he ever wrote.

THE *Penn Monthly* for June has an article on "The Merits of Cremation," by Persifor Frazer, in which the arguments on both sides are fairly recapitulated. The writer admits that the result of the adoption of the system of cremation will be small if it is applied only to human bodies, and urges that "to prevent the poisonous influence of decaying life, all animals, from locusts to elephants, should suffer cremation." He asks in conclusion:—

"Do we not owe something to the ethnologists and palaeontologists of the future ages? How can they trace the descent in the modification of races; study the highest fauna of the age of telegraphs; answer the grim objectors of that future day that ever pet question, 'Where are the missing links to connect us with the Indo-Germanic monkeys?' and how can they know in what the structure of a nineteenth century

man differed from that of a bald ape, if we deliberately burn every book in their library?" There is also an article on the Baths in the various cities of Europe, the moral of which is, unfortunately, as applicable to London as to Philadelphia.

ANOTHER good idea comes from Birmingham. The librarian of the Free Library has compiled a catalogue of Birmingham books at present on its shelves which bear in any way on the history, antiquities, &c., of Birmingham, in the hope of obtaining, either as gifts or by purchase, such Birmingham books as are not already in the library. Birmingham has already given proofs of an interest in literary matters which entitle her to the highest praise, and which we should be glad to see emulated by others of our large towns.

ONE of the manuscripts recently sold belonging to Sir William Tite was described as

"Vanderdort's Catalogue of the Collection of Pictures, Medals, Agates, and the like, of King Charles I., removed from St. James to Whitehall. The fair copy made for the King's own use, old calf with the Royal Arms, initials C. R., and date 1639 stamped on both sides, from the Strawberry Hill Collection, with Notes by Mr. Horace Walpole, and view of his seat pasted inside the cover," &c.

Horace Walpole's note in the volume runs thus:—

"This is the fair copy made by King Charles the first of Vanderdort's Catalogue of his Majesty's pictures which were placed in his new cabinet room. The blank leaves have been stuffed with nonsense by some late possessor, who seems to have used it as a common place book. I bought it in November, 1786, for two guineas. "HORACE WALPOLE."

We learn that this volume was secured for the Royal Library at Windsor Castle, where many of the treasures mentioned therein still remain. We may add that a copy of the above manuscript is to be found in the British Museum, marked Harleian MS. 4718.

THE character of that "rapacious bookseller," Edmund Curl, immortalised in the *Dunciad*, is pretty well understood by students of the literature of the early part of the last century. A new illustration of it, however, is to be found in the following letter, addressed by Dean Prideaux to Jacob Tonson, which is to be found amongst some old correspondence lately acquired by the British Museum:—

"Sir,

"I have had another letter from Curl much more abusive than his last wherein he hath these words—Let me know your mind within a post or two or next week, or You will find y^e underwritten advertisement in y^e publick prints.

"Speedily will be published

"Covetousness y^e cause of injustice or an Appeal to my Ld the Bishop and the Clergy of y^e Diocess of Norwich concerning a Book entitled the life of Mahomet written by Dean Prideaux with true copy of y^e several letters we have passed between Dean Prideaux and Mr Curle on this occasion.

"... Misers mis't their store
Still grasp and grasp till they can hold no more
And when their strength is wanting to their mind
Look back and sigh on what they leave behind."—Dryden.

"Thus for this wretch—as to my letters about this business he must forge them, if he hath not that I wrot to you. Upon supposition that he had that answer I wrot him a short letter in 3 or 4 lines to tell him that the right was in you and that I had nothing to doe with it and that is all y^e letters he hath of mine about this matter.

"I desire at any rate to be rid of this villain. You were pleased in your former to tell me that for my sake you would concern yourself no further about this matter, but doe what I should think most for my ease and satisfaction. I thankfully accept this offer, and by the kindness of you to drop this pretension and let him know as much as if y^e life of Mahomet be in your bargain you shall have any satisfaction for your complying with me herein, so that I be not brought upon y^e stage in any contest with so vile a wretch. He tells me he hath Ep. Hoadly's

example for y^e method weh he threatens me with. . . There is no meddling with dirt but some dirt will stick. You cannot oblige me more than by delivering me out of y^e hands of this vile knave. I earnestly desire you to doe soe, and I am

"Your faithfull humble servant

"Norwich

"H. PRIDEAUX.

"March 1st 1717

"For Mr. Jacob Tonson Bookseller at

"Shakespears Head near Somerset House in

"The strand

"London."

A COUNTRY member of the Early English Text Society is reprinting a pleasant old book, "*Apophthegmes*, that is to saie, prompte, quicke, wittie, and sententious saynges of certain Emperours, Kynges, Capitaines, Philosophiers, and Oratours, as well Grekes as Romaines, bothe veraye pleasant and profitable to reade, partly for all manner of persons, and especially Gentlemen. First gathered and compiled in Latine by the ryght famous clerke, Maister Erasmus of Rotersdame, and now translated into Englyshe by Nicholas Vdall," 1542.

By the death of the Baroness Emilie von Gleichen-Russwurm, Schiller's last surviving daughter, the interesting and hitherto unpublished correspondence of the poet and his sister Christophine and her husband Reinwald, has passed into the hands of Herr Wendolin von Maltzahn, under whose direction it will be published in the course of the present year. The letters begin with the year 1782, when Schiller as a homeless fugitive had fled to Bauerbach, where, under the name of Ritter, he had found protection and help in the house of the Frau von Wolzogen. It was here that, encouraged by the sympathy of his friend Reinwald, he wrote *Kabale und Liebe*, completed his *Fiesco* and sketched the plan of *Don Carlos* and *Maria Stuart*. The correspondence, which consists of sixty-eight letters by Schiller, and as many more by his sister and her husband, concludes in 1805, and thus embraces some of the most eventful and productive years of the poet's life.

Naer og Fjern for June 14 contains a little new poem, *Sangfuglen* (The Song Bird), by Ludvig Böttcher, that is so fresh, delicate, and spirited that it is hardly possible to believe that its author is the oldest of living Danish writers, born as long ago as 1793. Böttcher has been writing such lyrics as these, all equally exquisite and original, all his life, but at such long intervals that his complete works are contained in one modest volume. Perhaps in these days to write a little, but to write that little supremely well, is the only sure way to literary immortality.

THE Norwegian medical writer, C. A. Egeberg, born in 1809, died at Christiania on June 7. He was one of the most highly-esteemed of Scandinavian physicians.

It is at last decided that King Christian VIII. will visit Iceland this year to be present at the Thousand Years' Feast. He will take with him two distinguished men of letters, Professor Warsaæ, the well-known antiquary, and the poet, Carl Andersen. This is the first time that a Danish monarch has deigned to visit his most forlorn dependency.

No country is more rich than the kingdom of the Netherlands in public as well as private collections of works referring to its colonies, and recently a movement has been gaining strength in Holland which aims at the foundation of a special national library for Dutch colonial literature. This proposal, which originated twelve years ago with Professor Millies, is now being very strongly advocated by Dr. P. A. Tiele, the learned Orientalist of Leiden, and by Dr. T. Wymalen, of the Royal Library at the Hague, and through their exertions it seems probable that a suitable building will soon be set apart for the purpose, and that the East Indian Colonial Office at the Hague, the Indische Genootschap, and other similar official

and scientific institutions, will contribute their rich stores of charts, books, journals, and other publications connected with Colonial literature, to this projected central library. Should such an institution be organised, the great value of Dr. J. C. Hoogkaas' *Compendium of Dutch Colonial Literature* will assuredly be more and more fully estimated, and all persons interested in the study of the history of the East Indian colonies of Holland will rejoice to find that this important compilation, the publication of which seemed to be indefinitely postponed by the death of its author, is now being carried through the press under the direction of Dr. W. du Rieu, and with the help of Professors Veth, Vreede, Suringar, W. Marshall, and others, under the title of *Repertorium van de Koloniale Literatuur* (Amsterdam, 1874).

MR. CASE'S *Materials for the History of the Athenian Democracy from Solon to Pericles* (James Parker & Co., 1874), gives in the space of a short pamphlet the original statements of Greek authors with regard to those political changes upon which so many pages have been written by historians. Every student of the period will do well to have such a collection at hand with which to test the assertions of modern expositors.

NOTES OF TRAVEL.

THE subscriptions for the support of Lieut. Cameron's expedition, of which we spoke in a late issue, have already reached over 600*l*.

MR. WIGGINS, of Sunderland, has, we hear, sailed for the Arctic regions. Previous to his departure, the vessel in which he sailed was stocked with jams, pickles, preserved meats, &c., by the liberality of Mr. Leigh Smith, who has but lately so distinguished himself in the fields of Arctic enterprise.

THE annual general meeting of the Royal Geographical Society takes place next Monday, the 22nd instant, at 1 p.m., in the hall at Burlington House, and the annual dinner of the Geographers will be held afterwards, at 6 p.m., at Willis's Rooms. The gold medal of the Society will, we understand, be conferred upon Dr. Schweinfurth, the famous African traveller. We regret exceedingly to learn that the courteous and popular President of the Society has determined to resign the presidency, as he finds the work entailed thereby incompatible with his other duties. It is probable that Sir Henry Rawlinson will be re-elected to the post he formerly filled so well.

As a proof of the ubiquitousness of Englishmen, a curious incident is related in connexion with our late mission to Kashgar. While the mission was staying at Kashgar, its members often noticed a man hanging about the house they occupied, whose features were decidedly of a European cast. Being interrogated, he replied that he was a Kirghiz Tartar. This man was temporarily engaged as a mule driver by one of the exploring parties detached from headquarters at Kashgar, and the manner of his being identified as an Englishman is curious. Colonel Gordon had been making some sketches of the strange figures and costumes gathered around the camp, and, as is usual in such cases, soon became the centre of an inquisitive and admiring crowd. Our friend the mule-driver was among these, and looking over Colonel Gordon's shoulder, commenced unconsciously to read aloud the remarks written under the various sketches. Colonel Gordon encouraged him in this for some time, and then, suddenly turning round, said, "You are an Englishman." Upon which, the man put his two hands before his face, rushed away as fast as his legs could carry him, and was never seen by the party again. It was conjectured that he was a Crimean deserter, and, in the interests of geography, it is a pity that he could not have been recaptured and brought back to English soil. His adventures would certainly form a startling history.

ABOUT seven years ago the French decided on opening an industrial exhibition in Pondicherry, the capital of French Asia, but for various reasons it has been postponed year after year. We now learn from the *Pioneer* that some few weeks back the exhibition was an accomplished fact, and for the first time in their lives the people of Saigon in particular, and the native grandes and public of Cambodia in general, were edified by an example, in miniature, of an institution which forms a prominent feature in Western civilisation. The King of Cambodia was welcomed to the exhibition with a salute of twenty-one guns, and no doubt felt flattered on discovering that a main section of the building had been specially set apart for exhibits from his own territories.

WE learn from a French contemporary that the organisation of the International Geographical Congress, to be held in Paris during the next Easter vacation, is being carried out by the Société de Géographie with great activity. The official delegates of foreign nations, whose names have just been sent in to the president of the society, Vice-Admiral Baron de la Roncière le Noury, by the ambassadors of the great Powers, are the following:—For England: Earl Derby, Sir Bartle Frere, and Sir Henry Rawlinson. For Germany: General Beyer, the originator of the International Commission of Geodesy; Baron von Richtofen, president of the Geographical Society of Berlin; Herr Petermann, editor of the *Mittheilungen*; Oscar Peschel, of Leipzig, one of the most accredited professors of history and geography; Kiepert, whose maps and atlas are known all the world over; and Vappäus, author of one of the largest and most important dictionaries of geography. For Austro-Hungary: General Dobner von Dobenau, director of the Military Geographical Institute of Vienna; Admiral Wullerstorf-Urbair, commander of the scientific expedition round the world on board the frigate *Novara*; Count Scezen, Franz Pulski, J. Hunfalvi, president of the Geographical Society of Buda-Pesth, and Hermann Vambery, so well known for his explorations in Central Asia.

THE committee of the Lyons Geographical Society has offered prizes for the successful treatment of the following three subjects:—1. A map on which are marked by certain signs the districts producing silk cocoons, and also the markets of each district for inland as well as for export and import trade. This chart must be accompanied by a memoir containing clear and exact statistical notices. Map and memoir are to be sent in before March 31, 1875, to the secretary of the society, Quai de Retz. The prize for the successful treatment of the work is a medal of the value of 500 francs. 2. A report on a scientific exploration of the Grenoble Alps from a strategical point of view; to be sent in before October 31, 1875, to the same address. The prize consists of a similar medal. 3. An essay on the best means for a more general dissemination of geographical knowledge. Date of sending in, November 30, 1874. Prize: a medal worth 300 francs.

WE understand that the following are the most important provisions of the Treaty of Commerce between France and the King of Annam, which was signed at Saigon on March 21:—Three ports are to be opened to trade, one of which is Hanoi, in Tonquin; and Europeans are to be allowed to settle and hold real property there. Foreigners are to be under the protection of the French Consul, who is to be supported by 100 French troops. Under passport from this official Europeans will be free to travel to any part of the interior. The French seem to be sanguine that the route thus opened through Tonquin to the south-west of China by the Songkoi (or Red River) and its affluents will be preferred to an overland caravan road from the north-east provinces of India. We may remark that Corea is now the only country on the sea-board of Eastern Asia which is not open to foreigners.

WE learn from the *Nation*, that the United States Engineer Office has just issued the first instalment of the topographical results of the explorations and surveys conducted under Lieutenant George M. Wheeler during the past four years west of the 100th meridian. It consists of six plates, photolithographed by Mr. Julius Bien, viz.:—(1) a map of the areas of drainage of the United States territory west of the Mississippi, similar, except in scale and in a few trifling discrepancies, to that prepared for General Walker's Census Atlas by General von Steinwehr; (2) a progress map of lines and areas of explorations and surveys, made under the auspices of the War Department, beginning with Lewis and Clarke in 1804. The region west of the 100th meridian is on this map divided by blue lines into 95 rectangular sections, and the remaining four plates represent in detail (8 miles to an inch) sections 50, 58, 59, and 66—parts of California, Nevada, Arizona, and Utah. A report of the astronomical observations made by the Wheeler Expedition at Cheyenne and Colorado Springs has also been printed.

A FRENCH paper states that some American travellers have just brought out, at the foot of Mount Ararat, a newspaper, entitled *Whiffs of Ararat*. Among other curious facts, we learn from the *Whiffs* that in the Armenian villages a wife may be purchased at from 2*l.* to 16*l.* The peasants believe that the earth is supported on the back of an ox, and that when a fly settles on his head an earthquake is caused by his efforts to shake it off. They are persuaded that impassable barriers surround Mount Ararat, and keep back mortals whose presence would defile that sacred summit, where angels mount guard before an indestructible fragment of Noah's ark.

THE Beyrouth correspondent of the *Levant Herald* states that Lieut. Conder, R.E., commanding the Palestine Exploration party, has left for England for the benefit of his health, but will return at the end of the summer. Mr. Tyrwhitt Drake, the second in command, who with his chief nearly lost his life by Jericho fever, will summer in Damascus, making frequent excursions to the Ansajriah mountains. Our information regarding these highlands is of the meagrest kind, and a rich field awaits the explorer. Professor Payne, the only one person of the American Moabite Exploration party that stood firm, left recently for Joppa en route for the Trans-Jordanic regions, for five or six months, with a view to resuming his archaeological and botanical researches, and he has high hopes of establishing the identity of Mount Nebo. Mr. Jago has just returned from another archaeological tour, which he made with Mr. Cookson, I.L.B.M.'s legal vice-consul at Constantinople, into the highlands of North Syria. The latter gentleman, has, it is reported, extended his journey to Tadmor. It is stated that he has been so fortunate as to discover some interesting inscriptions which will go far to enlighten the hitherto obscure history of those ruined cities which strew the regions of Jebel Zour and Jebel Ala.

THE French Government has recently voted the sum necessary for the formation of a great inland sea in Algeria, 190 miles long by 36 broad, to the South of Biskra. It is thought that the result of this measure will be a great improvement in the climate of the interior, a great addition to the facilities for inland transport, and the introduction of commerce and civilisation into the very heart of Africa. The Chott Mal-Rir (Chott implying the bed of a lagoon), the proposed site of this inland sea, is found to be at least 27 metres below the Mediterranean; while the Chott Sellem, with which it communicates, and which lies between it and the sea, is 13 metres lower still. A chain of Chotts, of smaller area, but equal depression, extends thence to within 18 kilometres of the Gulf of Gabès, and a canal connecting the nearest Chott with the sea would admit the waters of the Mediterranean, and convert the desolate region of

Chott Mel-Rir into a great inland sea. The estimated cost is only fifteen millions of francs, and the engineering difficulties, after the experience gained during the construction of the Suez Canal, would be inconsiderable. A full account of the project is given in the first June number of the *Revue des Deux Mondes*, which has also an interesting article describing a visit to the Diamond Fields at the Cape of Good Hope.

SELECTED BOOKS.

General Literature and Art.

- CAMPANELLA, G. M. My Life and What I learnt in it. An Autobiography. Bentley.
CONGREVE, R. Essays, Political, Social, and Religious. Longmans. 18*s.*
GRASSET, J. Madame de Choiseul et son temps, étude sur la société française à la fin du xviii^e siècle. Paris: Didier. 6 fr.
HAGEN, H. Catalogus codicum Bernensium (Bibliotheca Bongarsiana). Pars I. Bern: Haller.
HUCHER, E. L'Art gaulois, ou les Gaulois d'après leurs Mémoires. Paris: Didron. 30 fr.
KOEHLER, H. Polychrome Meisterwerke der Monumentalen Kunst in Italien vom 5. bis 15. Jahrh. 2. Lfg. Leipzig: Baumgärtner. 12 Thl.
REISSMANN, A. Geschichte des deutschen Liedes. Berlin: Guttentag. 2 Thl.
WAGNER, W. Shakespeare und die neueste Kritik. Hamburg: Nolte. 24 Ngr.

History.

- GRIZOT, M. The History of France from the Earliest Times to the Year 1789. Translated by Robert Black, M.A. Sampson Low. 72*s.*
HINX, J. Rudolf von Habsburg. Wien: Braumüller. 4 Fl.
JERROLD, Blanchard. The Life of Napoleon the Third. Vol. I. Longmans. 18*s.*
WHEELER, J. Talboys. The History of India from the Earliest Ages. Vol. III. Hindu. Buddhist. Brahmanical Revival. Tribner. 18*s.*

Physical Science, &c.

- ANNALEN der k.k. Sternwarte in Wien. Hrsg. von Dir. Prof. Carl v. Littrow. 3. Folge. 21. Bd. Wien: Wallishausser. 34 Thl.
CLAUS, C. Schriften zoologischen Inhalts. 1. Hft. Wien: Manz. 4 Thl.
DARWIN, C. The Structure and Distribution of Coral Reefs. Second Edition, revised. Smith, Elder. 7*s.* 6*d.*
HITZIG, B. Untersuchungen über das Gehirn. Berlin: Hirschwald. 24 Thl.
REUSS, A. E. v. Die fossilen Bryozoen d. oesterreichisch-ungarischen Miocäns. 1. Abth. Wien: Gerolds Sohn. 24 Thl.
SANDY, H. L. The Birds of Shetland. Simpkin, Marshall & Co. 2*l.*
WEINER, K. Die Kosmologie und Naturlehre d. scholastischen Mittelalters. Wien: Gerolds Sohn. 4 Thl.

Philology.

- BAYER, G. De Livio Lucani in carmine de bello civili auctore. Schweidnitz: Hege. 4 Thl.
LUDORFF, F. Ueber die Sprache d. altenglischen Lay Hanelok je Dane. Münster: Aschendorff. 4 Thl.
PETER, H. De P. Ovidii Nasonis fastorum locis quibusdam epistola critica. Leipzig: Teubner.
VERGILIUS Aeneide. Erläutert v. K. Kappes. 2. Hft. Leipzig: Teubner.
WAILL, P. M. De graecae radices φερ vario usu et verballi et nominali. Leipzig: Hinrichs. 4 Thl.

CORRESPONDENCE.

EVE AND THE RIB.

British Museum: June 15, 1874.

IN reply to Dr. Kleinert's letter in the *ACADEMY* of June 6, I must say that when I wrote my letter on the theory proposed by him with reference to the supposed connexion between the Hebrew name of Eve and the Arabic word for "ribs," I imagined, never having heard his name as that of an Arabic scholar, that he had fallen into the mistake of confusing the termination of the word *el-hawani* with the ordinary Arabic dual-ending. My letter has had the good effect of drawing from Dr. Kleinert an elaborate defence of his theory—a defence which I am bound to say removes any notion I may have entertained that the theory arose from a mistake.

I do not write to vindicate myself. Dr. Kleinert has acknowledged that according to the system of the Arab grammarians I am right; and this admission is amply sufficient for me, as I am not anxious to set the writers of the native Arabic Lexicons to rights: I leave that to Dr. Kleinert.

Still I should like to say a few words about this theory. It seems to me an instance of those theories which are excogitated without reference to facts, and to which accordingly facts must give

way. In order to establish his theory Dr. Kleinert has thrown the authorities overboard. Now in a great many things it is highly desirable that the authorities should thus be disposed of; but Arabic is not one of those things. No true Arabic scholar despises the opinions of those learned men who laboured to preserve the Arabic of the classical age in its purity.

One consideration I would draw attention to. In his anxiety to show the connexion in meaning between *el-hawānī* and the root *haw*, "(1) to embrace, (5) to become round, hollow, or vaulted," Dr. Kleinert has entirely overlooked the very obvious similarity between the meaning of *el-hawānī* and that of *hānīyetun*, "bending," or "the bender," the fem. of the *ismu-l-fā'il* of *hād*. But having, on as I think very insufficient grounds, rejected the notion of any connexion existing between *el-hawānī* and the root *haw*, Dr. Kleinert proceeds to eliminate the *nūn* altogether, and to treat the preceding *wāw* as a radical letter, thus obtaining *haw* (or, as he suggests, *hū*). The *nūn* must, however, be accounted for, and Dr. Kleinert therefore supposes it to form part of a dual termination, and looks upon the final long *i* as an irregularity.

I think I have said enough to show that Dr. Kleinert's theory can only be built upon the ruins of the present system of Arabic grammar: and may it not be questioned, *Le jeu vaut-il la chandelle?* If in the allegorical vision of the creation of woman it is necessary to assign some reason for the selection of the rib in particular for the honour of forming the first woman, might we not suggest that Adam could more easily spare a rib than the bone of a leg or an arm?

STANLEY LANE POOLE.

GREEK CHRISTIAN INSCRIPTIONS.

Oxford: June 17, 1874.

I have before me two inedited inscriptions presenting some points of interest. A photograph of the first was lately sent me from Malta by an English clergyman, Mr. Wickham, who did not state exactly where it was found. The other is a small stone of very similar character, which has been some years in the possession of Dr. Acland, who believes it was brought from Egypt by Mr. Wm. Palmer.

The first reads very clearly:—

+ + + + | Ένθα κατάκητη η μακαρία
Μαρίτου ἐτελειώθη Τυβί Ζ ἐν τελευτῇ [i.e. ἐν
τῇ ἐνδικ(τιωνί) ζ]. Ὁ θε(ὸς) ἀνάπαυσον τὴν
ψυχὴν τῆς δοῦλου ἐν κόλποις Ἀβραάμ καί
'Ισάκ καί 'Ιακώβ. Ἀμήν. Ἱησοῦς Χρ(ιστός)
ὁ Ἰ(η)σ(οῦ) Χρ(ιστῇ). +

The second (Dr. Acland's) has some lacunae, and is a good deal rubbed, but may be read with something like certainty:—

* Εἰ[θ]α [κ]ατάκητη η μακαρία Θε[ο]
τότη | η [τ]ελευ[η] | Μιχίρ ἐνδικ(τιωνος) | γ.
'Ο θε(ὸς) ἀνάπαυ[ε] | σγ[?] τὴν ψυχ[η]ν | τῇ [δ]ο[υ]
λης αὐτ[ῆς] | ἐν [κ]όλ[οι]ς Ἀβραάμ καί 'Ισάκ
καί 'Ιακώβ | εἰσκηνητ . . . | . . . ν [Α]μήν.

Dr. Kirchoff, of Berlin, has kindly revised my reading of both these stones to some extent. They belong evidently to a particular class of those Christian inscriptions which he has edited in the fourth volume of Boeckh's *Corpus*. The great similarity between them and the epitaphs from Egypt and Nubia, nos. 9110—9137, leads very strongly to the conclusion that they come originally from that part of the world. They may be taken, in fact, as good types of the whole class, so much so that every word and phrase, excepting the two proper names, has a close parallel or rather counterpart, in the series referred to. Two points are especially decisive. If we may judge by the collection in this volume, Christian epitaphs dated by Egyptian months (such as Mechir and Tybi here) are not found outside these countries, and the formula *ἀνάπαυσον τὴν ψυχὴν ἐν κόλποις Ἀβραάμ*

καὶ 'Ισάκ καὶ 'Ιακώβ is equally limited. The same might perhaps be said of the opening phrase in each.

We may, therefore, place the prayer, "O God, rest the soul of Thy servant in the bosoms of Abraham, Isaac, and Jacob" among the most striking peculiarities which distinguish the inscriptions of one country from those of another. Something *similar*, indeed, is found in two Sicilian epitaphs, nos. 9494 and 9533, but the exact phrase appears to occur nowhere else. It seems to be as characteristic of Egypt and Nubia, as *θηκη διαφύρουσα* is of Palestine, and "famlus dei" of Spain, and the other formulae noticed by M. le Blant in his useful manual, and by Professor Hübner in his Christian Inscriptions of Spain (*Manuel d'épigr. Chrét.*, pp. 75-86; *Inscr. Christ. Hisp.* pp. ix., x.). M. le Blant, I find, gives it in his list, but appears to limit it too strictly to Nubia.

The phrase itself is a remarkable one, being taken from the prayer for the departed in the Liturgy. Such borrowings are by no means rare in Christian inscriptions, especially in this class. As might be expected, it is found in the Coptic S. Basil and S. Cyril, as well as in the Alexandrine (Greek) S. Basil; but, on the other hand, it is not in S. Mark or S. Gregory, the other two liturgies known to have been used in Egypt (cp. Renaudot, *Lit. Orient.* i., pp. 18, 41, 71). It is not, indeed, peculiar to that country, occurring in the very ancient liturgy of the church of Jerusalem (S. James), and in the Gelasian sacramentary (cp. Le Blant, p. 88). It is natural to conclude that this formula, being absent from the earliest Alexandrian liturgy (S. Mark), and present in that of S. James, was first brought from Jerusalem to Alexandria, and then carried across to Rome. The words themselves, in fact, betray their origin on Jewish soil (cp. Lightfoot, *Horæ* on S. Luke xvi. 22). I have gone into these minutiae on purpose to show how much still remains to be done in illustrating the relation of the ancient liturgies to one another by comparing subordinate phrases such as these. I might mention the formulae about the sacrifices of Cain and Abel as similarly instructive.

The name *Μαρίτου* on Mr. Wickham's stone is rather puzzling. I suppose it to be a genitive case of a Roman proper name *Maritus*, and that his daughter's own name was omitted by accident. *Μαρίτα* occurs on an inscription (see Pape), and *Maritus* is found in a Dalmatian epitaph and on British patellae (*C. I. L.* iii. 2687; vii. 1336, 644, 645). In the second inscription *θεοτότη* seems to be traceable on the stone, and not *θεοδότη*, though such a confusion of the dentals does not appear to occur in other specimens of this class. The last two lines are faint and worn. I believe the letters to be *εἰσκηνητ*, but the first three are not absolutely certain. The words probably intended are *εἰς σκηνην* or *ἐν σκηνῇ τῶν ἁγίων*. The formula *ὁ θεὸς ἀνάπαυσον ἐν σκηναῖς ἁγίων*. Ἀμήν, occurs with slight variations in nos. 9111 and 9112; and no. 9113 ends with almost exactly the same letters as we have here, which Dr. Kirchoff leaves unexplained. This last inscription, which was found at Kalabsch (Talmis) in Nubia, is almost word for word the same as Dr. Acland's; and I think we ought to read in it *Τυβί ι ρῃ [ἐ]νδικ(τιωνί) γ* (not *τῇ [ἐ]νδικ(τιωνί) γ*), as the copy in uncials indeed seems to require.

The phrase *ἐν σκηνῇ* or *ἐν σκηναῖς ἁγίων* does not occur in the same connexion in the Liturgies, but may perhaps be found elsewhere in them.

The date must of course be some time after the commencement of the cycle of indictions, which is usually placed A.D. 312, but there seems no reason why it should not be as early as the fourth or fifth century. The era of the martyrs is added frequently in later inscriptions.

I may add a word with reference to the bone tablet found at York with the inscription "Domine Victor vincas felix." Professor Hübner writes that it has nothing whatever to do with Christianity, but is an acclamation addressed to a

favourite of the circus or arena, such as is often found on lamps of clay and glass jars. The date may be of the third century.

JOHN WORDSWORTH.

A LINE IN CHAUCER EXPLAINED.

1 Cintra Terrace, Cambridge.

In the Monk's Tale is a short notice of Pedro the Cruel, the second stanza of which had long been a puzzle to every one, till it was at last cleared up by Mr. Furnivall, in an excellent letter printed in *Notes and Queries*, 4th series, viii. 449. But even Mr. Furnivall could not tell us what *wicked nest* meant, nor why Chaucer used the word *nede* (as in the seven best MSS.), and not *dede* (as in Tyrwhitt), in the puzzling line—

"The wicked nest was werker of this nede;"

nor can I find that any one has ever even ventured a guess of any kind about it.

I think my solution will carry instant conviction with it. Mr. Furnivall shows that two knights were concerned in the matter, viz. Bertrand du Guesclin and Sir Oliver Mauny. A glance at Roquefort's Old French Glossary will show that the old French for *wicked* is *mau*, a variation of *mal*; and that the old French for *nede* is *ni*, a variation of *nid*, Lat. *nidus*. Thus *mau ni* (Mauny) is literally equivalent to *wicked nest*, giving us not only an explanation of Chaucer's words, but confirming Mr. Furnivall's explanation entirely.

But now, why *nede*? I reply that if any one will read over the introduction to the "Ballad of the Death of Don Pedro" in Lockhart's *Ancient Spanish Ballads*, he will find out why. Lockhart thus describes the struggle between the brothers Henry and Pedro: "The rival brethren grappled like lions, the French knights and Du Guesclin himself looking on. Henry drew his poniard, and wounded Pedro in the face, but his body was defended by a coat of mail. A violent struggle ensued; Henry fell across a bench, and his brother, being uppermost, had well-nigh mastered him, when one of Henry's followers, seizing Don Pedro by the leg, turned him over, and his master, thus at length gaining the upper hand, instantly stabbed the king to the heart. Froissart calls this man the Vicomte de Roquetetyn, and others the Bastard of Anisse." Now, what I submit is, that Chaucer had heard, and means to tell us, that this man was *Oliver de Mauny*; in which case he was indeed a *worker* in that which Du Guesclin merely "brew" or contrived, and he was a *worker* in *nede*, i.e. in Don Enrique's moment of dire peril, it being remembered that the old English *nede* commonly means extremity of necessity.

WALTER W. SKERT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 20,	2 p.m.	Fourth Floral Hall Concert.
	3 p.m.	Grand Opera Concert, Royal Albert Hall.
	8 p.m.	<i>Old Heads and Young Hearts</i> at the Vaudeville.
MONDAY, June 22,	2 p.m.	Handel Festival (Crystal Palace): <i>Messiah</i> .
	3 p.m.	Asiatic: Dr. S. W. Bushell on "The Old Mongolian Capital of Shanghai;" Mr. Henry H. Worth on "The Origins of the Manchus;" Captain E. Mockler on "The Transliteration of Persian Words."
	8 p.m.	Revival of <i>Eugene Aram</i> at the Lyceum.
	8.30 p.m.	Royal United Service Institution: Mr. J. K. Laughton on "The Scientific Study of Naval History."
TUESDAY, June 23,	8 p.m.	Anthropological Institute.
WEDNESDAY, June 24,	1 p.m.	Sale at Christie's of the Library and Engravings of the late A. Barker, Esq.
	2 p.m.	Handel Festival (Crystal Palace): Selection.
	4 p.m.	Society of Arts: Anniversary.

- 8 p.m. Geological.
 " Royal Society of Literature: Mr. Vaux on "The Commerce of Ancient Rome with the East."
THURSDAY, June 25, 2.30 p.m. Signor Ardit's Morning-Concert (Hanover Square Rooms).
 6.30 p.m. Royal Society Club: Anniversary.
 8 p.m. Society of Arts: Fourth and Final Conversation of the Season at the South Kensington Museum.
 " Royal Society of Literature.
 " Mr. H. Leslie's Choir (St. James's Hall).
 8.30 p.m. Antiquaries.
FRIDAY, June 26, 2 p.m. Handel Festival (Crystal Palace): *Israel in Egypt*.
 8 p.m. New Shakspeare Society: Rev. F. G. Flay on "The Authorship of the Three Parts of *King Henry the Sixth*."
 " Quekett Club.
 " Mr. C. Hallé's last Recital (St. James's Hall).

SCIENCE.

RECENT BOOKS ON THE HIGHER EDUCATION.

La Réforme de l'Enseignement Secondaire.
 Par Jules Simon. (Paris: Hachette, 1874.)

Die Zukunft der Deutschen Hochschulen und ihrer Vorbildungs Anstalten. Von Dr. Lothar Meyer. (Breslau, 1873.)

Higher Schools and Universities in Germany.
 By Matthew Arnold, D.C.L. Second Edition. (London: Macmillan & Co., 1874.)

THE main difficulties which meet educationists at the present day are fundamentally the same in all civilized countries, however their appearance may be immediately modified by special circumstances. Those who are interested in education for its own sake are constantly obliged to deal with the two great causes of distraction which harass modern society—the race for wealth, and the unsettled state of religious belief. Perhaps the latter of these may be said to be the most obvious cause of perplexity in England, where we hunt down the 25th Clause with all that ardour for the chase which has sometimes been considered a characteristic of imperfectly civilised races. In France, according to M. Simon, both causes are powerfully at work: in Germany it is plain, both from Dr. Meyer's pamphlet, and from other sources of evidence, that the recent strides which have been made towards an increase of material prosperity have to a certain extent carried the nation away from the lofty ideal of culture which has hitherto been its mainstay, and that the most spiritual people in Europe is in danger, while it gains the whole world, of losing its own soul.

M. Jules Simon's most interesting and instructive treatise demands a far more detailed consideration than can be given it in these columns. It professes to deal mainly with the existing defects in French education: it is really a treatise on the present difficulties of education in all countries. A study of this book would serve as an excellent introduction to any one who wished thoroughly to understand these difficulties. An Englishman who has never had the opportunity of studying education in France is not called upon to dwell on those special defects in it, whether of general arrangement, domestic management, or methods of instruction, the existence of which, though before suspected by foreigners, has probably never been more clearly exposed than by M. Simon in

his Circular of September 27, 1872, and in this work, which is a justification in detail of the Circular. We propose rather, as space is limited, to confine our remarks to two points which, though not unconnected with the great problems to which we have alluded, more intimately concern the practical difficulties of modern liberal education, and to discuss M. Simon's method of dealing with them. These two points are the question of examinations and the question of the programme of studies.

In England, it is now commonly said, education is being sacrificed to the examinations. The question has arisen among us, as among the French—How far have examinations done the work they were meant to do? Has their influence extended beyond the limits intended or anticipated? So far as the higher education in England is concerned, the evils of the examination system are at present more keenly felt at the universities than at the great schools. At the universities, as the examinations have become more and more completely organised, the tutors—for lack, as it would seem, of a more genial field of energy—have more and more devoted themselves, not to cultivating the mind, but to exercising the memory and testing the readiness of their pupils. According to M. Simon, the evil has long been felt in the French schools. In the English and German schools, he says, "on prépare à la vie; nous préparons surtout aux examens."

The two chief points up to which the higher school-education leads in France are the *baccalauréat* and the admission into the Ecole Polytechnique. The examination for the latter is competitive, for the former not so. But even the course of instruction for the *baccalauréat* has, according to M. Simon, been excessively dominated by the requirements of the examination, and the teachers, of course, converted into crammers. The programme of studies for the *baccalauréat* has of late, indeed, been considerably shortened; but the evil effects of the older system of overloading the programme still linger. The demon has not been exorcised by M. Duruy's salutary reforms. The examination system for admission to the Ecole Polytechnique is complained of in like manner by M. Simon as pedantic, lifeless, and exacting. For independent mental exercise the exigencies of these examinations leave the boys no room. Meanwhile the *baccalauréat* and the admission to the Ecole Polytechnique are social prizes, and the youth of the richer classes are accordingly driven into the race to attain them. Few things are more vivid than M. Simon's sketch of modern French society—(might not the description be applied to English society as well?)—with its feverish race for wealth and position absorbing education and hurrying it into its own grooves, its hypocritical moral pretensions and unspiritual practice:—

"Le privilège des moralistes est d'émettre des vérités sur lesquelles tout le monde est d'accord, et leur malheur, quand ils vont à l'attaque d'un usage très-répandu, c'est d'avoir beaucoup d'approbateurs et peu de disciples. Parmi tous les auteurs qui ont écrit sur l'éducation, je doute qu'il y en ait un seul qui ait omis d'avertir les parents qu'ils doivent songer avant tout à l'avancement intellectuel et moral des leurs enfants, et ne se préoccuper que

d'une façon très-secondaire de leur avancement dans le monde. Les pères de famille s'associent à l'unanimité à cette propagande vertueuse. On dirait un peuple de stoïciens. Malheureusement, tout s'évapore en beaux discours. On se fait grand honneur en répétant ces admirables sentences; mais personne ne s'en nourrit et alimente:—

"*Mens bona, fama, fides.* Hæc clare et ut audiat hospes:

Illa sibi introrsum et sub lingua immurmurat."

It is, after all, the public which is the great sophist.

M. Simon looks to a shortening of the hours of study and an abridgment of the educational programme as a main remedy against the tyranny of examinations. And this brings us to the second practical point which we promised to consider. What subjects can be excluded from a liberal curriculum? Languages and literature, ancient and modern, history and geography, ancient and modern, mathematics, the natural sciences, art—all these are lawful and expedient, and it is to be wished that all were possible. The old curriculum of classics and mathematics is now, it may fairly be said, accepted by no one as a complete system. A cry has arisen, both from practical men and from the friends of education, for the communication of a larger amount of knowledge. But how to meet that cry, how to provide a system corresponding to the vast dimensions which knowledge is now attaining in all departments, is a problem which cannot be said to have found, as yet, a satisfactory solution. Neither the "modern schools" in England nor, we believe, the *Realschulen* in Germany can be considered as providing an altogether satisfactory equivalent for the thoroughness of the old classical training. M. Simon shall give his own account of what has happened in France:—

"Je rappelle maintenant que le cours ordinaire des études, dans un collège de plein exercice, dure neuf ans, et que, pendant ces neuf ans, il faut avoir appris le français, le latin, le grec, une langue étrangère, l'histoire ancienne et l'histoire moderne, la géographie, la philosophie, l'arithmétique, les éléments de la géométrie, de l'algèbre, de la physique, de la chimie et de l'histoire naturelle; le dessin, la gymnastique, comprenant autant que possible la natation, l'escrime et l'équitation, et enfin l'exercice militaire. La musique, qui est obligatoire en Allemagne, n'est pas même l'objet d'un enseignement facultatif en France; nous la reléguons dédaigneusement parmi les arts d'agrément, comme la danse; quelque désir que j'aie de diminuer l'étendue du programme, j'oserais dire que je le regrette profondément. Il s'agit de faire à toutes ces études une part équitable, en ayant soin de ne pas surcharger les élèves au point de nuire à leur santé, et au développement de leur corps. On se souvient peut-être que, pendant mon administration, j'avais proposé quelques additions et quelques retranchements. On a conservé les additions et renoncé aux retranchements. C'était la pire des solutions. Les élèves, qui étaient autrefois surchargés, sont écrasés maintenant; de sorte, que d'une part, ils se fatiguent outre mesure, et que, de l'autre, à force de vouloir trop apprendre, ils n'apprennent rien." (The italics are our own.)

M. Simon's changes were intended to affect not so much the programme as the method of study. He added a short course of *hygiène*, reorganised the teaching of geography, and increased the number of hours given to modern languages and to French language and literature. To gain time for these alterations M. Simon, as is well known,

recommended the entire abandonment of Latin verse, and a considerable diminution, in general, of written exercises. With such a programme nothing else was possible.

We have grave doubts as to the utility of so extended a scheme. Knowledge has increased enormously, and is still increasing; but the capacity of boys up to twenty years of age remains the same as it ever was. The true solution of this great problem will, we believe, be at last found, not in loading the school course with more and more subjects, but in the organisation of great schools in departments representing the main subjects which, from their inherent importance and the mental training afforded by the study of them, have a just claim to a place in national education. Such subjects are the literary languages ancient and modern, mathematics and the natural sciences. To the method of studying history and literature, great as these subjects are, no more than an introduction can be given at school: the serious and prolonged study of them is a matter for university training. In organising a school course, the first care should be to discipline the mind; the second, to give information. The true aim of education we believe to be, in the immortal words of Plato, "the turning of the mind's eye from false things to true;" or, as M. Simon puts it, "le vrai savant est lui qui s'est rendu amoureux de chercher et capable de juger." Training is, of course, effected partly by imparting information: still, information is a means, not an end. The object of the serious mass of study in a school should be training, and training is best effected, in the case of boys, by concentration. Few boys during the years of their growth can study with profit more than two great subjects. It should be the object of the organisation of a great school to provide a department of science, a department of language ancient and modern, and a department of mathematics. In the department of mathematics all scholars should meet; but no boy should be allowed to belong to the language and the science department as well. Boys in either of these departments would have a few hours every week to spare for subjects outside the stricter courses for lessons of information and diversion. The boys of the scientific department might attend extra lessons in a modern language or in modern history; the boys of the language department a little elementary science. Lessons in geography should be given to all alike. In the language department, again, considerable freedom might be allowed according as the students intend to go into active life or to devote themselves to teaching and technical scholarship. The latter would devote themselves mainly to classics, and for these (*pace* M. Simon) we think Latin verse would, for a time at least, be of considerable service, if not indispensable. The former would write far fewer classical exercises, and devote the extra time thus gained to modern languages.

It may be objected that such a programme would be departmental, almost professional, but not liberal. The constant contact of the boys and masters of the different departments with each other (and we are pleading,

remembered, for departments in the

same school, not for separate schools) would, we believe, do much to counteract the possible dangers of narrowness and exclusiveness of interest. Meanwhile, we think that it is impossible to communicate to boys even the elements of half the subjects which are worth knowing, but that it is possible to strengthen and discipline their minds, and that this can be done only by concentration of the attention, not by loading the memory; by initiating into methods, not by communicating results.

The same difficulties with regard to school education are discussed, though from a different point of view, by Dr. Lothar Meyer, in the pamphlet whose title stands second in the list at the head of this article. The division of the great schools in Germany into *Gymnasien* and *Realschulen* (classical and modern) produces a separation, in the cultivated classes, between the humanists and the realists, each of whom have their own interests and are unjust to the others. The merits and defects of the classical and modern systems are well described on p. 33:—

"An den Gymnasiasten ist zu loben: Gewandtheit und Klarheit des Gedankens und der Sprache, die Befähigung, sich schnell und sicher ein bestimmtes Urtheil zu bilden, und eine darauf begründete Sicherheit des Auftretens. Zu tadeln finden wir dagegen an den meisten Gymnasiasten: eine geringe Befähigung zu mathematischen Denken, Mangel an Uebung in der sinnlichen Wahrnehmung und Auffassung von Dingen und Erscheinungen, in der Verarbeitung der sinnlichen Wahrnehmungen zu bewussten, klaren Vorstellungen und in der Schlussfolgerung aus denselben zur Erkennung des Causalnexus, des Zusammenhanges von Ursache und Wirkung in realen Verhältnissen.

"An den Realschülern ist zu loben: eine bessere mathematische Ausbildung, die aber oft mehr in positiven Kenntnissen als in geistiger Durchbildung besteht, eine grössere Gewöhnung an sinnlichen Wahrnehmungen und ein besseres Verständniss für den Zusammenhang von Ursache und Wirkung in realen Vorgängen und Erscheinungen. Zu tadeln ist dagegen an sehr vielen Realschulen eine geringere Gewandtheit und oft grosse Unklarheit und Unsicherheit in Gedanken und Ausdruck, Mangel an kritischem Sinn und eine oft völlige Unkenntniss der Grenzen und der Tragweite des eigenen Denkens."

Neither education is complete; each system leaves the pupil unable to grapple afterwards with any study involving an unfamiliar method. Dr. Meyer would have the *Gymnasien* turn out their best pupils grounded in the elements of science, mathematics, and languages, and this without the sacrifice of Greek, for which he, although a professor of chemistry, expresses as strong an admiration as the stoutest classicist. He would wish the time and attention now given to the classical languages in the German *Gymnasien* to continue much as at present, but would make the teaching of science and mathematics more effective mainly by an improvement of method.

We have mentioned Dr. Meyer's views on school education in this place for the sake of symmetry; but though interesting, they only incidentally affect the main subject of his pamphlet. Like other high authorities (among them Von Sybel), Dr. Meyer is apprehensive lest the German universities should fall away from the high standard of liberal culture for which they have hitherto

been illustrious. Their great excellence has lain in the constant combination of teaching with research: a combination to the necessity of which it is to be hoped that we in England are at length beginning to open our eyes. The German universities, it is said, are showing a tendency to fall away from their high ideal: a fact attributed by Sybel to the want of time allowed for the academical course; by Dr. Perry of Bonn to want of money, which comes perhaps to the same thing. Dr. Meyer considers the root of the evil to lie deeper. The universities, he says, have done themselves harm by shutting their doors against science, "giving no place to applied mathematics, and only so much to the natural sciences as was absolutely necessary for the study of medicine" (p. 17). Hence a painful division in the national education of Germany. The sciences, excluded from the *Universitas litterarum*, the free atmosphere of liberal culture, have fallen into a technical and practical groove. They have been left without academic tradition, "to the influence of ordinary life and the uneducated public." "The technical schools have been committed to the direction and control of the special departments of State, not to that of the Minister of Instruction:" the result being favourable to the production of well-trained officials, but not to that of educated men.

Nothing could show more conclusively than the proposals of this pamphlet how strong an influence the universities of Germany have exercised upon the general culture of the nation. Dr. Meyer pleads for what we should call an "affiliation" to the universities of the technical institutions: the agricultural schools, schools of mines, the polytechnic schools, and the military academies. Only thus can the special scientific departments be liberalised, and the old ideal of a *Universitas litterarum* restored.

Mr. Matthew Arnold has published a second edition of his report on the higher schools and universities in Germany, with a new preface dealing with the question of the Irish university. The main point of this preface, which is composed with all the spirit and beauty of the author's brilliant and unique political writing, is that it is the duty of the English Government to act towards the Irish Roman Catholics on the same principles as those on which the German statesmen have acted towards the Roman Catholics of Germany: namely, to allow them a Roman Catholic university. We presume that Mr. Arnold means a Roman Catholic faculty in an open university: if not, the parallel with Germany will mislead. In return, the State should, according to Mr. Arnold, retain the power of nominating and removing the Roman Catholic professors; this power to be exercised through a minister acting only for Ireland. This plan, Mr. Arnold thinks, would give the Roman Catholics justice, while it would curb, if not allay, their fanaticism. Prince Bismarck, he says, is at least acting with consistency, if not always with tact, in his present proceedings: the German Government, having allowed the Catholics certain endowments, has a right to exact certain conditions in return. But the policy of the English Government, the outcome of

a combination between Millism and Miallism, rests on no principle, and its only effect on Catholicism is to drive it more into a corner, and make it more bigoted and intractable. "The one way to prevent" the liberalising of Catholicism "is to keep education what is called a hole-and-corner affair, cut off from the public life of the nation and the main current of its thoughts, in the hands of a clique who have been thus narrowly educated themselves. And this is precisely what we are doing by refusing to institute Catholic education publicly." Mr. Arnold's political views are the consistent outcome of his religious theory, that no one Christian sect can claim the sole possession of absolute truth, but that all great forms of Christianity are "approximations" to the truth. "The State is of the religion of all its citizens, without the fanaticism of any of them." If we might understand Mr. Arnold to be pleading, not for a denominational university in Ireland, but for a recognised Catholic faculty in a free university (and any other hypothesis militates with the tone of the preface and the principles professed in it), we should be disposed to accept his proposals as both statesmanlike and philosophical. The chance of their leading to any practical result is another matter.

H. NETTLESHIP.

THE PHYLLOXERA OF THE OAK—DISCOVERIES OF BALBIANI.

THE *Revue Scientifique*, No. xlix., 1874, contains a paper by Professor Balbiani detailing his observations on *Phylloxera quercus*, a species allied to the *P. vastatrix* which has occasioned such ravages among the vines. The vine pest can live underground as well as in the air, and its most destructive work is performed on the roots of the plants to which it obtains access through cracks in the soil. Vines grown on clay lands are most exposed to its assaults, as they become extensively fissured in hot weather, and the best mode yet discovered of checking the mischief is by freely inundating the soil. It is, however, evident that this remedy cannot always be applied, and M. Balbiani studied the life history of *P. quercus*, in the hope it would throw light upon the development and proceedings of its vine relative.

He tells us that somewhat late in spring the first individuals of the Oak Phylloxera may be seen in the shape of pale yellow larvae on the under surface of the leaves, each one occupying the centre of a yellowish spot produced by pricking into the leaf. These larvae grow without changing their position, and after attaining a length of about a millimetre they surround themselves with a number of eggs concentrically arranged. The development of these eggs commences almost as soon as they are laid, and in a few days the young escape and wander to a fresh part of the leaf, in which they plunge their sucking tubes, causing the formation of a yellow spot, which, like their parents, they never leave. Generations thus succeed generations until the entire surfaces of affected leaves are covered with phylloxera of all sizes. When full grown, M. Balbiani figures them as pear-shaped, very broad in the middle, blunt at the head, and very narrow at the posterior segments. The sucking tube of the mouth reaches as low as the third pair of legs, and the creature, exclusive of its antennæ, looks a little more than two inches long when magnified fifty times, as in his sketch. Until about the middle of August in the climate of Paris, only wingless or larval phylloxera are produced, but from then till the end of the month a certain number of the larvae are transformed into winged sorts after passing through the stage of red chrysalids; the

winged form, according to Balbiani's figure, representing a magnification of fifty times, appears under that power five inches across from tip to tip of the larger pair of wings, the body about two inches long, and the sucking mouth tube short, not reaching to the segment carrying the second pair of legs. The lower wings are much smaller than the upper ones, and each one is furnished with a small pair of hooks on the upper edges, about one-third from their tips.

Hitherto no one had succeeded in discovering males of the phylloxera, and in no female organ could any spermatozoa be detected, consequently there could be no doubt that the ordinary generations were parthenogenic. In the females on each side of the oviduct canal are two pouches, connected with glands corresponding with the usual colloid glands of insects, and supplying the substance investing their eggs. Between these is a pouch like that for receiving spermatozoa, though none have been found in any case.

The question to be decided was whether, and if so when, the phylloxera, like the aphids, produced males and the females laid fecundated eggs.

On examining the individuals destined to be transformed into winged insects, no external character differentiated them from the wingless generations; but an examination of internal organs showed their reproductive apparatus to be slightly developed. Thus, while the egg-laying larvae contained a variable number of eggs more or less matured, these individuals only contained eggs so slightly developed as to be little distinguished from the other contents of the ovary.

It was observed that the winged insects did not remain on the leaves longer than was necessary for the hardening of their integuments, and very seldom laid eggs upon them. In calm weather they remained longer than when it was windy, confirming the remarks made by naturalists concerning other insects, and notably by Morren with regard to aphides, that they availed themselves of air currents to help their flight. But when did they go, and where deposit their eggs? In September M. Balbiani placed some twenty winged females in a bottle with a fresh oak leaf, in which they thrust their sucking tubes without delay. The next day, however, some were uneasy and moved about, depositing here and there an egg. Others, after wandering about, returned to their first place, and laid their eggs in a heap, and others, again, left the leaf altogether, and laid an egg here and there on the sides of the bottle. In two days all had finished laying, and soon after they died.

The eggs were alike in shape, but some were twice as big as others. When the hatching came the small eggs produced small red larvae, and the big ones larger yellow ones—the small being the males, and the larger ones the true females of the species.

M. Balbiani subsequently found that the winged sorts laid their eggs among the old scales at the base of the new shoots of the trees, and that they were hatched in about twelve days; and now comes the most curious part of his discoveries: both males and females from their eggs were destitute of alimentary and digestive organs, as male rotifers have long been known to be. They have no suctorial mouths, no stomachs, &c., but their reproductive apparatus is highly developed, and they spend their short lives in the formation of fecundated eggs. The ovary of these females is much simpler than in the parthenogenetic forms; instead of two ovaries, each with from two to six ovigerous tubes, there is a single tube in the middle of the body. These females lay only one egg, in fissures and cracks of the oak bark: it is a "winter egg," neither like the egg of the parthenogenetic females, or those of the winged insects. April is the time for hatching these winter eggs. The first generation thus produced is extremely fertile, one of them being seen on April 25 with 87 eggs, which in two or three days were increased to more than 100. In the summer these

females are less prolific, the ovarian tubes diminishing in number until at last only one is found. Thus the vital energies of the parthenogenetic females become exhausted, and the reappearance of the males is requisite for the continuance of the race.

NOTES AND NEWS.

M. D'ABBADIE gave an interesting account, at the late meeting of the Astronomical Society, of the French preparations for observing the transit of Venus. Though the sum of 4,000*l.* only is voted for this expedition, much will be done to obtain results worthy of the position to which France aspires in the scientific world. Much interest attaches to the photographic part of the preparations, for the French alone propose to use daguerreotypes, and though the delicacy of the results is undoubted, the difficulty of manipulation is so great that other governments have preferred the more modern collodion process.

It is in some sense an advantage that different nations propose to use different processes, though the results are thereby rendered less strictly comparable. Thus America and Germany will use telescopes of long focus giving a large image of the sun; England and Russia, on the other hand, will rely on a secondary magnifier with a short telescope to give a picture of proper size, whilst France will have a telescope of moderate focal length, trusting to being able to magnify afterwards the rather small image on the daguerreotype. It is rather curious that the plan proposed by M. Janssen for obtaining a number of photographs at intervals of a second is not adopted by the French, though it has been applied to all the English photoheliographs.

AFTER an adventurous journey into the interior from Cape Town, Mr. Stone has been fortunate enough to obtain an uninterrupted view for nearly four minutes of the solar eclipse of April 16, and though the instrumental means at his disposal were not all that could be desired, the results obtained are important, and worthy of such an energetic observer. Of course the spectroscope was the chief instrument of the attack, which was directed entirely against that wonderful appendage of the sun, the corona.

The observations made in India during the eclipse of 1871 are fully confirmed by Mr. Stone, and it appears that the corona is composed of incandescent gas, shining partly by its own glow, and partly by reflected sunlight, for Mr. Stone found its spectrum to consist of one bright line, and several others not so conspicuous, and only seen near the sun's limb, together with a faint solar spectrum crossed by the Fraunhofer dark lines, and due to reflected sunlight.

Another important observation was, that just after the sun's light had been blotted out by the advancing moon, and before the latter had covered the portion just beyond the sun's limb, lines of the spectrum usually seen dark against the bright background of the spectrum flashed out bright as the latter faded away. This phenomenon was observed in the eclipse of 1870 by Professor Young, by more than one observer in 1871, and again, in 1872, by Mr. Pogson, and is important as showing the existence of a stratum of incandescent vapours of different metals close to the sun's surface, which gives rise to the absorption bands known as Fraunhofer's lines, and from which the explosions of hydrogen and the lighter vapours, which form the red prominences, have their origin.

A drawing of the corona was made by a lady several hundred miles away from Mr. Stone's station, and this agrees remarkably with the appearance seen by Mr. Stone and his wife, thus negating the hypothesis of a terrestrial origin for the phenomenon.

MR. BIDDER, Q.C., has devised an ingenious micrometer for measuring faint stars, the principle being that instead of the spider lines themself

an image or "ghost" of them is thrown into the field of view by means of a reflecting prism. The advantage gained by this arrangement is that the artificial light required to render the webs visible is kept out of the field of view, and therefore cannot interfere with the visibility of a very faint object.

A DISCUSSION on the "black drop" seen in transits of Venus or Mercury took place at the last meeting of the Astronomical Society, but though much time was occupied by the remarks of numerous speakers, it cannot be said that much was added to our knowledge of this phenomenon.

THE comet discovered by M. Coggia, on April 17, is still puzzling astronomers as to its future path, one orbit after another being rejected, as fresh observations are made. According to a recent set of elements, the comet will approach nearest to the sun on July 20, and to the earth on August 3, at which latter date it will be nearly fifty times as bright as it is now, or equal to a star of the second magnitude. But Mr. Hind, quite lately, computes that its nearest approach to the sun will occur on July 8; and though all corrections have been taken account of in forming his orbit, it is clear that, from the peculiar position of the comet's path, further observations are required to determine the elements with any approach to certainty. Mr. Hind states that the comet, which is now as bright as a star of the sixth magnitude (or just visible to the naked eye), has a tail two degrees in length. It is now in the constellation Camelopardus, about 20° immediately below the pole at 1 A.M., and therefore to be seen in the north-east after sunset, nearly midway between Ursa Major and Perseus.

M. FLAMMARION has computed a new orbit for that remarkable double star η Coronae, in which the observations for forty-seven years, ending with 1873, have been used. It is rather strange, considering the long period during which this star has been watched (for Sir W. Herschel first observed it in 1781), that there should be so much doubt as to its period. M. Flammarion now makes it forty years, or three years less than that usually assigned, so that it has actually completed two revolutions since the first date of observation.

DR. GALLE, of Breslau, has discussed at some length, in the *Astronomische Nachrichten*, all the available observations of the meteor of June 17, 1873, which passed over the north of Hungary, Austria, and Bohemia. It appears that it was first seen at a height of 100 miles above the earth, and that it disappeared when about twenty-one miles high, after having described a path of 290 miles in about ten seconds, giving a velocity in space of about twenty-eight miles in a second. This velocity is too great for a parabolic orbit, and it would seem, therefore, though there is some uncertainty about the observations of duration, that the meteor, at the time it was seen, was describing an hyperbola. But it is to be remarked that it was then under the influence of the earth's attraction, and it would be necessary to calculate the effect of this, which Dr. Galle does not appear to have done, before drawing any conclusions as to the orbit described previous to the rencontre. It may very possibly have been peaceably circulating round the sun in an elongated ellipse, as other meteors are in the habit of doing, until it fell in with our planet.

A SOIRÉE was given last Wednesday evening by the President of the Geological Society, in the new apartments at Burlington House, to which the Society has lately been removed. Among the many objects of scientific interest exhibited on this occasion may be specially noted a choice selection of antiquities from the President's rich private collections, and a complete series of specimens from the Sub-Wealden Exploration, exhibited by Mr. H. Willett. This collection comprised examples of the six-inch cores of gypsum, obtained under the old system of boring, and

numerous examples of the smaller cores drilled out by the diamond-mounted borer now in use. Some of the actual boring apparatus was exhibited, together with photographs of the machinery. The collection of cores contained a fine series of Kimeridge-clay fossils, including a newly-discovered and undescribed species of *Arca*.

With reference to this boring, we may remark that the accident to which we recently referred has been overcome; the rods which had fallen have been duly raised, and the work has been resumed with success. On reaching the depth of 1,000 feet, which had been contracted for, the experiment would have been abruptly terminated, or at least interrupted, had not Mr. Willett generously undertaken the personal responsibility of boring for another 200 feet. It is to be hoped, however, that funds will be subscribed sufficient to prosecute this unique experiment to a much greater depth. At any rate, we are now certain of going down to 1,200 feet, and it is probable that the thick deposit of clay will be penetrated before that depth is attained. Some geologists have maintained that this clay may represent both the Kimeridge and the Oxford clay, the shallow-water deposits of the Coral Rag being absent. It is only fair, however, to observe that other geologists refer the whole of the deposit to the Kimeridge clay alone. Whatever may be the nature of the strata now being pierced, it is much to be desired that this bold experiment may be continued until Palaeozoic rocks shall have been struck.

MR. E. TYLOR, to whom we owe so interesting a chapter on the *Couvade*, has called attention to several new cases of this extraordinary custom in his review of Dr. Peschel's *Völkerkunde* (ACADEMY, June 13). The following letter from Mr. John Cain, in the *Indian Antiquary* for May, 1874, may be of interest to him and to other readers:—

"In the districts in South India in which Telugu is spoken, there is a wandering tribe of people called the Erukavandlu. They generally pitch their huts, for the time being, just outside a town or village. Their chief occupations are fortune-telling, rearing pigs, and making mats. Those in this part of the Telugu country observe the custom mentioned in Max Müller's *Chips from a German Workshop*, vol. ii., pp. 277-284. Directly the woman feels the birth-pangs, she informs her husband, who immediately takes some of her clothes, puts them on, places on his forehead the mark which the women usually place on theirs, retires into a dark room where there is only a very dim lamp, and lies down on the bed, covering himself up with a long cloth. When the child is born, it is washed and placed on the cot beside the father. Assafoetida, jaggery, and other articles are then given, not to the mother but to the father. During the days of ceremonial uncleanness the man is treated as the other Hindus treat their women on such occasions. He is not allowed to leave his bed, but has everything needful brought to him.

"The Erukavandlu marry when quite young. At the birth of a daughter the father of an unmarried little boy often brings a rupee and ties it in the cloth of the father of the newly-born girl. When the girl is grown up he can claim her for his son. For twenty-five rupees he can claim her much earlier."

THE following German scholars have promised to be present at the International Oriental Congress in London:—From Alsace and Lorraine: Professors Nöldeke, Euting, and Goldschmidt. From Prussia: Professors Lepsius, Dillmann, Stenzler, Gosche, Weber, and Stern. From Bavaria: Professors Spiegel and Haug. From Saxony: Professors Brockhaus, Ebers, Krehl, and Kuhn, jun. From Württemberg: Professors Roth and Trumpp. From Baden: Professors Weil, Windisch and Eisenlohr. From Hesse: Professor Merx. From Saxe-Weimar: Professor Schrader. From Saxe-Coburg: Professor Pertsch. Several of the German governments have undertaken to provide the travelling expenses.

THE *Times of India* hears that Mr. A. L. Piddington, after considerable trouble, has been

able to collect all the writings of his late father, Dr. Henry Piddington, which originally appeared either as separate publications, or in the pages of the Asiatic Society's *Journal* and other scientific periodicals, and proposes to publish them all together. The work will be called *Memoir of the Scientific and other Works of the late Henry Piddington*, and will include a short biography from the pen of his son, compiled chiefly from materials in the possession of the family.

THE "premier fascicule" of a series of *Documents pour servir à l'étude historique de la langue Basque*, par M. Julien Vinson, has just been published by Cazals, Bayonne. This first fascicule contains the Gospel of St. Mark, by Leizarraga of Briscous. It forms part of the complete translation of the New Testament into Basque, published at La Rochelle, 1571, under the auspices of Jeanne d'Albret. Only some twelve copies of the original work are known to exist. The present text has been taken mainly from a MS. copy of the Gospel which was lately discovered in the Pays Basque. To it are prefixed the dedications, in French and Basque, to Jeanne d'Albret by Leizarraga. A valuable introduction, giving the whole facts known about Leizarraga and some critical remarks, is added by the able editor.

The value of Leizarraga's version is well-known. Only one other printed book, the *Poésies Basques* of Dechepare, 1545 (also lately reprinted by Cazals, Bayonne), preceded it; but Leizarraga is by far the most important. In this and in other early Basque writings, we see that several verbal forms which are now confined to some one dialect, were in the sixteenth century common to others.

The second fascicule of these *Documents*, now in the press, will contain specimens of Basque authors of the sixteenth and seventeenth centuries, and also a vocabulary, with explanations, of all the verbal forms contained in the present number. It is to be hoped that due support will be given to this endeavour to place the means of an historic study of Euscara within the reach of students. Both editor and printer will do their parts with zeal.

MEETINGS OF SOCIETIES.

COLLEGE OF PRECEPTORS (Wednesday, June 10).

REV. G. C. BELL, Head-master of Christ's Hospital, Vice-president, in the Chair.—Mr. Alexander J. Ellis, F.R.S., read a paper called "Practical Hints on the Quantitative Pronunciation of Latin," in which he gave the following rules for pronunciation of open vowels, and the final M in Latin. When a word ends with a vowel, and the next word begins with a vowel, the two vowels are both heard, but are counted only as one syllable, precisely as in modern Italian as pronounced by any native singer. This practice Mr. Ellis calls *slurring*. If the first vowel is short, the length of the mixed syllable is reckoned to be the same as that of the second. If the first vowel is long, the same rule may hold, or the syllable may be long. If both vowels are long, the syllable is long. There are, however, occasional exceptions, in which no slurring occurs, but Cicero says that poets only used them to get a word into verse, and declares that the Roman ear could not endure much of them (*Orator*, § 152).

As to final M.—1. It has never the sound of English *m*, unless another *m* follows; (2) when followed by a vowel, it is entirely omitted, and the vowel is slurred as before; (3) when followed by a word which succeeds it without a pause, the sound of *m* is omitted, but the following consonant is treated like a double letter in Italian, and hence "makes position;" the result is, however, shown to be two words, and not one word, by the presence of an accent for each word; before the enclitic *que*, it is *c*, and its syllable has the accent, thus *puerumque* becomes *puerūque*; (4) when before a pause, the *m* is also omitted, and the vowel is either lengthened to show the

omission of the letter, or treated indifferently, as are all final syllables (Cic. Or. § 217).

The rule for showing the mode in which final M makes position was deduced by Mr. Ellis from the practice of Italian in showing an omitted t, d, l or n final. Thus *cid che* becomes *ciocche*, *a dio* becomes *addio*, *and ri* becomes *amovi*, *il dio* becomes *iddio*, *con lo* becomes *collo* or *col*, even in writing. And in correct speech *e lui*, *a lui*, &c., become *ellui* *allui*, &c. Using a hyphen between vowels for a slur, and between a vowel and consonant for this assimilative strengthening, we may write the third line of Tasso's *Gerusalemme* thus,

molto-egli-oprò-col senno-e-con la mano,
in which there occur three slurs and two assimilations, shown by hyphens, and one assimilation, *col*, by writing.

The accent Mr. Ellis considered to have been shown solely by raising the musical pitch of the voice, without necessarily increasing its force, or the length of a vowel or syllable, appealing to Cicero's *Orator*, §§ 57-59, 173, 183, and *De Or.*, § 228.

Mr. Ellis read out numerous classical passages in various metres, and from Cicero, showing how these rules could be applied so as to fulfil all the conditions of rhythm in Latin verse and prose, adopting for the most part, in other respects, the scheme of Latin pronunciation furnished by Professors Palmer and Munro.

NEW SHAKSPEARE SOCIETY (Friday, June 12).

A PAPER was read by Mr. Fleay on certain plays of Shakspeare which he holds to have been written piecemeal, at different periods of Shakspeare's life. As to the principal one of these plays, *Troilus and Cressida*, he has extended the view which he first published in this paper; and now assigns the play to three dates of composition instead of two. The story of *Troilus*, with everything relating to the love-making in the play—in other words, the tale as told by Chaucer—he assigns to the same date as *Romeo and Juliet*, and regards it as meant to immediately follow that drama. The second story, of Hector, with the combat with Ajax, he assigns to 1595, two years after the first story, and looks to Caxton's *Three Destructions of Troy* and Lydgate as the authorities from which it was derived. The third story, of Achilles, his anger with the Greeks, &c., he assigns to 1606-7, the character of Thersites being taken from Chapman's translation of the *Iliad*. He supported this hypothesis by the double termination found in the play as it stands, by parallel passages from other plays, by showing how easily the play could be divided into three, and by the proportions given by the rhyme-test, which exactly agreed with the dates assigned.

The plays next in importance treated of were *Twelfth Night* and *The Two Gentlemen of Verona*. Following Karl Simrock, Mr. Fleay showed that these plays were derived from the same sources so far as the love stories are concerned, but that the latter part of *The Two Gentlemen* differs from the original novel. He assigned the first two acts of this play and the story of Viola in the other to 1593 and 1594; adding that the story of Malvolio, &c., was introduced, and *Twelfth Night* completed, in 1602. The three last acts of *The Two Gentlemen* he assigned to a second author. His arguments were the perfect separation of the two plots which can be easily made in *Twelfth Night*, the improbability of plots from the same sources being used at distant periods by Shakspeare, and the distinct indications of the rhyme-test and other metrical peculiarities in this play. For the other play he pointed out the discrepancies in the early and late parts as to the towns Verona and Milan, the courts of the Duke and the Emperor, &c.; the plagiarisms in the latter part from *Romeo and Juliet* and other plays; the great correspondence of the metre of the early part with that of *Richard III.* and *The Merchant of Venice*, with many other minute, but distinct,

indications of similarity to other plays of about the date assigned: he also showed that the rhyme-test gave exactly the same results as to date as the other arguments did, and that the differences between the two parts of the play, shown by the same test, were far too great to allow of single authorship at one epoch.

Of *All's Well that Ends Well* Mr. Fleay gave a slight notice (probably feeling that the paper was too long): merely pointing out that it was written at two distinct times, the early part being possibly from *Love's Labour's Won*. There was little new in his treatment of this play except the usual application of the rhyme-test.

He showed also that the additions to *Richard II.* displayed exactly such changes in rhythm as his theory required.

But the important, far the most important, part of the paper was that independent of the title. Mr. Fleay ventured on a hypothesis connecting the acknowledged changes in Shakspeare's style at the end of his first, second, and third periods with the greater sorrows of his life: (1) the death of Marlowe; (2) the death of his father; (3) the death of his brother Edmund, who had followed him from Stratford and become a player. He showed that on his theory each of these calamities was followed by a period of unsettled agitation, in which the poet's work was fragmentary, and that after each such period a change of style and rhythm took place in his work which, in every instance, tended in the same direction: from fair fiction to hard truth, from poetry to prose, from fancy to experience. To these sorrows he traced the dramatist's tragic power. "Without them," he said, "we might have had no Cordelia."

Mr. Fleay finished by laying down a number of canons for the use of metrical tests which are too technical for our pages: it is noteworthy, however, that, whether designedly or not, they contain all the answer he has hitherto thought proper to give to the numerous objections that have been brought against his theories in the discussions.

PHYSICAL SOCIETY (Saturday, June 13).

PROFESSOR HERBERT MCLEOD described an apparatus for the measurement of the pressure exerted by highly rarefied gases. The method employed consisted essentially in compressing a measured volume of the gas to a comparatively small known fraction of its original bulk, and measuring the pressure exerted by it in this state.—Mr. W. Spottiswoode, F.R.S., exhibited experiments on the composition of colours by polarized light. A beam of polarized light was passed through a plate of quartz and a doubly-refracting rhomb of Iceland spar, and the two resulting complementary beams were then sent through a second plate of quartz and a second doubly-refracting rhomb, whereby four coloured beams were produced; in some experiments these were passed through a third quartz-plate and doubly-refracting rhomb. The colours thus obtained were exhibited by receiving the luminous beams on a screen, and their constitution was shown by the formation of their prismatic spectra. The essential results of the experiments have been described already in papers communicated to the Proceedings of the Royal Society and to the Journal of the Royal Institution. Dr. Stone exhibited a simple method of converting an ordinary polarising microscope into an instrument with which the coloured rings of doubly-refracting crystals can be examined. He showed that all that was needful was to insert an additional object-glass of low power (focal length about three inches) into the body of the microscope by means of a screw at the end of the draw-tube.

ROYAL GEOGRAPHICAL SOCIETY (Monday, June 15).

At the meeting of the Society a paper was read by Eugene Schuyler, of the American Legation at St. Petersburg, on the Khanate of Kokan, where he had resided for a month, and extracts from

correspondence respecting the progress of the Forsyth Mission in Kashgaria and the Pamir.

Sir Henry Rawlinson, who occupied the chair in the absence of Sir Bartle Frere, who had gone to Cambridge to receive an honorary degree, stated with reference to the claims of the Livingstone family on the country, that the Government had, after due consideration, resolved to apportion a capital sum of 3,000*l.*, instead of the 10,000*l.* or 11,000*l.* mentioned by the deputation which had an interview with Mr. Disraeli. The Government had, in addition, undertaken, in a most proper and liberal spirit, to pay a sum of nearly 1,000*l.*, due for arrears of wages to Livingstone's followers, for which the Acting Consul at Zanzibar had drawn on the Society, who, however, had represented to the Treasury that they could not hold themselves responsible for the expenses of the late Doctor's servants, great as their interest in his proceedings was.

Mr. Schuyler, who had been travelling in Kokan between March and November last year, stated that he had made Tashkend and Samarkand his headquarters, but he had also visited Bokhara, Sher-i-sebs, and Kokan, returning home by way of Lake Issyk-kul and Kuldja. He, and a Russian officer who had come in quest of timber for building a bridge over the Syr Daria with, left Khojend on June 13, and visited Uch-Kurgan, Andijan, and Ush to the extreme eastward. In consequence of a rebellion which had broken out among the Khirgiz, he was prevented from going on towards Kashgar, and from exploring the Karategin mountains, and when, after almost endless trouble, he was allowed to make some excursions in the neighbourhood, he was misled by his guides and thus forced to return to Kokan. The Khan of Kokan and his subjects were most suspicious of Russians (among whom they classed Mr. Schuyler), and would not permit him and the Russian merchants to leave the Serai after 7 p.m. The valley of Kokan is almond-shaped, about 160 miles in length, by 65 in extreme width; it is surrounded by mountain ranges, which narrow to small hills near Uzgent, where is the only practicable road into the Khanate. The most fertile part of the country was in the neighbourhood of Andijan, and the territory between the Syr-Daria and Naryn rivers. After the two joined, the Syr-Daria, as it is there called, flows between high banks, its tributaries alone being available for irrigation. The climate of the Khanate is milder than in Russian Turkestan, as little snow falls in winter, and the summer days, though extremely hot, are followed by cool nights. The mountains abounded in minerals: coal, iron, naphtha, and petroleum having been found. Cotton and silk are the chief exports: about 8,000,000 lb. of the first, and 200,000 lb. of the second having been exported to Russia in 1872. The population consisted mainly of settled inhabitants and nomads—Usbegs and Kipchaks or Khirghiz—between whom there are constant feuds; towards the west were found Tajiks, who are of Persian origin, and scattered all over the Khanate are to be found Hebrews, Hindus, and occasionally Afghans.

In the correspondence subsequently read by Sir Henry Rawlinson, mention was made of the important fact that the triangulation of India, continued by the efforts of the scientific officers of the mission in their journey northward, had actually overlapped the Russian series, and that now there exists a chain of triangles from Archangel to Cape Comorin.

The meeting concluded with an announcement of the annual meeting and dinner, which takes place next Monday.

LONDON ANTHROPOLOGICAL SOCIETY.

(Tuesday, June 16).

THIS society held its last meeting for the season; the next session will commence in November, and last till June 1875. H. B. Churchill, Esq., V.P., presided, and a paper by Mr. C. F. Amery was read, on "Reason and Instinct." After giving many in-

stances, the author concluded thus: "The want of readiness in adoption of means and utter incapacity of adaptation constitute the principal perceptible points of distinction between the mental powers of the elephant and of the Australian aborigine. That the latter has a far wider range of ideas is indisputable, but this is a question of degree only, and not of kind. The mental scope of the highest human minds is wider in excess of the Australian aborigine's than the latter is in excess of the elephant."

LINNEAN SOCIETY.

(Anniversary Meeting, Monday, May 25).

G. BUSK, Esq., Vice-President, in the Chair. The following gentlemen were elected officers of the Society for the coming year, viz.: President, G. J. Allman, M.D.; Treasurer, Daniel Hanbury, Esq.; Secretaries, Frederick Currey, Esq., and St. George J. Mivart, Esq. Robert Braithwaite, M.D.; J. D. Hooker, C.B., M.D.; J. G. Jeffreys, LL.D.; Daniel Oliver, Esq.; and W. W. Saunders, Esq., were removed from the Council, and the following five gentlemen elected in their place, viz.: Major-General Strachey; W. T. T. Dyer, Esq.; J. E. Harting, Esq.; W. P. Hiern, Esq.; J. J. Weir, Esq.

(June 4, 1874.)

G. J. ALLMAN, M.D., President, in the Chair. Professor Thiselton Dyer described the structure of the flowers of *Pringlea* and *Lyallia*, which had recently been sent to this country for the first time by Mr. Moseley, from Kerguelen's Land, and which had been analysed by Professor Oliver, and subsequently by himself.

Dr. Hooker pointed out that several peculiarities in the structure of *Pringlea*, the absence of petals and of the usual glands between the bases of the stamens, the exerted anthers, and the papillae of the stigma extended into a tuft of hairs, appeared to point to this plant (a native of a country where there are no winged insects) being a wind-fertilised member of a class of plants that are ordinarily fertilised by insects.

The following papers were then read, viz.:—

1. "Contributions to the Botany of the Challenger Expedition." Presented by Dr. J. D. Hooker, C.B. No. XIIa. "Challenger Lichens" (Cape de Verdes). By Dr. J. Stirton. No. XVIIa. "Letter from Mr. H. N. Moseley to Dr. Hooker, dated Cape Otway, Australia, March 16, 1874. On the Botany of Kerguelen's Land, Marion, and Heard Islands." No. XVIII. "List of hitherto unrecorded Species from Kerguelen's Land, Marion, and Heard Islands, with a Note on *Lyallia Kerguelensis*, Hook. f." By Professor Oliver. "Synopsis of the Mosses of the Island of St. Paul." By W. Mitten, A.L.S. (Appendix to Dr. Hooker's paper "On St. Paul's Island Plants.") 2. "On the Restiaceae of Thunberg's Herbarium." By M. T. Masters, M.D., F.R.S. At the time that the author published his monograph "On the South-African Restiaceae" in the Journal of the Society, vol. viii. p. 211, and vol. x. p. 209, he had had no opportunity of examining the type specimens described by Thunberg. The few figures published by that naturalist are excellent; but his descriptions are often so imperfect that not even the sex of the plant is mentioned. In common, therefore, with all who had previously studied these plants, the author had to guess at the species intended by Thunberg. Lately, however, by the kindness of the authorities at Upsal, Thunberg's African collections have been transmitted to Kew for examination, and the author availed himself of the opportunity to study the Restiaceae. The paper now read contains a list of these specimens, with their names, synonyms, and such rectifications in the nomenclature as the examination rendered necessary. 3. "On *Napoleona*, *Omphalocarpum*, and *Asteranthos*." By J. Miers, V.P.L.S. The plants, forming the small group of the *Napoleoneae*, are confined to two very heterogeneous

genera, one from Africa, the other from Brazil. *Napoleona* was discovered in 1787 at Owaree, by Palisot-Beauvois; *Asteranthos* was established in 1820 by Desfontaines, when he associated it with *Napoleona* as a group belonging to *Symplocineae*. These plants have been ever since a complete puzzle to botanists, who have assigned to them remotely dissimilar positions, the last being that given by the authors of the *Genera Plantarum*, who make them a sub-tribe of *Lecythis*, one of their tribes of *Myrtaceae*. A careful examination of these plants has convinced the author that most botanists have been wide of the mark in regard to their true affinity.

Mr. Miers brought forward a large mass of information concerning *Napoleona*, from which he inferred that there is nothing in its structure to show the slightest relation to *Myrtaceae*; that it is equally irreconcilable with the *Barringtonieae* and with *Lecythis*; and in consequence of these negative results we must search elsewhere for its true affinity. This led the author to examine *Omphalocarpum*, a genus from the same region as *Napoleona*, and whose flowers and fruit of similar form grow upon the trunk of the trees. This genus has been generally regarded as belonging to *Sapotaceae*, with which view the author agrees; but the authors of the *Genera Plantarum* place it in *Ternstroemiaceae*. On comparing this structure with that of *Napoleona*, many unexpected points of analogy present themselves. *Napoleona* cannot, it is true, belong to *Sapotaceae*; but as it offers so many points of resemblance, and as it cannot find a place in any known natural order, it must remain the monotype of a distinct family, to be placed in juxtaposition with *Sapotaceae*.

In regard to *Asteranthos*, the author shows by analytical figures that it bears scarcely any resemblance in any of its features to *Napoleona*. A strong resemblance exists in the form of its calyx to that represented by Wight in an Indian species of *Rhododendron*. And there seems nothing, therefore, to separate *Asteranthos* from other genera of *Rhododendreae*, except its more rotate corolla.

FINE ART.

LOAN EXHIBITION OF ENAMELS AT THE SOUTH KENSINGTON MUSEUM.

AN interesting loan collection of enamels is now on view at the South Kensington Museum, exhibiting a full illustration of the art in all countries and all ages. Beginning with the earlier division of encrusted enamels, the cloisonné, we find this class well represented by the Byzantine pectoral cross of Mr. Beresford Hope, derived from the Debruge collection. This remarkable piece consists of two plates of gold, enamelled on both sides by the cloisonné process, forming a little box or reliquary. It may be referred to the tenth or eleventh century.

Of the champlevé enamels, so profusely applied from the eleventh to the fourteenth century to the decoration of utensils both ecclesiastical and domestic, there are many fine examples of the work of both the Limoges and Rhenish schools. Mr. Hope sends a Limoges reliquary of the twelfth century, a chalice of St. Thomas of Canterbury, a quadrangular temple of enamelled brass with ivory plaques of saints, an oval vesica-shaped plaque of the Saviour seated in majesty, the last German work of the thirteenth century. From the South Kensington Museum is a shrine representing a square temple, surmounted by a dome, surrounded by ivory figures of the apostles, and decorated throughout with carved ivories and champlevé enamels—the work of Rhenish Bavarian artists of the twelfth century. Also a portable altar, with fine enamelled crucifix, and half-figures of the apostles on the sides—German, about 1300. A singular bronze chalice, gilt, of the twelfth century, inlaid with champlevé enamels in quatrefoil outline at the corners—also from the Museum.

It appears never to have been used before it was buried with the priest to whom it belonged. We must mention two ciboria, but will stop no longer to enumerate the pyxes, candlesticks, shrines, pastoral staffs, &c., which are comprised in this class. Lord Balfour exhibits a spherical ciborium of copper gilt, ornamented with subjects in brilliant colours in medallions formed by graceful scroll-work. The six subjects on the cover are from the Life and Passion of our Saviour; the six on the back, antitypes of the same derived from the Old Testament. This ciborium is traditionally regarded as having belonged to Malcolm Canmore, King of Scotland, and is believed to have been given by Queen Mary to her faithful adherent Sir James Balfour of Burleigh. The other ciborium, of similar form and workmanship, belongs to the Rev. G. W. Braikenridge. Both are German work of the twelfth century.

In the fifteenth century a new school was formed at Limoges: metal no longer formed a part of the composition, but was merely used, like wood or canvas, as an excipient for the enamelled painting. In the early stage of the art, leaves of gold, "pailons," were fixed upon the ground to heighten the effect of the enamel; of this process examples may be seen in the collection, but it fell into disuse when the fine school of art was inaugurated by Léonard Limousin, the Pénicauds, and Pierre Raymond. The arrival of Italian artists at the court of Francis I., and the publication of the engravings of Raffaele, gave a new direction to Limoges enamellers, who adopted the style of the Renaissance, no longer confining themselves to small pictures, cups, ewers, vases, dishes, salt-cellar—every object in vulgar metal was clothed in rich enamel, as striking by its elegance of design as by its richness of colour. Léonard pushed to perfection grisaille painting, the most artistic vehicle for designs in the prevailing Italian taste. The rich collections of the Earl of Warwick, the Duke of Marlborough, and others, furnish abundant examples of this style. The flesh is lightly tinted, and heightenings of gold introduced. Of Pénicaud II. are the *Gathering of Manna*, and the eighteen plaques, scenes in the life of our Saviour, dated 1531, both from the South Kensington Museum. Léonard Limousin painted *The Feast of the Gods*, *Cupid and Psyche*; the remarkable hunting horn of Mr. H. Magniac, from the Strawberry Hill collection, formed of a cow's horn encased with silver, one side enamelled in colours, representing the conversion of St. Hubert; the other, worn against the side, with David slaying Goliath, in grisaille. Large portraits of Cardinal Guise, and his sister Anne of Este, part of a series executed for Henry II. (not Henry III., as stated, for Léonard died the year of his accession); Charity, a plaque, and many others.

There is a fine dish by Jean Courtois, profusely decorated with ornaments and arabesques, *The Israelites gathering Manna*; and of his pupil Suzanne Court, with whom he is often confounded, *Wells dug by Isaac in the Valley of Gerar*, the back beautifully painted with masks, terminal figures, and pots of flowers; a tazza—subject, *Abraham and Melchizedek*; and others, all brilliant in colouring, but in her usual *manière* and monotonous style—all the faces alike. Sir R. Wallace gives a fine example of Martial Courtois, *Apollo in Parnassus*, with the Muses, Pegasus, and other attributes; the colouring most brilliant. A casket, by Jean Limousin, is *semé* with S's, and a stroke (*trait*) across each, probably a rebus of Estreés. It was in the Debruge collection, when it was stated to have belonged to Anne of Austria. The works of Laudin and Noulher mark the decline of the art.

The show of English enamels of Battersea and Bilston is very poor as compared with many private collections. Two sets of firedogs, above two feet high, of brass cast in relief, the royal arms in coarse green and white enamel, are sent by Lord Cowley.

Various enamelled portraits by Bone, Essex, and

others; snuff-boxes, watches—one formerly the property of Mary Stuart. Some pretty French enamel pendants by Froment Meurice, and other modern artists; and a series of portraits by Petitot. Mr. Hope's sardonyx ewer, in gold, enamels, and precious stones, evidently Italian work, formed part of the crown jewels before the Revolution.

Of Venetian enamels there are some very good examples, Oriental in their character. Among others a radiating gadrooned dish, gros bleu and white enriched with gold.

Russo-Greek diptychs and triptychs, cast or of coarse champlevé enamel, and an ostrich egg with enamel setting, Russian or Oriental.

Brooch and head ornaments from Algeria.

Persians boxes, "zafts" or stands for cups, and a gun, all covered with roses and iris, and swords enriched with enamels encrusted in gold.

The Chinese cloisonné enamels are familiar to all—vases, incense burners, candlesticks, every object of domestic use—of turquoise ground, with flower and scroll ornament. There is a circular lobed box and cover of copper, gilt, with dark blue enamel ground, from the Summer Palace at Pekin; and a staff, a white cylinder, with a Runic calendar engraved in black characters, of Chinese cloisonné enamel.

A case is filled with the contributions of Mr. James L. Bowes, whose superb collection of Japanese enamels was exhibited at Liverpool, and has been described in the analytical catalogue of Mr. Audsley. The Japanese work is entirely *cloisonné*, and differs from the Chinese and European enamelling of the same class, inasmuch as in these the *cloisons*, or cells in which the enamel is placed, are comparatively large to the specimens of old Japanese, in which the partitions are of the most elaborate fineness and delicacy. The minutest leaves have their edges delicately serrated, and the patterns are floral, or composed of minute scroll-work, small flowers, rosettes, chequers and other geometrical devices, the beauty of the design being again subordinate to the charming colouring combining richness and sobriety. These old enamels have only lately found their way out of Japan, and it is supposed they were made solely for the grandees of the land, but recent political changes have caused the houses in which they were treasured up to be plundered, and their contents sent abroad for sale. The vases bearing the insignia of the Mikado and other armorial bearings warrant the supposition. One striking difference between the ancient and modern enamel is in the weight. Ancient pieces are enamelled on both sides, and are some not above a sixteenth of an inch in thickness, and of corresponding lightness; whereas the modern betray themselves by their weight alone.

When the official catalogue, preparing by Mr. J. Hungerford Pollen, is published, more may be said upon this interesting collection, but in the present absence of instructive descriptions it is difficult to attempt any correct inventory of its contents.

F. BURY PALLISER.

EXHIBITION OF THE WORKS OF PRUD'HON.

Paris: June 16, 1874.

M. EUDOXE MARCILLE is an amateur whose house in the Rue d'Hauteville is generously thrown open every Monday to critics and people at large who wish to study fine specimens of Prud'hon, Chardin, the pastellist La Tour, and others. His brother Camille Marcille lives at Chartres, and has a similar collection. Their father was an amateur who was perhaps the first in France to show an almost idolatrous veneration for Prud'hon.

Last winter, at an evening party, M. Eudoxe Marcille learned by the strangest chance that some woodcutters having been employed in June 1872 to fell trees on a piece of land near Metz, laid waste by the Prussians in 1870, one of these wood-cutters in a leisure moment told the lady that she would wonder at seeing him get his living in that way, if she knew that he was the

son-in-law of a great painter, "who painted a child hovering over the water." The wood-cutter, who was in the timber trade, had seen his wood-yard plundered by the Germans, and had no means of livelihood left but his axe. After the war, not wishing to change his nationality, he settled at Blois with his wife, who was Prud'hon's youngest daughter. They are in extreme poverty.

The Messrs. Marcille at once opened a subscription. But France, accustomed for so many centuries to see the Church, the Sovereign, or the State the dispenser of charity, does not yet know how to take on herself to repair the ill-fortune of the children of those geniuses who are the true jewels of her crown. The subscription produced very little, and its promoters thereupon determined to exhibit all the father's works that they could collect for his daughter's benefit. The Ecole des Beaux-Arts granted them the use of its large gallery looking out on the quay. Such is the origin of this benevolent undertaking, which has been to many no less than a revelation of a sensitive, vigorous, and unaffected artist, whose drawings—that is, the emotions which he felt when face to face with nature—are for the most part superior to his works executed on order, and especially to his paintings, which have suffered much by deterioration of pigments and varnishes.

The catalogue contains 518 items, thus distributed:—Portrait paintings, forty-eight. There are two dated 1796, painted at Dijon. The portrait of a gentleman, half-length, holding a horse by the bridle, is very energetic. That of a lady, M^{de} Anthony, shows a charming young mother clasping in her arms her little daughter, who is standing on a table, while her little boy is tugging at her skirt. A delicious portrait of a young woman seated, with her hands folded in her lap, dated 1792, represents *Citoyenne Copia*, wife of the engraver who interpreted Prud'hon's designs so successfully. Never did a sweeter smile play over lips more arch than hers. The costume is piquant and modest, the expression of the face frank and amiable. There are many official portraits, among others two of Prince de Talleyrand, who bears on his face the stamp of the seven deadly sins. But the figure which, above all the rest, stirred, troubled, and charmed the painter's soul, is that of M^{lle}. Mayer, his pupil and mistress, who watched over him with a woman's devotion, and whose death, self-inflicted for his sake, dragged him with her to the tomb. She was not beautiful; she had a round forehead, a short nose, high cheek-bones, and a large mouth. But her large black eyes were animated with wonderful fire. That faun-like gaiety which Leonardo da Vinci and Correggio sought after played over her face, and gave a tinge of wildness to her ways. She had passed through Greuze's studio. She knocked one day at Prud'hon's door, who was filled with gloom and bitterness by a marriage with a vulgar and violent creature, contracted at the age of twenty to atone for an indiscretion. He received his visitor with repugnance. Later on, death alone could break the alliance of two hearts made for one another. She used to block out—badly enough, by the way—her master's compositions on canvas. He was ambitious of making her a perfect artist, and drew for her in detail all the figures in her compositions. It is to this that we owe all his studies of a Naiad, driving Cupids from a fountain's brink by throwing water in their faces.

After the portraits come four subjects taken from the Old and New Testament. But Prud'hon, though brought up out of charity by the monks of the Abbey of Cluny, was a son of the Great Revolution, and a pagan in his soul. He translated the Bible in accordance with the spirit, not the letter. His *Joseph and Potiphar's Wife* is a scene from the antique, glowing with the most ardent fire of adulterous passion. The first eight designs which he sketched for the figure of Woman, recall, fugitive as is the sentiment suggested in the face and spring of the limbs, the verse of the *Phédre*—

"C'est Vénus tout entière à sa proie attachée."

The sketch of the unfinished *Christ on the Cross*, now in the possession of the Louvre, is, on the other hand, inspired by a dramatic sentiment which is purely human. He also left unfinished a great mystical composition, which occupied his last hours after the death of his mistress—the *Soul delivered from the Bonds of Earth flying towards Heaven*. The painting which he there sketched is weak, but his studies after the model for the figure of the Soul, who is taking her flight with her arms raised and legs floating in the air, show infinite delicacy and grace. There is no need to know their romantic purpose to feel that they are the work of an artist deeply possessed and penetrated by his idea. Such is its radiance that there is no visitor who does not stop before these strokes of white chalk which have run over the blue paper. For you know that such was Prud'hon's mode of proceeding. He began by bringing out, by means of light, the roundness of the bodies and the portions of his background that were to be in relief; not till then did he indicate the shadows with black chalk or the stump.

A few early Italian, especially Florentine, artists have done the same in their designs *à la mine d'argent* on paper tinted rose or blue. But such seems to have been above all the method of Da Vinci, as may be gathered from his drawings in the Louvre. You know Prud'hon's passion for that master. Born at Cluny, April 4, 1758, the tenth son of a stone-cutter; brought up by his mother, a woman of a gentle and shrewd disposition; found out and taken in hand by the monks of the Abbey, who sent him to Dijon, he won the affections of an amateur at Beaune, who sent him to Paris. He returned to Dijon in 1784, and, thanks to his master Devorge, a provincial painter of no individual talent, who had the most extraordinary influence over the development of his genius, he won the prize offered by the States of Burgundy, and left for Rome. There he saw but one single master, Leonardo da Vinci. In one of his letters, written in the style of the Revolution, whose declamatory tone suits artists so well, he says that he fell on his knees before a piece of tapestry representing the Last Supper. And Da Vinci's disciple he remained. He saturated himself with his spirit. He seized the secret of the serpentine and undulating grace which passes from the swelling busts to the supple limbs, the bending joints, the long and slender hands and feet. He was smitten in his turn with the hard mystery of the smile of which *la Gioconda* is the best type, but he substitutes for the perfidy of Milan the delicate coquetry of France.

Perhaps no artist since the time of the Greeks has perceived and expressed the twin seductions of female form and female passion so well as has Prud'hon. Severity and voluptuousness share his work in equal proportions, or rather are so perfectly intermingled, that the one never triumphs at the expense of the other. He alone has been able to translate without addition, and almost without diminution, all the pages of the delicious pastoral of *Daphnis and Chloe*. His sketches for Didot's edition are to be seen here: Daphnis and Chloe in the bath; Daphnis taking from Chloe's bosom the grasshopper which has sought refuge from the pursuit of a swallow; Daphnis and Chloe fighting playfully like the kids of their flock. Nothing is more sincerely chaste, more innocently nude, more expressive, and more eloquently beautiful. Prud'hon excelled in casting over Nature that kind of transparent robe of which poets alone can give an idea with the help of the radiance of words. But if this may be admitted with regard to compositions in which the scene itself expresses a given meaning on the spectator's mind, it is much more marvellous when applied to a vulgar model. Prud'hon often drew a model called Marguerite. However beautiful we suppose her to have been, we must also suppose her to have had the vulgarities, the imperfections, the fits of weariness to which flesh is subject. But Prud'hon, while

making her very like—for with a little practice you can recognise in all instances the arms, legs, and bust—Prud'hon transfigured her. He made of her a kind of Olympian creature, worthy to put on the irresistible cincture, or to sit on a rosy cloud, or to pour forth ambrosia to immortals whose thirst was never quenched, having nothing in common, save the general type of feature and of limb, with the woman who put on her shoes, stockings, and gown at the close of the sitting.

This grace, if we carry ourselves back to the time when it appeared like a pure star coming above the horizon, spreads a radiant and gentle light over the age of the Revolution. David was the stern licitor of the age. Prud'hon was its artist *par excellence*, as André Chénier, with whom he has certain points of resemblance, was its melodious singer. He is intoxicated with its promise, with its struggles, with its cries as of a woman in her travail, with the blood that courses in so strong a current through its veins. The son of a poor working man, he knew nothing of the languor of that ancient society which was falling like a stately building whose piles have been fretted away by the waves. He must have had a close view of the infamous morals of the priesthood in his day, for he regarded even those who had brought him up with crushing contempt. His sensitive soul, whose love for solitude had been increased by *ennui* during his stay at Rome, was ready to receive the sentimental and devout doctrine of Jean Jacques Rousseau. When the Convention, which, on the proposition of Louis David, had dissolved the intolerant Royal Academy of Painting and Sculpture, established a competition for the great prizes of Rome, and nominated a jury of fifty members, Prud'hon was on it, with Monge, Berthollet, Talma, Pache the Mayor of Paris, Laharpe, and others. The judges had to state their reasons for their awards. Prud'hon wrote of the candidate whom he selected for the prize in painting, this singular phrase: "He is the only one in whom I have seen the germ of great talents, sentiment."

The drawings, which were engraved by Copia, and proofs of which must be in your public libraries, have a very powerful plastic effect. He had felt how important it is to speak through the eyes to brains which have never yet received through the medium of reading the great notions of enfranchisement. I mention these designs because we find here either the first hints for them, or else highly-finished pen-drawings made to facilitate the engraver's task. Their titles are characteristic: *Liberty*; she has overthrown the hydra Tyranny and broken the yoke of Despotism. *Law*; the weak finds strength in the Law which protects him. *Equality*; men are equal in Society as in the presence of Nature. Already had that supple talent, which treated of politics without preserving their Jacobin rudeness, composed those scenes, so lovely in their mannerism, *Love reduced to Reason*, the *Cruel laughs at the Tears that he causes others to shed*. He had also given five vignettes for an edition of the *Nouvelle Héloïse* which never appeared, the most striking of which represents the scene in the grove, and is entitled *The First Kiss of Love*. In a moment of rage he drew a horrible caricature in profile of the High Priest of the Théophilanthropes, Le Réveillère Lepeaux.

This Exhibition, the historic interest of which is almost equal to its purely artistic interest, enables us to follow Prud'hon in his busy career. Neither all our museums nor all our amateurs have lent what was in their possession, but drafts and indications serve as land-marks. Without stopping at the portraits of Josephine, seated at the corner of a grove in the park at Malmaison, or of the King of Rome, we find here the sketch of *Diana imploring Jupiter*, the painting of which is at the Louvre; *Justice and Divine Vengeance pursuing Crime*, a tragic composition painted to order for the Salle of the Cour d'Assises at the Palais de

Justice; *Psyche asleep carried off by the Cupids*; *Zephyr hovering over the Water*, the original of which was painted for M. de Sommarive.

In despite of David's pupils, who had no great esteem for this suppleness of muscle, this ardour of gesture, this life by the light of heaven and by the beating of the heart, this veiled poetry, these hints at landscape which give us a foretaste of the modern doctrine, and particularly of the work of Corot, Prud'hon was nominated a member of the Institute in 1816, when it was reorganised. But in spite of the official favours of the preceding Government, in spite of his contributions to the Salons, he could not overcome the repugnance of a public not yet softened by the romantic school, which saw in him only a vignettist, a poor devil who in his hours of distress had designed covers for boxes of sweetmeats, and drawn head-pieces for ministers' despatches.

The rehabilitation of this work, distinctly original as it is, so close to the antique and yet so modern, with its mixture of the Greek anthology and J. J. Rousseau, only dates from the last few years. It was an event when Eugène Delacroix made it the subject of a long and brilliant study in the *Revue des Deux Mondes*. This exhibition conclusively assigns to Prud'hon a niche among our greatest painters. But how slow is the march of justice in France, when the suitor does not belong to official cliques!

PH. BURTY.

THE INTERNATIONAL EXHIBITION: PICTURES.

THE exhibition now open in the great Kensington building is the fourth annual display, and is notified also to be the last. Human projects are always liable to possible collapse, or restriction, or extension: those with which Mr. Henry Cole has to do fall under this universal rule, and are more especially extensible. Whether this exhibition will really be the last, or only the last for a while, or not the last at all, or the last so far merely as the fine art collections, or some parts of them, are concerned—these are questions with which we shall not attempt to meddle *ultra crepidam*. We can say, however, that there will be little cause for regret if the fine art section of the scheme now comes to an end; in other words, to have no exhibition will be quite as good as to have the present exhibition, or will be better. From this remark we should except that sub-section of pictorial art which is concerned with the works of deceased painters. On the present occasion more than 300 works from the hands of the oil-painters Constable, Wilkie, Roberts, and Egg, and the water-colourists Coney, J. S. Cotman, Mackenzie, Prout, Augustus Pugin, and Charles Wild, have been collected together, and are no doubt of considerable interest, in various ways, to the lovers and students of our native art. We need not say here anything about the water-colourists in question. The assemblage of pictures by Constable and Wilkie does not amount to anything like a full presentment or complete indication of the art of either of these painters, but is, nevertheless, of substantial importance so far as it goes. We are greatly mistaken if the picture No. 154 ascribed to Wilkie and lent by Mr. Wynn Ellis, *Disputing the Will*, is really by the artist named: surely its style assigns it to William Harvey, the pupil of Haydon, so well known as a designer of woodcut book-illustrations. Roberts may suffer in reputation, rather than otherwise, by this gathering of his works: it was cruel to exhibit so foolish a falsity as his *Interior of St. Mark's, Venice* (75). Egg was one of those intelligent, talented, and skilled painters—not to speak of his personal amiability—who make, while their works have novelty to attract, and the fashion of the day to respond to, a reputation more than commensurate with their real ultimate deservings as fine art. In this exhibition one besetting default of his paintings impresses the eye—they are small in scope. Their purport and method are alike limited; one finds little spaciousness in them, and surmises

for them little of a future. Yet Egg was rightly held, during his lifetime, to compare advantageously with most of the other painters, however popular, whose aims and habits of work corresponded most nearly with his own.

As to the exhibition of new pictures, British and foreign, the first point worth noting is the relative numbers of these contributions. We leave out of count altogether the separated works "executed by officers in the army and navy;" and, adding up roughly the other numbers set forth somewhat dispersedly in the catalogue, we reckon, out of a total of about 2,100 paintings, only some 450 by British artists, and all the remaining 1,650 by foreigners. How comes it that the foreign element is so very largely predominant?

We entirely side with those who think that a handsome and generous reception should be given in this country to foreign art; that it should be fully and freely represented here; that the character and tendencies of the various schools should be understood, appreciated, and adequately studied, by Englishmen. But there is no good reason why strenuous exertions should be made by a public body for importing into England large shoals of indifferent or bad foreign works; why indifferent or bad foreign painters should be invited and stimulated to establish in this country a flourishing market for goods which ought to be unmarketable, not only in England but all over the world, and which, indeed, are doubtless, to a large extent, dead stock from the respective continental exhibitions of past years, unsaleable to the right-eyed and right-minded natives. To display and buy bad pictures is a positive detriment to public taste: if these pictures happen to be of alien origin, no diminution of the detriment is thereby attained, but, in addition, an injury is done to the pictorial profession at home. A. B., who knows nothing, and cares not much, whether a picture is good or bad, is prepared, from some motive of self-satisfaction or social conformity, to buy works of art. If he is left to himself, he fixes upon some production, more or less skilful, of an English artist; but if people who ought to know better parade before his eyes as worthy of attention the valueless performance of some foreigner, he chooses that instead. The cause of art remains unserved; a game of artistic blind-man's-buff proceeds with accelerated impetus and noise; and the only person to benefit is the bad foreign painter, who finds some British bank-notes gone astray into his pocket.

It is clear also that the display of bad foreign works in large quantities would naturally exercise a baneful effect upon the British section of the International Exhibition; and it has in fact done this most unmistakably. The space devoted to the foreign schools was at first equal to that appropriated to the British: it is now about thrice as large. Native artists, very diverse in point of capacity and of professional standing, used to send in their works; and some of those whose productions were laudable used to be rejected—partly because the space for native art was restricted, but partly likewise, no doubt, because the selecting body acted in individual cases injudiciously or unfairly. Discouraged by this state of things, the British exhibitors dwindle in number, in position, and in actual merit: till now one can barely pick out here and there an endurable picture by any of our own artists. This proves and constitutes the collapse of the scheme of annual International Exhibitions. They might have been made choice and fine in themselves, and a most valuable supplement, in the interests of the art of all countries, to the exhibitions of the Royal Academy and other bodies: but, mismanaged as they have been, they have exasperated and tired out our own artists, and have attracted from foreign regions little indeed of that sort of work which it is desirable either to look at or to buy. Let us hope that the directors will at least learn wisdom from experience. They have held successive yearly displays of the art of all the world, but have not succeeded

in making them good: a higher if a more confined ambition will be to get up henceforward good exhibitions—whether annual or otherwise, and whether from all quarters of the compass or otherwise.

From what we have just said, it will be apparent that we regard the International Exhibition of paintings of 1874 as important more for the warning which it conveys than for its particular contents. Our notice of the works themselves will be proportionately brief.

In the British section, it would be difficult to name any single picture important in subject-matter and scale, and competently handled, except *The Making of the New Forest*, by Mr. Burchett. This tells in a vigorous way, thoughtfully considered and diligently worked out, the story of the afforesting, by William the Conqueror, of the district which he wanted for hunting: "Men were driven from their homes, their houses and churches destroyed, the fruitful land was made a wilderness." The subject is truly a very fine one (Mr. Millais, in the earliest days of pre-Raphaelitism, chose it as matter for a pen-and-ink design): it affords ample scope for varied and forcible action, which, though rather tending towards unsightliness here and there, has been well handled by Mr. Burchett. Mr. Linnell is an illustrious exhibitor: *A Storm in Harvest*, however, is not one of his best pictures. In *The Surprise*, Mr. J. A. Fitzgerald has a picturesque subject, cleverly felt—some children of the time of Charles I. killing time in a garret, startled by a trooper who suddenly peers through the embrasure. *Paul on Mars Hill* is an unsightly-looking and unskilled water-colour, by Mr. Alexander Lauder. It has, however, that sort of peculiarity which belongs to the beginnings of a bold and independent-minded artist; and, if Mr. Lauder is as yet only at the opening of his career, we shall hope to encounter him again, progressing from year to year.

The French department contains a veritable master-piece in the *Moonrise* of M. Daubigny, almost the only picture which will linger long in the memory of those who visit the International Exhibition of the present year. The large full moon reigns over quiet meadows and slight hillocks; the peasantry and their cattle are closing the day's work—one more day so like so many others, yet all silently permeated by Nature's peace and dignity. If details are to be dwelt on and objected to in so fine and satisfying a work, we should say that the red tint of the principal cow, and of the woman's head-kerchief, is somewhat out of scale—too positive for the generally modified moonlit tone of colour. Another very prominent, and in its way very admirable, work is *The Mysteries of Bacchus*, by Jobbé-Duval, a large composition which excited much attention in the Paris Salon of last year, full of daring and well-nigh desperate action; nor is this by any means the only work which will be recognised, by those who have lately been in Paris, as an old and more or less valued acquaintance. *Narcissus and the Fountain-head*, by M. Machard, rather pompously catalogued as "the property of the French nation," is a refined and successful picture, though blemished by effeminacy. The veteran Biard furnishes as usual something genuinely and even irresistibly amusing—*The Artist's Studio in the Forest of Fontainebleau*. This studio, we find, is got up like a sort of "tropical department" in a Crystal Palace, with a female lay-figure swung in a hammock, monkeys prowling amid the trees, wild beasts ready for a spring, &c. The consternation with which a party of bourgeois visitors advance amid so risky-looking a population, while M. Biard himself is painting undescried in the artificial thicket, is expressed with much piquancy. A really well-executed little picture is the *Washerwomen at Cancale*, by Feyen; the figures are on a minute scale, singularly precise and complete. Duez's *Visit to the Tomb on the Anniversary of Death, in the time of Henri IV.*, is one of those presentments of bygone picturesqueness in subject and costume—partly

quaint, partly ceremonial, and partly also dramatic—in which the French excel: this is a talented specimen, without being better than a number of other works of the like aim. *A Dealer in Halberds*, by Lesrel, belongs to much the same class, with a decided turn towards the odd or grotesque; nor is the *Gaulish Scouts* of Evariste Luminais (one of them listening with his ear to the ground) of a very different tendency, though this comes nearer to the character of historical art. Mdlle. Nélie Jacquemart sends two good portraits—*Madame Charles Balsan* and *Marshal Canrobert*; and M. Karl P. Daubigny (the younger) a fine landscape, *Les Creuniers at Hennequeville, Calvados*. M. Clairin, in the Parisian Salon of the current year, has shown a decided—too decided—disposition to found his style on that of the greatest genius of the last few years in France, Régnault; in the International gallery, his *Carpet Merchant at Tangiers* indicates the self-same influence. It is extremely clever and brightly painted, though rather too gritty in surface.

The Belgian contributions are numerous. A printed notice from the Belgian Commission, hung up in the rooms, calls attention to "the unusually fine collection now exhibited," and urges that the opportunity should not be lost of purchasing "works of great merit." We cannot profess to agree in this estimate of the show, generally considered. One of the better exhibitors is Charles Soubre, whose *Noble Family (Gueux) before the Council of Blood* is an important work, treated with more than average ability; a second painting by this artist, *Katharine of Arragon and Cardinal Wolsey*, is a common affair enough. *Lent in the Convent*, by Charles Hermans, is replete with talent and dexterity: a brotherhood of Dominicans is shown seated at refectory, and one of them holds out a dish of milk to a cat. Another observable but rather dull work, by the same painter, is *The Parents' Sunday Visit—a scene in St. Pierre's Hospital for Sick Children in Brussels*. Albert and Julius De Vriendt, both of them well-known as of the school of the late Baron Leys, are among the exhibitors. By the former, *Charles V. and Marguerite de Ghenst* is a creditable and even an able example; but few things could be stupider than the *Othello* of the latter (Julius), who represents the Moorish general of Venice as a woolly-headed negro. This picture is dated 1869, and is therefore a sin of some years ago, perhaps by this time repented of. M. Cleynhens again is a Leys-like painter, whose *Bibliomania* attests a hand of ample skill. *After the Winter, Banks of the Meuse*, by T. Scharner, is an effective landscape—a heron broods amid the melancholy watery flats. J. E. Van den Bussche is the author of two striking works. *The Last of the Romans*, a picture of very large dimensions, shows the palace of a luxurious Roman, in which a revel is going on at the moment when the barbarian conquerors enter the apartment. The aged father, finding resistance impossible, has sufficient force of mind to stab himself with his sword; the son remains sunk in lethargy and enervation, although his mother urges him to be not unworthy of his race. These and many subsidiary points of an appropriate kind are powerfully impressed on the spectator in a work of which the technical merits, if not exceptionally great, are still considerable. *Margaret drowning her Infant* (from *Faust*) is a much smaller composition by the same painter, but fully as good: the terrible incident of the frenzied and guilty mother at the moment of detection being realized with genuine simplicity as well as depth of emotion.

The Italian pictures include one work of uncommon excellence—*The Last Supper of Mary Stuart*, by Francesco Valaperta. Here is much concentration, along with true, forcible, and dignified expression; and there is nothing in the execution to obstruct these qualities from producing their due effect. *Trusting a Secret*, by Pietro Bouvier, is a clever work in what may be termed the "dressy" style of art—a style to which Alfred

Stevens, Toulmouche, Tissot, and many others sparsely over all Europe, contribute a handsome quota of talent which might be better applied in the long run. *The Day is Done*, a peasant subject by Ferroni, is pale and rather wooden in manner, but shows a certain purity of taste.

In the German collection, the *Roman Chariot Race in time of the Emperor Domitian*, by Professor Alexander Wagner, at once arrests attention. The horses are shown galloping right forward in the picture—or out of the picture, as one might prefer to say; and the straining excitement which possesses alike the horses, the charioteers, and the spectators, is rendered with a vehement force which all eyes can appreciate. Such a work undoubtedly represents a great deal of study and observation, as well as vigorous executive powers, for all of which the painter should receive no stinted measure of credit. At the same time, nothing here is excellently good, though much is surprising; and the entire work is alien from the true purposes of fine art. Something of the like sort might be said concerning Herr Meisel's picture, *The Last Meeting between Louis XVI. and his Family*: here, however, the objection applies not to the subject itself, nor to the general scheme of arrangement, but to the showy, over-dexterous style of execution. Wilhelm Leibl is another artist with whom dexterity evidently counts for much in art. His *Frenchwoman of the Present Day* (a fashionably-dressed person smoking a thin clay pipe), and his *Peasant Woman with her Child*, show a style somewhat between those of Alfred Stevens and of Whistler, though clearly inferior to either. Kuppelmayr's *Italian Concert* is an able got-up affair, of the sort that one sees photographed on a large scale, and sold to people who buy effective and well-handled furniture-pictures or furniture photographs. A work respectable in a different way is *The Baptism of Christ*, by Veit, in the style which wavers between pietism and weak-mindedness. *A Dream*, by Von Korwin-Milewski, may finally be mentioned as a production having some force of feeling, taking a poetic or semi-poetic direction; it is a combination of temple, vast cypresses, lovers, twilight, and other such material.

There is no satisfaction in protesting against mere incompetence; but, when an International Exhibition comes to displaying works so wretched as those which form a large proportion of the present gathering, the critic is almost bound to cite a few illustrative instances. We will simply ask why such performances as the following are hung at all—and hung, moreover, for the most part, in very good places on the walls. We refer, among the foreign pictures, to—Köbel, *Ruins of a Monastery on the Gulf of Spezia*; Köckert, *Hay Harvest on the Chiemssee*; Vander Ouderaa, *The Present and the Future*; De Bruycker, *A Botanical Lesson*; Kuhnen, *The Verge of the Wood*; Risse, *Ophelia adorning the Willows*; Walraven, *The Intrusion*, and *Going to School*; Van Starkenborgh, *Morning in Thuringen*; Verheyden, *The Artist*; Van Seben, *The Fowler*. Also, among the British pictures, Holmes, *A Nibble*; James Cole, *Playful as a Kitten*. W. M. ROSSETTI.

LAST DAYS OF THE BARKER SALE.

FOUR days of last week were occupied with the decorative objects of the Barker sale. As it relates to above 700 lots to be sold, it would be useless to attempt other than a general report of the sale. Beginning with maiolica, Mr. Barker had still retained a few choice pieces of his fine collection. Lots 123 and 124. A pair of small ewers, with classical subjects, sold for 300 gs. Of the Maestro Giorgios, lots 125, 126, and 130 fetched the several prices of 120, 108, and 106 gs. Lot 129. A dish with female head and arabesque border, 200 gs. Lot 131. A Xanto, Apollo and Daphne, 80 gs. The *cheval de bataille* of the Sévres porcelain was Lot 105, a *garniture de cheminée* of five vases, bleu de roi, white and gold, already

described in the ACADEMY of the 6th inst.: they were knocked down for 2,250 gs. Lot 166. A pair of Duplessis (elephant-handled) vases of turquoise ground, rather pale, 220 gs. Lots 134 to 138. A Sèvres dinner service of 66 pieces, feuille de chou, painted with trophies, 615 gs. Lots 162, 163. Pair of soup tureens, green grounds, beautifully painted and mounted in ormolu, 255 gs. Lot 467. An éventail jardinière, with medallions of birds, 650 gs. Lot 164. A pair of square pots, "caisses," painted with fruit and flowers, in medallions, and hyacinth plants of ormolu with Sèvres porcelain flowers, 190 gs. Lot 324. Another pair, with ormolu foliage and porcelain flowers, 245 gs. Lot 322. The model in Sèvres porcelain of Marie Antoinette's dog, found in her dressing-room in the Tuileries after August 10, 1792, 95l. Lot 584. A Frankenthal group, pastoral subject, 14 in. high, 50 gs. The Sèvres biscuit, all charming figures after Falconnet, were purchased for the South Kensington Museum. Lot 471. A pair of nymphs bathing, 27 in. high, 66 gs., the others ranging from 26 to 35 gs. Lot 564. A fine panel of early Flemish stained glass, the Annunciation, 22 gs., was also bought for the South Kensington Museum. Lot 232. A marble bust of Marie Antoinette, 210 gs. Lot 496. An amber casket, 70 gs. Lot 652. A silver statuette of the Virgin and Child, 20 in. high, by Hufnagel, the celebrated goldsmith of Augsburg, of the sixteenth century. One of the same subject in the Kunstkammer, at Berlin, 200 gs. The chief feature in this remarkable sale was the extraordinary assemblage of decorative furniture, some Italian, but mostly French, of the periods of Louis XIV., XV., and XVI., to the last of which belong the elegant productions of Reisener and David, with the chased mountings of Gouthière. Of the Louis XIV. period are the tortoiseshell and brass marquetry, to which its inventor, Boulle, gave his name. Lot 204. A pair of black boule commodes, 260 gs. Lot 303. Pier table of black boule, 235 gs. Lot 395. Two triangular tables, black boule, 290 gs. Lot 397. A cabinet, black and white boule, with Louis XIV. as Hercules, in ormolu, 160 gs. Lot 212. Magnificent library table, entirely of tortoiseshell, with massive ormolu mounts, terminal figures, &c., 190 gs.; and the companion (213) 220 gs. Of the Louis XV. period, with its rococo undulating scrolls, &c., were: Lot 207. A pair of encoignures of marquetry, mounted in ormolu, 220 gs. Lot 221. A writing table, mounted with dolphins in ormolu, 135 gs. Lot 693. Another, with bouquet of flowers in marquetry, sliding top, and ormolu mounts, 275 gs. Lot 695. Commode, with breccia slab, 270 gs. Lot 346. A pair of gilt chairs, carved backs, and seats covered with blue satin, embroidered with Chinese figures, 62 gs. The specimens of the pure, elegant style of Louis XVI. were numerous. Lots 182 to 186. Eight chairs carved and gilt, covered with white satin, and embroidered with flowers, 140 gs. Lot 205. Library table, festoons of foliage in ormolu, 410 gs. Lot 205. A pair of encoignures of marquetry with ormolu mounts, 220 gs. Lot 218. Cabinet of black and gold lacquer, with ormolu in the style of Gouthière, 295 gs.; and (lot 222) secretary of similar style, 150 gs. Lot 219. Tulip-wood cabinet inlaid with Sèvres plaques, wreaths and columns, style of Gouthière, 230 gs. Lot 269. Secretary, Amboyna wood, with Sèvres plaques, and mountings à la Gouthière, 310 gs.; and another (lot 379) similar, with Ino and Bacchus in ormolu relief, 125 gs. Lot 284. Clock, vase-shaped, ormolu, with figure of Cupid and a nymph seated pointing to the hour, 200 gs. Lots 701 to 704. Circular tables, eighteen inches diameter, inlaid, and with Sèvres plaques inserted, sold for 95, 80, 105, and 70 gs. Lot 220. The fine oval table, by David Roentgen, of Lunéville, the top representing Aeneas and Anchises in coloured marquetry, tinted in various shades by burning, was bought for the South Kensington Museum, 400 gs. Lots 513 to 516. The Venetian State

chairs, elaborately carved and gilt, with high backs and seats covered with white satin embroidered with magnificent vases of flowers in coloured silks, sold for 105 and 110 gs. the pair. Unfortunately, a specimen was not secured for the National Museum. Lot 517. Another pair covered with embroidered white Genoa velvet, 19 gs. Lots 518 to 521. Eight carved and gilt arm-chairs, 34 gs. the pair. Lot 676. Pair of Tudor chairs of ebony, carved and high backs, 140l. Lots 679 to 684. Ten Italian ebony chairs, inlaid with ivory, spiral columns and yellow velvet seats, 100l. the pair. Lot 526. A Venetian pier table, with splendid slab of the rare bianco e nero antico marble, 220 gs. Space prevents any further enumeration of the prices given for the other lots in this the most important sale that has occurred for years.

ART SALES.

OF great interest was the sale, last Friday (12th), by Messrs. Christie, Manson, & Woods, of a collection of Sèvres, Chelsea, and Bristol porcelain. Of a dessert service of old Bristol, the two sugar tureens and covers (48 and 49) sold for 230l. Lot 51. A pair of heart-shaped dishes, 50 gs.; and twelve plates at from 20 to 22 gs. the pair. The Bristol figures (Lot 59) Earth, 55l. Lot 59a. Fire and Water, with the T.O. mark, 123l. Lot 60. Autumn, a girl with a basket of fruit, a charming figure, beautifully modelled, 108 gs. Lot 148. A Chelsea vase, 21 in. high, Chinese subjects on a gold ground, 1,600 gs. (Earl Dudley). Lot 149. A pair of oviform vases, painted with flowers, 690l. Lot 148. A pair of jardinières, claret ground, exotic birds, 400l. Lot 147. An inkstand, green ground, painted with Cupids, 65l. Lot 146. A two-handled cup and cover, with exotic birds, 230 gs. There was a choice collection of Sèvres cups and saucers, from the cabinet of Capt. Ricketts; and (Lot 133) an oviform vase, bleu de roi ground, with military subjects by Morin, 13 in., 1,750 gs. (Earl Dudley). Lot 139. A pair of menteiths (verrières) feuille de chou pattern, 105 gs. Lot 132. An oviform vase, bleu de roi, with ram's head handles and festoons of flowers in relief, 165 gs. Two rose du Barri jardinières, painted with exotic birds by Aloncle, 2,450 gs. Lot 143. A pair of small vases, the handles forming nozzles for candlesticks, turquoise, beautifully painted, 9 in. high, 500 gs. Lot 150. The last and crowning lot of the sale, the three vases of Lord Coventry—the "vaisseau-à-mât" and the jardinières—rose du Barri and green, painted by Morin. They were knocked down to Mr. Rutter for 10,000 guineas. Nothing could exceed the beauty of the centre vase, for those who could reconcile themselves to such a combination of colour. The "rose" of the jardinières hardly equalled it in tint.

SOME modern pictures were sold, June 13, at Christie's, and fetched the following prices in guineas:—H. Lehmann, *Venus disarming Cupid*, 285; G. H. Boughton, *The Age of Gallantry*, 350; F. Walker, *The Old Gate*, 1,000; Millais, *Flowing to the River*, 1,590; G. Mason, *Girls Dancing*, 850; and *Roman Campagna*, 360; F. Heilbuth, *Spring*, 320; Constable, *Hampstead Heath*, 890; J. C. Hook, *The Cowherd's Mischief*, 600; *Story of Torrello*, after Boccaccio, 580; and *Sea Air*, 995; W. A. Collins, *Near Cromer*, 290; and *River Scene, Children in a Boat*, 380; D. Cox, *Haddon Hall*, 133; *Landscape*, 200; and *Barden*, 285; W. Müller, *Low Life*, 740, and *Mill near Conway*, 1,400; J. Linnell, sen., *Homeward Bound*, 835; *Summer Eve by Haunted Stream*, 795; and *The Ford*, 725; B. Rivière, *For Sale*, 300; C. Troyon, *Going to Market*, 450; W. Linnell, *Rabbit Holes*, 440; Edward Frere, *The Shell*, 690; Jules Dupré, *A River Scene*, 480; P. J. Clay, *A Calm, with Shipping*, 300; I. Israels, *Going Home*, 310; Old Crome, *Norwich by Moonlight*, 385; D. Roberts, *Interior of S. Pierre, Caen*, 200; W. Holman Hunt, *Dolce far niente*, 400; R. Ansdell, *Seville*, 540; J. W. Turner, *The Whale Ship*, 915; F.

Leighton, *A Syracusan Bride leading Wild Beasts in Procession to Temple of Diana*, 2,550; T. Creswick, *Landscape, with Cattle*, 132; W. Etty, *Flowers of the Forest*, 190; Kiörboe, *The Inundation*, 280; Peter Graham, *After Rain on the Tummel*, 200; E. Nicol, *Donnybrook Fair*, 290, and *The Irish Doctor*, 305.

THE china of Mr. Colson Taylor was sold at Sotheby's on the 9th and 10th. A pair of Bow figures of a lady and gentleman, the one with her apron filled with flowers, the other with a basket of fruit by his side, sold for 48l. A pair of figures, harlequin and columbine, 40l. 5s.; and a pair of sphinxes, 10l. Of Chelsea, a pair of superb vases, flattened form, gros bleu ground, and subjects beautifully painted after Boucher, 13 in. high, 414l. Three less important, with flowers in relief, 56l. A pair of figures, 50l.; and a suite of five vases, with double handles, turquoise ground, encrusted with May flowers and snowdrops, 80l. The teapot belonging to a tea service, with turquoise and oil-de-perdrix borders (gold anchor), fetched 20l. 10s.; and cups and saucers of the same service, from 7l. to 8l. A Nantgarw plate, 12l. 5s. Two Bristol figures, a boy and girl, 54l.; and a set of four salt-cellars, 36l. The Toft dishes, 6l. and 6l. 6s. Two vases of Turner's ware, 17l. 10s. The Liverpool tiles, transfer-printed by Sadler, representing the principal dramatic performers of the day, ranged in price from 1l. to 1l. 18s. Of the transfer-printed Worcester, a King of Prussia mug sold for 11l., and a small one 7l. 5s. The Worcester porcelain was of the highest quality. A magnificent set of five vases, gros bleu ground, with groups of exotic birds in heart-shaped medallions, was sold to a Brighton dealer, Mr. Button, for 660l. A grand hexagonal vase, also deep blue, with birds and butterflies, sold for 180l. A circular compotier, gros bleu, 46l.; and smaller dishes of the same service, for from 10l. to 15l. each. A plate with green enamel decorated with dragons, the crescent mark in gold, 13 guineas. The display was beautiful, and the sale excited much interest.

At the sale at the Hôtel Drouot, June 4, of the marble and terra-cotta works of M. Carrier Belleuse, the following were among the prices obtained:—Two *Cupids*, 2,220 fr.; *Persecuted Innocence*, 2,000 fr.; *Marie Antoinette*, 990 fr.; *Undine*, 1,900 fr.; *Angelica*, 1,200 fr.; *Love Disarmed*, 2,410 fr.; *Temperance*, 3,200 fr.; *The Conquérant*, 3,160 fr.; *Psyche*, 1,160 fr.

NOTES AND NEWS.

"THE telegram," says the *Levant Herald*, of the 8th instant, "announcing the reversal by the Hellenic 'Cour Royale' of the decision of the Court below on the question of the competency of the Greek tribunals in the Schliemann case, is being followed up by active measures on the part of the police to recover the stolen treasure. A despatch received this morning states that the Areopagus having decided to entertain the complaint of the Imperial Ottoman Museum—which was in effect that Dr. Schliemann had carried away to Greece Trojan antiquities discovered at Hisarlik which belonged to Turkey—ordered the objects in question to be seized by the officers of the Court. Dr. Schliemann, however, had availed himself of the delay which occurred in obtaining the quashing of the first judgment to pack up all the antiquities in his possession and have them conveyed to a place of keeping which he refuses to disclose. The police, however, will doubtless speedily find out where they are concealed." We must refer our readers to the same journal of the 6th instant for a minute history of the whole of this singular litigation, which at one time threatened to assume the proportions of a new Eastern question.

THE South Kensington Museum have now on loan, and exhibited by the side of King Koffee's state umbrella, some of the gold ornaments and other

spoils of Ashantee. Various gold badges, a mask, the eagles, antelopes, scorpions, sandals, leopard-skin cap, &c., before shown at Messrs. Garrard's, and which have now passed into private hands. A ram's head in gold, weighing 41 oz., belonging to the officers of the Artillery. The pipe with gold bowl, mouthpiece, and ornaments, bought by the South Kensington Museum. The sacred dress of a fetishman, his lizard-skin bracelets, and various aggrary bead necklaces. In addition to these are the already-known state sword, the sword of the executioner, various wooden combs, and a specimen of the edible snail, so abundant in Ashantee.

It has been decided by a sub-committee of the trustees, that the proposals of Mr. F. P. Cockerell, architect, for the reconstruction of Hampstead Parish Church shall be adopted. This plan provides for the removal of the old tower, so well known to those who visit Hampstead, and the erection in its place of a new steeple from the designs of Mr. Cockerell. The "ivy-mantled" eastern front is to be destroyed, and transepts are to be added, together with an apsidal termination. The side walls of the old church are also to be removed, and an additional aisle is to be erected on each side of the nave. The galleries are also to disappear. The roof and pillars of the old church are retained, and the western transept, which is modern, is, of course, to be preserved. The style of the new work is Italian, with some Lombardic features. The tower is to be carried up without buttresses, terminating above the belfry in four flying buttresses, of novel design. Upon the top of it is to be placed a small timber spire. The new aisles are lower than the existing ones, but not sufficiently so to admit of the introduction of a clerestory or the retention of the present one. They are to be roofed with a series of semi-domes, which will show externally, producing an uncommon effect. Provision is made for lighting the interior by windows pierced in the new walls, the sills of which are placed unusually low to give greater window-space. These windows are of two lights, with tracery of Byzantine character. It is considered that by this arrangement the light may ascend even to the groined ceiling of the nave. The interior of the present church is perhaps wanting in height, and in spite of its two ranges of windows the light is not excessive. It is thought that the erection of additional aisles with windows arranged as described will improve both the proportions and the lighting. The cost of the alterations was originally fixed at £6,500., but the works now proposed will considerably exceed that amount. The whole sum required is to be raised by voluntary subscription.

A FRANKISH cemetery containing numerous burial-places has been discovered at Belfort. It appears to have occupied the site of a former Gallo-Roman village, and numerous fragments of armour and personal ornaments, mixed with Roman pottery, were found in the course of the excavations. Two tombs, one Gallo-Roman, and the other mediæval, have been discovered on the Roman road from Breith to Poitiers; the latter contained a large number of silver coins, chiefly of Philip VI. of Valois.

It is announced from Beyrouth that a large party of Prussian explorers have begun excavations at Tyre with a corps of over one hundred workmen, and it is thought that Baalbec may soon be visited for the same purpose.

THE Germans appear to be as supreme in the archaeological as in the political world. At least, a letter in a French journal endeavours to show that they have a perfect right to take measures which would be the death-blow of the French school at Athens. In the convention recently concluded between the Greek and German governments is the following clause: "Germany reserves the exclusive right, for five years from the date of discovery, of taking impressions or mouldings of objects found without her co-opera-

tion." This would satisfy even an archaeological Bismarck.

CASTS have been taken at the Hôtel Carnavalet of the remarkable sculptures of Jean Goujon. Besides those between the windows facing the entrance, and those in the interior, there is over the archway of the second door, seen only from the middle of the courtyard, a composition of three women, two reclining upon the sides of the arch, and one standing upon the keystone. In drawing, grace of attitudes, and elegant disposition of the draperies, they yield in nothing to the finest Italian work of the Renaissance.

THERE is a report in London that the Piero della Francesca and the Crivellis, bought for the nation at the recent Barker sale, were acquired at the special instance of Mr. Disraeli.

THERE is now exhibiting at No. 15 Jermyn Street a dessert service of Sèvres porcelain, consisting of 105 pieces, said to have been the present of the Empress Catherine to her ambassador at the Court of Versailles, and to have lain forgotten in some remote Russian château until lately discovered and brought to light. The service is of turquoise blue, *pâte tendre*, of the date 1766, and is decorated by Aloncle with paintings of the "exotic birds" then so much in fashion. The plates are white, with borders of turquoise blue painted with exotic birds in medallions and large subjects in the centre. The ice-pails, flower vases, compotiers, menteiths, and other large pieces, are entirely of the turquoise ground with very rich gilding. An enormous price has been already offered for the service, but it is said that its owner, a foreign prince, will not take less than 12,500*l*.

THE *Chronique* hears from Geneva, that among the manufactures of that town may be reckoned that of counterfeit paintings by Courbet. These pictures are sold principally out of Geneva. Apocryphal paintings by Calame also, the *Chronique* affirms, are continually passing the frontiers in search of dupes. Let purchasers beware!

A *catalogue raisonné* is announced of the works of Watteau, by M. Fancheux. The prices given at sales at various periods for Watteau's works have been diligently sought out by the writer, and much other information collected. The book will no doubt be of use to collectors.

THE four large paintings, said to be by Paul Veronese, that we mentioned some weeks ago as having been discovered by M. Marcille in the lumber room of an hospital near Chartres, are to be sent to Paris to undergo the scrutiny of competent judges.

M. LE VICOMTE DE CUMONT has entered upon his duties as Minister of Public Instruction in France, in place of M. Fourtou, now Minister of the Interior. Will M. de Chennevières find the new minister as ready to fall in with his vast projects for the promotion of art in France as his predecessor? Art decrees have been passed at a rapid rate of late, but few changes have as yet been effected.

It is announced in the *Paris Journal* that the National Exhibition of the Gobelins, Beauvais, and Sèvres manufactures will be opened about August 5 or 10, at the same time as the Fine Art Industrial Exhibition that will also be held in the Palais des Champs-Élysées. The Gobelins manufactory will send eight tapestries that have been designed by M. Mazerolle, after paintings by Correggio, Andrea del Sarto, and other great masters, for the new Opera-house. Beauvais will display a splendid collection of furniture; while Sèvres will contribute a series of vases of entirely new design. All the objects to be exhibited have been manufactured, it is stated, since the war.

A CONGRESS of French Architects is now being held in Paris, under the presidency of M. Henri Labrousse.

THE *Builder* states that "it is to be feared that a renewed attempt is being made to convert the site of Caesar's Camp, at Wimbledon, into building ground." A further encroachment has been recently made, it seems, by the owners of the land, who some time ago asserted their proprietorship by setting up a stout oak fence that divided the enclosure into two portions. Now they are venturing another step, by having some of the trees felled that form the great attraction of the "rounds." The *Builder* hopes that "measures will be taken to secure the *status quo* of Caesar's camp, and so prevent perpetual uneasiness about the too great probability of its destruction." But how can effectual measures be taken when Sir John Lubbock's bill for the preservation of ancient monuments is rejected?

At a meeting held last week, over which Lord Chief Baron Kelly presided, it was decided that the proposed memorial to the late Lord Brougham should take the form of a statue, to be erected in Westminster Abbey or some other suitable place.

A "HISTORY OF GLASS PAINTING," by Herman Druyts, is being published in *De Vlaamische Kunst-bode*.

A CELEBRATION was held last week in Bedford, on the occasion of the unveiling of the fine statue of Bunyan that the Duke of Bedford has given to the town. The statue is the work of Mr. Boehm, and represents the Puritan hero in the costume of his day, the likeness being taken from a contemporary portrait by Sadler. On the pedestal are subjects from the *Pilgrim's Progress*, sculptured in relief—in front, the fight with Apollyon, and on the sides the meeting of Christian with Evangelist, and the Pilgrim's release from the burden of his sins. The back of the pedestal is plain, but on it the words are inscribed: "It had eyes lifted up to heaven; the best of books in his hand; the law of truth was written on his lips. It stood as if it pleaded with men." These words evidently express the idea that the sculptor has endeavoured to embody in his work. The great tinker-dreamer stands with the open Bible in his hand, pleading for the truth. A broken fetter at his feet recalls to mind the imprisonment that this heinous crime brought upon him. The figure is nine feet high, and is cast in bronze.

THE June number of the *Gazette des Beaux-Arts* is chiefly devoted to the Salon. M. Louis Gonse is the critic, and he begins his work by criticising the proposed alterations in the direction of the Salon, and the re-foundation of a French Academy. "L'Art," he considers, "doit rester la plus fière des aristocraties, ne cherchons point à le démocratiser." Therefore, the Salon should not be held every year, nor be allowed to degenerate into a mere exhibition. Annual picture exhibitions could be organised by private endeavour, but the great exhibition (*Exposition*) of the State, the Salon, ought, as its name implies, to be something *de choisi et d'épuré*. It should be by its rarity a "fête of art, and a means of instruction." A good many fine sketches by the author from pictures in the Salon, and a splendid etching, by Walthner, of Carolus Duran's painting *Dans la Rosée*, illustrate the article. From the Suermont Gallery, of which there is a third notice by Paul Mantz, we are also treated to two fine etchings by Leopold Flameng, one of them from a portrait by Velasquez, and the other from a charming landscape by Troyon. A notice of Paul Baudry with a catalogue of his works is accompanied by a number of illustrations of his decorations for the new Opera house in Paris. French critics are singing a paean of triumph over this "gigantic achievement" of French art. Who, when he sees such a grand display of French genius as this, can doubt "that in matters of art, as in other matters, the future will belong to France," as a French writer modestly remarked a few years ago. The illustrations in the *Gazette*, however, will hardly convince unprejudiced critics (that is to say, critics who are not Frenchmen) that Paul Baudry's decoration of the Opera house

is "a great artistic event," or that it is likely, as his critic René Menard declares, to make "an epoch in the history of the French school."

The other articles of the number are a notice of the Alsace-Lorraine exhibition by M. Albert Jacquemart; a notice of Antoine Chintreuil by M. Albert de la Fizelière, and of Prud'hon and his works now exhibiting at the Ecole des Beaux-Arts, by M. George Duplessis. The usual bibliography of works on art published in France and in other countries during the past half-year completes the number. This bibliography is, no doubt, tolerably complete as to French works; but it is utterly insufficient as a catalogue of foreign literature. Very few English works are mentioned, and not one German.

It has been determined to proceed at once to carry out the plans projected for the restoration of the cathedral at Naumberg. It is estimated that 80,000 thalers will cover the expenses of restoring the interior to its original condition, and removing all the surrounding buildings and adventitious additions by which it has been disfigured, and as this building is one of the noblest specimens of early mediæval architecture in Middle Germany, the contemplated undertaking will be hailed with satisfaction by all lovers of German art. The edifice was begun in the time of Margraf Ekkehardt of Meissen, and completed in the first half of the thirteenth century. The statues of the founders which are inserted in the columns of the transept are not without value as specimens of early German plastic art, while the graceful individuality of the face and figure of the Polish Margravine Relegydis, wife of Margraf Hermann, who is represented in a graceful attitude with half-averted head, can scarcely be paralleled in any composition of that period.

THE STAGE.

It is again reported that Mr. Irving's next venture will be the performance of *Hamlet*.

MADAME PASCA's visit has come to a somewhat abrupt conclusion. The weather was too hot, and society too weary, for melodrama.

MR. CHARLES MATHEWS continues to be the chief attraction at the Gaiety Theatre, and very certainly it needs no better. He has this week been appearing in *Used Up*—a performance which we should have taken the opportunity of noticing at greater length, had it not, by reason of its frequent repetitions, become almost too familiar to good-class play-goers to need any further criticism or comment. The same theatre has produced a little one-act comic drama by Mr. J. G. Taylor.

For the benefit of the acting manager of the Olympic Theatre, there took place on Saturday afternoon, at the Gaiety, a performance of Sheridan Knowles's *Hunchback*: a play written, as all the world knows, not long before the production of "legitimate drama" wholly ceased, and when, alas! there was not much left of it except its form. But many actors cherish a reverence for *The Hunchback* perhaps second only to that which they cherish for *The Lady of Lyons*; and on Saturday afternoon more than one artist of some celebrity lent help to the performance of Sheridan Knowles's play. And the play was well received. But the greatest interest evoked on the occasion was in the first appearance of a lady, hitherto an amateur, now to be known, wherever she may appear, as "Mrs. Fairfax." She is, we believe, the wife of an officer who has rather lately contributed something to magazine literature; and, as Mrs. Fairfax is a lady who has not led the crowded life of a professional actress, it is almost unnecessary to add that she has written a novel. Her performance is pleasantly reported of. She brings to the stage some gifts and accomplishments not now too common there; but opinions differ as to the chances of her ultimate success; some of those who appreciate her the most having recognised in her performance a lack of apparent spontaneity.

Probably it has been a mistake to begin in the character of a leading heroine. For ourselves we admit that we view suspiciously the performance of anyone who does not begin at the beginning. Our best actresses, with scarcely an exception, have made slow way, with years of uphill work in country towns, or playing small parts in our London theatres. Of course, against this practice there has to be put the advantage of a larger and more general culture; but the balance, when it is struck, is generally found to be in favour of those ladies who have been on the stage from girlhood.

LAST night, at the Vaudeville Theatre, there was produced, for the first time at that house, for the benefit of Messrs. James and Thorne, Mr. Boucicault's comedy of *Old Heads and Young Hearts*. We are, of course, unable to speak of it to-day; but the performance (in which the lessees, and Mr. Farren, Mr. Righton, Miss Larkin, Miss Amy Roselle, and others, took part) will be criticised in our next issue.

THE second dramatic work of M. Paul Ferrier—*Tabarin*—was produced at the Français on Monday evening. His first showed his tendency to light comedy; it was called *Chez l'Avocat*; was concerned with what Balzac would have called some *petites misères de la vie conjugale*, and was acted chiefly by Coquelin and Mlle. Sarah Bernhardt. The new two-act comedy has for its subject, as the name implies, the celebrated buffoon of the time of Louis Treize, and though containing much that is spirited and amusing, it has also at one point a very serious interest, of which Coquelin made the most. The younger Coquelin assisted his brother, and so did Mlle. Lloyd, Mlle. Dinah Félix, Messrs. Boucher, Kime, and others.

M. VICTORIEN SARDOU is busy upon a long play for the Gaieté; a play which M. Offenbach will produce, it is said, during next winter.

SOME curious particulars with regard to the career of Rachel at the Français have just been published. Her first appearance was as Camille in *Les Horaces*, on June 12, 1838, and the receipts of the theatre on that occasion were only 28*l.*: that is, only about a sixth of the seats in the house were occupied; or, if occupied, they were occupied by what is technically spoken of as "paper"—persons who are admitted free because gratuitous representations are better than a "beggarly array of empty boxes." A few weeks later and she filled the theatre every night. Nearly all her early successes were gained in the classic tragedies. She appeared afterwards, as Ristori has done, in translations of the great tragedies of other literatures than her own. Then came the romantic drama—Cornelle gave place to Alexandre Dumas. But *Mademoiselle de Belle-Isle* was not among the most successful of her performances: one of the most notable performances of her later days was that of *Adrienne Lecouvreur*. Altogether she appeared in forty-five characters, of which the last created was in a drama now long forgotten—*La Czarine*, produced in 1855. Her genius was possibly greatest in her youth; her art most elaborate after ten years of practice; and towards the end ill-health told visibly and shockingly upon her work. A private life less agitated would probably have preserved to us for many years this woman—almost the most remarkable, almost the most agreeable, recent generations have seen.

FROM time to time one hears a good deal said about the inefficiency of some of the persons who contrive to be entrusted with prominent parts upon our stage; but one hears little of the incapacity of a far larger number of persons—the mass of those who at nearly every theatre in London represent the unnamed characters who figure more or less in nearly every drama. A correspondent, who has a claim to be heard, draws our attention to the point. These unnamed characters have nothing to say, except the unanimous "yes" or unanimous "oh!" which caused a famous personage to re-

mark that "when they *do* agree upon the stage, their unanimity is wonderful;" and because these characters have nothing to say, their representatives imagine that they have nothing to act. Are they a group of citizens supposed to be watching with interest some incident of the streets? Are they a group of market-women chatting at the fruit market?—their action, or their want of action, is generally open to the reproach that they do not for one instant imagine themselves to be the characters they are supposed to represent. The men, whether citizens, peasants, even guests at a party, appear to take as their model for behaviour the stiffness of a line of policemen setting out upon their beat. The women are entirely conscious that they are on the stage of a theatre, and that in front of them is an audience which does not wholly abstain from criticising their appearance. They adjust their caps, they adjust their bracelets, they gaze at their shoe-buckles, and carry on to the stage the minor operations of the dressing-room. Those whose business it is to arrange their movements consider their movements *en masse*, and these accessory characters hold themselves excused from considering their own movements at all, save with an eye to the effect which their appearance may produce among their acquaintances in the audience. This at least is true of very many of them; and yet those who care seriously for the improvement of the stage—we are not speaking of what is called its "tone," but its improvement as an art—cannot help remembering that each one of these accessory figures is none the less a character because a speechless one. To each one of them is open the whole wide field of gesture and of facial expression. It would be interesting to see, for once, what a great mistress of delicate expression—such an actress as Mlle. Desclée was, or as Mlle. Pierson now is—could make of the speechless part of a market-girl, with a life of her own of which the audience is to hear no word, but with a natural characteristic interest in the fate of the friends, the neighbours, the everyday acquaintances, whose story is unfolded throughout the piece. That opportunity, we venture to say, would be a lesson which would not be lost upon the spectators, though it might be upon the supernumeraries. It would point to a perfection which, indeed, could practically never be attained, but towards which we might well make some little onward step. The present behaviour of too many of the unnamed characters destroys the illusion of the stage instead of aiding it. They are not characters at all; the story, one says, has nothing to do with them; at best, they are but on the stage like the fine gentlemen used to be in the early days of the theatre—privileged spectators: nothing more. They encumber the stage, and stop the way of the story. And sometimes when they do not encumber it by their inaction, they encumber it yet more by their action. By strange antics they set on barren spectators to laugh, but (if we are to credit audiences with judgment) they offend many more than they please. Lately, one has heard something about "schools of acting." Of actual schools none could be a better one than that which the supernumerary actors at a good theatre are frequenting every night, but at which they learn almost nothing. They have good acting to observe, and they can observe it closely and repeatedly, and they have even some little opportunity, which any one among them destined to be great would surely seize, for practising the arts too little cultivated even by the more advanced of their brethren and their sisters: the invaluable and inexhaustible resources of gesture and of facial play.

MUSIC.

BALFE'S "IL TALISMANO."

BALFE's posthumous opera *Il Talismano*, or, to give it its English, and more appropriate title *The Knight of the Leopard*, was produced for the first time last Thursday week at Her Majesty's Opera,

Drury Lane. It speaks volumes for the present state of music, and especially of the opera, in this country, that the first performance of the last work of one of our most distinguished, as well as most distinctively English composers should be given in a foreign language and by a company composed entirely of foreign artists. It is useless, however, to enter into this subject now, especially as it is far easier to point out the evil, and even to indicate its cause, than to suggest a remedy. It will be more to the purpose to give some account of the work itself.

The subject of the opera is taken, as will be surmised from its name, from Sir Walter Scott's well-known novel. It was obviously impossible to bring the whole story within the compass of a three-act opera, and Mr. Arthur Mathison, the writer of the libretto, has therefore selected that portion of it which related to the adventures of Sir Kenneth, the Knight of the Leopard, as the subject of his drama. It will probably best enable our readers to get as far as possible a clear idea of the present work, if we give an outline of the plot, noticing at the same time, as we proceed, the more salient features of the music.

Those who are familiar with Balfe's style—and what amateur is not so, to a greater or less extent?—will not need to be told that its great characteristic is *melody*—not always particularly striking or original, but always pleasing and flowing, frequently also “ear-catching” and thoroughly attractive. Few men understood better than he how to hit the taste of the public. And though, on the whole, the present can hardly, perhaps, be considered one of the best of his works, it yet contains pieces, as will be seen presently, fully worthy of his reputation; pieces which are exactly “not too good to be popular,” and which, though they may fail to satisfy a highly critical taste, may not improbably be a most valuable property for the publishers.

Instead of a regularly-developed overture, the opera opens with a rather short orchestral prelude, commencing with a short *fanfare*, and founded, according to a well-established precedent, on themes subsequently met with in the course of the work. The first of these is Richard's prayer, “Monarch supreme,” in the second act, while the following *allegro* is the subject of the immediately succeeding solo and chorus “On, valiant Squires.” The opening scene of the first act shows us an Arab encampment on the shores of the Dead Sea, and the first number is a chorus of Arabs, “Soldiers of Araby,” which, though melodious, is more remarkable for truth of characterisation and for a happily imparted barbaric tone, than for intrinsic musical beauty. The Emir and Sir Kenneth, who have lately been engaged in combat, enter; the former has undertaken to conduct his late foe to the cave of the hermit of Engaddi. Their conversation turns on the subject of female beauty, and a duet, “Golden love-locks floating,” follows, in which each singer extols the merits of his countrywomen. This duet is pretty and tuneful, but on the whole somewhat commonplace. The scene then changes to the chapel at Engaddi. Edith enters, and after a rather long orchestral introduction, sings a scena, according to the fashion of *prime donne* in general. The slow movement, “Solemnly, softly, cometh the nightfall,” which follows the introductory recitative, is in Balfe's best manner: it is a very graceful and thoroughly pleasing, if not highly original, melody. After another recitative, a second verse of the melody follows, now given a semitone higher—in E flat instead of D—and with a more elaborated accompaniment. A characteristic interlude then introduces the dwarf Nectabanus, who summons Edith to the Queen's presence, and announces the arrival of the Knight of the Leopard, as an envoy from the crusading princes. In an animated *allegro* Edith expresses her joy, and departs, leaving Nectabanus alone. The dwarf in a recitative and air, “I love the sky when no bright stars shine,” gives vent to his spite against humanity in general

and beauty in particular. This piece is one of the best in the opera, and though likely to be less popular than many numbers not equal to it in musical merit, bears good testimony to the dramatic capacity and power of individualising character of the composer. The following scene, “Salve Regina”—in which a procession of nuns, among whom are Edith and the Queen, enters the chapel into which Sir Kenneth has been conducted by the dwarf—is a well-treated and effective number, the hymn being from time to time interrupted by the ejaculations of Edith and Sir Kenneth, who recognise each other. The musical value of this piece is far higher than that of some of its predecessors, the themes being well chosen and happily contrasted. As the procession quits the chapel, Edith drops a rose at her lover's feet, which he picks up and apostrophises in the song, “Flow'ret I kiss thee,” which concludes the first act. This song will probably be one of the most popular pieces in the opera; its simple theme is one of Balfe's most “Balfish” melodies, and the harmony, without being over-elaborated, is more interesting than is frequently the case in songs of this type. It would be worth the publishers' while to issue a transposed edition of this song, the voice-part of which lies rather high; as the amateur tenors who would doubtless wish to add it to their repertoire would probably dread the high B flats which are met with two or three times in the course of the music.

The first scene of the second act shows us the tent of King Richard, who in a long recitative and air sings of his affection for his queen. His song, “Oh, who shall sing the rapture,” is broad and effective, but by no means very new, and somewhat commonplace. The King then summons Sir Kenneth to his presence, and warns him against aspiring to the hand of Edith. Their conversation is interrupted by the arrival of De Vaux, who announces that the Duke of Austria has torn down the English banner from St. George's Mount, and planted his own in its place. After a short terzetto, the King and the two knights depart to avenge the insult; and the scene changes to the mount itself. The Duke of Austria is planting his banner amidst the approving shouts of his own soldiers, and the menaces of the English and French troops. A short, vigorous, but again not very original triple chorus presents this scene in music. Richard, accompanied by Sir Kenneth and De Vaux, arrives with a flourish of trumpets, and asks “Who hath done this?” On the Duke of Austria replying “'Twas I!” Richard tears down and tramples under foot the Austrian flag. The King of France arrives to mediate between the disputants, and Richard declares his intention of marching on the morrow against the infidels. Meanwhile he gives Sir Kenneth charge to watch over the English banner. A chorus, chiefly in unison, “Lead us on, Lion-Heart,” expresses the enthusiasm of the troops. The following number, Richard's prayer, “Monarch supreme,” and the *tempo di marcia* to which it leads, “On, valiant Squires,” have been already anticipated in the prelude which commences the work. This movement is full of spirit, pleasing and taking in its themes, but again, like much of the present work, of no remarkable novelty. Sir Kenneth, left alone, sings a very melodious air, “On balmy wing of night-breeze.” The accompaniment to the recitative which introduces this song is for a solo viola, and can hardly fail to have been suggested by Meyerbeer's similar employment of the same instrument in Raoul's romance in the first act of the *Huguenots*. Nectabanus enters, and in a long and well-written scene we see his endeavours to lure the knight from his post, in which he ultimately succeeds. The scene is again changed to the Queen's tent, and after a pretty chorus for the ladies in waiting, a ballad sung by the Queen, and a romance, “The Ladye Eveline,” sung by Edith, the latter of which is the more interesting, Edith learns that, by a trick, her lover has been seduced from his duty. Sir Kenneth enters, and the

Queen hurries to Richard to intercede for him and avert the consequences of her ill-timed jest. After a somewhat long but effective duet between the lovers, the King enters, and, learning that the banner of England has been cut down, is about to strike the traitor dead, when Edith and the Queen rush in and interpose. The finale of the second act, which immediately follows, is somewhat conventional both in form and treatment. It brings the act to an effective conclusion, but presents no features calling for special notice.

The third act must be briefly dismissed. After an orchestral prelude founded on the subject of Richard's song, which opens the second act, the monarch is discovered in his tent, reading letters from England. From these he learns that the Knight of the Leopard is no other than David, Prince of Scotland, in disguise. He regrets his banishment, and expresses a wish to see him again; whereupon his attendant De Vaux informs him that his wish may be at once gratified, as “the Nubian slave who but this morn did save thee from the assassin's blade, was Sir Kenneth, Knight of Scotland.” The King orders him to be at once summoned to his presence. The whole of this scene is in the form of free recitative, with more or less elaborate accompaniment. Edith and the Queen then enter, and beg permission for the former to retire to a convent, but Richard puts them off till the morrow. The scene then changes to the great pavilion. A grand procession of nobles and warriors enters to the sound of a military march, which is followed by a tuneful but somewhat common-place chorus, “A song to merrie England.” Richard arrives, gives orders to call to his presence the valiant minstrel knight whom he delights to honour, and from without is heard the sound of Sir Kenneth's song in the first act, “Flow'ret I kiss thee.” Edith recognises the music. Sir Kenneth is brought in, receives due acknowledgment of his rank, and of course is rewarded with the hand of Edith, who expresses her joy in a brilliant *rondo finale*, “Radiant splendours,” after which the military march, now sung as a full chorus, “Homeward yon blue water flows,” concludes the opera.

It cannot be said that *The Knight of the Leopard* will as a whole add much to its composer's reputation. It contains little the like of which is not to be found in his other works; but it is, though often common-place, always tuneful, and seldom if ever dry. Some of the separate pieces, especially the “flower” song, the “Ladye Eveline” romance, and the song “Radiant splendours,” are likely to keep their place with other of Balfe's compositions in the programmes of miscellaneous concerts; but some of the best music in the work is just that which will the least bear separation from the context. It is an English rather than an Italian opera; and for that reason we have in our notice given the English names of the pieces throughout.

One line must suffice to speak of the performance; for the readers of the ACADEMY will probably be far more interested to know what the music is like than how the various singers acquitted themselves. The part of Edith Plantagenet was given to perfection, both as regards singing and acting, by Mdme. Nilsson. The parts of the Queen, Sir Kenneth, and King Richard were effectively rendered by Mdle. Marie Roze, and Signori Campanini and Rota. Signor Catalani did full justice to the character of Nectabanus, and the less important parts were taken by Signori Campobello, Costa, Casaboni, and Rinaldini. The *mise-en-scène* of the opera was gorgeous, and the applause of a crowded house enthusiastic.

EBENEZER PROUT.

THE fifth summer concert of the present season at the Crystal Palace took place last Saturday, the programme on that occasion being devoted to the illustration of the Italian school of music. As might reasonably be expected, the vocal music was more prominent than the instrumental, though the latter was by no means destitute of interest.

Foremost in importance in this department was the revival of one of old Corelli's "Concerti grossi," the graceful and melodious strains of which received full justice from the strings of Mr. Manns's orchestra. Two specimens of Rossini's instrumental music were given—the well-known and popular overture to *La Gazza Ladra*, and the less known, but perhaps even more charming ballet-air "Passo a sei" from the first act of *Guillaume Tell*. The other orchestral piece was Cherubini's overture to *Anacreon*; but it is an open question whether Cherubini, though Italian by birth, ought not rather to have been classed among French composers, as all his chief operas were written for and produced at Paris. The instrumentalist was Signor Papini, the Italian violinist, whose recent performances at the Musical Union have shown him to be an artist of the highest order. He exhibited his powers in a concerto of his own; but his fine tone, perfect execution, and impassioned delivery would probably have been heard to even greater advantage in a work by one of the great masters. The concertos of Beethoven, Mendelssohn, or Spohr, were, however, of course inadmissible at an Italian concert. The Crystal Palace choir sang a motett by Palestrina, "O Saviour of the world," and Festa's well-known madrigal "Down in a flow'ry vale," besides taking part in the prison scene from the *Trovatore*. The solo vocal music, which consisted entirely of pieces from the operas of Bellini, Rossini, Donizetti, and Verdi was rendered by Mme. Miliano, Mlle. Singelli, and Signori Fancelli, Galassi, and Borella.

Owing to the increasing pressure upon our space, our notes of musical events must in the majority of cases be confined to a mere record of facts. We can, therefore, only enumerate the chief items of the excellent Philharmonic concert last Monday. These were the unfinished B minor symphony of Schubert and the "Pastoral" of Beethoven, Mendelssohn's Violin Concerto, played to perfection by Mme. Norman-Neruda, Rheinberger's very interesting and clever overture to the *Taming of the Shrew* (for the first time in England), and the overture to *Oberon*. It is only due to the band and its conductor, Mr. Cusins, to add that a marked improvement has been perceptible in the finish of the performances since the earlier concerts of the season.

At the Albert Hall, on Wednesday last, a new cantata entitled *Supplication and Praise*, by Dr. Sloman, was produced. The work contains some clever part-writing, which does credit to its composer's scholarship. It is, however, like so much new music, not remarkable for any great originality or individuality of style.

MDLLE. KREBS's second recital, on Thursday week last, was by no means inferior to the preceding one. Among the chief pieces given were Beethoven's Sonata in D minor, Op. 31, No. 2, Bach's Italian Concerto, and Schumann's seldom heard "Toccata," Op. 7. The whole programme was, however, so well selected, and so admirably performed, as to render it almost impossible to select any pieces for special praise.

Nearly the same may be said of Mme. Essipoff's second recital, last Saturday, with this difference—that this lady seems to us to be pre-eminently fine in Chopin's music. Such at least was the impression produced on us after hearing her splendid rendering of his great Nocturne in C minor, and Berceuse. To Mme. Essipoff's "reading" of Schumann's "Carnaval" some might perhaps take exceptions, but a certain amount of licence must always be granted to a great artist, and the more pronounced his (or her) individuality, the larger the allowance which should be made for differences of reading. Among the smaller pieces which Mme. Essipoff played on this occasion, special mention should be made of a charming little Etude, "Papillons," by her husband, Herr Leschetizky, and of an Intermezzo by Dr. Hans von Bülow.

MR. FREDERICK ARCHER's annual morning concert took place on Wednesday afternoon at

Hanover Square Rooms. Among the most important pieces of a long and varied selection were Bennett's Sestett for piano and strings; Mr. Lindsay Sloper's "Double Duet" for four performers on two pianos, on themes by Sir Julius Benedict; and the Chevalier de Kontski's duet for two pianos on the "Huguenots."

THE rehearsal for the Handel Festival took place yesterday at the Crystal Palace; and the Festival itself will be held during the coming week. Rather vague notions respecting it seem to prevail on the Continent, if we may judge from a reference to it in the last number of the *Musikalisches Wochenblatt*, in which it is stated that the *Messiah* is to be performed at Sydenham with from eight to ten thousand singers!

WE learn, on what we believe to be trustworthy authority, that the committee for the next Birmingham Musical Festival, which will take place in 1876, have resolved to invite Johannes Brahms to write a large vocal work for them, to be produced on that occasion.

The *Débats* of the 14th inst. contains a long notice of Verdi's "Requiem," which has just been produced in Paris, from the able pen of M. Rey, the musical critic of that journal. While on the whole highly laudatory, the notice states that the Requiem "is much more a dramatic than a religious work." He says, "it is chiefly in the character and form of the melody that M. Verdi in his 'Requiem' has freed himself, I will not say from a rule, but from a custom, to which composers whom the imposing splendours of the Catholic service truly inspire will always return." In its general style he compares it with the master's most recent opera *Aida*, of which also it offers occasional reminiscences.

MDME. SCHUMANN, who, as our readers will remember, was prevented from visiting England this season by a severe attack of rheumatism, is at present taking the baths at Teplitz, with the view of obtaining relief from her malady.

THE Norwegian Storthing has made a liberal grant of money to the two young composers Svendsen and Grieg, to enable them to give their undivided attention to artistic production.

LETTERS from Vienna announce that the new "Komische Oper" in that city, opened in January last, was closed on June 1. The speculation was unsuccessful, because the first-rate artists who were engaged, such as the *prima donna* Minnie Hauck, and the celebrated *buffo*, Gustav Hölzel, received such high salaries that the management, although the house was filled every night, could not afford them. The last performance was that of Leo Delibes' opera *Der König hat's gesagt* (*Le Roi l'a dit*), the only "great hit" made in the theatre during the whole season.

POSTSCRIPT.

AMONG the Sessional Papers issued this week we note three of considerable scientific interest. The first contains copies of official correspondence on the Organisation of a Meteorological Department in India, together with the report of the committee of the Royal Society; the second is the report of Professor Tyndall to the Trinity House, upon recent experiments with regard to fog signals, conducted at the South Foreland during the past and present years—a most valuable contribution to the study of the propagation of sound, which would require a lengthy notice in order that any just notion might be conveyed of it. The third paper is described as a copy of "Further Correspondence relative to Proposals to substitute Mineral Oils for Colza Oil in Lighthouses."

MR. FOSTER proposes to publish by subscription, in two volumes folio, price three guineas each, the *Pedigrees of the Historical Families of Lincolnshire*, as compiled by the late Lord Monson and Mr. Arthur Staunton Larken. The prospectus

states that the collection of these pedigrees occupied the compilers for many years, and, in addition to the Visitation entries of 1502, 1564, 1592, 1634, and 1666, they include the majority of the existing county families; they have been elaborately worked up from inquiries *post mortem*, wills, monumental inscriptions, parish registers, and other documents, public and private. As the history of Lincolnshire still remains unwritten, this collection will doubtless be a valuable acquisition to all who are interested in the county, and will go far towards forming a basis for the historian of the future.

MR. WENTWORTH WEBSTER writes from St. Jean de Luz:—

"Seeing the review of the Gipsy works in your present number leads me to ask whether the curious fact of the Gipsies so quickly coalescing with the Basques has been accounted for. Both here (St. Jean de Luz and Ciboure) and at St. Palais they have totally forgotten their own language and adopted Basque, though old people remember to have heard them speaking it, and mention a word or two. The Basques call them 'Cascarrotac.' They are now all Roman Catholics, and freely intermarry with the rest of the population. When some Hungarian Gipsies have passed through on their way to and from Spain, the 'Cascarrotac' have been quite unable to understand them. There are still some slight differences in habits and *physique* between them and the rest of the population; but these are fast being obliterated by successive mixtures. Occasionally curious cases of 'atavism' seem to occur."

AT the anniversary meeting of the Numismatic Society, on Thursday, June 18, the annual report for the year 1873-4 was read, and was followed by obituary notices of two members of the society who had died during the year—Mr. J. Yonge Akerman, and Mr. J. S. Wyon, late Engraver of the Royal Seals. The officers and Council for the following year were elected:—President, John Evans, F.R.S., P.G.S., &c. Vice-Presidents—the Right Hon. the Earl of Enniskillen; W. S. W. Vaux, F.R.S. Treasurer, J. F. Neck. Secretaries—Herbert A. Grueber; Barclay V. Head. Foreign Secretary, Percy Gardner, M.A. Librarian, W. Blades. Members of Council—Rev. Professor Churchill Babington; Dr. Birch; Colonel Seton Guthrie, R.E.; Major Hay, H.E.I.C.S.; H. Henfrey; Charles F. Keary, M.A.; Rev. S. S. Lewis, M.A.; Stanley Lane Poole; Samuel Sharpe, F.S.A.; John Williams, F.S.A.

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SATURDAY, JUNE 27, 1874.

It is particularly requested that all letters respecting subscriptions, the delivery of copies, and other business matters, be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Some Leading Principles of Political Economy Newly Expounded. By J. E. Cairnes, M.A., Emeritus Professor of Political Economy in University College. (London: Macmillan & Co, 1874.)

The English Peasantry. By George Heath. (London: F. Warne & Co., 1874.)

THESE are books of a very different order, the first being a profound theoretical treatise by a distinguished professor of political economy; the second a plain narrative of facts, appropriately dedicated to Canon Girdlestone, as being a chapter in the recent history of the English agricultural labourer. The most important subject, nevertheless, in Mr. Cairnes's book is wages; and Mr Heath's narrative—which we cannot review separately, but which well deserves the attention of readers interested either in the agricultural labourer's question, or in the more general one of wages—is a repertory of material facts bearing on the subject in relation to some of the principal doctrines for which Mr. Cairnes contends.

Any new work by Mr. Cairnes would be sure of a *succès d'estime*, but the present is one the importance of which the economist most opposed to some of the principles it expounds with so much force, clearness, and skill, will not call in question. Its very importance, on the other hand, the high reputation of its author, and the consummate literary art it displays, impose on a reviewer the duty of sifting it closely. Mr. Cairnes himself sets an example of independent criticism. Thus he speaks of Mr. Mill's doctrine of cost of production as

“radically unsound, confounding things in their own nature distinct and even antithetical, setting in an essentially false light the incidents of production and exchange, and leading to practical errors of a serious kind, not merely with regard to value, but also with regard to some other important doctrines of the science.”

As we, for our own part, think not a few of Mr. Cairnes's own positions, including his doctrine of the relation of cost of production to value, untenable, we must claim for ourselves like independence of judgment and freedom of speech. Mr. Cairnes, we may observe, over-estimates sometimes the amount of authority opposed to his own views, sometimes the amount on their side. In the case just referred to, he too hastily assumes that the view he dissents from has “the general concurrence of economists.” The English market for economic publications is extremely limited, the works on the subject are necessarily few, but it is notorious that various doctrines to be met with in the English text-books have often been questioned in lectures, articles, discussions, and private conversation; and that the general concurrence even of English economists—of whom alone English economists

are apt to take account—ought not to be assumed from the agreement of those books. In the second place, the definition of cost of production which Mr. Cairnes puts forward, had, in fact, been set forth in very similar terms in a treatise which has gone through many editions. Mr. Senior, criticising Malthus for terming profit a part of the cost of production, says, “Want of the term abstinence has led Mr. Malthus into inaccuracy . . . an inaccuracy precisely similar to that committed by those who term wages a part of the cost of production.” Mr. Senior proceeds to define cost of production as “the sum of the labour and abstinence necessary to production.” Mr. Senior's analysis is, indeed, defective in omitting the element of risk, but that defect is beside the question, and in respect to it we may observe that Mr. Cairnes too narrowly limits it, in the case of the labourer, to risk to mental and bodily faculties. The labourer often shares the pecuniary risks of the capitalist's enterprise; he runs the risk of being thrown out of work and wages at a critical time; and this is only one of a number of facts inconsistent with the assumption of an equality of wages, even within the limits which Mr. Cairnes sets to it.

The doctrine of cost of production involves the whole theory of wages and profit; and an immense superstructure which has been built on what Mr. Cairnes would call the orthodox theory, must stand or fall with that theory. The subject may be conveniently approached by an examination of the doctrine of “the Wages Fund” and an “average rate of wages,” for which Mr. Cairnes contends. An instance has just been noticed of an overestimate, on his part, of the amount of difference between his own views and those of other economists: we here meet with one of an overestimate of the amount of support from authority which Mr. Cairnes is entitled to claim for his own view. He terms his own side of the question with respect to the Wages Fund, “the orthodox side.” If orthodoxy in economics is to be determined by authority, some weight surely is to be attached to continental authority. And in Germany, as Dr. Gustav Cohn has lately pointed out, the doctrine of a Wages Fund was controverted more than fifty years ago, and has been repeatedly assailed since; nor does it now form, we believe we may affirm, an article of the creed of any scientific school of German economists. It is condemned by M. Emile de Laveleye, of Belgium, to whom Mr. Cairnes will not deny a place in the front rank of European economists. French economists have never been polled on the question, but it is at least certain that the notion that there is an aggregate national wages fund, the proportion of which to the entire number of labourers determines the general rate of wages, is incompatible with the exposition which M. Léonce de Lavegue—who, it is needless to say, combines the highest theoretical attainments with the most extensive knowledge of the actual economic phenomena of his own country—has given of the diversity of the rates of wages and the causes determining them, in different parts of France. In England the doctrine was, after mature consideration, abandoned by Mr. Mill; it has been vigor-

ously assailed by Mr. Thornton; it is repudiated by Mr. Jevons; and among other economists in this country, the present reviewer long ago combated it. On the whole, we believe that the chief weight of European authority is against the doctrine, and that it is a heresy, if that constitutes one. But the terms orthodoxy and heresy are singularly inappropriate in philosophical discussions. What philosophy seeks is reason and truth, not authority; and we will briefly state some of the grounds of reason and fact on which we take our stand in maintaining that an aggregate wages fund and an average rate of wages are mere fictions—fictions which have done much harm, both theoretically and practically, by hiding the real rates of wages, the real causes which govern them, and the real sources from which wages proceed. In every country in Europe, the rates of wages even in the same occupation vary from place to place; in other words, the same amount of labour and sacrifice of the same kind is differently remunerated in different localities. The Devonshire, Somersetshire or Dorsetshire labourer has been earning for the last fifty years less than half what the same man might have earned in Northumberland; the pay of Belgian farm labour is three times higher in the valley of the Mense than in the Campine, and twice as high as in Flanders; it varies, likewise, prodigiously in Germany, even in adjoining districts. Whence these diversities? The reason, obviously, is that distinct and dissimilar conditions determine wages in different parts of each country. Mr. Cairnes urges:—

“A rise of wages, let us suppose, occurs in the coal trade—does any one suppose that this could continue without affecting wages, not merely in other mining industries in full competition with coal mining, but in industries the most remote from coal mining, industries alike higher and lower in the industrial scale? Most undoubtedly it could not.”

We answer, most undoubtedly it could, and actually did. Wages rose continuously for a century in mining and other industries in some counties in England, while in others the earnings of the agricultural labourer remained stationary throughout the whole period. In 1850, Mr. Caird found the rate of agricultural wages in one northern parish 16s. a week, in another parish in the south only 6s. a week. In the former parish, mines and manufactures competed with farming for labour; in the latter, the one employer was a farmer holding 5,000 acres. Would it be reasonable to say there was an average rate in the two parishes of 11s. a week, resulting from the ratio of the aggregate wages fund to the number of labourers in both? What share had the southern labourer in the funds from which his fellow in the north earned his 16s. a week? In like manner, the funds expended in wages in the Rhine Province no more govern the price of labour in Pomerania and Posen than in Cornwall or Kent. A farm labourer in Flanders earns 1 fr. 50 c. a day, an inferior labourer in another part of Belgium may earn 3 fr. 50 c. and upwards. Why? Because the Fleming no more shares in the funds which afford such high wages around Charleroi and Liège, than a provin-

cial journalist does in the funds from which the writers of the *Times* are remunerated. Moreover, to speak of the ratio of an aggregate wages fund to the number of labourers as determining wages in each country surely implies that the sum expendible in wages at any given time is a fixed quantity; and, accordingly, M. de Laveleye remarks that one of many facts which give a practical refutation to the doctrine is that wages have recently risen in some parts of Belgium at the expense of rent. The demand for labour in manufactures on the one hand, and the novel attitude of the Belgian farm labourer on the other, have compelled farmers in certain districts to raise wages to a point at which farming has become a losing business; rents, therefore, are falling. It was seriously urged against trade-unions and combinations of labourers in England a few years ago by some advocates of the doctrine of the wages fund, that wages could not be raised by combination in one trade or locality without a proportionate fall of wages elsewhere, there being only a certain aggregate fund to be distributed. Mr. Heath's statement, however, is incontrovertible that the mere report of the formation of an agricultural labourers' union in Warwickshire raised wages immediately in several neighbouring counties, and it will hardly be contended that there was a corresponding fall in other counties.

It is evident that the result has been mistaken for the cause; that the aggregate amount of wages is nothing but the sum of the particular amounts in all particular cases taken together; and that it would be as rational to say that the income of each individual in the United Kingdom depends on the proportion of the total national income to the number of individuals, as to say that the wages of each labourer in every place and in every occupation depend on the ratio of the sum total of wages to the total number of labourers. The statistician may find some interest in calculating the average rate resulting from the ratio of the aggregate amount of wages, if it could be ascertained, to the number of labourers in the kingdom; but the economist deludes himself and misleads others by representing this as the problem of wages. If farm wages be 10s. a week in Devonshire and 20s. in Northumberland, to say that the average rate is 15s. a week is to speak of a rate which has no existence in either, and to withdraw attention from the causes of the real rates in both. In every country, instead of an average or common rate of wages, there is a great number of different rates, and the real problem is, what are the causes which produce these different rates? Hence we are driven to conclude that Mr. Cairnes is not "justified," to use his own words, "in generalising the various facts of wages into a single conception, and in discussing 'general' or 'average wages.'"

At this point we are brought to enquire whether there is any better reason for maintaining the existence of an average rate of profit. The doctrine of average profit is closely connected in Mr. Cairnes's exposition with that of average wages. While contending, erroneously as we have shown, for an equality of wages throughout all similar

occupations in the same country, he admits that working classes of very different degrees of skill do not compete, and may be paid at different rates for equal sacrifice and exertion. But, he adds,

"though labourers in certain departments of industry are practically cut off from competition with labourers in other departments, the competition of capitalists is effective over the whole field. The communication between the different sections of industrial life, which is not kept open by the movements of labour, is effectually maintained by the action of capital constantly moving towards the more profitable employments. In this way our entire industrial organisation becomes a connected system, any change occurring in any part of which will extend itself to others, and entail complementary changes."

In Mr. Cairnes's view, if wages were below par in any trade or locality, although the labourers there might not be able to migrate, a movement of capital seeking cheap labour would at once set in. It might almost be a sufficient refutation of this doctrine, in relation both to wages and to profit, to point out that no migration of capital has equalised the wages of agricultural labourers in any country in Europe. What migration there has been—and it has been altogether inadequate to produce an approach to equality of wages—has been almost altogether a migration of labour. Moreover, if in a single occupation so simple as that of agricultural labour there has been no such effective competition as Mr. Cairnes assumes, there seems some antecedent reason for suspecting error in the assumption of such an effective competition among capitalists as to equalise the rates of profit in all the countless employments of capital. There is something like a circular movement in Mr. Cairnes's reasoning on this subject. He first argues:—

"Each competitor, aiming at the largest reward in return for his sacrifices, will be drawn towards the occupations which happen at the time to be the best remunerated; while he will equally be repelled from those in which the remuneration is below the actual level. The supply of products proceeding from the better paid employments will thus be increased, and that from the less remunerative reduced, until supply, acting on price, corrects the inequality, and brings remuneration into proportion with the sacrifices undergone."

But afterwards we read:—

"The one and sufficient test of the existence of an effective industrial competition, is the correspondence of remuneration with the sacrifices undergone—a substantial equality, that is to say, making allowance for the different circumstances of different industries, of profits and wages. Such a test applied to domestic transactions shows the existence of a very large amount of effective industrial competition throughout the various industries carried on within the limits of a single country. The competition of different capitals within such limits may be said to be universally effective."

Is not this very like arguing that the equality of profits is proved by the fact that there is an effective competition of capital, and that the equality of profits proves the fact of an effective competition? Nor is this the only seeming flaw in Mr. Cairnes's logic. In proof of the equalisation of profits, he urges that capital deserts or avoids occupations which are known to be comparatively unremunerative; while if large profits are known to be realised in any in-

vestment, there is a flow of capital towards it. Hence it is inferred that capital finds it level like water. But surely the movement of capital from losing to highly profitable trades proves only a great inequality of profits. There is, in like manner, a considerable emigration of labourers from Europe to America: does that prove that wages are equalised over the two continents? Let Mr. Cairnes himself answer:—

"Great as has been the emigration from Europe to the United States, it may be doubted if any appreciable effect has been produced on the rates of wages in the latter country. Throughout the Union, wages remain in all occupations very considerably higher than in the corresponding occupations in this country."

Elsewhere he estimates American wages at twice the English, and four times the German rate. The emigration of labour, thus, is neither sign nor cause of an equality of wages; it is, on the contrary, consequence and proof of their inequality; and the migration of capital from losing or unprofitable to promising businesses, in like manner, only lands those who refer it in evidence of the equalisation of profits in an *ignoratio elenchi*. Mr. Cairnes, it seems clear, has not taken into consideration the main objections to the doctrine he espouses. The only objections he notices are the difficulty of transferring buildings, plant, and material from one use to another, and of learning a new branch of business. The fact is, that there are, in the first place, no means whatever of knowing the profits and prospects of all the occupations and investments of capital. No capitalist knows so much as the names, or even the number of the trades in the London Directory, only a part of the trades of the kingdom; and their number and names are yearly increasing. If, again, there were any statistics showing the actual gains of the different trades, they would show that the profits of the individual members of each trade vary immensely.

The business of insurance used to be thought one in which there was a certain general rate of profit. But a few years ago the subject was investigated by Mr. Black, and also in the *Economist*, and the result arrived at was the fact of "extremes of success and disaster in the experience of companies still underwriting." Mr. Cairnes's reasoning assumes that the profits of every business are well known; but as they vary greatly with different companies and different individuals, the assumption implies that individual profits are known. If they were, it would be seen that to speak of the average profits, even of a single business, is idle. Moreover, even if the past profits of every individual in every trade were known, it would be a serious error on the part of capitalists, though one which they often commit, to judge of the future from the past. The changes in production and the conditions of trades, in international competition, and in prices, the effects of speculation, fluctuations of credit, and commercial crises, of scarce and abundant seasons, wars and other political events, new discoveries and inventions, would upset all these calculations. Curiously enough, Mr. Cairnes himself has maintained that the new gold mines introduced a disturbing element which

will probably affect profits for thirty or forty years. Ricardo admitted that at the very time he was building a pile of theory on the assumption of an equality of profits, the return of peace had made them in fact very unequal. Had he looked back for a quarter of a century, he would have found abundant proof that they had been very unequal throughout the long war; and had he been able to foresee the immediate future, he would have learned from the crisis of 1825, which Mr. Tooke so well described, how blindly mercantile men often reason, how far they are from possessing the knowledge, sagacity and prescience his theory supposed. So far, indeed, are men in business from knowing the conditions on which future prices and profits depend, that they are often ignorant, after the event, of the causes of their own past profits and losses. Not a single farmer or corn merchant, no witness whatever before the parliamentary committees save himself, Mr. Tooke states, dreamt of referring the high prices of corn in the early part of this century to the succession of bad harvests. It is not even true that losing businesses are always abandoned. Hope springs eternal in the human breast, and it is an old saying that all the mines in Cornwall are worked at a loss—that is to say, the average result is a balance on the wrong side. Mr. Mill, indeed, has reduced the supposed equality to one not of actual profits, but of expectations of profit. There is not, however, even this: no capitalist ever attempts to survey the whole field, or to estimate the probable relative gains of every investment.

The doctrine of average profit, like that of average wages, thus falls to the ground, and with it falls the superstructure built on it, including Mr. Cairnes's doctrine of value. "The indispensable condition," he states, "to the action of cost of production is the existence of an effective competition amongst those engaged in industrial pursuits"—that is to say, a competition which equalises profits; and we have seen that no such competition is possible. If we are, in economic theory, to exhaust space and time of their contents, and to suppose a vacuum in which no obstacles to the movements of labour and capital in pursuit of gain exist within the limits of each country, so that wages and profits are equalised, why not apply the same supposition to international trade and international values? We might, in like manner, theorise about wages, profit, prices, and rent at the bottom of the ocean on the supposition of the absence of water. The truth is—and it is a truth which Mr. Cairnes has missed, though he has made an important step towards it—that the principle regulating domestic as well as international values is not cost of production, but "the equation of demand," or "demand and supply;" though the formula is one which requires much interpretation, and by no means contains in its very terms the full explanation of values and prices which a good many people suppose.

But more than the superstructure of economic theory built on the doctrine of cost of production falls to the ground along with it. The method of deduction from assumption, conjecture, and premature generalisation falls too. Mr.

Cairnes speaks in his preface of certain "assumptions respecting human character and the physical conditions of external nature," as constituting "the ultimate premisses of economic science;" and of "the method of combined deduction and verification by comparison with facts," as "the only fruitful or, indeed, possible method of economic inquiry." But is a theorist likely to be very searching in his verification of assumptions on which he has built his whole science and his own reputation? Have the economists of the deductive school ever verified their doctrines respecting the equality of profits and of wages? If they are at liberty to set aside as "disturbing causes," all the obstacles to the pursuit of gain resulting from other principles of human nature, and from external circumstances, and to theorise respecting wages, profits, and prices *in vacuo*, what right have they to assume the existence of the love of gain itself in such an imaginary world? The only facts in human nature, we may add, which abstract political economy takes account of are far indeed from being ultimate facts, or from being susceptible of treatment in economic reasoning as simple, universal, and invariable principles. Self-interest and the desire of wealth are both names for a multitude of different passions, ideas, and aims, varying in different ages and countries, and with different classes and different individuals; and each having its own peculiar effects on the nature, production, and distribution of wealth.

The "principle of population," again, so far from being an ultimate fact in human nature from which general conclusions can be drawn, is a highly artificial and widely varying principle, inseparably interwoven with religious and moral ideas and historical causes. Its force in Bengal is the result mainly of a particular superstition; and, owing to causes which have never been probed to the bottom, its force varies greatly not only in neighbouring countries like England and France, but in different parts of the same country, Normandy and Brittany for example.

Our limits prevent our even alluding to many special questions of great interest raised by Mr. Cairnes, but we will take two or three examples from the chapter "On some Derivative Laws of Value." In the early stages of a nation's growth, tillage for the production of corn steadily gains ground on pasture; but Mr. Cairnes treats it as a "law of industrial progress" that in the later stages this process is reversed, and pasture constantly encroaches on tillage. We think we find here an instance of the economic error resulting from inattention to both continental phenomena and continental literature. Save in exceptional situations, the increasing supply of meat in Europe is obtained by stall feeding and tillage, not by the extension of pasture. As Professor Nasse states, the aridity of the climate and the character of the soil preclude pasture throughout the greater part of Germany. M. de Laveleye maintains that, by means of stall-feeding, Flanders, in spite of the poverty of its soil, supports more cattle to the acre than England. It is noticeable that both these distinguished economists point to one condition

unnoticed by Mr. Cairnes, which may in future, to some extent, counteract the causes hitherto operating so decisively in favour of tillage for the production of meat over most of the continent—namely, the rise in the price of labour. How far mechanical art, on the other hand, may neutralise this condition it is useless here to enquire; but M. de Laveleye makes the important observation, that even where a country like England, with exceptional advantages for pasture, imports a great part of its corn, the importing and exporting countries become virtually one economic region in which tillage is constantly advancing. Hence an enormous extension of tillage in the United States, for the supply both of its own population and that of Europe, is as certain as any fact in the economic future can be. Connected with the foregoing question is one respecting the price of corn, which, according to Mr. Cairnes, "at length, in the progress of society, reaches a point beyond which (unless so far as it is affected by changes in the value of money) it manifests no tendency to advance further." This point, in Mr. Cairnes's judgment, was already reached in England three centuries ago, if not, as he has no doubt, some centuries earlier; the reason he assigns being that, after a certain point, an advance in the price of corn reacts on our population and checks the demand. There are, however, several methods by which a nation may meet an advancing cost of corn—by a diminished consumption of animal food, for instance, or a diminished cost of manufactures. As a matter of fact, the labouring population of England has much diminished its use of animal food since the fifteenth century, while it clothes itself cheaper. The enormous prices of corn towards the close of the last, and during the early part of the present century, again, show how an advance in the price of bread may be met by privation. The whole population of the United States is now a meat-consuming one; but if Macaulay's prediction be fulfilled, at no very distant future an increased cost of corn will be met by relinquishing meat; and a part of the nation may possibly even fall back on potatoes, or some other cheap vegetable; so that the future price of corn can only be matter of speculation. The price of timber, it may be observed, has followed a different course on the Continent from that which Mr. Cairnes lays down for it. Its value, he says, "rises in general slowly, but never attains a very great elevation, reckoning from its height at starting." Professor Rau, however, has given the following prices of a given measure of the same wood in Würtemberg, in florins and kreuzers:—1690–1730, 57 kr.; 1748–1780, 2 fl. 14 kr.; 1790–1830, 8 fl. 22 kr. And Dr. Engel's statistics show that the price of wood in another part of Germany nearly quadrupled itself between 1830 and 1865.

While we dissent altogether from most of the fundamental propositions of Mr. Cairnes's book, from the economic method it follows, and from not a few of its inferences and speculations, we see much to admire in it. It abounds in valuable criticisms, such as that of Mr. Brassey's proposition that dear labour is the great obstacle to British trade, and of the argument of American protec-

tionists that the States with their high-priced labour cannot compete with the cheap labour of Europe.

T. E. CLIFFE LESLIE.

Fifty Protestant Ballads. By M. F. Tupper. (London: W. Ridgway, 1874.)

HISTORY relates that an American carter, celebrated even in America for his accomplished command of foul language, was one day driving a cart loaded with apples up a hill, when the back-board broke, and the apples rolled out. His friends gathered round, expecting to pass some pleasant and instructive moments. But the carter went silently to work at picking up the fruit. "I am not equal," he said, "to this occasion." In presence of Mr. Tupper's *Protestant Ballads* we too feel unequal to the occasion. Where is one to begin, and how are such golden opportunities to be employed? If we had kept pace with the Protestant literature of the day, and steadily read the *Rock*, that earnest journal which is opposed to everything beginning with an R, we should not now be so overcome with pleasure and amazement. We should have known that the Protestant heart of England still beat, and that Mr. Tupper still was the Tyrtæus of Evangelical religion. We may even, without profanity, call him the inspired bard, for, by his own confession, he seems to write in a sort of trance. "I have here printed," he says, "only fifty of my ballads, though conscious of having written many more." There is a dreamy vagueness about this expression, as if ballads flowed from Mr. Tupper's pen automatically, as twaddle does from that of a writing medium. Indeed, perhaps the only excuse for Mr. Tupper's unchristian hatred of a large section of his "dear old Church of England," and for his reckless grammar, is to be found in the hypothesis that he is only the medium of a few of the feebler spirits we hear so much about just now.

It would be absurd to criticise Mr. Tupper as if his ballads had literary merit or theological value. They are merely another proof of how curiously these Christians dissemble their love. The following are some of the epithets Mr. Tupper showers on his clerical opponents: "Antichrists," "tainted with Rinderpest," "bandits of the Babylonish Beast," "epicene Iscariots," "spawn of the Serpent." It is sad to think of the poor Beast, who has been so dearly loved by, and so often useful to, Evangelical preachers, suffering from Rinderpest in his old age. Epicene Iscariots too, are disagreeable people to have among us, and it will be a relief when they retire to

"Jerusalem the Golden,
Just such an Eden some Pacha might paint."

Whether pachas, as a rule, are painters—whether, if they were, they would choose Eden for a subject—what possible connexion there may be between Eden and Jerusalem, whether the Golden or not—are questions which people who read Mr. Tupper may perhaps be able to answer.

Mr. Tupper's charity may be appreciated after reading this quotation from the "Ritualist Directorium":—

"Your morals: no, you must not be found out
In things lay fools may make a fuss about.
And there's perpetual celebration too,
Perpetual license to begin anew."

It is difficult and painful for educated men and women to believe that this sort of stuff is read and believed in. Mr. Tupper's ballads are a war-cry from an obscure section of the fighters in the Armageddon of the *odium theologicum*. From this point of view there is something pathetic about the Protestant Ballads. They are the last utterances of Giant Protestant, that poor old warrior, who was so useful in his time, and who really should think of retiring into his cave, and setting a peaceful example to his old enemy, Giant Pope. A. LANG.

Calendar of State Papers and Manuscripts relating to English Affairs existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy. Vol. V. 1534-1554. Edited by Rawdon Brown. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (London: Longmans & Co. and Trübner & Co., Paternoster Row. Oxford and London: Parker & Co. Cambridge and London: Macmillan & Co. Edinburgh: A. & C. Black. Dublin: A. Thom. 1873.)

(First Notice.)

MR. RAWDON BROWN'S fifth volume is more difficult to treat in a short article than the preceding, if only on the ground that it runs over a period of time nearly three times as long, beginning with the concluding years of the reign of Henry VIII., and ending with the first and second year of Philip and Mary, as the period from July 25, 1554, to July 25, 1555, is statutorily called. All through the twenty years Venice maintains the character for diplomatic caution that the Republic earned by her conduct in the matter of the divorce from Catharine of Aragon. It was no doubt sufficiently embarrassing to steer a clear course through all the political and religious changes which characterise the reigns of Edward VI. and Mary, but Venice managed to pursue her course without offending either the Defender of the Faith, or the Emperor, or the Most Christian King.

However, the object of the publications in this series of volumes, issued under the direction of the Master of the Rolls, is not to illustrate the history of Venice or of any other foreign State, but to furnish supplementary matter to confirm, or, if need be, to correct, the impressions of English history derived from a study of such records as have been already published from home sources; and the present volume is quite as valuable in this respect as any that have preceded it.

We take as our first instance of the dovetailing of these Venetian documents into previously known papers which supply us with imperfect information on the subject of which they treat, the letters which allude to the hopes entertained at the commencement of Edward's reign of bringing back England to the Roman obedience. No notice has been taken of the part which Pole took in this matter by any of his biographers, excepting

a slight allusion to it by the Dean of Chichester, there not having been made public any authentic contemporary documents on the subject, excepting one letter in Querini's Collection.

It appears from Mr. Turnbull's foreign Calendar of this reign, that Edmund Harvel wrote to the Protector from Venice as early as March 7, cautioning him as to the project in which the Pope designed to make use of Pole. Harvel had lost no time, for only just two days before, as we learn from the Venetian Calendar, the Chiefs of the Ten wrote to their ambassador at Rome, saying that they will use their good offices as regards the Pope's request about the affairs of England. On June 27 following, the Chiefs of the Ten undertook that their ambassador in England should give the Court of Rome notice of the state of affairs in that country, with a view to its resuming its obedience to the Apostolic See. The hopelessness of effecting anything in this direction seems to have caused the matter to drop till the more favourable opportunity of the imposition of the new Book of Common Prayer in 1549 caused a renewal of the attempt. The Cardinal's long absence from his native country rendered him ignorant of the state of feeling amongst the people, who were willing enough to keep the old religion if only they could do so without submitting again to Papal domination. But the gradual introduction of Protestantism, by first altering the Missal in 1548, and now proposing a new worship to supersede the daily Mass, offered an opportunity which was not to be neglected. How far Pole was cognisant of the probability or instrumental towards the fact of the rising of the commons in 1549, does not appear. One of their stipulations was that the Cardinal should be restored to his native country, and should be placed on the Privy Council. But the two documents in our own Record Office which refer to this attempt are scarcely intelligible without the assistance we now derive from the Venetian Calendar. One of these papers has never been printed. The other, which is dated from Rome, April 6, 1549, appears in Tytler's *England under the Reigns of Edward VI. and Mary*. Tytler entirely mistook the nature of this communication, imagining it to refer to some arrangement to be made between the French king and the Emperor. It was, in fact, a letter commending to the Earl of Warwick the case of the reconciliation of England to Rome, about which he says he had sent two messengers to the Protector. Now Mr. Rawdon Brown has printed a letter from Pole to the Papal Nuncio in France, apparently alluding to this mission, which he conjecturally dates May 6. The probability seems to be that it should be dated a month earlier—our own Record Office supplies the information that Throgmorton and Holland were at Antwerp May 16, and on their way to Louvain—unless indeed this letter refers to a second mission a month later than the first. Pole certainly wrote again to the Protector on May 6, as appears by Somerset's answer to him, dated June 4, and alludes to a previous letter, which was, no doubt, an answer to this missive of April 6. The letter of June 4 is the unpublished one alluded to above, and is in itself interesting

as it seems to show that Somerset either really believed, or wished Pole to think he believed, that Pole might still be reclaimed. With this letter there was transmitted a copy of the newly-published Prayer Book, and the Protector writes as if he thought there was really a chance of inducing Pole to come home and conform to the new religion.

And here we light upon one of the most interesting documents in the whole volume. It is the reply of Pole to Somerset, dated September 7, and occupying twenty-six pages of the book. But, before attempting to give an account of this valuable paper, we may be permitted to express our regret at the brief notices which have been made in the Domestic Papers of the reigns of Edward and Mary. The ability with which this volume has been got up is unquestioned, but its contents present in one respect a marked contrast to the other volumes of Calendars in this series. The entries are, in fact, nothing more than a catalogue of dates and names of correspondents, with just the addition of two or three lines, hardly sufficient in some cases to identify the document. In the present instance Mr. Rawdon Brown is correct in saying that this letter is a reply to that of June 4, 1549, in our Record Office. But the entry in Mr. Lemon's volume would not enable any one to speak positively on this point. It is only after reading through Somerset's to Pole that we can assert certainly that it is so, the answer dealing with Somerset's allegations *seriatim*.

Like many of Pole's other letters, it is very long-winded, and we shall only trouble ourselves with the facts which he mentions. And first he contrasts Somerset's proud rejection of his offers of mediation with the gentle mode in which Henry VIII. had received his expression of disapproval of the divorce when tendered to him by his brother, Lord Montague. He then expresses the hope that the king will follow his father's example, and repair the injuries which had already been done to Pole; and here he reminds him of the mode in which in his first Parliament Henry VIII. had restored to Pole's mother, the Countess of Salisbury, the greater part of her revenues, on condition that she would signify her pardon for the death of her brother, the Earl of Warwick, who had been murdered by Henry VII., that king having on his deathbed repented of this and other acts of injustice, and commanding his son to do so. In a subsequent part of the letter Pole recurs to this subject, and mentions the grief of Catharine of Aragon at the recollection of the part her father Ferdinand had taken in Warwick's death by suggesting to Henry VII. that he did not like to give his daughter to a king who was not secure on his throne. He then recalls to Somerset's recollection how Henry VIII. had not shrunk from sending Dr. Wotton to Liège to confer with Pole, in order to bring him round to his side. It is plain from the Cardinal's whole tone and manner that he reckons on the disturbances at home as being likely to be taken advantage of by the Emperor to interfere with English affairs, but the writer solemnly avers that he had never in any way instigated the Emperor to invade England.

And here we must leave this interesting document in order to say a few words on this last assertion. We feel sure it may be implicitly relied on, and are glad to be able to quote the opinion of Mr. Rawdon Brown as to the character of Cardinal Pole. He says:—

"From the day Reginald Pole entered himself as a student at Padua in 1521, until his final departure from the Lake of Garda towards England in 1553, my belief is that he did more to maintain the repute of his country for high breeding, scholarship, integrity, and consistency than any other Englishman I ever heard of" (p. xi.).

This is the opinion which seems, as it were, extorted from the editor of the Venetian documents, and we cannot regret its appearance, however contrary it may seem to Lord Romilly's instructions to the editors of Calendars to confine their remarks to an explanation of their papers. Some such endorsement of the character given of him by an able diplomatist, his countryman and contemporary, who knew him well, was quite necessary. Sir John Mason says there was not a better English heart than Pole's.

It may not be known to many of our readers that a communication was made by the late Mr. Bergenroth on the documents relating to Cardinal Pole at Simancas, and was printed as an appendix to the Deputy Keeper's *Report on the Venetian Archives*, published in 1865. In the despatch alluded to by Mr. Bergenroth it is asserted that Pole made the acquaintance of Martín de Zornoza, the Spanish consul at Venice, and confided to him a plan which the consul represented to the Emperor as having for its object to dethrone Henry and place England at the mercy of the Emperor. We have always entertained a suspicion of the correctness of this description, knowing as we did Mr. Bergenroth's credulity and prejudices. It may be observed, however, that he writes from memory, and without having the ciphered despatch before him; and he himself admits that Pole is more guarded in his expressions than Zornoza. We need not insist on the fact that no such name as Zornoza appears in any of the archives at Venice. There is no necessity for proving that the letter is a forgery. We will take it for granted that it exists, and has perhaps been described correctly, or perhaps with some exaggeration, by its decipherers. The solution of Pole's conduct is perfectly easy, and perfectly consistent with the character for integrity which we have always believed in, and which Mr. Rawdon Brown so much insists on. Pole's friend, Contarini, informs the emperor on the contrary that "it is the intention of Pole to go to England, and to convert the king by peaceful means to the true religion." This project belongs to the years 1534 and 1535, but in the year 1537 an attempt was made to send Pole as papal legate to England, and Mr. Bergenroth referring to papers at Simancas, accuses the Pope Paul III. of deliberately intending to marry Pole to the Princess Mary, and to place them on the throne of England instead of Henry VIII., the Cardinal's hat being a mere blind to put people off their guard. We need not examine this charge as it affects the Pope. It

is sufficient that the Simancas papers do not appear to produce a particle of evidence of Pole's complicity with any such attempt. There is nothing whatever to show that Pole was not thoroughly English at heart, and intensely desirous to reduce England, by fair means if he could, to the obedience of the Apostolic See. And this is exactly the point which Pole proceeds to urge in the sequel of this letter to Somerset. He warns Somerset of what the Emperor might be induced to do, but distinctly denies the charge which Somerset had insinuated that he had ever solicited or instigated Charles to attack England. The papers at Simancas which refer to this transaction must be highly interesting. We fear, at the present rate of advance of the Spanish Calendars, we shall have to wait many years before they are available. Meanwhile, we suspend our judgment as to the allegation of Mr. Bergenroth, that among the other letters at Simancas there is one, a holograph, in which Pole offers himself as a husband to the Princess Mary.

NICHOLAS POCCOCK.

South by West, or Winter in the Rocky Mountains and Spring in Mexico. Edited, with a Preface, by the Rev. Charles Kingsley, F.L.S., F.G.S., Canon of Westminster. (W. Isbister & Co., 1874.)

THE authoress of this pleasant book has occupied fresh ground in her account of a new country on the eastern slope of the Rocky Mountains. Men have written about the Far West enough and more than enough; but no English lady, as far as I know, has given any description of it. A woman's point of view is so distinct: she sees what men see in such a different light, and observes and notes so many things which men overlook, that her description forms a necessary supplement, possessing all the attractions of novelty. And Mexico, too, where the writer sought fresh adventures after her winter in the Rocky Mountains, has been so little visited or written about since the close of the short episode of the Imperial tragedy, that the subject has regained its interest, and the solid information which the writer imparts with so little tediousness is really well-timed and acceptable. One great charm of the book is the simple and natural style in which it is written, and the genuine freshness and zest with which the traveller seeks out and describes all new aspects of nature and of society. More commendable and pleasing still, perhaps, is the absence of grumbling and fault-finding, and the freedom from that prejudice with regard to everything American, based upon imperfect knowledge and the conception of the 'conventional Yankee, which pervades and vitiates the judgment of most English people. Miss Kingsley has evidently the faculty of viewing things apart from this, fairly as they are, and I cannot help echoing the wish of the editor, that her just and kindly appreciation may serve to further the better understanding between the English and American peoples which seems to be growing so satisfactorily just now.

After a short visit to Niagara and places of interest in the Eastern States, the traveller turned her face westwards, and passed two-

thirds of the way across the Continent, over the Great Prairie to Denver, in Colorado. Denver is situated at the western extremity of the vast central plain, some fifteen miles from the foot of the Rocky Mountains, and is one of those wonderful cities which have sprung up so rapidly along new lines of railway in western America. In the beginning of 1870 the whistle of an engine had never been heard in Denver; early in 1872 five railways were running out of it, and its population had doubled in a single year. Seventy-six miles south of Denver, on a new line of railway in the course of construction from that city to El Paso del Norte on the frontier of Mexico, lies the young settlement of Colorado Springs. Here, on the eastern slope of the Rocky Mountains, the authoress spent the winter, part of the time in a dwelling the substantial character of which may be inferred from the fact that it was "ordered on Thursday and finished on Saturday"—a little wooden shanty on a bare level plateau, but in the midst of magnificent scenery, which afforded an endless field for exploration, attended with all the charm of new discovery, and supplied material for many happy and picturesque descriptions. Monument Park and the "Garden of the Gods," grassy valleys studded with huge pillars of sandstone of strange fantastic shape, burlesquing every form of animated nature; snowy mountains, of which Pike's Peak, 14,336 feet high, is by no means the loftiest; the virgin beauties of unknown glens, or deep cañons with lofty walls of bright coloured rocks, adorned with rich creepers and giant pines. But life in this grand wild country has its drawbacks, and the new comer had experience of them in various forms. Once, when sleeping alone in the solitary shanty, with nothing but a kitten and a revolver as companions, she was rudely awakened by awful sounds such as she had never heard before, breaking the stillness of the night:—

"Peal upon peal of demoniac laughter, mingled with shrieks and screams, seemed sweeping past the shanty—now loud, now softer, till they died away in the distance. I flew up, and with revolver across my knee listened in a perfect agony of terror; but the sound, whatever it was, had gone by, and by the time I had struck a match and found it was 4 a.m., I knew what it must be—a band of coyotes (prairie wolves) had come through town on a raid after stray sheep. And small blame to me if I was frightened; for many a stout Westerner has told me how, camping out on the plains in hourly expectation of an Indian attack, a band of coyotes have made every man spring to his feet with rifle or revolver cocked, thinking the wolfish chorus was an Indian war whoop."

The climate, again, although extremely bracing and healthy at this altitude of from 4,000 to 7,000 feet, shows great variations of temperature. In winter a hot bright sun in the daytime alternates with nights of bitter cold, when the thermometer is down sometimes 20° or 30° below zero. Yet so dry is the atmosphere that this is borne with comparatively little discomfort, and the cool breezes which sweep down from the snowy heights in the evening are most refreshing after the heat of a summer's day. At times, however, the winds are less benign, and burst forth suddenly in wild storms, which threaten to

carry all before them, and bombard the wayfarer hotly with volleys of sand and pebbles. The territory of Colorado is no doubt rich, containing mineral-bearing mountains, fertile valleys, and broad grassy plains. Its great defect as an agricultural country is its extreme dryness, and in order to render it productive, a system of irrigation, such as that established in Utah by the Mormons, appears absolutely necessary.

In the early spring the authoress and her friends crossed the Rocky Mountains to California, *en route* for Mexico. Railway travelling over the great chain is attended with considerable excitement in the winter season, on account of the steep gradients and the accumulation of snow at exposed points. The line is protected by sheds in most places; but now and again the train plunges into huge drifts as high as the tops of the cars, and has either to "buck" through or be dug out. The operation of "bucking" consists in detaching the engine and running it at top speed full tilt into the mass of snow, and repeating this again and again until a way is made through the drift by main force. Entering Mexico at Manzanilla, on the Pacific coast, the travellers crossed the country from west to east, emerging at Vera Cruz on the Atlantic side. The first portion of the journey was made on horseback or by waggon along the roughest and steepest roads, across unbridged streams and deep barrancas—great chasms which furrow the central plateau at various points; the whole way being beset by robbers and disturbed by local revolutions. Yet the rare opportunities of studying the country which the adventurous party enjoyed, and the extreme kindness and hospitality which they met with, amply compensated them for all drawbacks. This expedition through the western part of Mexico, so rarely visited, together with her brother's survey of it in the north and south, enable the authoress to speak of the resources of the country with far greater authority than could be conferred by the usual trip from Vera Cruz to the capital. The picture she draws of the natural wealth of Mexico—with inexhaustible mines of all kinds of minerals unopened, or but half worked by primitive appliances; its fertile lands, yielding in the Tierra Caliente all the products of the tropics, and in the Tierra Templada the wheat and corn and fruits of more temperate climes, and all these riches wasted or unutilised through the incurable idleness of the people, and the state of political insecurity—is a striking one. At the time of her visit it was impossible to pass from one town to another without infinite danger of being robbed by "ladrones," or arrested by "pronunciados." Even in the city of Mexico itself, where Juarez had been installed in power for several years, it was quite unsafe to drive to Chapultepec unarmed—a distance of less than three miles.

The remedies suggested for this condition of chronic disorder, which has lasted ever since the Mexicans threw off the Spanish yoke, now more than sixty years ago, is the establishment of a system of railroads. With rapid and easy communication between all parts of the country, *pronunciamentos* would be readily put down, and commerce would immediately increase. But then the dif-

ficulty is to establish the railways: the only one yet made—that from Vera Cruz to the city of Mexico—took twenty-one years to complete. Mexico herself cannot supply the means, and foreign capitalists are deterred by the general insecurity which prevails. Fresh projects for new railways are on foot, and there yet remains time for the establishment of a firm government able to maintain order and secure the development of the vast natural resources of the country, before the army of American pioneers, steadily marching southwards year by year, pours over the border.

But if when that time comes Mexico has still failed to secure a stable government, strong enough to enforce the laws and afford protection to all, the American people may find themselves irresistibly impelled to take the matter in hand.

W. B. CHEADLE.

Early Russian History: Four Lectures delivered at Oxford in the Taylor Institution.
By W. R. S. Ralston, M.A. (London: Sampson Low & Co., 1874.)

It usually needs some external impulse to direct attention in this country, even amongst the educated classes and in the Universities themselves, to any unfamiliar branch of study; and we may therefore thank the recent marriage of the Duke of Edinburgh with a Russian Grand Duchess for rekindling an interest in the annals of the bride's native land, which had died out at the close of the Crimean War, and for thus inducing the authorities of the Taylorian Institution to procure the delivery of these lectures by Mr. Ralston.

In a very modest preface the author compares his work to the *zakuska*, or snack, which precedes a Russian dinner. But he does himself much less than justice by such a parallel, because the *zakuska* consists on the one hand of things which we for the most part consider unwholesome, such as small saucers of caviare and salt cucumber, and glasses of *vodka*, and on the other of items which do not reappear in the course of the actual meal. He might have much more truly compared his four lectures to special dishes, *cours d'essai* wherewith a great culinary artist displays his powers, and vindicates his claims to be entrusted with the preparation of a banquet for royalty; while the epicure, anything but "serenely full," and eager for more, calls to him to continue his ministrations.

Russia, as having lain entirely outside the conquests of the Roman Empire, and not having contributed, like the Teutonic races, to its overthrow in the fifth century, begins its annals much later than any other European realm. France and Spain have eight hundred years of uninterrupted and ascertainable history before the legendary period of Russian chronology so much as begins, while British legend is restricted in the South to the early part of the English conquest, and in the North to the reign of the first three or four Dalriadan Scottish princes. The very first dawn of Russian legend is contemporaneous with Alfred the Great in England, Charles the Bald in France, Louis the Pious in the Western Empire, and Basil the Macedonian in the East, all of them

names which speak of a long settled polity in the full noontide of historical fact, while the earliest extant chroniclers who narrate the beginnings of Russia are separated by an interval of nearly three centuries from the events they profess to describe. The planting of Christianity in Southern Russia is in truth the first tangible fact which emerges from the vague mist surrounding the name of Rurik and his followers, seemingly a Scandinavian sept invited about the middle of the ninth century to settle as rulers at Novgorod. It is as difficult to say what is history and what is legend during this period, as to separate these two elements in our own story of Hengest and Horsa. But the Russian annalists give some particulars omitted by Mr. Ralston, which, if accurate, fix the origin of Rurik clearly enough. They allege him to have been born at Upsala in 830, son of a Swedish king Ludbrat, and his queen Oumila, daughter of Gostomysl, last President of Novgorod, who is said to have urged the people to invite a foreign chieftain to rule them after his death. The legends of Olga and her grandson Vladimir, through whose intervention and aid Christianity became established in Russia, form at once the most detailed and the most vivid portions of the accounts which have come down to us concerning the next century and a half; accounts which, we may add, though checked in some little degree by the Byzantine annalists, are mainly based on the narrative of Nestor of Pechersky, who may be styled, though at a vast interval, the Baeda of early Russian history.

The second period which Mr. Ralston has selected is that of Subdivided Russia; that is, as he afterwards explains, the era of the apanages, that system which fatally weakened the youthful nation, and left it an easy prey to the Tatar invaders. This system, of which Western Europe tasted some of the evil fruits in the wars of the great feudatories of France, was one by which the Lord Paramount, as feudalism would call him, the Bretwalda, to adopt our old English title, or Grand Prince (*Veliki Kniaz* *), as the Russians actually styled the chief successor of Rurik, was obliged to assign domains to his princely kindred, within which each was sovereign ruler; and so far from their being obliged to pay tribute and yield more than a mere honorary precedence to their nominal superior, he was actually compelled, as the head of the confederation, to give an account to them of his expenditure of all sums collected for joint national purposes. As there were incessant quarrels among these petty potentates, in which blood was freely shed, it is easy to see that the condition of Russia was even more disorganised than that of England under the Heptarchy. In truth, one fact which Mr. Ralston does not cite, lets us into the secret of the extent to which the parcelling out of the country was carried, namely, that in the great battle of Dimitri Donskoi against the Tatars, no fewer than five hundred and thirteen of these sovereign princes were slain. No wonder that the compact organisation of the Mongol

armies in the thirteenth century crushed the undisciplined levies of the Russian princes, which can hardly be called armies, but merely the aggregate of the personal retainers of each petty court. Though a few of the most illustrious names in Russian history adorn the dreary epoch of the Tatar domination, prolonged during two centuries, yet it is on the whole the time of the lowest depression of the country. There is once more a parallel in English history during the worst period of the raids of the Northmen, so far as widespread desolation and the destruction of religious houses with their precious literary contents. But the overthrow of Russia was much more complete than that of England, and no such identity of race existed between Tatars and Slavonians as between Danes and English, so that there never was any blending of conquerors and vanquished into one nation, nor would the haughty lieutenants of the Great Khan have stooped, like Svend and Knut, to wear the crown of the subjugated country as their chief title of honour. While recognising to the full the graphic power and skilful arrangement with which Mr. Ralston has narrated the story of this era, and depicted for us the tyranny of the Golden Horde, we cannot but regret his omission of one of the most picturesque episodes of the time, the retreat and permanent revolt of the Don Cossacks, a story which ranks in romantic interest with those of Hereward and of Wallace.

In the account of the gradual rise of the Moscow princes to the first place in Russia, not merely by their titular rank of Grand Prince, obtained through the favour of the Golden Horde, but by sagacious alliances, ruthless assassinations, and grasping conquests, which would not have discredited Louis XI. himself, Mr. Ralston has succeeded in disentangling a very difficult part of Russian history, and in making it quite clear to ordinary readers.

But we should have been glad to have had a little more from him about the troubles which the nation suffered from its Western neighbours. He does tell us something about the power and hostility of Lithuania, but we hear comparatively little of the Polish tyranny. If it were once recognised that Russia, in her stern policy towards Polish nationality and religion during the last century, has been doing little more than paying off old scores of oppression sustained at Polish hands, the popular judgment on the quarrel would be modified, if not reversed. The three figures which stand out most prominently in the front of the succeeding narrative are those of Ivan the Terrible, the usurper Boris Godunof, and the False Demetrius. Mr. Ralston does not forget to tell us how the second of these was author of the serfdom of Russia. The method he adopted, as it would seem, began by ingeniously extending the operation of the law of the commune, almost imperceptibly at first, till it made those who were once peasant proprietors mere *ascripti glebae*. This, of course, was a fresh element of national weakness in the period of anarchy which followed the death of the first False Demetrius, and which would have been as fatal to Russia as the apanages had been, if only a sufficiently sagacious and powerful invader had chosen

his time aright. A little more detail on this question of the origin of serfdom would have been desirable, if only to dissipate the erroneous notions to which Mr. Hepworth Dixon has given currency in his *Free Russia*. Mr. Ralston closes his lectures with the election as Czar of Michael Romanoff, grandfather of Peter the Great, in 1613, when the crown, which has since become one of the most mighty in the world, was not much more eligible than that of Greece when it went begging after the deposition of King Otho. In some brief supplementary appendices he has dealt more fully with some of the points he could merely touch on in the lectures, and confirmed the impression which they create, that he is competent to deal with the whole subject in more than popular fashion, and to give English readers, what they do not yet possess, a trustworthy, learned, and readable History of Russia.

RICHARD F. LITLEDALE.

Henri Beyle (otherwise De Stendhal). A Critical and Biographical Study. By Andrew Archibald Paton. (London: Trübner & Co., 1874.)

THE chief authority for the life of a man whose life was spent in gratifying his own tastes, expressing his own ideas, and analysing his own feelings, must necessarily be the man himself. Two volumes of Beyle's letters have already been published by his friend, editor, and biographer, M. Colomb, but they belong mostly to the period of middle life, at which the interest of autobiographies usually flags, because the character is formed, and the conduct is determined more by habit than by passion and opinion. Mr. Paton, however, has had access to "the whole of the intimate correspondence of Beyle with his family," no part of which had yet been published, and which includes a long series of letters to his sister Pauline, his most constant—perhaps his only fully trusted—friend and confidante. Beyle was born at Grenoble in 1783; in 1799 he was sent to Paris to complete his studies, under the protection of M. Daru, a connexion of his family, whom he accompanied on the Italian campaign in the following year. From this time until his stay in Milan, after the fall of the Empire had put an end to his official prospects, the materials at the command of former biographers were rather scanty, while the final estimate of the man himself cannot but be affected by a fuller knowledge of the steps by which his individuality developed. Beyle himself held, like Mandeville, that most human virtue was only natural vice cunningly utilised; and conversely, of course, most human vices should be bits of natural virtue mismatched, or out of place. This, at any rate, appears to have been the history of some of Beyle's own less amiable characteristics. The history of his life told in outline would prove him an egotist, the first glance at his works, a cynic; a comparison of the two might show him as habitually duped by the very weakness he was most constant in satirising; but there is at least an intellectual attraction about the cynical

* This is still the Russian title for the younger sons of a Czar, translated by Germans and French as "Grand Duke."

egotism that begins at home, and sacrifices its professor to the consistency of his creed. According to Beyle, the two motors in modern society, especially in France, are "le besoin de paraître" and "la crainte du ridicule," which last is defined as an apparent failure in the endeavour to *paraître*. Of course in a society governed by this ambition, there must be a tacit understanding as to what the members shall wish to appear, and the inherent inconsistency, *le ridicule*, of the Don Juanic ideal towards which Parisian aspirations gravitated, has never been more powerfully satirised than by De Stendhal. His own ambition was more distinguished; he had an intense consciousness of his own individuality, and he wished that individuality to appear clear and admirable before the eyes of the educated world. Authorship and conversation were the natural means towards the attainment of this result, his recognition by "the happy few," to whom one of his works is inscribed, as the great apostle of *Beylism*, as he was fond of calling the mixed mass of sentiment and paradox which formed his private philosophy. But the most scathing satire is seldom directed against a vice or weakness which the satirist only knows from outside. Thackeray's antipathy to snobs, and his intense sensitiveness to snobbishness, were not themselves the most elevated traits in his mental constitution, and, in like manner, all Beyle's crusading against vanity was marked by—as Sainte-Beuve observes—"un travers . . . qui nuisait même le talent" undoubtedly displayed in the attack. The same writer has characterised him as "un critique non pour le public, mais pour les artistes, mais pour les critiques eux-mêmes;" but the qualities required for such a post, the power of analysing the processes of analysis, of calling judgments to the bar of reason, of considering every work in relation to its effect, as well as to its intention, and allowing for secondary developments and reactions, all these applications of logical ingenuity to the decisions of taste have the disadvantage of sometimes missing their mark, and so becoming ridiculous—not from any defect in themselves or their originator, but from the dulness or prejudice of the spectators, too short-sighted to see, or too pre-occupied to care, whether the mark (perhaps a folly of their own) is hit or not, for of course there is no persuading a sentient target that it is badly hit when it has felt no blow. Beyle felt this difficulty, and professed that he should be content with forty readers if he might choose them himself (his book, *De l'Amour*, had nineteen), but since that was impracticable, "comme on redoute pour ses sentiments l'ironie qui les gâte"—he took to applying the irony himself, sometimes certainly with the effect he dreaded. In his letters especially he carried "la peur d'être dupe" to such a point as to seem the dupe of an expectation to find all feeling as much the result of a calculation as his own. He carried his disbelief in mankind to the credulous excess of assuming every fool to be a sceptical hypocrite. But this want of charity (he plays in one place upon the double meaning of the word *want*) is really the product of a morbidly acute sensibility, not of indif-

ference, to either the good opinion or the good offices of his fellow-men. One of his epigrams, "*La cruauté est une sympathie souffrante*," points to a truth of very wide application; in all self-conscious suffering there are two elements, the impulse to resent the pain, and the desire to escape from it; and it seems to depend upon the development reached by the purely moral sentiments, whether at any given time the natural "fellow-feeling" of humanity shall take the form of sympathy with the remedial instinct or the other. It is a *sympathie souffrante* that makes the hero in "Childe Roland to the Dark Tower came" exclaim of the wretched horse, "with every bone astare,"

"I never saw a brute I hated so,
It must be wicked to deserve such pain."

And in the same way Beyle's misanthropy, so far as it is a genuine feeling and not a cherished cover for paradoxes, is at bottom a *sympathie souffrante* with the human weaknesses that leave his own desire for sympathetic pleasures unappeased. The burden of all his early letters to Pauline is the woe of a character "incompris," of an "âme sensible" (in one place Mr. Paton translates this "sensible," rather to the confusion of the sense), condemned to associate with unresponsive, or envious, or unintelligent companions. He explains how he defends himself against *ennui* in uncongenial society by analysing the follies of its members: he divides society into "men of sensation and men of perception," and places his own philosophical superiority in the power he has of enjoying according to circumstances the pleasures of either class. If the perversity of mankind prevents his indulging in the sensations or sentiments he finds most agreeable, he consoles and revenges himself by recording his experiences; for, as he puts it at the age of twenty-seven, "When I write, my mind, occupied with the exact rendering of my thoughts, has no time to be disagreeably affected by the baseness of the model." At a later period he defined logic as "*l'art de ne pas nous tromper de route en marchant vers le but que nous voulons atteindre*," and it was certainly inconsequent, on his own principles, to place his happiness in the enjoyment of the pleasures of art, love and friendship at a time when he was sedulously making the latter impossible by his anxiety not to commit himself, or to allow his happiness to become dependent on anything less calculable and controllable than his own prudence. He had an unbounded admiration for English Utilitarianism in its crudest extremes, and having to choose between the pleasures adapted to his temperament and the search after such pleasures, chose the search, and pursued it with courageous, almost conscientious, consistency. His definition of the character of a man is "the way in which he habitually seeks for happiness;" he is severe upon the literary hypocrisy, *le béguéulisme*, which consists in "the art of enjoying with the tastes one has not got," and professes that the only things of which he was certain himself were his own likes and dislikes, and since to know these, and to expatiate upon his knowledge are quite different processes from feeling or indulging the likes themselves, and are perhaps more uniformly possible, all the principles of

Beylism combined to make Beyle primarily and mainly what Sainte-Bouve calls him, the critic of the critical class—as represented by himself.

After the campaign of Marengo, Beyle spent a few years in Paris, a few months in a counting house at Marseilles—he always had *vellétés* in the direction of trade speculation as a road to fortune—but in 1806 he re-entered the public service, was despatched to Brunswick as receiver of Domain revenues, employed himself with some zeal in packing up the Wolfenbüttel manuscripts for the Imperial Library at Paris, spent some months in Vienna after the battle of Wagram, returned to Paris in 1810, revisited Italy in 1811, and concluded, for the present, his official career by taking part in the Russian expedition and the retreat from Moscow. He was attached to the Commissariat Department, and Mr. Paton infers with some probability from expressions of his own, that it was on this occasion that he was honoured by a short (and by no means flattering) address from the Emperor in person. His letters during the campaign are perhaps, of all his writings, the least creditable to his intelligence; he carried with him the philosophy lately elaborated on Parisian boulevards, and its application to the altered circumstances of the philosopher confirms his other theories by becoming almost ridiculous through the simple force of inappropriateness. He was completely indifferent to the moral forces and political interests engaged in the struggle, but wished to derive as much intellectual and aesthetic satisfaction as possible from the contemplation of the drama before his eyes; but he failed entirely to see that a drama of that kind and scale can only be appreciated, even as a spectacle, by those who see in it something more than the material incidents. He wrote while Moscow was still in flames: "I needed to be alone or with people of intelligence to enjoy this imposing spectacle; but what spoiled the Russian campaign for me was, that I had to make it with people who would have dwarfed the impressions produced by the Coliseum or the Bay of Naples." The rigorous application of his Epicurean logic lands him in assumptions on a level with those of the hero in the *Triumph der Empfindsamkeit*.

In 1814, Beyle made his first appearance as an author, with a rambling *Life of Haydn, Mozart, and Metastasio*, purporting to be by one "Alexandre César Bombet," the first of the author's many aliases. The gross plagiarism from other biographers which distinguishes this work seems the more unaccountable because Beyle not only prided himself upon being, but really was, a distinctly original thinker; the fact seems to be, that he only took the trouble to think about subjects in which he was personally interested, and only about those up to the exact points to which his interest extended, and if this original matter was not enough to make a book, he had little scruple about carting into his pages a makeweight of undigested information to appease more omnivorous appetites. This work contains the first sketch of his theory of temperaments, reproduced in the *History of Painting*, which, though always supported by minute and ingenious

observations, scarcely seems to deserve the praise accorded to it by Mr. Paton and other admirers. Beyle's taste for mystifications, literary and otherwise, was certainly connected with his reluctance to be regarded as a professional author, but both together appear to be the result of an inextinguishable "besoin de paraître" in the most marked and versatile aspect, before the most intelligent and sympathetic of spectators, himself. M. de Colomb tells a story how, during the Terror, his parents were imprisoned, and he himself conveyed by his nurse to seek protection with M. Gagnon, Beyle's maternal grandfather and guardian. The danger of receiving the child of proscribed parents was discussed in family conclave, and the young Colomb was profoundly touched by overhearing his future friend, Henri, pleading his cause in eloquent soliloquy; it seems uncharitable to guess that the generous sentiments, which were no doubt sincere, were uttered aloud with the not quite equally sincere purpose of being overheard by the person interested; but the conjecture harmonises with the general impression of his character, up to the time when he proceeded to argue away the inclination to pose in public as a hero, on the ground that the most heroic posture of all was that of the philosopher despising public opinion. What phrenologists call secretiveness—a very different thing from general untruthfulness—is sometimes merely the symptom of timidity or shyness; but if the victim of shyness, or constitutional indisposition to *paraître*, is at the same time convinced that his appearance would be extremely effective if he could only accomplish it, he is not unlikely to waste a disproportionate amount of care upon the *mise en scène* of his small drama. Beyle had too much practical sense to trouble himself much about the fate of his books when they were written, but he did not choose to be known chiefly in general society as the writer of books which few people read. He preferred to make an independent impression as a brilliant *causeur*, and reserve the right of looking down upon admiration that ignored the larger half of his claim to it. His theory (borrowed from Hobbes) of laughter, and amusement generally—as the unexpected apprehension of one's own superiority—is quite adequate to account for the amusement he derived from the reflection that a great many people who thought they knew the man Beyle, knew nothing about the author De Stendhal, while the readers of De Stendhal were for the most part such ignoramus as to imagine that there was a real Baron of that name. The fundamental assumption that gives point to this joke for Beyle, is that his is a personality concerning which it is absurd for the world to be misinformed. When Haroun al Raschid or Goethe mix incognito with their subjects, the situation has a comic interest for outsiders, who foresee the excitement which will follow the disclosure, and measure the completeness of the hoax; but when Beyle passes himself off upon an innkeeper's wife as a commercial traveller under a feigned name, his amusement seems slightly out of proportion to the intrinsic absurdity of the incident, and so far tinged with the dreaded *ridicule* of personal vanity.

The same slight shade of egotistic stupidity appears in the emphasis with which he explains how he learnt to conciliate Italian ladies (who dislike the vanity of ordinary Frenchmen) and persons of the lower orders, by waiving all his natural superiorities and pretending for the moment to be exactly like everybody else—only a little more *sensible*.

His *Histoire de la Peinture en Italie* and *Rome, Naples et Florence*, the latter gossiping sketches of Italian society, diversified with a little moral speculation and paradox, were published in 1817, and favourably received by a small circle. The "History" is fragmentary and unsystematic to a degree; but considering the disorganised state of opinion on matters of art at the time, and the writer's natural inability to sympathise with the most powerful emotions expressed in Italian painting, his criticisms are surprisingly little out of date. It is true that he says in one place that Giotto's works are "désagréable à voir," but, on the other hand, it was an independent discovery that the painting of expression (or at least of variety of expression) began with Masaccio. His remarks on Lionardo are also interesting, especially on what were called his anatomical studies, which are more upon the general physical conditions and accompaniments of emotion than upon anatomy proper as mastered by Michel Angelo. Beyle was at this time an occasional contributor to periodicals, including *Colburn's New Monthly*, to which he furnished criticisms of current French literature: his view of contemporary art was that painting had become impossible in France, because there was "bon ton," that is, imitation, in every gesture; the actors in the human comedy imitate each other; the models for tragedy imitate Talma, whose attitudes, according to Beyle, formed the staple of the Salon of 1824. In 1822 his book *De l'Amour* was published, according to the preface, "an exact and scientific description of a sort of folly that is rare in France." It was a favourite doctrine with him that the charm of the Italian character lies in the emotional sincerity made possible by its complete freedom from vanity, all the harder and meaner elements being restricted to the region of practical affairs. His contribution to the Romantic controversy, *Racine and Shakespeare*, published in the following year, possesses all his characteristic merits of style and insight, but is spoilt as a book by a complete want of structure and coherence: it is the work of a critic too much accustomed to have his ideas kept together and in place by following the skeleton outline of the victim he dissects.

As a novelist, De Stendhal failed once or twice—in *Armance* (1827) and *Rouge et Noir* (1830)—before doing justice to his curiously individual talent in the *Chroniques Italiennes* and the *Chartreuse de Parme*, the latter the work upon which Balzac exhausted his copious vocabulary of praise and hyperbole. Against Balzac's ecstasies we may set Sainte-Beuve's reserve. The author of *Joseph Delorme* clearly dislikes, and indeed disapproves, the moral tone of the *Chartreuse*, a fact which, considering his usual tolerance, is calculated to give an unfair impression on the nature of Beyle's offences. He is not,

any more than Balzac, a pleasant writer, but his substance is harmless compared with that of many novelists of the Empire towards whom the great critic had no spontaneous feeling of conscientious dislike. What repelled him in Beyle was the extension to the passions of the sceptical criticism which both were ready to apply in politics, art or philosophy. To a formal moralist, the fact that Beyle did not really believe in the overmastering strength of disinterested passions seems to offer a guarantee against the multiplication in his romances of dangerous situations not vouched for by ancient records; and this is to some extent the case; but, on the other hand, a sentimentalist may easily give a moral colour to his instinctive dislike by objecting that no passion can be a worthy subject of artistic treatment except in proportion to its disinterested strength, and that this quality purifies and ennobles any passion, whether it is represented under circumstances which make its manifestations a crime or not. Beyle lets his heroes commit crimes without seeming to care as much about it as an honest criminal should. They are not impelled by the vague necessity that plays so large a part in Victor Hugo's conceptions; nor, as in Balzac, by the ever-growing entanglement of slight threads of inclination and opportunity; nor, as in writers of the highest dramatic power, by the moral necessity of co-existing passions to adjust themselves to each other in conquest or compromise; all that can be done to give the effect of truth by circumstantial realisation of every point in the narrative, he does with De Foe-like industry and much more than De Foe's intellectual inventiveness and insight. But, after all, the writing leaves behind it an impression of incompleteness, as if more had been promised than was performed: the careless reader who is only interested in the story might think that the plot was merely not woven up to the necessary degree of intricacy; Sainte-Beuve felt something like a hiatus between the action and the internal springs which should naturally account for it; a more critical realist might object that his representations really fall short of truth, in spite of the laborious analysis which they rest upon, exactly in those regions where the author's experience failed, and observation of the phenomena in others was impossible. His works remain powerful studies by an artist who never achieved mastery in production, and are recommended to students with the more confidence that they are not likely to *faire école*.

EDITH SIMCOX.

MINOR LITERATURE.

Boswelliana: the Commonplace Book of James Boswell. With a Memoir and Annotations by the Rev. Charles Rogers, LL.D., and Introductory Remarks by the Right Hon. Lord Houghton. (Printed for the Grampian Club, 1874.) Lord Houghton excuses the use of "Boswelliana" as the title of anecdotes collected by, instead of about Boswell, as it was that inscribed by the writer upon the original MS. This MS. was sold amongst his books, probably by mistake, as his private journal was at the same time destroyed by his family. After passing into Mr. Pigott's hands, it was sold with the remainder of the Brockley library, and more recently purchased by Lord Houghton. It is now printed for the first

time as a whole, but many of the anecdotes, especially those relating to Dr. Johnson, were used in the *Life*, while others have been handed down by so many gossips and memoir-writers as to be more hackneyed now than when they first went the round of well-informed society. Perhaps the chief interest of the collection is to show that Boswell's great talent had a real existence apart from the hero upon whom it was mainly expended. He Boswellised himself, his wife, his son, his friends, and society in general; and if his attention had not been concentrated upon the man whom he deliberately thought most deserving of Boswellian immortality, there is little doubt that his ambition would have led him to elaborate an autobiography or memoirs nearly equal in merit and interest to his actual work. The jottings in his commonplace book are of very unequal value, and there are many which an ordinary collector of *ana* would have rejected as trivial and pointless; but these are exactly the ones in which his genius as an observer and photographer of character is most conspicuous: the number of traits in the moral physiognomy of the sitter seized by the artist is the measure of his fidelity; and in the case of all the personages, celebrated or obscure, whose sayings Boswell has thought fit to preserve, we have the feeling that, if he had preserved observations enough of the same kind respecting them, the portrait would have completed itself in the same excellent style of art as that which immortalises the lexicographer. The memoir, which occupies rather more than half the volume, is unpretentious and readable, being based chiefly upon Boswell's own letters, especially those to his early friend, Mr. Temple (recently discovered and published by Bentley), and some, still in MS., to Sir David Dalrymple (Lord Hailes), preserved at New Hailes. The writer, by taking for granted most of the details bearing on Boswell's intercourse with Dr. Johnson, helps to correct the natural popular inference from the notoriety of that intercourse, that the biographer spent his whole life as the shadow of one man, instead of, as was much more nearly the case, in the incessant taking of silhouettes of all degrees of finish and merit. Even Boswell's vanity appears, on an impartial retrospect, as little worse than an eager desire to see and sketch his own figure at its best, leading to droll contortions in the artist which his involuntarily faithful pencil reproduces. He did not really mistake or misconceive his powers; he only wanted to enjoy, at the same time, the pleasures natural to their exercise and the praise which fairly belonged to that exercise. As Lord Houghton observes, "the most fantastic dream of his own self-importance would have been fully realised" by an anticipation of the deliberate judgment of posterity, as represented by Mr. Carlyle, on his character and merits. It is only contrary to the general instincts and usage of sane men to dream so much about the exact shape and size of the shadow they themselves cast.

The Life and Times of Louisa, Queen of Prussia, with an Introductory Sketch of Prussian History. By Elizabeth Harriot Hudson. In two volumes. (London: W. Isbister & Co., 1874.) This long and industrious compilation ought to be popular with the class who are inclined by taste for the study of the *Court Circular*, and qualified by education to enjoy an equivalent for the *Court Circular* relating to other Courts than that of Great Britain, and other dates than the current week. In historical capacity the author is inferior to Miss Strickland, who, moreover, had the advantage of writing about times concerning which it was a merit to have an abundance of even imperfect and trivial information. She has consulted a variety of recent works, good, bad, and indifferent, but her references are given with a sublime generality to "Carlyle" or "Alison," and she has so little conception of the natural uses and nature of an authority that she quotes "Alison" for such "facts" as that Napoleon was seriously anxious that he should be intercepted by Nelson on his way

to Egypt. The history and character of Queen Louisa are interesting enough in themselves to make it regrettable that the only book which is likely to be written on the special subject in English should be so hopelessly unintelligent in its execution as to repel everything but idle curiosity or the appetite for Court gossip of the dullest—it must be added of the most moral and religious—sort.

Life of Dean Alford. (London: Rivingtons.) As this book has reached a third edition, we suppose that Dean Alford's admirers think that it was a service to his memory to publish it. At all events, the unreserve of the editor enables us to know him inside and out, for he wrote down everything he thought and felt, as he printed all that he knew. He was engaged at twenty-two, after an attachment of sixteen years, and a brilliant career at Cambridge, where he was numbered with the "apostles" when Tennyson and Hallam were members of the college. He had naturally a quick and fluent mind, and as he conquered the power of early rising and hard work, his combination of fervent piety with wide, if not intelligent, sympathy, raised him to the rank of an ecclesiastical personage. He killed himself by restlessness: at sixty he undertook an edition of the Old Testament for English readers, in 5,000 pages, to be finished in seven years, because, he said, "editing reviews, writing in *Good Words*, &c., &c., does not seem quite heavy material enough for luggage for the long journey."

He was quicksighted and shortsighted in most matters of opinion theological and political, and so was always just a few years ahead of the British public in his judgments, as in this, which was written October 9, 1870:—

"Their ingratitude [that of the French] to Louis Napoleon, who did more for them commercially than any man in his time, is abominable. But I begin to fear the Germans are set upon building up even a greater and falsier state of things than the French ever did. The French fallacy was supremacy by means of an army. The Germans' is the greater crime of universal military life, and by means of it the unchristianising of Europe: at least I fear so."

Borland Hall (Macmillan & Co.) is not an advance on *Obrig Grange*: it contains nothing nearly so good as the fifty or sixty pages on the father and mother of the heroine. It is a story of a Scotch student whose mother has got her second husband to disinherit his daughter in her favour, staining her conscience for the sake of her son. Her death and the knowledge of her guilt drive him wild, and he abandons his property to look for the children of the disinherited daughter. One is a Socialist leader, the other is the girl he was in love with when he was a happy student, so the recognition sets everything right. The mother's explanation has a good deal of grim power in the execution, though the conception is cheap; the same may be said of a soliloquy of the hero's on the question whether a young man had better curb his animal nature or idealise it. The description of Borland Glen is very crisp and good. There are a great many pieces of miscellaneous verse inserted in the story on more or less exciting and popular topics, that show some readiness of thought and feeling, and are rather like the crackling of thorns after all. They may remind some readers of the verse in a book of Miscellanies, partly in prose, called *Carl's Legacy* which was published some years ago by Edmonston & Douglas. If *Obrig Grange* is by the author of *Carl's Legacy*, the advance would be very surprising.

The seventh edition of Mr. Locker's *London Lyrics* (Isbister & Co.) contains eight new poems: one, the "Unrealised Ideal," is so exquisite in execution, that the humility of the sentiment is surprising. The final note explains the writer's view of the art of which he is decidedly the first living master, though he cannot practise it to his own satisfaction. In his brief review of his predecessors, it may be doubted whether he does full

justice to Moore, and he seems to admire Præd without sympathising with him: perhaps the way in which he speaks of the two throws some light on the qualities and limits of his own gift; it is certainly characteristic that a writer with such quaint, shy, sincere tenderness should find Moore's effusive sentiment unreal.

A Few Pages from Real Life. By C. I. Osborne. (London: Chapman & Hall, 1874.) The friends to whom Mrs. Osborne dedicates her work must be very unlike the friends of Mr. Peter Magnus if they are not amused by it. The author appears to be one of those ladies who wander over the continent of Europe entering into religious controversy with every one they meet. Mrs. Osborne began at Folkestone, where she had an argument about the comparative probability of the miracle of the tribute-money and that of the Holy House of Loretto. Her opponent was inclined to accept both events as historical, but Mrs. Osborne felt that one must draw the line somewhere. She then goes on in this connected way:—

"So it seems to me, that according to him, many of the Popes having been the wickedest of men, is fully accounted for.

Archbishop Manning did me the honour to call upon me.

He is very like the portrait of S. Augustine, by Ary Scheffer; perhaps he sate for him.

Again, the Romish and High Church parties maintain—"

well, it does not matter very much what they maintain, but it is cheerful to learn that Mrs. Osborne has found out that "water is matter." A little later she says that "almost any route was the same to us," and, indeed, with her "all roads lead to Rome," and to condemnation of the wicked practices and foolish dogmas of Catholicism.

There are moments when Mrs. Osborne deserts theology for a kind of social metaphysics. Thus, after lamenting the absence of Condyl's fluid at Stuttgart, she says:—"Life becomes an objective romance to read the endings thereof, when romance has been expunged from subjective life." We have copied out this sentence very carefully. It sounds like a quotation from Hegel, but it is so much more difficult, that it may be an utterance of the Stuttgart school of philosophy, and a result of the entire absence of Condyl's fluid in that district. Returning, after one sentence about the Grand Duchess of Baden, Mrs. Osborne reconsiders the Stuttgart question, not as before on the *a priori* method, but from the practical side. "It is such a mass of vineyards that an enormous quantity of manure is required."

Coming from Mrs. Osborne's sanitary metaphysics to her views of art, we find her saying that "Lord Lytton is dead; he is gone to meet the Classics he thought so much about, and a greater than any of them." None of the classics were lords, and no doubt Lord Lytton is a good deal looked up to in Limbo, where the Classics are. Returning to ordinary life, Mrs. Osborne remarks that "there are two common little comforts wanting almost everywhere on the Continent—the beds never have under blankets, and they are always trying to make one drink out of those poisonous syphons instead of having proper soda-water in bottles." This is, indeed, to add injury to insult. Not that one generally expects beds to have proper soda water, even in happy England; but as they have got so far as to possess syphons, they might pull themselves together a little, and have soda-water which combined propriety with bottles.

But one must tear oneself away from a *Few Pages from Real Life*. Mrs. Osborne's sayings are like Madame de Sevigné's cherries. "You take the best first, then the second best, and end by eating them all." But time and space prevent us from reproducing all the good things in a book, which goes far to prove that Mrs. Nickleby may have been a Page from Real Life. EDITOR.

NOTES AND NEWS.

PROFESSOR SEELEY is to give a course of lectures on some period of modern history to the ladies' class at Brighton, in the October term.

WE understand that during the summer session Professor Morley has been lecturing on English literature to more than 1,500 pupils, in his various classes in different parts of England. His University College classes in London contain over 120 pupils, the senior Anglo-Saxon class consisting of eight good students, who can translate English into Anglo-Saxon.

THE first volume of Mr. William Chappell's *History of Music*, including the Egyptian and Greek poets, is in the binders' hands. The second volume, dealing with Hebrew music, is to be by Dr. Ginsburg, and part of it has been long written. The third volume, on mediæval music, will be by Dr. Rimbault.

MR. CHAPPELL has now in hand the completion of the second volume of his edition of the Roxburghe Ballads for the Ballad Society.

MR. HENRY SWEET's *History of English Sounds* is now at press for the Philological Society. Mr. Sweet has undertaken to edit *An Anglo-Saxon Reader* for the Clarendon Press, to head its series of English School and College Books.

M. GASTON PARIS is going to add to the French translation of Diez's *Grammar of the Romance Languages*, a fourth volume, which will contain: 1, a long Introduction on the History of the Romance Languages and of Romance Philology; 2, additions to and important corrections for the three volumes of Diez; 3, a full analytical table of the four volumes.

A NEW association is being formed to provide a "Lecturers' Benevolent and Provident Fund," and afford assistance in time of need to members of a laborious profession.

THE Crystal Palace School of Art and Literature is doing useful work, and the encouragement it meets with is satisfactory. The lectures delivered in German to the Ladies' Department by Dr. Heinemann have been sufficiently appreciated to induce him to publish, as the first of a series, his lecture on Albrecht Dürer and Holbein.

THE first sheet of Mr. Henry Cromie's Rhyme-index to the Ellesmere MS. of Chaucer's *Canterbury Tales* is now in type. It is interesting as showing the occasional liberties that Chaucer took with his rhymes, making the perfect of *have*, both *hadde*, to rhyme with the adjectives *badde*, *sadde*, the perfects *ladde*, *shadde*, &c., and *hade* to rhyme with *blade* and *spade*.

THE New Shakspeare Society now numbers 401 members. Dr. Ingleby's General Introduction to Part I. of the Society's series of *Shakspeare Allusion Books* is in the press, and the first part of the Society's Transactions, which has been long in type, is nearly ready for issue.

At the recent sale of the late Sir William Tite's library, the British Museum acquired two volumes of cuttings from a MS. missal of the beginning of the fifteenth century. The cuttings comprise a large number of initial letters of various designs, together with a certain number of miniatures, some of which are executed with the greatest skill. They are of particular interest as specimens of English art of the period, of which there are not too many examples extant; and could not find a more appropriate resting-place than the Department of MSS. of the British Museum. The MS. from which they have been so barbarously extracted must have been a remarkably handsome volume, which might have borne comparison with the Sherborne missal, a finely illuminated MS. of the same period, now in the possession of the Duke of Northumberland.

WE are glad to see the pleasant feeling that prevails between some of the leading German and

French philologists. Professor Schade, of Königsberg, the editor of the *Wissenschaftliche Monatshefte*, has printed in it a most kindly article on the French *Romania*, doing full justice to it and its editors, Messrs. Paul Meyer and Gaston Paris, and wishing them and his fellow-workers on the Seine, Loire, and Garonne all success. Professor Schade protests against those so-called national prejudices, which, covering themselves with the cloak of a false patriotism, are, in fact, only the product of impudent ignorance, and most hindering to the development of civilisation.

PROFESSOR DELIUS is lecturing at Bonn on the Historical Grammar of the English Language.

PROFESSOR HORSTMANN continues his Early English texts from the Laird MS. 108 in the *Archiv für das Studium der neueren Sprachen*: in No. 51 he printed "The Life of St. Alexis;" in No. 52, "The Sayings of St. Bernard, and the Vision of St. Paul." In the same No. 52 appeared a print of the "History of Arthur," from the Early English version of Wace's *Brut* in the Harleian MS. 24, edited by Dr. Béddeker.

WE learn from *Polybiblion* that M. Ch. Emile Ruelle has just completed a work entitled *Bibliography of Gaul*, which will be at once printed. It contains about 9,000 articles, and is divided into two parts, the first giving under the name of each author as complete a list as possible of historical works relating to Gaul; and the second having the subject-matter arranged in topographical or scientific groups. M. Ruelle's work will doubtless meet with a favourable reception from students of bibliography and archaeology.

THE Academy of Floral Games has very much to answer for. Its prizes for 1874 called into existence no less than 622 copies of verses; namely, 73 odes, 43 poems, 30 epistles, 3 discourses in verse, 35 idylls, 59 elegies, 3 ballads, 35 fables, 35 sonnets to the Virgin, 249 miscellaneous poems, beside 9 discourses in prose. How the butter-mongers and trunk-makers must bless the Academy of Floral Games!

THE French papers announce the death of Ludovic Vieillot, music and song publisher. Among his publications were the first songs of G. Nadaud, the complete works of Charles Colmance, Mahiet de la Chesneraye, L. Festeau, E. Donné, C. Gille, and the composers J. Darcier, J. Couplet, and V. Didier. In all he published about 50,000 songs, 10,000 with their music. He had also formed a theatrical and musical library of 6,000 volumes, many of which are very rare, and his house was described by a friend as "a perfect Louvre of song."

THE announcement of the death, at Grätz, on June 12, of Vincenz Zusner, recalls the name of an Austrian poet whose patriotic lyrics and *vers de société* have been almost forgotten by his countrymen, except in Styria, where his songs may still be heard among the hardy mountaineers, with whom they have long ranked as the most cherished of their national poetry. Zusner, who had attained a great age, and outlived his few relatives and the greater number of his contemporaries, has left his fortune, which was considerable, to local charitable institutions.

PROFESSOR UNGER has contributed a valuable addition to antiquarian literature in his recently published *Postola Sigur*, a collection of legendary stories of the lives of the Apostles, their strife for the spread of Christianity, and their death by martyrdom. These sagas were originally taken from Latin sources, and as many of them occur in Icelandic MSS. of about the year 1200, it seems probable that most of them came into existence during the last half of the twelfth century. In the thirteenth century several of them were revised and augmented by extracts from the Fathers and the usual encyclopædic works of the Middle Ages, such as the *Historia Scholastica* and *Speculum Historiale*. Unger has in this edition collected the various versions of these sagas, and

collated for the purpose various MSS., of which the greater part are to be found in the Arne-Magnaean collection in Copenhagen. The editor's preface, occupying thirty pages, describes the different MSS. which he has used; we may repeat one curious observation to the effect that one of the MSS. from Iceland had been cut up and used to make shoes of, a fate that has destroyed many a valuable Iceland parchment. The work is published by Bentzen, of Christiania.

THE once famous political writer, C. N. David, died at Copenhagen on June 13, in his eighty-second year.

IRONICAL commentators on our progress and civilisation are very fond of pointing out that the barbarous laws against conjuration and witchcraft were not repealed until the reign of George II. A curious illustration of the working of these laws nearly two centuries ago is contained in the following extract from a letter, preserved amongst the unpublished State papers, of Francis North, afterwards Lord Keeper of the Great Seal. At the time of writing North was a Lord Chief Justice of the Common Pleas; he was at Exeter on circuit, and writes from there on August 19, 1682, to Sir Leoline Jenkins:—

"Here have been 3 old women condemned for witchcraft; your curiosity will make you enquire of their circumstances. I shall only tell you, what I had from my Brother Raymond before whom they were tried, that they were the most old decrepid despicable miserable creatures y^t he ever saw, a painter would have chosen them out of the whole country for figures of that kind to have drawn by, the evidence against them was very full & fancifull, but their own confessions exceeded it—they appeared not only weary of their lives but to have a great deal of skill to convict themselves; their descriptions of the sucking devills with saweer eyes was so natural, that the jury could not chuse but believe them. Sr. I find the country so fully possessed against them, that though some of the virtuosi may think these things the effects of confederacy melancholy or delusion, & that young folkes are altogether as quick-sighted as they who are old and infirme, yet wee can not reprove them, without appearing to deny the very being of witches, which is it contrary to law, so I think it would be ill for his Ma^{ty}'s service, for it may give the faction occasion to set afoot the old trade of witchfinding y^t may cost many innocent persons their lives, w^h this justice will prevent."

THE letters of Matthew Prior, which were included in our summary of the contents of the Macclesfield papers, now belonging to the British Museum (see ACADEMY for February 21, 1874), do not appear, upon examination, to possess much literary or biographical interest. They are chiefly short semi-official communications to the Under-Secretary of State, John Ellis, giving the chief items of continental news during Prior's mission to the Hague and Paris, a period ranging from July, 1695 to July, 1699. We give here the few passages which most attracted our attention.

Writing from the "Hague y^e 2^o 1^o July, '95," Prior concludes:—

"I have printed in Dutch and French the bombarding St. Malo, and distributed it to all the Ministers and Politicians here, to the great discouragement of some of our Nouvellists, who give a certain French turn to our affairs when they relate them."

Another letter, dated June 5, 1706, has an allusion to one of his minor writings:—

"I ought to be angry with you for drawing up a letter of immoderate praises in the name of Mr. Secretary, which I hope He only subscribed as the King does the circular letter, and for recapitulating the same Praises in your own of the next post the 15th, however my resentment at this time shall go no further than to tell you that I wish the Poem but half so good in its kind as your Prose upon it, and that having written what you will see to Mr. Secretary I have no more to trouble you with than that I am &c."

"Mr. Secretary" we would fain believe to be Prior's friend and patron, Charles Montague,

afterwards Earl of Halifax, though it was hardly his official designation at that time.

Our next selection exhibits the poet hard at work on the details of the Treaty of Ryswick, which was signed on September 11 following.

"Hag: ye 33 Augt 1697.
"Our own affair is (God be thanked) in agitation, and is doing as most things in this world with violence and hurry, you that have been in business in all its shapes know so well how it happens in these cases that you will easily excuse my not answering yours of the 3^d sooner, and believe me that the 8 last days of my life have been not unlike every day of poor Cardonnel's, that is, writing my self blind, and going to bed at 3 in the morning without having eaten my supper: if all this trade ends in a Peace I shall not regret my pains, our Ministers are every day at it, and I think it advances every way but towards Vienne, these people (like those in the Scripture) must be compelled to come in, and necessity which they say has no law must give us *Jus pacis*."

Cardonnel was the hard-working secretary of the Duke of Marlborough.

We have space but for one elegant extract from his correspondence after reaching Paris. This is dated Paris, Sept. 6, 1698, and runs thus:—

"I have nothing worth troubling Mr. Secretary with, and am not in a very good stile at present, having been for these 3 days past with Custom house officers and Porters fighting and squabbling about *les petits droits et les aides d'entrée*, so that *Mallotier, chien* and *bougre* are the civillest words that have come out of my mouth. I have only time to alter the language one moment, whilst I tell you that I am most truly, &c."

A volume of miscellaneous correspondence in the same collection contains a few letters of Richard Steele to Ellis, chiefly remarkable from their having been written before he had abandoned the profession of arms for that of letters; they are dated between March and July, 1704. It may be worth while to print one as a specimen:—

"March 25, 1704.
Land-Guard-Fort.

"Sr,

"I was ordered hither on a sudden, or had waited on you to receive your commands, but indeed I do not trouble you only to make my apology for that, but also to desire your Freindship and interest to the Duke of Ormond in my behalfe: What I would pretend to is a Troop in a Regiment of Dragoons I understand he is going to raise to be commanded by His Grace himself: This request is the more reasonable for that it is no advancement of my post in the dignity, but the income of it only, since I am already a Captain. If I can be so fortunate as to have any encouragement from you in this matter, I'll hasten to town. In the mean time any commands from you will be receiv'd as a very great Honour to Sr,

"Y^r most obedient Humble Servant,

"RICH^d. STEELE."

Endorsed "Capt. Steele."

MR. HALLIWELL'S "Hint on the Date of *Coriolanus*, and possibly other Roman Plays," was communicated last night to the New Shakspeare Society, by Mr. Furnivall. It is this, that on comparing the different early editions—1579, 1595, 1603, 1612—of Sir Thomas North's *Plutarch's Lives*, to find out which of these editions Shakspeare used for his Roman plays, Mr. Halliwell had noticed many small differences between the editions, and had in one case, in *Coriolanus*, hit on a word, "unfortunate," altered by the 1612 edition from the former ones' "unfortunately," which "unfortunate" was the word used by Shakspeare in his Tragedy of *Coriolanus*. This was therefore *primâ facie* evidence that Shakspeare used the 1612 edition of North for his *Coriolanus*, if not for his other Roman Plays. Here are the extracts:—

SHAKSPEARE, *Coriolanus*, Act V. sc. iii. l. 96—8, Tragedies, p. 27, or 625, ed. Booth:

Volum. . . . Thinke withthy selfe,
How more *unfortunate* then all living women
Are we come hither. . . .

SIR T. NORTH'S *Plutarch*, 1612, p. 254:

But think now with thy selfe, how much more
unfortunate then all the women living, we are come
hither. . . .

Ed. 1603 and 1595:

But think now with thy selfe how much more *un-*
fortunately then all the women living we are come
hither.

Ed. 1579:

But thinke now with thy selfe, howe much more *un-*
fortunatly, then all the women livinge we are come
hether.

Coupling this fact with the other that Mr. Paton claims to have established, namely, that Shakspeare's own copy of the 1612 edition of North's *Plutarch*, with his initials W. S., is now in the Greenock Library, we have a strong *primâ facie* case for the use of that edition by Shakspeare in his *Coriolanus*; for, as Dyce well says, this Play "is proved by the style to have been one of the author's latest compositions." But is the evidence anything more than *primâ facie*? Without doubt, Shakspeare may have altered the "unfortunately" of the earlier editions, to the happier "unfortunate" of his text, from his own instinct and ear, without seeing the edition of 1612, just as he altered, by ear, "the naughtie seede and cockle of *insolencie* and sedition" (North, p. 229, ed. 1612), of the earlier editions (the 1595, at least), into

The cockle of Rebellion, *Insolence*, Sedition.
(*Cor. III. i.*)

But if we compare the long line with "unfortunately," with other like ones that Dr. Abbott has collected (*Shak. Gram.* pp. 405-7), we may see that it would have been at least allowable. 1. If the extra syllable is to come in the middle, the line being scanned with a central pause:—

How more | unfor|tunately | than | all | living | wo-
men.—*Cor.*

Shall I | attend | your lordship? || Aug. Atan|y time |
fore noon.—*M. for M.*, II. ii. 160; see II. iv. 141-2.
For ending thee | no sooner. || Thou hast | nor youth
| nor age.—*M. for M.*, III. i. 32.

That I | am touch'd | with madness. || Make not | im-
pos|sible.—*Id.*, V. i. 51.

Did in | your name | receive it: || pardon | the fault |
I pray.—*T. G. of V.*, I. i. 40.

2. If the extra syllable is to come at the end:—

How more | unfor|tunate|ly than | all liv|ing wom|en.
Cor.

Upon | our hous|e's thatch, | whiles a | more fros|ty
peop|le.—*Hen. V.*, III. v. 24.

Unto | a poor | but worth|y gent|leman | she's wed|ded.
Cymb., I. i. 7.

I do | beseech | you, par|don me, | I may | not show
| it.—*Rich. II.*, V. ii. 70.

On the whole, then, Mr. Halliwell's hint may be held a good one, for which, as for countless former services, Shakspearean students will be grateful to him.

A good deal of attention has lately been paid to the daughters of Louis XV. Attempts have been made by some to prove that one of the six was a saint, by others to prove that three at least were stained with abominable crimes. Both are alike unsuccessful. M^{de}. Louise appears, from an article by M. Jules Soury in the *Revue des Deux Mondes*, to have been diseased in mind and body, a mixture of wounded vanity, ambition, casuistry, and intrigue. The others had, in greater or less degree, the merits and defects of the house of Bourbon. Voluptuous and full-blooded, devoted to the pleasures of the table and the chase, with constitutions prone to hereditary disease, and good natural abilities debased by the wretched education of the convent and the Court, and soured by the disappointments of a useless life, they were but ill-fitted to bolster up a falling dynasty, to foster the feeling of loyalty in an exasperated people, to recommend the precepts of Ultramontanism to a nation of sceptics and Encyclopedists. Their influence over their unhappy niece, Marie Antoinette, was for evil, as she herself at last

recognised. Their language was too free for the by no means fastidious courtiers of the eighteenth century. The affection which they bore their father, one of the redeeming traits in their character, deep and self-sacrificing as it was, was too effusive to escape scandal. The little traits which distinguished the sisters, except the scheming devotee Louise, and perhaps the timid Sophie, are well brought out by M. Soury, who is a careful student and able exponent of character. Their dispositions were mainly Bourbon, intermingled with some Polish traits inherited from their mother, Maria Leczinska, whose joyless destiny irresistibly reminds us of Catharine of Braganza, as the records of the Louis Quinze period so often recall the vivid pages of Pepys and the England of his day. The record of their lives is in itself no great contribution to history. The eldest, Elizabeth, became the wife of the third son of Philip V. of Spain, afterwards Duke of Parma, a dissolute, weak-minded prince, who was always out at elbows. She was known as the poor Duchess, and was saved from utter misery by her love for her children, a feature which she shared in common with her father, Louis XV. The others were never married. M^{de}. Louise, the youngest, retired in 1770 to the Carmelite monastery of St. Denis, her "angel" being Julienne de MacMahon, and became the mainspring of Jesuit intrigues and Ultramontane intolerance, and a passionate collector of all sorts of relics, especially the entire bodies of saints. Only two, Adelaide and Victoire, were living when the Revolution—which their father had but too surely foreseen, and had done his best to render inevitable—burst upon France. They fled to Rome, and, on the approach of the revolutionary armies, to Trieste, where Victoire died in May, 1799. Her sister, the impetuous and masculine Adelaide, did not long survive her, and died in great obscurity on February 18, 1800. All who are interested in the domestic history of the period which preceded the great Revolution should turn to this article. M. Soury has consulted the chief works recently published and a number of inedited documents, and he has invested with wonderful life and reality the biography of these last daughters of the House of France.

NOTES OF TRAVEL.

A RECENT Consular Report on the public works of Portugal, tells us that road-making, after some years of activity, is at standstill; a tramway has, within the last few years, been made from Oporto to the mouth of the river Douro, a league away, and is now in full working order; a steam tramway is projected to Villa do Conde, twenty miles north of Oporto, which, besides carrying passengers and goods, may possibly find a profitable source of traffic in the iron ores which exist at the north terminus. It is not, however, as yet publicly established that these ores are rich enough to pay for transport to Great Britain. A line of railway is also being made from Oporto to Braga, and it is intended that the railroad should cross the Douro by a bridge, and connect the northern line with that from Oporto to Lisbon.

We shall certainly have severe measure dealt out to us by posterity, and it is fortunate that those who come after us will be able to vent their spite only on our memories or our bones. We are using all the coal in the earth at an ever-increasing rate, and it now appears that sulphur, in Europe at least, will not hold out much longer. It is estimated that the sulphur in Sicily will be exhausted in from fifty to sixty years. There are about 250 sulphur-mines in the island, producing about 1,800,000 quintals yearly, beside the enormous quantity which is lost through defective methods of working. In 1871, 1,725,000 quintals were exported, of which England took from 500,000 to 600,000, and France about 400,000

quintals. The ore contains from 15 to 40 per cent. of pure sulphur, but the average amount extracted is only 14 per cent. The sulphur fetches at the pit's mouth about 6 fr. 60 c. The estimate of the approaching failure of the supply in Sicily appears to be well-founded, as may be gathered from an article in the *Revue des Deux Mondes*, summarising a report addressed by Signor Parodi to the Italian Government.

Happily, the place of sulphur is in great part supplied by pyrites of iron, which is very cheap and widely diffused, and 800,000 tons of which are used in Europe annually. Pyrites is used for the manufacture of sulphuric acid, and though the iron extracted from it is of very inferior quality, it often yields a considerable quantity of copper, which doubles its commercial value. Again, large quantities of sulphuric acid are used in various manufactures, and pass into the refuse; if this refuse be chemically treated, perhaps as much as 1,000,000 quintals of pure sulphur might be extracted from it. Directly and indirectly, therefore, pyrites will supply the place of sulphur, if the latter fail, as fail it undoubtedly must in Sicily in little more than half a century.

A RICHLY illustrated work on Italy, under the title of *Italien, eine Wanderung von den Alpen bis zum Aetna*, has been announced by Messrs. Engelhorn, of Stuttgart, as ready for the press. From the sample of the letterpress and illustrations that we have seen, we are disposed to regard it as one of the best finished and most perfect works of the kind that has as yet appeared, and the publishers deserve much praise for their enterprise in venturing upon the undertaking. It is to appear in twenty-four numbers, and will contain about 400 pages in all, and upwards of 300 woodcuts, which illustrate the scenery, the customs, dress, and appearance of the people, and the historical, archaeological and other interesting remains of the Italian peninsula.

THE last mail brings the intelligence that the winter in Persia has been unusually severe. Even now the Elburz mountains, lying north of Teheran, are covered with snow, and snow was still lying about Teheran as late as March. The capital had suffered considerably from a very severe thunderstorm, accompanied by a violent wind, which uprooted several large trees and unroofed many houses, damaging a great amount of property. The lightning struck one of the minarets of the city gates leading to the Shamram district, throwing it to the ground and killing a number of asses which were standing under it. This gate was a very fair specimen of modern Persian architecture, though it would not bear comparison with the few existing monuments of the Sassanian period. Its copings were of enamelled tiling and mosaic, so that at a distance it was a very effective object. The harvest for this year of grain, fruit, and grapes is expected to be much above the average. It is reported that part of Baron Reuter's staff for the construction of the railway from Resht to Teheran have left the country.

It is stated that the first collection of the plants of Hongkong ever sent to the British Museum has been forwarded by the Rev. James Lamont. The consignment is composed of 350 specimens, including 53 ferns, all indigenous to Hongkong. Mr. Lamont hopes shortly to be able to send further specimens, so that in course of time a complete collection will doubtless be found in the British Museum Herbarium. It is believed that at present Kew is the only place which possesses anything like a Hongkong collection.

IN a recent communication to the Paris Geographical Society, the Abbé Durand, librarian of the Society, gives particulars of the explorations of the chief of the French mission of Loango, in the province of Kacongo. One of the principal rivers of the province, the Chilongo, navigable for steam-boats and row-boats, runs through fertile valleys in the midst of magnificent forests, which fringe the stream from its source to its

junction with the sea. It is the great commercial highway between M'boma and Loanda, and the natives entrust their palm oil to the current enclosed in large tubes tied together seven or eight in a batch. The tide carries them, with their owners, down to Landana, where they are brought to land and sold to Europeans. The other products of the country are brought down on rafts in a similar way. There are five European trading establishments on the river. The palm which produces the oil grows abundantly and without culture, and the natives are entirely employed in getting the oil. Each tree produces, on the average, a quantity of oil valued at from 25 francs to 30 francs per annum. Kacongo, although considered to be a province of Loango, forms a kingdom of itself, and has for its capital Ringuélé. The name of the last king was Don Jao Capitao Mempolo; he died some years ago, but his burial has not yet taken place, owing to some foolish custom or superstition prevailing in the country. The nephew, who is heir to the throne, therefore governs under the title of regent until his uncle is buried. His name is Muata Bona.

A PAMPHLET, recently published in Paris by M. Dubuisson, gives interesting details of the extraordinary development of railway communication in Peru. This favoured country, with its variety of climate, its inexhaustible mines, its wonderful flora and fauna, possesses two sources of wealth superior even to these—nitrate of soda and guano. The quantity of nitrate of soda exported rose from 1,300,000 quintals in 1860 to almost 4,000,000 in 1872, while the guano exported, of the value in 1863 of 65,000,000 francs, had risen to 225,000,000 francs in the two years 1871-1872, or an average of 112,500,000 francs per annum. To bring this vast wealth within reach of European enterprise, Peru now possesses, or will shortly possess, eleven lines of railway belonging to the State, and nine to private companies, beside two which are partly public and partly private property, or in all 2,030 miles of railway, constructed at a total cost of about 36,000,000 sterling. The most remarkable of these lines are—that from Callao and Lima to Oroya, about half-finished, a triumph of engineering, which crosses the Andes at a height of 15,000 feet above the level of the sea; that from Cuzco to Juliaca and Puno, 230 miles in length, on the lofty plateau of the Andes, at a mean elevation of 14,000 feet; and that from Mejia to Arequipa and Puno, 339 miles in length, establishing a communication between the Pacific Ocean and Lake Titicaca, 13,902 feet above the level of the sea.

A FRENCH resident in South America has presented to the Museum at Nancy the embalmed head of a slain Indian chief, from the banks of the Amazon, named Micanapita. The head, which has the hair attached, is reduced to about half the original size; and the *Débats* states that there are only eight heads thus embalmed known in European collections. They are worn as trophies by the Jivaros, a tribe of the warlike family of the Guaranis, which is spread over the east of South America. The Jivaros inhabit the countries bordering on the Maraynon, especially to the north, where they are dependent on the Republic of Ecuador. They are continually at war with their neighbours, the Aguarunas, and the heads which are subjected to this operation are usually those of Aguaruna chiefs. The head is first boiled, then the skin is detached from the bones, stuffed, and dried by smoking or by means of heated stones. Holes are then bored in it, and it is hung by a cord and decorated with the plumage of humming-birds and long cotton fringes. The general effect is highly artistic, and an extremely elegant trophy is the result; but we are assured that, so far as the object is to preserve the features in a recognisable condition, this mode of embalming is not a success.

FROM a recent report of the Austrian Government on the Vienna Exhibition, we gather the

following interesting particulars respecting the increase of means of communication in various parts of the globe, during the last six years. Lines of telegraph wire have increased from 57,166 to 77,000 geographical miles, and a complete line now runs from San Francisco across the continent of America and the Atlantic, through Europe and Siberia, to the mouth of the Amur on the eastern confines of Asia; while branch lines connect India, Japan and Australia. The mileage of railways has increased during the same period from 24,500 to 37,300 miles; and a calculation has been arrived at that no less than four millions of people are daily conveyed by this species of locomotion. By means of the postal service it is calculated that 3,300 millions of letters circulate annually, or about nine and a quarter millions a day, or 100 a second. In 1860 the value of the exports and imports over the face of the globe, amounted, according to an Austrian statistician, Herr Kolb, to about 15,000 millions of florins, or 1,500 millions sterling; while ten years later, according to a French calculation, it had increased to 23,170 millions of florins, or no less than fifty-four per cent.

JULES JANIN.

It was not only around the grave of Jules Janin, "homme de lettres," as he was ever pleased to call himself, that poets, Academicians, scholars, statesmen, journalists, and comedians, assembled in the morning of last Monday. It was the grave of French criticism, the tomb of that wholly modern art of dissection and analysis that spurs and inspires all others, and which in France appears to be dwindling into bald descriptions and spiritless summaries. Jules Janin and Théophile Gautier lost, there remains no dictator in literature, no supreme judge, scarcely an examiner, save perhaps the pale copy of both—M. Paul de Saint-Victor. The old fearless fanatic lovers of art of the Romantic period, the enthusiasts who would walk through a city alive with revolution to witness a promising *première*, who cut the damp leaves of a new book reverently and amorously—these have disappeared in rapid succession, and their place is likely to remain vacant. Gustave Planche, the greatest, was the first to go; then followed Sainte-Beuve, Théophile Gautier, and Saint-Marc Girardin. Lastly, he who was popularly considered to overtop them all, died a week ago at that sunny villa at Passy, whence bulletins of health had been issued for many months past. The race is extinct for the present: the last man of letters has departed. And, brilliant as the literary era closed by the Empire was in some respects, it was something to remain a man of letters, pure and simple, in the atmosphere of delicate bribery, of fascinating corruption, formed, as it were, by the smoke of fusillades of the *coup d'état*. While poets, professors, journalists, were seeking, or at any rate accepting, sinecures as librarians of libraries that only existed in castles in Spain, as secretaries to gentlemen whose correspondence consisted in *billets doux* and police reports, while unfortunately many of the hands that had penned some of the masterpieces of modern French literature were fumbling furtively in Caesar's privy purse, Jules Janin remained the critic of the *Débats*, accepted Béranger's advice, "No dois rien." This should be kept in mind by whoever judges his life and works. Courted by Imperialists and Orleanists, he maintained a literary integrity that no champion of either side has ever attempted to assail. His cringes and congées were performed to pet writers, never to political patrons. He spoke bold praise of Victor Hugo at a time when to render justice to the author of the *Châtiments* was to insult the author of the *Vie de César*.

The early pages of Jules Janin's biography are blurred and doubtful. He was born at Saint-Etienne in 1804. "Oh, mil huit cent quatre! la belle époque pour naître!" he wrote with characteristic egotism in one of his prefaces. The sound

classical education he was accustomed to prove rather too frequently and emphatically in the columns of the *Débats* was obtained at the Lyceum of Lyons. In his preface to the *Contes Nouveaux*, Janin narrates how, at fifteen, a prodigy of learning, he was sent to Paris to complete his studies at the Lycée Saint Louis. His father, a provincial barrister, was poor, and an old aunt, of whom Janin makes frequent mention in his letters and autobiographical sketches, offered to defray the expense of a Parisian education. A curious ménage was installed on the heights of the Latin—a young, undisciplined, pleasure-loving student, an old provincial bourgeoisie, with one idea, one aim—the happiness, the glory of her “cher Jules.” The exile of Saint-Etienne, however, made but a poor figure at Saint Louis, where his rivals were Boitard, Lerminier, Sainte-Beuve, and Lacenaire, the poet murderer, the “Manfred du ruisseau,” as Gautier called him. Janin took no prizes. He was classed among the ne’er-do-weels. “Il faisait de l’Opposition!” Burnouf, his professor, said. He was liberal, with vague Bonapartist leanings, like all the Young France of the Restoration, and complained bitterly that the sword and musket Napoleon had placed in each lycéen’s hand was thrown aside under Louis XVIII. for a crucifix and a breviary. On leaving college he seems to have occupied for some time a stool in a solicitor’s office. But the salary of a lawyer’s clerk was scarcely a month’s revenue for the spendthrift gourmet who was to develop into the editor of the “*Classiques de la Table*” and the President of the Bacchanalian Caveau. He became a private tutor, giving lessons at five francs an hour “in all the sciences I knew nothing about,” as he subsequently confessed. His temporary profession seems to have yielded considerable profits, for, according to the critic’s own account, his life at that epoch was anything but an ascetic one. With his dog Azoc, with the *grisettes* he has sung with hyperbolic effusion of tenderness, the tutor found time to pay riotous Bohemian visits to Romainville, to sup at Véfour’s in gallant company, and distinguish himself at the most notorious barrière balls. His was not a severe scholarly experience; it was an education to fit a man for the easy composition of dessert ditties, rather than the shrewd and elegant criticism of forty years’ literature. His pupils fell away from him every summer, and Janin was obliged at these periods to do penance on homely fare, and in solitude, for the self-indulgence of his seasons of prosperity. He read much during these long lenten days, and curiously enough, his favourite author was Geoffrey, the critic of the First Empire, a very Jeffrey, who denied to the last that Talma was anything nobler than a mountebank. This reading suggested to the pupilless tutor an expedient for setting himself once for all beyond the reach of poverty. He would keep the wolf from the door with a paper barricade—become a journalist. A former schoolfellow presented him to the staff of an insignificant theatrical publication, *La Lorgnette*, and Janin received the Ambigu Comique as his sphere of dramatic criticism. He contributed to the *Lorgnette* during eight months. “It was,” he says, “an acrid, bilious sheet. Every day there was a new sarcasm, a new subject of violent indignation. We were all vindictive without hatred, and cruel without knowing it.” At the end of this obscure apprenticeship he passed over to the *Figaro*, which had just been started, and which owes a great part of its early success to Janin’s jovial and aggressive spirit. Here his Orleanist sympathies found free vent. When the Duc de Montmorency was received a member of the Academy, Janin composed a laughable parody of the *discours de réception*, and signed it “Le Duc de Montmorency.” The Duke complained: Janin was ready with an ingenious explanation. He avowed gravely that the fact of the Duke’s election was unknown to him. The burlesque *discours de réception* was that of a Montmorency wine merchant who had just become a *membre* of the

local literary institute. *Barnave* was a retraction, a violent satire on the house of Orleans, albeit M. Janin proclaimed his consistency in these lines: “L’Opposition a été ma vie à moi, comme à d’autres la défense du pouvoir est leur vie. Le premier qui a jeté des paroles d’opposition après Juillet, et qui les a signées, c’est moi.” But the critic forgot to add that before July he prepared and demanded the Revolution. At the time of his engagement on the *Figaro*, Janin published his most celebrated romance, *L’Âne Mort, ou la Femme Guillotinée*. It has always remained doubtful whether this extraordinary composition was designed as a serious literary essay, or as a caricature of the Romantic style. The Romantics accepted it as a profession of faith, and hailed the author as a convert, a new-born fanatic. He was even asked to collaborate in that typical Romantic drama, the *Tour de Nesle*.

Janin’s second novel was *La Confession*, a philosophical story worthy of Diderot, and probably suggested by him. Then followed *Barnave*, 1831; a volume of *Contes Fantastiques* and *Contes Littéraires*, 1832; *Contes Nouveaux*, 1833; a series of tales of all countries, begun in 1833 and concluded in 1835; the *Chemin de Traversée*, which is in a great measure a picture of the author’s early experiences, 1836. During all these years his pen was busy in a number of periodicals. He passed from the *Figaro* to the *Quotidienne*, thence to the *Messenger*, and finally to the *Débats*, where without intermission the weekly *feuilleton* bearing the famous initials “J. J.” appeared during forty years. Insensibly, as fame and fortune came to him, his style changed, his task refined, and at the same time grew less exclusive, less subservient to personal and political likings and antipathies. The critic of 1840 was a hard and bitter censor. Jovial companion as he was, he never forgave a slight, an indignity. The gaiety with which he dissected an enemy was the bitterest part of the punishment. He was never in earnest, never held a victim worth the executioner’s serious ire. He struck *en passant*, and humming lightly went his way. Latterly, however, when his throne was assured, he became *bon prince*—Prince Charmant, Louis Ratisbonne averred in his funeral oration. He was at his ease in that terrible *feuilleton*, that Gautier called a kennel, “en bas du journal.” He gave reins to his vagabond fancy, despatched the new comedy, the new poem in a few gracious words, and roamed where he listed, said what he chose, and quoted when he chose to say nothing. The charm of the literary mosaic thus composed needs no demonstration. It has been felt wherever Jules Janin’s name is known.

The critic had a few rude literary jousts, however, and was not invariably victorious. In his youth he was an intimate friend of Félix Pyat, but having given a political colour to an essay on Joseph Chenier in the *Débats*, the author of the *Chiffonniers* chose to consider the article as a direct provocation. He answered roundly in a pamphlet entitled *Chenier et le Prince des Critiques*, which contained several gems of abusive eloquence like this:—

“A man is cowering in the gutter, dragging himself along, his two hands in the mud, and bespattering you. You approach him angrily, and see that he is maimed, is but a helpless trunk, and pitying, you stretch out your hand to him to help him from the filth. Well, here is another, crouching monstrously in his *feuilleton*, using his pen to soil and spoil all that is good and beautiful, to bespatter all that is pure, to revile all that is great. You approach to chastise him: you seize him by the body, and you feel nothing beat under his ribs—nothing, on either side, nothing. Well, he also is maimed, infirm, incurable, ten times more to be pitied than the other: he has no heart.”

For this piece of prose M. Pyat was, on Janin’s complaint, condemned to two years’ imprisonment. Nestor Roqueplan, the wit, the gay paradoxical author of *Parisine*, was another relentless opponent of Jules Janin; and M. Jacquot, *alias* De

Mirecourt, made him the subject of one of his most uncompromising libels. Once, at least, in his life the critic excited all Paris against him. In an article of ten columns, in 1841, he informed the world that he was about to marry, described his future wife, debated the question of Marriage versus Art, quoted the letters of felicitation he had received—one from Chateaubriand, another from Lamartine, a benediction from the Archbishop of Paris, etc. The indecency of these confidences raised a general chorus of hisses, and for a fortnight the Prince des Critiques was unpopular.

Jules Janin leaves behind him abundant evidences of his industry and versatility. Few of his works, save *L’Âne Mort*, *Barnave*, *la Confession*, and the *Gaietés Champêtres*, have become at all popular. Janin was essentially a *feuilletoniste*, he could connect nothing, fill no broader frame than those few columns of the *Débats*. After the works above named, the best known among the fifty-eight volumes signed by him are, *Un Cœur pour Deux Amours*, *le Prince Royal*, *Un Hiver à Paris*, *L’Été à Paris*, *Clarisse Harlowe*, *la Religieuse de Toulouse*, and a translation of Horace, which was his labour of love. More than a year ago the intellect that found rest in it was to all intents and purposes extinct. A monstrous obesity, against which Janin had been battling for the last fifteen years, appears to have stifled his faculties one by one. His last published work is *Paris et Versailles il y a Cent Ans*, which followed at a year’s interval some uninteresting sketches of the provinces after the war. I believe that a considerable portion of the memoir on which the critic was engaged had been saved from the *auto da fé* he made of all his manuscripts some eight months ago. A collection of his chief dramatic criticisms has been published recently under the title *Histoire de la Littérature Dramatique*. In addition to these works, Janin is said to have written more than a hundred notices and prefaces, and to have been an active contributor to fourteen periodical publications. EVELYN JERROLD.

SELECTED BOOKS.

General Literature and Art.

- CLARKE, J. F. Autobiographical Recollections of the Medical Profession. Churchill.
GILLMORE, P. Prairie and Forest: a description of the Game of North America, with personal adventures in their pursuit. Chapman & Hall. 12s.
HEAD, B. V. On the Chronological Sequence of the Coins of Syacuse. J. Russell Smith.
KENNEDY, B. H. The Birds of Aristophanes translated into English Verse, with Introduction, Notes, and Appendices. Macmillan.
NORDPOLARFAHRT, die zweite deutsche, in den Jahren 1869 und 1870, unter Führung d. Kapitän K. Koldewey. 1. Bd. Erzählender Thl. 2. Abth. Leipzig: Brockhaus. 5 Thl.
WORDSWORTH’S Tour in Scotland in 1803, in company with his Sister and S. T. Coleridge; being the Journal of Miss Wordsworth, now for the first time made public. Edited by Principal Shairp, LL.D. Edinburgh: Edmonston & Douglas.

History.

- HAMILTON, Sir F. W. The Origin and History of the First or Grenadier Guards. Murray. 63s.
HOFFBAUER, Captain. The German Artillery in the Battles near Metz. Translated by Captain Hollist, R.A. King. 21s.
JUNGER, H. Untersuchung der Nachrichten über Friedrichs I. griechische und normannische Politik bis zum Wormser Reichstage. Berlin: Weber. 3 Thl.
ROHRICHT, R. Beiträge zur Geschichte der Kreuzzüge. 1. Bd. Berlin: Weidmann.
SCHMIDT, de expeditionibus a Demetrio Poliorceta in Graeciam susceptis. Berlin: Calvary. 12 Ngr.
SCHUM, W. Vorstudien zur Diplomatik Kaiser Lothars III. Halle: Waisenhause. 3 Thl.

Science.

- WUNDT, W. Grundzüge der physiologischen Psychologie. 2. Hälfte. Leipzig: Engelmann. 2½ Thl.

Philology.

- ANDRESEN, G. De vocabulorum apud Tacitum collationes. Berlin: Weber. 3 Thl.
BEITRÄGE zur vergleichenden Sprachforschung auf dem Gebiete der arischen, celtischen, und slawischen Sprachen, hrg. von A. Kuhn. 8. Bd. 1. Hft. Berlin: Dümmler. 1½ Thl.
DELBROCK, B. Das altindische Verbum. Halle: Waisenhause. 3 Thl.
PAPPENHEIM, de Sexti Empirici librorum numero et ordine. Berlin: Weber. 3 Thl.
PRAETORIUS, F. Beiträge zur Erklärung der Himerischen Inschriften. 3. Hft. Halle: Waisenhause. 3 Thl.

CORRESPONDENCE.

EVE AND THE RIB.

Oxford: June 22, 1874.

I have read with great interest the important remarks of Professor Kleinert in the ACADEMY of June 6, on a possible connexion between the name of Eve and an ancient pre-Semitic word for rib. I do not say that I feel convinced, but I should not be surprised if further researches in Babylonian language and mythology were to confirm the bold conjecture of the learned theologian. Professor Kleinert was not unaware of another solution of the riddle, which Mr. Stanley Lane Poole suggests to him at the end of his letter (ACADEMY, June 20). Mr. Stanley Lane Poole thinks that the reason why the rib in particular was chosen for the honour of forming the first woman was, that Adam could more easily spare a rib, than the bone of a leg or an arm. This was the very solution which I had ventured to hint at in my *Introduction to the Science of Religion*, p. 47: "Let such an expression as 'thou art bone of my bone, and flesh of my flesh,' be repeated for a few generations only, and a literal, that is to say, a material and deceptive interpretation would soon spring up, and people would at last bring themselves to believe, that the first woman was formed from the bone of the first man, or from a rib, for the simple reason, it may be, because it could better be spared than any other bone." It was against this very explanation, which seemed to him and to other theologians to smack too much of the old rationalising school, that Professor Kleinert advanced his rhemato-mythological explanation.

MAX MÜLLER.

SCIENTIFIC PHOTOGRAPHY.

8 Altenburg Gardens, Clapham Common, S.W.:
June 20, 1874.

Looking over the Schliemann, and some other almost equally bad recent photographs, I can only believe that scientific men to whom photography would be useful are hardly aware that it is so simplified by recent practical discoveries, as to put it quite within the power of any tourist or student of archaeology, geology, or any other science in need of illustration, to carry in the compass of a foot cube all the apparatus and material needed, and to learn (with average common sense) all the operations involved in the simplest forms of the art in two or three hours' application.

I should be most happy to put any student of science in the way of judging of the truth of what I say, without any further expense or trouble than is involved in a visit of an hour, any bright day when I am at home. This certainly is a subject on which "they who have light should impart it," and I shall be only too happy to put what I know at the service of science.

W. J. STILLMAN.

CHAUCER'S "JAKK OF DOVERE."

London: June 23, 1874.

In the "Cokes Prologue" "oure host" says to the "coke":—

"And many a Jakk of Dovere hastow sold,
That hath be twyes hoot and twyes cold."

Tyrwhitt and Thomas Wright confess that they do not know what a "Jakk of Dovere" means, and Bell can only think of the jack fish, saying that "Dover may have been celebrated for them"! Is the following attempt at explanation any better than Bell's?

Thomas Bitton, Bishop of Exeter, who died in A.D. 1303, had a cook named John of Dover. This cook was so much esteemed by the bishop (of course, *qua* cook) that he left him a legacy of 40 shillings by his will (i.e. at least 60*l.*). (See page 33 of the Accounts of the executors of this

bishop, just delivered by the Camden Society to its members.)

Now the bishop was a peer of the realm, had his palace in London, came up there periodically, and brought his *chef* with him; and this John of Dover, profiting by his opportunities, may have made himself a fame in London for some masterpiece of his art, called by the Londoners from his name a "Jakk of Dovere." HENRY C. COOTE.

THE AUXILIARY "DO."

3, St. George's Square, N.W.

Dr. Richard Morris, in his excellent *Historical Outlines of English Accidence*, p. 192, says that "Lydgate is the earliest writer I know of, that uses the modern construction of *do* and *did* as tense auxiliaries." But I find *did* thus used, and that often, nearly 100 years before Lydgate (1400–1440), by Robert Manning, of Brunne, who in the first part of his *Chronicle* (A.D. 1338), which I am editing for the *Rolls Series*, says that Geoffrey of Monmouth translated his *Chronicle* from Breton:

"fro Breton speche he *did* remue, (164)
& made it alle in Latyn."

Again, when Octavus gives his daughter to Maximian, Manning says:—

"Of his daughter he *dide* hym sese, (6388)
Wip al þe reome ilkadel . . .
Conan was wroþ . . .
Octavus, his em, he gan manace,
& Maximien wip werre *did* chace, (6394).

These are clearly instances of the auxiliary, and not the usual early causative use of the verb. That the auxiliary use sprang naturally, as well as historically, from the causative use, is clear, from the maxim, *Qui facit per alium, facit per se*, from such passages as the following:—

"Men of gode zede beym amonge,
Dide þem acorde in loue & pes, (6403)
He *dide* somonne alle his barons, (6423)
Awey to chace, & felle, þe Bretons.
Tentes & pavilions he sette,
Engyns *dide* make & fette (14622)
Þenne *dide* he [Arthur] scke alle þe Bretons,
Erles, knyghtes, & barouns, (13986)
& *dide* þem cario to þer contres . . .
He tok þe body of þe Emperour,
& *dide* hit kepe at gret honour,
& sent hit to Rome to do in graue."

Can any reader produce instances of the auxiliary *did* or *do*, before A.D. 1338?

F. J. FURNIVALL.

ENGLISH SURNAMES.

Norton Canon: June 22, 1874.

Although an interest in English family names is very generally felt, and much has lately been written on the subject, we are still a long way from possessing any systematic treatise of real authority. No attempt, so far as we know, has yet been made to localise names, though few can have failed to notice that the nomenclature of a district is often as distinct as its physical features. Of course we are all aware that

"By Tre, Pol and Pen,
You may know Cornishmen,"

and that Wales abounds in patronymics of the simplest sort to a very embarrassing extent; but it is probable that a little research would enable us to assign a vast number of our family names to particular divisions—in some instances to particular counties—of England. Thus, among the lower and middle classes of Herefordshire the most prevalent names are, as might be expected, Davis, Evans, Bevan, Preece, Price, Pugh, Pye, Williams, Willym and Guillim, Jones, Harris, Tomkins, Watkins, Probert, Roberts, Prichard, Richards, *et hoc genus omne*. The bearer of any one of these

names possesses only a very vague clue to his local origin, but it is otherwise in the case of those names which are derived directly from places within the county, as, for example, Brimfield, Bodenham, Hargest, Hereford, Kinnersley, Lingen, Llanwarne, Pembroke (and Peimber), Ross, and Whitney. All these are names which occur in Herefordshire frequently, and perhaps most of them may be termed indigenous. A third class comprises names identical with those borne by ancient lords of the soil, and implying that their present owners are more or less remotely connected with those lords. Examples of this class are becoming rare, but we still meet with the following: Baskerville, Dabittot, Dillehay (and Delahay), Delabere (spelt variously), Savaker and Savigay (from Sanacre), Skidmore or Scudamore, and Pantall (which seems to be a corruption of Pantulf). Lastly, there are certain names which are common within a very limited district, but do not fall under any of the above heads. Herefordshire affords the following examples, which of course might be increased in number:—Deyos, Galliers, Gomond, Gurmin, Meats, and Pinches. If antiquaries would take the trouble to collect and classify the family names which occur in their parish registers, and in the districts best known to them, some progress might be made towards a scientific treatise on the subject.

C. J. ROBINSON.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 27,	1 p.m.	Sale at Christie's of the Collection of Pictures and Drawings of the late J. Cressingham, Esq.
	3.45 p.m.	Royal Botanic.
MONDAY, June 29,	1 p.m.	Sale at Sotheby's of the Collection of Coins, Antiquities, &c., of Mr. C.R. Taylor.
	8 p.m.	Seventh Philharmonic Concert: Madame Essipoff (St. James's Hall).
	"	Mr. Sims Reeves' Benefit Concert (Royal Albert Hall).
TUESDAY, June 30,	3.30 p.m.	Statistical: Anniversary.
	2 p.m.	Royal Horticultural: Meeting of Council.
WEDNESDAY, July 1,	1 p.m.	Royal Horticultural.
	3 p.m.	Madame Nilsson's Concert (St. James's Hall).
	8 p.m.	Obstetrical.
	"	First night of <i>Led Astray</i> at the Gaiety.
	"	Anthropological Institute: Col. Lane Fox on the Principles of Classification in his Archaeological Collection.
FRIDAY, July 3,	1 p.m.	Sale at Sotheby's of Rare and Valuable Prints.
	4 p.m.	Archaeological Institute.
	8 p.m.	Geologists' Association.

SCIENCE.

The Universe and the coming Transits. By R. A. Proctor. (London: Longmans & Co., 1874.)

PERHAPS there is no more reprehensible practice than that, so common at the present time, of reprinting without adequate revision disconnected magazine articles; and though Mr. Proctor's latest book shows more signs of careful correction than is usual in such productions, there is an absence of connected argument which detracts much from the value of the work, whilst unnecessary repetitions severely try the reader's patience. As its title implies, the book treats of two totally disconnected subjects. The first portion is a sequel to those parts of Mr. Proctor's essays on Astronomy which give the author's extremely valuable specula-

tions on the constitution of the sidereal system, and it is much to be regretted that he has not seen fit to present us with a complete treatise on this important subject, instead of leaving his readers to glean their information as best they can. But Mr. Proctor has made the subject so thoroughly his own, that it is well worth a reader's while to devote a little time to the perusal of these essays.

The question of the distribution of the stars is one of great difficulty, and the most we can hope for at present is a provisional theory, which will enable us to co-ordinate phenomena and suggest lines of research, whilst our results will be unaffected by its truth or falsehood. So long as we confine ourselves to laying down the places of stars on maps or charts, we are treading on firm ground; but as soon as we attempt to fix their position in space, we are thrown into the region of speculation. Astronomers of the present day have, however, two points of advantage over Sir W. Herschel and the early students of this question. In the first place, the distances of a few stars are now known with more or less accuracy, and, what is even more important, we have now some idea of our own motion in space, for it is evident that the only means of determining the distribution of objects in space is by shifting our own position with respect to them.

Before the parallax of any star was determined, it seemed reasonable to assume (notwithstanding the existence of binary systems with unequal components) that the fainter stars were on the whole much farther from us; and starting with this assumption, Sir W. Herschel was led, from a consideration of the clustering of small stars about the Milky Way, to conclude that the sidereal system might be represented by a cloven disc, whilst his son preferred to consider it a cloven ring. Sir W. Herschel afterwards modified his views considerably, and finally relinquished this theory, without, however, substituting any other in its place. In fact, it is evident that in the absence of any knowledge as to the real size of stars differing greatly in apparent brightness, we are not justified in assuming that a great condensation of small stars indicates a great extension of the sidereal system in that direction, so that any such figure as Sir W. Herschel gave is really only to be looked upon as a graphical representation of his star gauging. Some of the clusters themselves, consisting as they do of stars of widely different orders of magnitude, afford strong internal evidence that faintness is no test of distance, for it is hardly conceivable that they should be enormously long cylinders or spindles, turned in every case exactly toward us. Now, taking advantage of the additional knowledge which we now have of the stars, and availing himself of the method of graphical representation which has done such good service to science, Mr. Proctor has started a new theory, which is, at any rate, not inconsistent with facts so far, and which may well be accepted provisionally as a guide in further researches. The fundamental idea on which Mr. Proctor's hypothesis is based, is that there are streams of stars of all sizes and in all stages of

formation (including in this category the nebulae both resolvable and irresolvable), which are all moving in one direction, and which, therefore, have some physical connexion; whilst other streams contiguous to those are moving in a different direction. Though this theory is plausible, it must be remembered that the evidence in its favour is but very slight, for a stream is a very elastic term, and by the aid of a little imagination almost any accidental arrangement of stars may be grouped into a stream; but after making due allowance for this, there can be no question that Mr. Proctor's argument acquires some force when it is found that the stars of any one stream have a common proper motion. Dr. Huggins's researches on the motions of certain stars in the direction of the visual line have also been enlisted with some effect by Mr. Proctor on his side, but too much stress ought not to be laid on these extremely difficult observations.

One point it seems to me that Mr. Proctor has established with some clearness, viz., that stars of all orders of magnitude are to be found physically connected, and this is, no doubt, a great step gained. Though many astronomers have long inclined to this view, Mr. Proctor has the merit of having summed up the evidence in its favour with great care and completeness, and especially of having skillfully applied the doctrine of chances to the recently determined proper motions of stars of different magnitude. With regard to the distribution of nebulae, Sir J. Herschel long ago remarked that they were grouped chiefly along a great circle perpendicular to the Milky Way, and Mr. Proctor now supplements this by pointing out that they are markedly deficient along a zone nearly coincident with the Galaxy, and these facts are well brought out in the charts by Mr. Sidney Waters, given in this work. Our knowledge of the nebulae is still so limited that it seems to me premature to speculate on the cause of this distribution; at any rate, I feel great difficulty in understanding how the balance of attractions in the Milky Way could check the clustering power, and prevent a cluster from being condensed into a nebula in the way suggested by Sir W. Herschel, and adopted by Mr. Proctor. But, as I have previously intimated, the constructive part of Mr. Proctor's work is based on a somewhat insecure foundation, and, in fact, the whole subject lies at present rather in the region of metaphysical speculation than in the domain of scientific enquiry.

A few words must suffice for the second portion of this book, as no useful purpose can be served by discussing a question which is already decided. The recently published report of the *Challenger* furnishes a complete reply to Mr. Proctor's attacks on the officers of the Admiralty and on the Astronomer Royal. The greatest difficulty has been experienced by Capt. Nares in approaching the Antarctic Circle, and after encountering serious risk, he has discovered that no land whatever exists in the neighbourhood of the chimerical stations for which Mr. Proctor has been at the pains to calculate the circumstances of the Transit of Venus. From the first, the selection of stations has been a purely practical question,

though Mr. Proctor has failed to recognise this; but I presume that even he would hardly propose that a party of British astronomers should attempt to land their instruments on an iceberg. On the strength of the report from the *Challenger*, the Germans have at once given up the idea of occupying Heard Island.

It is difficult to understand by what train of reasoning Mr. Proctor has persuaded himself, and has attempted to persuade the general public, that his plans have been adopted; in an article on the Transit of Venus, in the *ACADEMY* for March 28, I have sufficiently explained how completely the Astronomer Royal has adhered to his original programme, which was the subject of Mr. Proctor's attacks from the very first.

There is one more point, on which Mr. Proctor lays much stress, but which admits of ready explanation. The Astronomer Royal suggested the occupation of an Antarctic station in 1882, under the impression that a stay of a few hours only would be sufficient; the naval authorities afterwards informed him that it would be necessary for a party to winter there, and in view of the risks to which they would be exposed, he declined to recommend such an expedition to the Government. W. H. M. CHRISTIE.

The Former Linguistic Unity of the Indo-Germanic Races of Europe. [*Die ehemalige Spracheinheit der Indogermanen Europas: eine sprachgeschichtliche Untersuchung.* Von August Fick. (Göttingen: Vandenhoeck und Ruprecht's Verlag, 1873.) Pp. vi. 432. 8vo.]

FOR the sake of those readers of the *ACADEMY* who have not the time to watch closely the current of philological enquiry, it will not be out of place here to state that the above book owes its origin, mainly, to the publication a short time ago, by Johannes Schmidt, of a very clever little work, entitled *Die Verwandtschaftsverhältnisse der indogermanischen Sprachen* (Weimar, 1872), in which he makes an attack on the genealogical classification of those languages. The latter, as it stands in the work before us, and as it is now generally received, is to the following effect:—The ancient Japhetic nation, otherwise called Aryans, Indo-Europeans, or Indo-Germans, divided itself into Aryans and Europeans: the former subdivided themselves into the nations of India and of Iran, and the latter into a northern and southern branch. Of these, the former branched into the Teutonic nations and the Letto-Slaves (whence the Lithuanians and Slavonians), and the latter into the Celtic and the Greco-Italic nations (whence Greeks and Italians). Now, Schmidt objects to the idea of a genealogical tree *in toto*, and proposes in its stead a kind of geographical basis of classification, which will be best appreciated when laid before the reader in his own way, as follows:—

“The metaphor, also, of a plane inclining in an unbroken line from Sanskrit to Celtic seems to me not unsuitable. As to linguistic boundaries within this area, originally there were none. Two dialects, A and X, situated at any distance you please from one another, stood connected by continuous varieties, B, C, D, &c. The appearance of linguistic

boundaries—or, to abide by our metaphor, the transformation of the inclined plane into a flight of steps—I regard in my own mind as that which took place when a race or stock speaking, say, the variety F, gained, as the result of political, religious, social, or other conditions, the upper hand over its nearest neighbours. By these means the linguistic varieties G, H, I, K, in the one direction, and E, D, C, in the other, were suppressed by F and supplanted by it. This having taken place, F bordered immediately on B on the one side and on L on the other; these sides, with their intermediate varieties, having been in the one instance raised, and in the other lowered, to the level of F. Thus well-defined boundaries had been drawn between F and B on the one side and between F and L on the other; that is, a step had taken the place of the inclined plane. Such a thing, we need hardly say, has often enough happened in historic times. I will only mention the ever-growing power of Attic Greek, gradually thrusting the dialects altogether out of the written language; the language of the city of Rome stifling all the other Italian dialects; and modern High German, destined perhaps to complete, at no distant date, the like extinction of the German dialects."

This is ingenious, but would, had we to accept it, tend to tie the hands of the student of comparative philology, who has been in the habit of regarding as proved the genealogical connexion of the various Japhetic languages: substitute for this their mere juxtaposition, together with an indefinite original relationship, and the field of philological enquiry is robbed of its subsoil and, with that, of its prospect of bountiful harvests of future results. For, as Schmidt says (p. 28), you no sooner consign to the realms of myth the so-called original languages constructed in modern times, such as the European, North-European, Slavo-Germanic, South-European, Greco-Italic or Italo-Celtic, than the mathematical certainty disappears, which was believed to have been already attained for the work of reconstructing the Indo-Germanic mother-speech.

Now, the brunt of Schmidt's logic is directed against the Letto-Slavic branch of the genealogical tree. Agreeing with other scholars that the languages in question are nearer akin to the Germanic than to any other European tongues, he attempts to show that neither can they, on the other hand, be severed from the Aryan family of speech, any more than we find Europe and Asia separated by well-defined landmarks in a geographical sense. This he rests mainly on the striking coincidence in the reduction of Japhetic *k* in certain words into a sibilant—that is, where in the Aryan languages it becomes *ç* on the one hand, and *sz* (= English *sh*) in Lithuanian and *s* in Slavonic on the other,—as, for instance, in Skr. *çata*, Lith. *szimta-s*, O. Bulg. *šito*, Gr. *ἑκατόν*, Lat. *centu-m*, Welsh *cant*, Eng. *hund-red*. Now the coincidence, of which we have here given only one instance, it is agreed on all hands, cannot be the result of accident; nor is it attempted to show that Schmidt's conclusion does not naturally flow from his premises. But his way of reasoning had been foreshadowed some time ago in Ascoli's *Corsi di Glottologia*, and so, in fact, had the answer to it (as will be seen by anyone who will take the trouble to turn to page 56 of that work), although it remained to be laid *nettement posé* before the general reader by

the clear-headedness of M. Havet in the *Revue Critique* for Nov. 23, 1872, and to be worked out at length by Dr. Fick in the work before us. It turns out, then, that all is not right with Schmidt's premises; for instead of a *k* in the Japhetic mother-speech, "il est certain," as Havet has it, "qu'il y avait un *k*, et un *k*," which Ascoli writes *k'* and *k''*. Here they will be represented by *γ* and *k*, or *γ* and *k''*, for it would seem that *k* was represented by *k''* in the common language of the Japhetites of Europe in all instances. Thus from a Japhetic *deçan* we have Skr. *daçan*, O. Bulg. *desen-ti*, Greek *ἑκα*, Lat. *decem*, O. Welsh *dec*, Gothic *taihun*, Eng. *ten*; whereas from *katvar* the forms are Skr. *catvar*, Lith. *ketur-i*, Gr. *τέτταρες*, *τέσσαρες* and *πίρρες*, Lat. *quatuor*, Welsh *pedwar*, Goth. *fidvor*, Eng. *four*. That is to say, instead of reasoning from the supposed agreement of certain languages in capriciously treating one and the same sound in two ways to their common descent, we start from their agreeing, or nearly agreeing, in treating one sound uniformly in one particular way; and, as this may be merely fortuitous, we fail, of course, to arrive at the former conclusion, not to mention that there are on the other hand good reasons for ranging the Letto-Slavic languages with those of Europe and not of Asia; so that, so far, the genealogical tree may be said to stand intact and unshaken. Of course everything here depends on establishing the existence in the mother-speech of *γ* and *k*, and Dr. Fick spares no pains to do so: in connexion with this we may add that the second chapter of the present book, occupying no fewer than seventy-seven pages, is made up of lists of words showing where *γ* and where *k* occurred in the common vocabulary of the Japhetites of Europe, which may be regarded as an important improvement on the author's *Vergleichendes Wörterbuch*, where they had been promiscuously given. Returning to the first chapter, the reasoning, which I have just tried to sketch, is supplemented by vocabularies of all the words hitherto supposed to be common only to Teutons and Aryans and to Letto-Slaves and Aryans; and whereas Schmidt found them to be fifteen and sixty-one respectively, Fick sets them down as eighty-two and sixty-five, maintaining that his opponent went to work on different principles in the formation of the two lists.

Owing to the great regularity with which Welsh distinguishes between the representatives of *γ* and *k* (or *k''*), a good deal of the discussion in the first chapter of the present work had to be carried on on Celtic ground, but we have expected Dr. Fick, who had hitherto invariably fought shy of τὸ Κελτικόν, to gird himself for this part of the field. However, he has done so, and, on the whole, acquitted himself very creditably; but I cannot resist the temptation to call attention here to two or three minor points. He confesses his ignorance as to whether the rule, that *k''* (Latin *qu*) should become *p* in Welsh, obtains without any exceptions. Unfortunately it does not: witness the words *cam*, "crooked," from *KAM*; *clledyf*, "sword," from *KALDA*; *cos-i*, "to itch," from *KAD*, *KANDATI*; *carw*, "stag," is not to be added, as being possibly a Latin loan-word. O. Welsh *pui*, Irish *cía*, is not exactly to be

equated with Latin *qui-s*; for it reflects letter for letter the Latin *qui*, *quae*, as explained by Schleicher, for *quo-i*, *qua-i*. As to *coqu-o* and *quinque* having been formed from **poqu-o* and **pinque*, it is quite enough to have to accept this kind of assimilation once, and it is too much to be asked to admit it also in the case of the O. Irish *cóic*, "five," for **cóinc*. Now, if these words had *p* as their initial in the common language of the Celts before their separation, it ought to have entirely disappeared in Irish and Welsh; but the latter still has *pob-i*, "to bake," and *pump*, "five," so we are driven to postulate the Italo-Celtic forms *k'ak* and *k'enik'a*.

It has been usual to divide the Celts into Goidilic or Irish on the one hand and Gauls and Britons on the other, owing mainly to the fact that the Celts of Britain and Gaul agree in using *p* for European *k''*, whereas the Irish reduce it to *c*. Hitherto, however, a near relation has not been asserted between us Welsh and the Italians who said *pis* for Latin *quis*, or the Greeks who said *πίρρες* where we use *pedwar*, "four;" nor, as far as I know, has a counter-classification been based on the fact that Irish and Gaulish agree in using *s* where we have *h*. The nature of the chief argument Fick has to deal with in this work ought to have made him hesitate to speak of Irish and Gallo-British Celts; on the other hand the gulf between archaeologists and philologists in this country is a sufficient excuse for his ignorance of the fact that the earliest representative of *k''* is not *p* in Wales and *c* in Ireland, but *q* or *qv* on both sides of the Irish Sea, as attested by our most ancient inscriptions. It would, perhaps, be not too much to say that the Celts of Wales had no *p* in their language up to the end of the fifth century; the first sure instance of its use occurs in Gildas' *Vortipore* in the middle of the sixth century, and even then *q''* had probably not gone entirely out of use in such forms as *mag'i*, later *map* and *mab*, "son," Irish *mac*; nor did the ogmic alphabet which they used recognise it, until a special symbol for it had to be invented in the case of Roman names with *p*: witness the bilingual stone of Turpillus at Glanusk Park near Crickhowel. Let us hope that the time has come for the Irish and Gallo-British Celts to wheel about into harmony with geography into continental and insular Celts.

In his third chapter our author discusses the position in which the Greeks stood with respect to the Aryans, and supplements his remarks with lists of words common only to Italians and Aryans and to Greeks and Aryans, which he makes out to be 65 and 108 against the 20 and 99 which Schmidt had found; it is right to say that both are agreed in attributing the excess in favour of the Greeks, partly to the fact of their having committed their language to writing much earlier than their kinsfolk in Italy. Having thus tried to dispose of the alleged merging of the languages of the Letto-Slaves and of the Greeks into those of Iran, the author proceeds to prove in the next chapter the unity among themselves of the Japhetites of Europe by calling attention to a number of nouns which appear under different forms in European and Aryan languages. The two succeeding chapters are devoted to the discus-

sion of the development of *e* and *l* in the former: both are accompanied with very valuable vocabularies. In the seventh chapter we have a sketch, after the manner of Pictet in his *Origines Indo-européennes*, of the state of the ancient Japhetites as gathered from the evidence of language, which appears, possibly, more meagre than it need as far as concerns agriculture, if we may venture to throw into the scale the probable identity of the Welsh *haidd*, "barley," and Skr. *sasya*, Zend *hakya*, "corn." Then follows a similar sketch of the European branch, showing considerable progress in vocabulary, which is assumed to be the index of corresponding material progress realised since its separation from the original stock. The list appended of words belonging in common to the Japhetites of Europe, and unknown to the Aryans, takes up ninety-nine pages, which will serve as a revised edition of the corresponding portion of the author's Dictionary. In the eighth and last chapter, before recapitulating, he disposes of all temptation to regard either the Scythians of Herodotus or the Phrygians and Thracians as forming connecting links between Aryans and Europeans, the former being shown to belong in a pronounced degree to Iran, and the latter to Europe.

Finally, the entire work, though inadequately corrected for the press, may be characterised as a merging into one volume a future edition of the author's Dictionary and Pictet's great work posted up to date, with a polemical tinge imparted to the whole.

JOHN RHYS.

The Pedigree of the Masoretic Text of the Old Testament. By A. Kuenen. (Amsterdam, 1874. Reprinted from the Transactions of the Royal Academy of Sciences.)

At the June meeting of the Dutch Academy of Sciences, a paper was read by Professor Kuenen on a hypothesis of Professor de Lagarde relative to the archetype of all Old Testament MSS., which appeared in the *Götting. gelehrte Anzeigen* for 1871, and excited some attention in the learned world. The hypothesis was noticed briefly by myself in the ACADEMY for August 15, 1871, where I remarked that it was "not at all impossible that this passage" [from an Arabic text, full of anachronisms, on which Professor de Lagarde bases his hypothesis] "may contain a kernel of truth." The tradition referred to is to the effect that after the capture of Bithur, the last refuge of Bar Cochba, in A.D. 135, the principal Jews fled to Bagdad (Babylon). They took with them the Thora (i.e. a MS. of the Old Testament), of which they caused copies to be made, and sent out from Bagdad to all Jewish communities. But the text was no longer in its original form. Even before the capture of Jerusalem by Titus, the high priests Annas and Caiaphas had made an alteration in Genesis by subtracting 1,000 years from the total of the ages of the patriarchs, so as to be able to deny that Messiah had appeared. And this corruption has consequently made its way into the MSS. of the Hebrew text. It seems to be based upon a Jewish prophecy that Messiah should appear five days and a half (i.e. 5500 years) after the Creation.

the ages of the patriarchs, the priests were enabled to assert that Jesus of Nazareth could not be the promised Messiah, because a long period had still to elapse before the fulfilment of the prophecy.

The arguments of Professor Kuenen, in the pamphlet at the head of this article, have convinced me that my former view expressed in the ACADEMY was erroneous, so far as my acceptance of the falsification of the Hebrew text is concerned. The prophecy that Messiah should appear in the year 5500 of the Creation is almost certainly not older than the third century of our era; whereas the numbers in the Masoretic text existed in the time of Josephus, and probably earlier. This is successfully maintained by Professor Kuenen in sections 2 and 4 of his pamphlet. In section 3 he tries to show that such an alteration of the ciphers as Professor de Lagarde supposes can never have been an object with Jewish apologists. At least, it would have been very imprudent to alter them in such a way as to fix the birth of the Nazarene exactly in the year 4000.

But the question remains, does the rejection of the latter part of the Arabic tradition involve that of the former, i.e. of the assertion that the current Hebrew MSS. are derived from copies of the single MS. brought from Bithur to Babylon? It is true that the narrative in which this assertion occurs is replete with errors and anachronisms, though Professor Kuenen is not quite accurate in stating (p. 7) that "Annas and Caiaphas are made contemporaries of the event, i.e. placed thirty or forty years too late." In the Arabic it is only said that the alteration of the text took place before the conquest of Jerusalem by Titus. And Professor Kuenen treats the anachronism, Bagdad for Babel, more severely than it deserves. But it is difficult to find any better explanation of the fact, that while different recensions of the text were still in existence in the first century A.D., or, as Professor Kuenen says, "the period of free handling of the text and of growing licence" was not yet past, the Masoretic text was the *textus receptus* at least as early as the third century. How and when was it raised to this eminence?

Professor Kuenen states his opinion thus (p. 43 foll.):—

"The view that the first MS. which came to hand, corrected here and there in the most arbitrary way, was constituted the standard copy is without any reasonable foundation. We may also bring this negative result into the form of a positive proposition thus: the Masoretic text is the product of a selection from the existing material. When I add of a selection not infrequently intelligent and successful I am not going beyond facts."

I reply to this, that the Arabic passage referred to contains no such expression as "the first manuscript that came to hand." On the contrary, by the Thora—first of all brought by the priests from Jerusalem to Bithur, and from thence conveyed by the principal Jews of the family of David to Babylon—the writer evidently means the unique copy used in the temple. The tradition knows nothing of accident in the choice of the manuscript for the standard text, or of any other arbitrary corrections than the chronological. Moreover, the as-

sertion that the Masoretic text is the product of a definite selection seems to me incapable of any positive proof. At any rate, the substitution of this for all other recensions requires explanation. And really there is none which so recommends itself in all respects as that of the Arabic paraphrase.

Although Professor Kuenen has proved that the charge of corruption of the Hebrew text in the interests of the Jews as against the Christians is false, the problem of the difference in chronology between the Hebrew, the Greek, and the Samaritan version is still unsolved. Professor Kuenen is the first to admit this, though he evidently inclines in favour of the Masoretic text in this as well as other respects. But the possibility at least remains that the system of the LXX. deserves the preference—i. e., stands nearer to the original one—and consequently that, with reference also to the alterations in the Hebrew text, the language of the Arabic paraphrase contains a kernel of sound tradition, though connected with an utterly distorted explanation.

A Swedish scholar, Mr. Rydberg, has attempted, according to Lieblein (*Recherches sur la Chronologie Egyptienne*, p. 9, &c.), in a work entitled *Urpatriarkenens släkttafla i Genesis* (Göteborg, 1870), to prove that the chronology of the patriarchal period is constructed according to the system of the ancient Egyptians. If this proposition, which I do not feel competent to criticise, should turn out to be true, the ciphers of the Hebrew text on which it is founded have gained an incontrovertible witness to their originality, Mr. Rydberg's calculation being entirely inapplicable to the Greek text.

M. J. DE GOEJE.

NOTES AND NEWS.

The Intracellular Development of Blood Corpuscles in Mammals.—At the meeting of the Royal Society, March 19, Mr. E. Schäfer contributed a paper, of which the following is an abstract (*M. J.*, June 1). He says that if the sub-cutaneous connective tissue of the new-born white rat is examined under the microscope in an indifferent fluid, it is found to consist chiefly of an almost homogeneous hyaline ground-substance, which is traversed by a few wavy fibres, and has a considerable number of exceedingly delicate more or less flattened cells scattered throughout the tissue. The cells here spoken of are, of course, the connective tissue corpuscles. Their branches as a rule are few and short, and they are mainly distinguished by the extraordinary amount of vacuolation which they exhibit—by which is meant the formation within the protoplasm of minute clear spherules, less refractive than that substance, and probably, therefore, spaces in it containing a watery fluid. The nuclei, of which there is generally not more than one in each cell, are frequently obscured by the vacuoles; but when visible are seen to be round or oval in shape, and beautifully clear and homogeneous; they commonly contain either one or two nucleoli. It is from these cells that the blood-vessels of the tissue are formed, and within them red, and perhaps also white, blood-corpuscles become developed. Of the vacuolated cells above described, some possess a distinct reddish tinge, either pretty evenly diffused over the whole corpuscle or in one or more patches, the edges of which are shaded off. Others contain either one, two, or a greater number of reddish globules, consisting apparently of haemoglobin. These vary in size from minute specks to spherules as large as, or even larger than the red corpuscles of the adult:

in cells which are apparently least developed, it is common to find them of various sizes in the same cell; whereas cells which are further advanced in development are not uncommonly crowded with haemoglobin globules tolerably equal in point of size, and differing from the adult corpuscle only in shape. It is important to remark that there is at no time an indication of any structure within the globules resembling a nucleus: the nucleus of the cell also appears up to this point at least to undergo no change. In fact, the formation of the haemoglobin globules reminds one rather of a deposit within the cell substance, such as occurs in developing fat cells, the difference being that in the latter case the deposited globules eventually run together into one drop, whereas in the former they remain distinct as they increase in size, and eventually take on the flattened form. Before, however, this change occurs in the haemoglobin globules, the cells containing them elongate, and are soon found each to contain a cavity, within which the globules now lie. This cavity is probably formed by a coalescence of the vacuoles of the cell. The cell now comes to resemble a segment of a capillary, but with pointed and closed extremities: it is of an elongated fusiform shape, and consists of a hyaline protoplasmic wall (in which the nucleus is imbedded) enclosing blood-corpuscles in a fluid—in fact, blood.

The Suctorial Organs of the Blow-fly.—In the last part of the *Monthly Microscopical Journal* (June, 1874), Dr. Anthony gives a minute and interesting account of the anatomy of the proboscis of the blow-fly. As usually mounted the organ is strongly compressed, and the relations of its several parts seriously interfered with; but Dr. Anthony has examined them *in situ*, and observes that whilst they have a certain resemblance to the proboscis of an elephant, the insect proboscis has the advantage over that of the mammal in that it can take in fluid not at the distal ends only, but, at the will of the creature, along the whole length of the tube. Along the whole length of the organ is a zig-zag slit or furrow, which is kept open by a series of incomplete chitinous rings, each having at the ends a quasi point and a crescent, which are opposite to each other, and form the framework of the fissure; and the points clothed with investing membrane, projecting opposite to the hollow of the crescent, give the zig-zag effect, which can easily be seen by reflected light. To the extremities of the chitinous rings, Dr. Anthony finds that certain membranes are attached which have a resemblance to a mouse's or bat's ear, and probably act as suckers. The chitinous rings are imbedded in a fleshy material, which he believes to be chiefly muscular, and when brought into action bend the chitinous arches till their extremities are in apposition; the longitudinal furrow is thus closed, and only a series of openings left from the suckers into the pseudo-tracheae, through the crescentic portion. Assuming the elasticity of these chitinous rings as playing a part, then the operation of sucking with the tongue applied to any surface might be thus described. The fleshy lobes of the tongue being forced into close contact with the said surface, the same muscular pressure round the chitinous rings would diminish the calibre of the pseudo-tracheae, make it into a tube by closing the longitudinal fissure, and bring the bell-like mouths of what may be regarded as principally the organs of adhesion, into the position and semblance of so many cupping glasses. So arranged, Dr. Anthony thinks that the relaxation of muscular effort would, by allowing of the resiliency of the chitinous rings, cause a vacuum in the tube, and set up a pumping process; and by alternate muscular action, fluid in the pseudo-tracheae would be forced into the oesophagus, while the same pressure would make the adhesion more perfect.

Hypnotism in the Crustacea.—In a paper published in the *Sitzungsberichte der Wiener Akademie* (Band lxvi., Heft 3, 4 and 5), Professor Johann Czermak relates some curious hypnotic effects he

has observed in certain Crustacea. His attention was drawn to the circumstance by a paper in which it was stated that if the ordinary crayfish was held firmly in the hand, and some magnetic passes made down its back, care being taken not to touch it, the animal soon became quiescent, and would permit itself to be placed on its head, where, if balanced by its nasal spine and chelae, it would remain for a considerable period. On being unmagnetised, so ran the report, by reverse passes, the animal again resumed its activity. Professor Czermak was induced to study these phenomena a little more closely, and soon found that the magnetic passes had nothing to do with the phenomenon; but the fact remained, that if the animal was firmly held, in spite of some struggling, with its head downwards for some time, it gradually became quiescent, and would long continue balanced in the mode above described, as though it were asleep. The mere retention of the animal upon its back, the first struggling movements being prevented, was followed in the same way by a period of quiescence of considerable duration, from which the creature awoke either spontaneously, or on the application of a strong stimulus. Further experiments showed that all active movements and response to ordinary stimuli, could be prevented in the crayfish by keeping it forcibly quiet for a time, either by binding it, or by fastening it between wooden pincers for a time. Czermak made some experiments corroborating the well-known action of a chalk line drawn from the beak forwards, or from both eyes outwards, on fowls, and which he says struck him with the utmost astonishment when he first observed its effects, the fowl remaining breathing violently, but perfectly quiet and incapable of reacting to ordinary stimuli. He found, however, that the chalk line was unnecessary, all that was required being to restrain the animal's efforts at escape on being first caught, and then quietly to stretch the neck and put the head in contact with the ground. By this means not only fowls, but geese, ducks, turkey-cocks, and swans, could be rendered quiescent, and apparently made to lose all voluntary control over their movements.

Spontaneous Generation.—At the last meeting of the Société de Biologie de Paris (*Rev. Scient.*, June 6, 1874), M. Onimus presented an apparatus by means of which he had been able to follow the formation of bacteria without the intervention of germs such as are contained, according to M. Pasteur, in the atmosphere. The apparatus in question consists of a flask with three tubules, in which a vacuum is made by filling it with water, and expelling the whole again by prolonged ebullition. One of the tubules ends in a hollow needle that is buried in the heart of a rabbit, or in the interior of an egg. The flask then sucks up some grammes of blood or of albumen. Air is then allowed to enter after filtration through a thick layer of cotton wool. M. Onimus then finds, after the lapse of a few days, that the liquid in the flask contains molecular granulations, and very soon afterwards vibrios and bacteria.

GENERAL MORIN recently exhibited to the French Academy a wonderful ingot of platinum-iridium, composed of 90 per cent. of platinum and 10 per cent. of iridium, and made for the construction of the standard mètres to be distributed among the States represented on the International Commission, in conformity with whose instructions the alloy was formed. The ingot weighed 250 kilogrammes, equal to 4 cwt. 3 qrs. 19·155 lb.; its length was 1 metre and 40 centimètres, or rather more than 3 feet 19 inches. The large quantity of platinum necessary for the work was furnished by Mr. Matthey, of London, and the Russian Government assisted in supplying the iridium. Two great difficulties had to be surmounted: one, the equable diffusion of the iridium throughout the bar, as the "remedy" was not to exceed 2 per cent.; and the other, the arrangement of a furnace to supply the required heat. The work was accom-

plished by M. Tresca, with the aid of MM. St. Claire Deville and Debray. The platinum was formed into thin plates, coiled up to hold the iridium, deposited in fine powder. These plates were forged into bars, and the bars melted into ingots weighing from 83 to 90 kilogrammes. These ingots were placed in a crucible of limestone (*calcaire grossier*) and reduced to fusion in seventy minutes by means of seven jets of oxygen combined with coal gas. Thirty-one cubic mètres of oxygen and twenty-four cubic mètres of coal gas were consumed in the process.

An analysis by M. Deville showed that the ingots first made contained: iron, 0·006; copper, 0·130; rhodium, 0·060; iridium, 10,370; platinum, 89·44: thus the iridium was a little in excess of the remedy, which was rectified in the final process by adding fresh platinum. First, the crucible was charged with 110 kilogrammes of the alloy in lumps, to which the remainder was added in thin plates when fusion had taken place. When the melting was complete, the cover of the crucible was removed, and the metal appeared of a dazzling silver white. The bar finally made by forging was found perfectly homogeneous, and intrinsically worth 250,000 francs.

The iridium was not obtained without danger, on account of its association in the native state with osmium, the most poisonous metal known. M. Debray had his eyes painfully attacked by the osmium fumes, M. Clément suffered from a cutaneous eruption that only yielded to a succession of sulphur baths, and M. Deville was tormented with violent asthma. He exhibited to the Academy a bottle containing eight kilogrammes of osmium, "enough," he exclaimed, "to poison the universe, as one milligramme of osmium diffused through 100 cubic metres of air renders it irrespirable." The milligramme is 0·154 of an English grain, and the 100 cubic metres nearly 131 cubic yards.

DR. W. G. FARLOW, of Cambridge, Mass., U.S.A., has recently published, in the Proceedings of the American Academy of Science and Art, an account of some researches made in the botanical laboratory of the University of Strassburg, proving the existence of a remarkable asexual development from the prothallus of *Pteris serrulata*. In the centre of the cushion or thickest part of the prothallus are a number of scalariform ducts, the prothallus bearing a number of antheridia, but no archegonia. From these ducts a leaf is developed directly, after which a root is also developed, and last of all a stem-bud. Dr. Farlow draws a comparison between this growth, which was observed in this species only, and the buds ordinarily produced from the protonema of a moss. Normally the prothallus of a fern is entirely destitute of vascular tissue of any kind.

ONE of the most important educational botanical works recently published is Professor Oliver's *Illustrations of the Principal Natural Orders of the Vegetable Kingdom*, issued under the sanction of the Science and Art Department. The letter-press consists of a very brief epitome of the essential points in the structure of each of the more important natural orders, and a few lines as to its geographical distribution and economical or medicinal value. The plates, upwards of 100 in number, contain each a drawing of a section of the flower of a species belonging to the order, a diagram of the flower, and illustrations of the fruit, seed, &c. The book is invaluable both to the student and to the science-teacher; and supplies a long-acknowledged desideratum in presenting the salient characters of the various natural orders in a very small space, and in a form the most calculated to arrest the attention and to impress itself on the memory.

LAST week we referred to the opinion expressed by certain geological authorities, that the thick mass of clay now being pierced by the Sub-Wealden boring may represent, in its lower part, the Oxford clay. This opinion has been satis-

factorily confirmed by the work of the past week. At the meeting of the Geological Society last Wednesday evening, Mr. W. Topley exhibited a number of cores recently extracted, containing fossils which are considered characteristic of the Oxford clay. The collection included the well-known *Ammonites Jason*. It is encouraging to learn from these fossils that the boring is now much lower in the geological series than might otherwise have been expected.

THE Academy of Sciences has just elected, as foreign correspondent, M. A. de Candolle, of Geneva, the distinguished botanist.

THE Government of the Netherlands, following in the wake of other nations, is fitting out an expedition for the observation of the transit of Venus. It is intended to make the Ile de Réunion the scene of the observations, which will be under the direction of Herr van Sande Backhuysen, Director of the Observatory at Leyden.

THE last mail from India has brought some valuable additions to the *Bibliotheca Indica*. We have received the last number of the second volume of the *Tāndya-Brāhmaṇa*. This completes this important work, and gives at the end a table of contents. Then there is the first fasciculus of the second part of the *Sāmaveda-samhitā*, a most valuable work. The *Taittiriya-samhitā* also advances by one number, and has now reached the 11th Anuvāka of the 3rd Prapāthaka of the 4th book. It is to be hoped that the publication of this work may proceed as quickly as possible. The most valuable addition, however, is the *Kātantra Grammar*, edited by Professor Eggeling. This is evidently a work of great labour, and reflects the highest credit on the critical acumen of the editor.

BISHOP COLENSO has completed his "Examination" of that part of the *New Bible Commentary*, which refers to the Pentateuch and the Book of Joshua. (London: Longmans & Co.) In Part VI., which has just appeared, he gives a detailed answer to the "fallacious, evasive, inaccurate, uncritical, &c. &c. reasoning" of which Mr. Espin has, he thinks, given numerous instances in his work on Joshua. The Hebraist will be especially surprised at the inaccuracy of the Biblical references by which Mr. Espin seeks to prove that the Book of Joshua is a separate and complete work, produced by a single author. With regard to Mr. Espin's misrepresentation of Ewald's view of the famous inscription in Procopius—"We are those that fled from before the robber Jesus the son of Naue"—it may be added that the whole story probably arose out of the mistranslation of Isa. xvii. 9 in the Septuagint: *ὁ πρόπον ἐγκατέλιπον οἱ Ἀρραβῆται καὶ οἱ Ἑβῆται ἀπὸ προσώπου τῶν υἱῶν Ἰσραὴλ*.

THE *Numismatic Chronicle*, vol. xiv. (1874), pt. i. is entirely occupied by one article "On the Chronological Sequence of the Coins of Syracuse," by Barclay V. Head. As this article is also published in a separate form, under the title of "History of the Coinage of Syracuse," we hope before long to accord to it the notice it deserves. In the meanwhile it is sufficient to observe that the fifteen autotype plates by which the treatise is illustrated exhibit by nearly two hundred representative coins the whole series of the Syracusan coinage—the most complete, and, as a whole, the most beautiful series of coins struck by any state, from the time of the Geomori in the sixth century B.C. to the Roman conquest. For artistic merit, for accuracy, and completeness, these plates leave nothing to be desired.

MEETINGS OF SOCIETIES.

ZOOLOGICAL SOCIETY (June 16).

DR. A. GÜNTHER, Vice-President, in the Chair. An extract was read from a letter received from Dr. A. B. Meyer, concerning two birds (*Rallies Bennetti* and *Campephaga aurulenta*) lately de-

scribed in the Society's Proceedings by Mr. Sclater. —A letter was read from Mr. William Summerhayes relating to certain species of Curassows found in Venezuela. Dr. J. Murie read a paper "On the Nature of the Sacs vomited by the Hornbills," which he stated, in confirmation of Professor Flower's account of these objects, to consist of the epithelial lining of the stomach. Mr. W. Saville Kent, F.L.S., communicated a second paper upon the gigantic cephalopods recently encountered off Newfoundland. From further information received, Mr. Saville Kent apprehended that it would be necessary to refer the two individuals preserved in St. John's Museum to the genus *Ommatostrephes*, thus avoiding the institution of a new genus for their reception, as proposed in his former paper. Mr. A. H. Garrod read a paper on the "showing off" of the Australian Bustard (*Eupodotis australis*), and pointed out the peculiar structures by which this "showing off" was accomplished. A communication was read from Dr. F. Stoliczka, containing a description of the *Oris Polii* of Blyth, of which he had lately obtained specimens in Yarkand. Mr. R. B. Sharpe read a paper on a new genus and species of Passerine birds from the West Indies, which he proposed to name *Phoenicomanes iora*. A communication was read from the Rev. O. P. Cambridge, containing descriptions of some new species of spiders of the genus *Erigone* from North America. Dr. Günther read a paper describing some new species of reptiles from the Camaroon Mountains, West Africa. Amongst these were two new species of Chameleon, and a new snake of the family of Lycodontidae, proposed to be called *Lophocryptus ater*. One of these chameleons was referred to a new sub-genus (*Rhampholeon*), being remarkable for its abbreviated tail and the development of a denticle at the inner base of each claw. Mr. Sclater read a paper containing a description of three new species of the genus *Synallaxis* from M. Jelski's collections in Central Peru, which he proposed to call *S. pudibunda*, *S. graminicola*, and *S. virgata*. Messrs. H. P. Blackmore and E. R. Alston communicated a joint paper on the Arvicolidæ which have hitherto been found in a fossil state. Professor Newton read an account of a living Dodo shipped for England in the year 1628, extracted from letters in the possession of Dr. J. B. Wilmot, of Tunbridge Wells. Mr. J. E. Harting read a paper on the common Lapwing of Chili, which he proposed to separate from *Vanellus caymansis*, under the name *V. occidentalis*. A second paper read by Mr. Harting contained an account of the eggs of some new or little-known Limicolæ. A communication was read from Mr. R. Swinhoe containing an account of a new Cervine form discovered in the mountains near Ningpo, China, by Mr. A. Michie, and proposed to be called *Lophotragus michianus*. Dr. J. Murie read a paper on the structure of the skeleton of *Fregilupus varius*, based on a specimen in the Museum of Cambridge.

PHYSICAL SOCIETY (Saturday, June 20).

MR. W. CROOKES, F.R.S., exhibited experiments on "Attraction and Repulsion accompanying Radiation," some of which were communicated to the Royal Society in December, 1873, and have since attracted much attention. Various attempts have been made to account for the phenomena discovered by Mr. Crookes, by attributing them to air-currents, or to the action of electricity; but the only explanation hitherto offered which seems even plausible is that suggested by Professor Osborne Reynolds, in a paper communicated to the Royal Society on Thursday, 21st inst. Professor Reynolds supposes that the effects in question may be due to alterations caused by heat or cold in the equilibrium of a minute film of condensed vapour. There can be little doubt that the cause assigned, if actually existing, might produce

the observed results; but Mr. Crookes gave reasons for regarding it as inadmissible.—Mr. C. J. Woodward exhibited experiments for the purpose of illustrating to an audience the nature of wave-motion. The method consisted in throwing upon a screen an image of a screw or of a spirally coiled wire, which is made to revolve upon its axis. Mr. Woodward also exhibited a modification of Quincke's well-known experiments on the interference of sound, in which a reed is substituted for the tuning-fork employed by Quincke as the source of sound. A simplified construction of Quincke's apparatus was described by Professor W. F. Barrett.

ASIATIC SOCIETY (Monday, June 22).

JAMES FERGUSON, Esq., Vice-President, in the Chair. Dr. S. W. Bushell read a paper on the old Mongolian capital of Shangtu. The extensive ruins of this city were visited by the writer, together with the Hon. T. G. Grosvenor, on September 16, 1872. They are situated some twenty-seven miles N.W. of Dolonnor. Abbé Huc wrongly supposed the latter place to have been built on the site of the ancient city. Shangtu was founded in A.D. 1256, during the reign of the emperor Hien Tsung, and became the imperial residence for a time every year. In 1268 it was made the seat of a Governor-general. After the fall of the Yuan dynasty the city rapidly diminished in importance. It was taken in the second year of the new reign (A.D. 1369), but remained constantly attacked and harassed by the nomadic Mongolian tribes, until it was finally abandoned by the Chinese in A.D. 1430, when the frontier was contracted to the line of the Great Wall, and the garrison removed to Tu-shih-kou.

The site was visited by the Jesuit missionary, Gerbillon, towards the end of the seventeenth century. The ruins are now known by the Mongol name of Chao naiman sumé Hotun, "the city of a hundred and eight temples." The city had a double wall, the outer forming a square of about eight li with six gates, the inner being about eight li in circuit with only three gates, one of which, a perfect arch twenty feet high by twelve feet wide, is still intact. The ground in the interior of both enclosures is strewn with blocks of marble and other remains of large temples and palaces, the outlines of the foundation of some of which can yet be traced; while broken lions, dragons, and the remains of other carved monuments lie about in every direction, half-hidden by the thick and tangled overgrowth. An inscription of the Yuan dynasty, in an ancient form of the Chinese character, on a memorial tablet lying amid many other relics on a raised piece of ground, evidently the site of a large temple, has been copied and translated by Dr. Bushell. It is surrounded by a border of dragons boldly carved in deep relief.

A paper on the "Origines of the Manchus," by Mr. Henry H. Howorth, was also read. The paper started from the etymologies of the word "Manchu" proposed by various writers, the derivation of the word from "Manchusi," the name of a Corean deity, appearing to the writer to be the most obvious. He then proceeded to examine at length the legendary accounts of the Manchus regarding their own origin, and their history from the earliest times down to A.D. 1025, the year of the death of Tai-tsu.

GEOLOGICAL SOCIETY (Wednesday, June 24).

MR. J. EVANS, F.R.S., President, in the Chair. No fewer than twenty-six papers were announced for reading at this, the last meeting of the session. The greater number of these were of course summarily disposed of, by being either read in short abstract, or merely taken as read. Two papers only were read in full, and duly discussed. Professor J. Young and Mr. J. Young, of Glasgow, communicated a paper "On *Palaeocoryne* and other Polyzoal Appendages." A few

years ago Dr. Duncan and Mr. Jenkins established the genus *Palaeocoryne*, and referred it to the class *Hydrozoa*. The authors of the present communication, after studying a large number of specimens, deny that this structure represents a distinct organism, and regard it only as the stellar appendages given off from the frond of a palaeozoic polyzoan. In a paper on "The Steppes of Siberia," Mr. T. Belt described a journey which he made last autumn through South-western Siberia. Crossing the Urals, he proceeded from Ekaterinburg to Omsk, and thence up the Irtysh to Pavlodar, and finally reached Karakolinsk. During this journey he studied the geological characters of the deposits forming the Steppes, as seen in river-sections. In some of these deposits he found *Corbicula* (*Cyrena*) *humilis*. Mr. Belt, in seeking to explain the origin of the Steppes, remarked that they bear no relation to the present river-system of the country. Von Cotta had suggested that they owe their origin to marine action; but the absence of marine shells, not to mention other evidence, does not support this theory. According to Mr. Belt, a satisfactory explanation may be found by supposing that an overflow of polar ice, during the glacial period, formed a barrier blocking up the drainage of Siberia, and thus giving rise to the formation of a vast lake, in which were deposited the great beds of sand and loam which now form the Steppes. Among the specimens exhibited at this meeting were some fine examples of tin ore from the recently-discovered deposits at Mount Bischoff, in Tasmania.

FINE ART.

Roman Imperial Photographs. Arranged by John Edward Lee, F.S.A., F.G.S. (London: Longmans & Co., 1874.)

UNDER this title Mr. Lee has published a series of forty portraits of Roman Imperial persons, produced by enlarging, with the aid of photography, the portraits engraved on their coins. We are most ready to welcome all attempts to render familiar the handiwork of the ancients, and to give life and reality to Roman history. Nor does the fact that these representations are mechanical reproductions in any way destroy their value. The works of nature need the eye and hand of an artist to interpret them. But the more mechanical copies of works of art are the better, for one artist can never perfectly copy another, especially after the lapse of ages. Hence we believe that to photography and other copying arts there is reserved the task of disseminating faithful copies of artistic works of all kinds, from those of Phidias and Raphael downwards. But, unfortunately, we cannot regard Mr. Lee's work as successful. In the first place, it is very misleading indeed to present a single coin of a Roman Emperor as giving his portrait. Coins give, it is true, most characteristic representations, but such as sacrifice fidelity to effect. The object of the die-sinker was not to produce an excellent portrait, but to bring out all the features of the person represented in strong relief, so that they could not be mistaken, even when the coins that bore them were worn down. The sunken eye of Antiochus, the easy fleshiness of Philetaerus, the grim features of Caesar, are brought out on coins with a distinctness which sometimes makes one smile, as at a caricature. Everything is exaggerated, and therefore distorted. But the plan followed by Mr. Lee, of magnifying

several times the faces on the coins, makes this feature even more obvious. Distortions which one would not condemn in a representation of half an inch square, become intolerable in one of four inches square. And further still, Mr. Lee would have done much better if, instead of taking his photographs from original coins, often somewhat defaced, he had taken them from plaster casts of the best coins in existence, which might easily have been obtained. The coin of Carinus, for example, which is here figured, is much defaced, that of Faustina the younger is miserably poor, and that of Trajan extremely ugly.

It appears, however, from the preface to this work, that the editor has only published it by the way, as these photographs formed part of his material for another work, a series of 150 profiles of Roman worthies, drawn by an artist from coins, aided by photographs. This is a work of a more promising character, and we shall hope to be able to say more in its favour. In the meantime we wish that those who have access to the best representations produced by ancient artists had some of the zeal of Mr. Lee for the diffusion of copies of those representations. PERCY GARDNER.

THE EXHIBITION OF WORKS OF ART IN BLACK AND WHITE.

IN commenting upon the second Exhibition of Works of Art in Black and White, which has opened its doors this week to the public, at the Dudley Gallery of the Egyptian Hall, it will be useless to follow the minute subdivisions which, in their circular addressed to artists, the committee marked out. Such elaborate classification would only be wearying in a brief review of what there is to see; and it will be well to divide roughly: to speak first of drawings and then of prints, though the prints, when we come to them, may naturally be ranged under two heads: those which are original work, and those which are copies.

Several of the best of living English artists contribute drawings to this exhibition. Mr. Watts and Mr. Leighton are amongst the number. One French artist of the highest class, M. Millet, now known to all the world by his great works in painting, sends two charcoal drawings, one of which possesses in a quite singular degree the charm of his work in oil; and another Frenchman, M. Lhermitte, sends charcoal pictures which can hardly fail to add in England to a reputation already beginning. There are contributions from many artists of the second rank, and much amateur work which it has been a mistake to accept, and too much also of such work of professional artists as is of a quality that can neither increase their fame nor give us any rational interest. In fact, the exhibition, though it has been long prepared for and waited for—an interval of two years having occurred since the last—is felt to be somewhat of a "scratch" exhibition. The range of material for composing it, is not, it must be remembered, in reality so wide as it seems; or, rather, it is not likely to include very much of that which is of the highest accomplishment. Yet the exhibition has a distinct place, among the rest, though just now it is a modest one. It has a value in bringing before our notice the productions of artists with whom other exhibitions fail to make us familiar; and it has a value too in enabling us the better to gauge the real power and importance of many men with whose more elaborate work we are already pretty well acquainted. Stripped of the common aids, stripped of the charm of colour, such work as is

shown here is put, of necessity, to a severe test. The great men have always been well nigh greatest, and the feeble men most feeble, when embodying their ideas, or recording their impressions, only in black and white.

And from this test no one will come out better than Mr. Leighton among the English, and M. Millet among the French. It is true that Mr. Leighton exhibits two heads—one of a Capri woman, which has been reproduced in the *Portfolio*; the other, called *Rubiniella, Capri*—which are at first sight disappointing. But the fault in the first is probably in the subject; a want of beauty hardly compensated for in this case either by presence of individuality of character or by quiet and plaintive bodily grace. And the fault in the second—the stiffness, hardness, weakness, of the neck—is felt, while you look at the modelling and character of the head, to be such an accident as might happen once to any master. Strong in drawing, strong in grace, the pencil in Mr. Leighton's hand can be no inadequate substitute for the brush. No. 420, a carved and font-like well in the court of a Venetian palace, would show fairly enough, if there were no other to show it better, the artist's feeling for lines of combined richness and delicacy; but No. 171, a drawing of a lemon tree in Capri, shows the same thing better than the other drawing, and better than any painted work. It is a most patient and quite finished study, of inconceivable grace and charm; done, we may be sure, with a keen and accurate sense of the beauty of every delicate line and curve of stem and leaf and fruit.

Mr. G. F. Watts's principal design is that numbered 241, and called *The Sleeper Awakened*. "The people that walked in darkness have seen a great light," is written under the drawing; and though its size is small, its style, while finished, is large and grand, and its effect solemn. A lighter grace is aimed at and attained by Mr. Watts in No. 271; while another contribution, No. 433 (called only *Studies in Pencil*), reminds us what a fine accuracy commonly underlies all that is large and broad in the work he is more accustomed to exhibit.

Among many drawings contributed by M. Léon Lhermitte, we may single out four. Two of them are companions, No. 120 and No. 162, called respectively *The Last Ceremony*—that is, a service for the dead—and the *Pilgrimage*; that is, a group of worshippers kneeling at a famous shrine. The first is remarkable for warmth, and colour, and harmony; the second is good in composition, and a well-lighted piece. *Héloïse* is noteworthy for the strong modelling of the head, and for its light and shade; and lastly, *Sheep-washing*, No. 296, is a transcript from the life, and is warm with the glow and the shadow of evening.

In entire contrast, by its method, to this broad work of M. Lhermitte's, is a study by one whose work would have been almost the last we should have turned to in expectation of such contrast, for the delightful head called *Study: Rome, 1873*, and numbered, with two less significant works, No. 270, is by M. Legros. It is a fine lead-pencil drawing, bestowing, one might say, as one looks round, upon the medium almost a new dignity; for nothing in the exhibition is nobler than this little head, and nothing is really larger, though it is small; and nothing is more delicate, though it is strong and firm. What a fine intellectual beauty, reflected on the physical beauty of the face! the type, how elevated! how mobile, yet serene! The moulding of the mouth that in one more instant will speak; the delicate shadow on the chin; the almost movement; the gesture—all the live face is there; yet you can count the strokes of the work, and see how, little touch by touch, the scientific but sympathetic artist has built up this effect.

Among the other drawings which claim some consideration and will certainly receive it at the hands of the visitor, are contributions from the portfolios of the late George Cattermole, of the

younger Leslie, of Henry Moore, of Edward Armitage. Mr. Hubert Herkomer sends several designs which, along now and then with some triviality of subject, show good drawing: drawing not always absolutely scientific, but in which one feels that under the garments there is the figure and the movement; and also the artist shows ease of invention and a range that gives promise of more important things. And since we are now among the least ambitious of the subjects, let us notice the grotesque drawings of Miss Kate Greenaway and Mr. F. A. Hopkins. The *Petit Diner à la Cigarette* by the last-named contributor has not only the humour that justifies its existence, but though lacking variety of models—though the little naked fellow is repeated to monotony—it has a certain roundness and ease of design which may one day be employed to more serious purpose, or indeed not with more serious purpose, but with greater success to a purpose avowedly light. Of pen-and-ink drawings, made for *Punch*, Mr. Du Maurier sends a goodly array. The best of them—much the best of them, and it is of singular grace—is that called *Praxy*—one little girl, not religiously inclined, is beseeching her sister to say a double portion of prayers. The little bedgown figures have such a healthy sweetness of line that one is tempted to forget how intractable for high artistic purpose pen and ink generally prove.

Mr. Edwin Edwards, whose pure etching (to mention it out of its proper place) has some of the faults and qualities of Mr. Whistler's—accurate study and frankness, with an unfortunate hardness and want of tone—sends pen-and-ink sketches which display the same characteristics. The *Ouse near Bedford* is the worst of them: *Yarmouth* and *Lowestoft* are the best: these best display an admirable sense of proportion, though here too the hardness almost inseparable from the material becomes evident. Miss Thompson's finely executed drawings—three in number—will, of course, attract attention. *Choosing Models in Rome* is very true and somewhat humorous. "*Halt!*" a *Reminiscence of Aldershot* has concentration and composition which are lacking to the third; and yet the third, which is called "*Gallop!*" a *Reminiscence of Woolwich*, contains what is her best work in this exhibition: nay, it contains, I think, the best work she has yet done, and saves her quite unmistakably from the dangerous honour of painting only one famous picture. This *Gallop* is remarkable on several grounds, for though I say it has not got the composition of the second subject—suffers, in a word, as a whole, from being a little scattered and straggling—yet the group of horses' heads, all close together, all so variously turned and held and lifted, and all so strong, is really an excellent achievement; and besides this, the vigour of the drawing of certain horses in action—the strain upon these fiery beasts, that are furiously dragging the light artillery to the field—is not, I think, very easily to be matched in modern work.

Rapidly jotting down one or two comments by the way, one should notice the character in Mr. Hennessy's contribution and in Mr. Macnab's *Cigarette*: a lazy fellow, not too lazy, however, to be critical in his enjoyment. One should notice the truth of reflected light in shadow in Miss Ellen Hill's large chalk drawing of Mr. Edwin Hill, and the grave landscape subjects of Mr. Joseph Knight. One should notice, as not quite worthy of him, T. G. Vibert's drawing of *An Actor learning his Part*; and one should pause before the complete and large accomplishment of François Millet's *Potato Harvest*: a group of two peasants, with a long barrow, and a potato sack held between them, in the wide and open field. Among a crowd of less significant things, here at last is a great and manly one.

One would gladly spare oneself the task of wholly unfavourable comment; and there is so much work that is by no means strong that the task of enumerating it would be a long and a useless one. Mr. Holt's drawing of *The Foundling*

may be good in sentiment, but it is weak in execution; and an allegorical subject by Mr. Walter Crane is among the most conspicuous, and (dare I not add?) among the most strangely unaccountable of the failures. The heaviness of the drapery is pitiable: an artist who can do much better, ought not to send this work.

Turning now to Etching, it may be said that the greatest English etchers are almost wholly missing. There is nothing here of Mr. Seymour Haden's, and that is an absence which we can ill endure. One etching like the *Agamemnon*, or one like the *Shere Mill Pond*, would be worth any dozen chosen at a hazard among those that are here. Mr. Whistler, too, does not exhibit a stroke; he reserves everything for Pall Mall. And among the English etchers who promise us the most, Mr. Chattock is absent—he is exhibiting at the Academy—and Mr. Heseltine has found nothing to send. Nor is this absence of contributions from the best English etchers even attempted to be compensated for by any unusual show of the work of the French. Nothing could have been more appropriate (since one observes upon the walls the work of some men not now living) than to have displayed the whole series of the master modern etcher of architecture, Charles Méryon; and it is difficult to believe that impressions of his work, had they been sought for, would not have been forthcoming. But we must be content without them; and in looking round upon the English work, it is pleasant to notice that, though much of it is insufficient as to result, it is most of it worthy in aim, and it is most of it done by the methods of the genuine etcher, with no confusion between the proper work of etching and the proper work of steel engraving. Here and there, of course, is an exception; but on the whole it may be said that, thanks partly to the plainly-worded counsel of Mr. Hamerton, and thanks partly to the study of the great old etchers, of whom Rembrandt, of course, is chief, and thanks partly too to study of Mr. Haden's work (which by subject and sentiment has more in common with the efforts natural to etchers now living and learning), the old fault and weakness of the *prostitution* of Etching has now well nigh ceased. The independence of the art is recognised and remembered; and though the work is sometimes hard, sometimes wanting tone, it is on the whole manly and promising. Dr. Propert's *Chiswick*, No. 108, is a favourable example of recent work. There is perhaps some lack of feeling for air and space in Mr. Slocombe's *Margate Cliffs and Jetty*, No. 167. Another Mr. Slocombe's *Quiet Retreat at Pinner*, while being as good in drawing, has certainly more artistic charm. Of the best French work that is original, some account happens to have already been given in this journal, but one recognises again with pleasure the work of M. Lalanne and of M. Feyen Perrin.

Coming to work that interprets not Nature, or the artist's original conception, but the work of other men, one finds that one is wholly among the Frenchmen; though almost the greatest of these French interpreters is absent. That is Flameng, who has won fame by copying the prints of Rembrandt. But Flameng is, after all, and with all his greatness, entirely a copyist: he copies line for line. Jacquemart is more properly an interpreter. He does almost what a fine actor does for a good author. He identifies himself with the spirit of the work: reproducing the spirit with greater truth than the letter. Thus in the magnificent impression on the door screen at the Dudley Gallery, of his etching after the *Mrs. Seaforth and Child*, or *Widow and Child* in Mr. Wilson's famous collection—picture now exhibiting by-the-by at the Alsace-Lorraine Exhibition in Paris—Jacquemart has contrived to indicate, nay, I think actually to realise, all the quality of Sir Joshua—Sir Joshua as known to Jacquemart by many a work, and not alone by this one. The etching is a quite charming and perfect thing; the original, it may be remembered, is rather

heavy and thick in its painting—it is one of the works in which the great painter went furthest (and he was generally far) from the lighter handling of Gainsborough.

FREDERICK WEDMORE.

RE-OPENING OF THE EXHIBITION AT THE CORPS LÉGISLATIF.

Paris: June 22, 1874.

TO-DAY is re-opened, after remaining closed a week for almost entire reorganisation, the Exhibition which was formed two months ago in the rooms of the Corps Législatif for the benefit of the emigrants from Alsace and Lorraine who have left their native provinces to settle in Algeria.

Two motives have jointly contributed to the success of this Exhibition—curiosity to see rare and beautiful works of art, and patriotic charity. The idea was first started in M. d'Haussonville's drawing-room; it was most favourably received in high Orleanist society, and the Duc d'Aumale consented to lend part of his gallery, which a few years ago was the ornament of his mansion at Twickenham. It has been quite the fashion to meet in these rooms, especially on Monday, which is a five-franc day, the charge for admission on the other plebeian days being one franc. Journals of all shades have gratuitously placed their advertising columns at the disposal of the organising committee, and the first campaign has already produced above 200,000 francs, while more than half that sum is expected from the second, which will last till September 1. The exhibition therefore will have brought in the net sum of over 300,000 francs, besides furnishing the public and the critics with an opportunity of recreation and of interesting study.

I shall confine myself to-day to a few general hints or reflections. I have not been able as yet to verify with certainty what has been removed, and what is entirely novel, and do not wish to expose myself to the risk of mentioning objects which might no longer be found by any reader who should be induced by my letter to pay a visit to Paris. I shall, however, call attention with great regret to two works of the first rank, which have had a great success. One was the head of Michel-Angelo in bronze, modelled by one of his pupils in beautiful style and with a deep feeling of melancholy; of this, I believe, there exist replicas. The other is a leg in bronze, found in the course of some excavations in Magna Græcia, which belonged to a life-size statue; the foot and leg are bare, while the rest is covered with a kind of stocking, which must have been of leather, as it shows the lines of the muscles with great precision; it is ornamented on the knee with an admirably characterised Medusa's head, and the tint is greyish yellow, as delicate in tone as it is uncommon. The two bronzes belong to M. Eugène Piot, an amateur of most cultivated taste, who has edited and almost entirely written, except during an interval, a periodical entitled *le Cabinet de l'Antiquaire et de l'Amateur*. He has also at various times sold off objects which he was tired of, or which he thought unworthy of a place in his cabinets. The South Kensington Museum has several Italian bronzes of the Renaissance period derived from this source.

The catalogue of the first exhibition comprised 708 paintings, ancient and modern, of the French and foreign schools. Ancient and modern works of art, statues, drawings, bronzes, arms, porcelain, tapestry, furniture, curiosities, watches, &c., filled almost the whole of ten rooms. The Rothschild family had one to itself, in which there was a collection of Boule furniture, and, in the centre, a fine bronze statue, a nude Prometheus, with the arms raised, brandishing flames as he goes; in the cases, Limoges enamels, portraits, or dinner-services; rock-crystals cut and engraved; specimens of maiolica and plates with figures of reptiles by Bernard Palissy; ten of those precious objects in inlaid earthenware, long called "*pièces de service*"

de Henri II." and now known to have been manufactured at Oléron, in Vendée, under the superintendence of a widow lady of high culture and position, Hélène d'Angest; specimens of Venetian glass; a great number of French or Italian jewels, representing monsters or mythological heroes, the bodies formed of the grotesque projections of the so-called "baroque" pearls. This room also contained, beside some busts of the time of Louis XIV., two iron goads for driving elephants, Indian work of exquisite beauty, expressing the force and grace, the wealth and genius of a whole civilisation: mythical personages and fabulous lions appear in the midst of foliage; the reliefs, contrasting with the blackness of the depths of the open-worked iron, catch a thousand flashes of light; while the point and handle of the goads are clear and polished, and allow the spectator to enjoy the glittering and compact beauty of this metal, second in quality of tone to gold only.

The place of this room is now supplied by Sir Richard Wallace, not with curiosities or pictures as choice as those which he has lent you at Bethnal Green, but with pictures of the French school and French furniture which adorn the rooms of his country-seat at Bagatelle. The intention is good, and we must thank the owner for not forgetting that it was in France that he passed the best and most peaceful years of his life. The somewhat dark and narrow glazed gallery, built by Morny, in the garden of the Presidency of the Corps Législatif, and still preserved, contains a great number of modern Dutch and Flemish pictures. I will give a list of them, but I shall not devote much attention to them. It seems to me more interesting to study certain changes in the public estimate of contemporary masters, such as Paul Delaroche, Decamps, and Ingres.

This Exhibition is from all points of view very important. It would be still more so if the committee which organised it, and which superintends it so zealously, were not finally to dissolve, but to form itself into a permanent society. It would then have gained experience as to the faults it has committed, the difficulties it has had to surmount, the amateurs it has had to accept or reject. The arrangement of the pictures, though better than during the first Exhibition, yet leaves something to be desired. We still find too many tares mingled with the wheat. Mr. Rossetti's remarks, which I read in the last number of the ACADEMY, as to the ever-extending inundation of mediocre or worthless foreign works in your International Exhibition, are even more strikingly applicable here. Quality is everything for the enjoyment of amateurs, for the instruction of critics or the working classes. Quantity is like the course of feeding that we force upon certain geese, to produce a liver disease in the poor birds for our own profit. We are entering into the scientific period, at least as regards the revision of the things of the past. We have a right to choose the materials for this great historic suit, which will modify many points of view and displace many reputations. Since people of the world are anxious to bring us the help of their influence, their connexions, and even their energies, it would be well that they should accept a kind of programme, whose principal points should be drawn up in common. One French institution, of which I shall speak hereafter, the "Central Union of the Fine Arts applied to Industry," has already devoted its attention to subjects of the same kind. But as you do me the honour of letting me speak in an English paper, allow me to overstep my bounds, and to suggest to your readers a kind of international agreement, which should sanction the annual exchange of choice exhibitions of works of art. The scheme is worth your consideration. In a future letter I shall introduce you to the gallery, from which, very wisely, it has been determined not to exclude our great dealers. The Empire has, it is true, so singularly modified traditional notions in France, that it is now a matter of some difficulty to distinguish a

pure amateur, devoted to his passion, from a collector who buys only to sell again.

PH. BURY.

THE MUNICH GALLERY.

UNDER this name a suite of rooms at No. 48, Great Marlborough Street has been opened. The catalogue speaks of "Exhibition of Pictures by Kaulbach, and other celebrated artists of the Munich school:" in fact, however, there are not as yet on view any coloured works by Kaulbach, only cartoon or monochrome compositions, and the other celebrated artists would seem to have found a royal road to celebrity. It appears that some more works are to follow: among them Kaulbach's *Faust and Mephistopheles*, and *The Emperor Charles V. in a Monastery*, by Piloty. The interest of the exhibition centres in the productions of Kaulbach, whose justly honoured name has perhaps been put forward to give currency to other stock of a far from pre-eminent kind. The minor pictures are in a high degree both poor and unattractive.

Kaulbach undoubtedly had capacity of a high order; a large range of invention, in which imagination was one constituent, and strong sardonic pungency another; a striking power of enforcement; able combination, composition, and grouping; knowledge of design, and, generally, the qualities which distinguish an intellectual from a purely artistic, or a mere trained and professional painter. What he lacked was that "purely artistic" element—the love or instinct of executive beauty, the exquisite balance between mastery and suavity of hand. This, in the long run, is a deficiency never to be compensated. The inner hierarchy of art is composed of painters who possess that faculty; while the others—however wide-minded, however skilled and learned—have to remain in the outer courts of the temple.

In the present collection we find three works by Kaulbach. The finest in manner is by far the least large of the three—*Amor and Psyche*, executed in 1828, and imbued to some considerable extent with the style of Cornelius. The most important in matter and composition is *Peter Arbus, Inquisitor of Saragossa, condemns a Family of Heretics to be burnt*—a work which used to be well-known to the many visitors at the studio of this highly distinguished and (as we found him in 1870) most courteous and genial painter. The catalogue gives some account of the subject; but omits the one central and primary point—namely, that the ghostly old Inquisitor, the vampire over the population of a whole city, mind and body, is blind: he has to touch with his staff those for whom the flames are to be lit, and his hand is guided by sordid wretches more loathsome than himself. This horrid story is realised to the mind with great power, and to the eye with excellent force of arrangement and perspicuity of subsidiary detail. The other large cartoon is of the scenic class, and of course much less interesting—*King James V. of Scotland opening the Parliament of 1532 in Edinburgh*. The painter has evidently aimed at giving something of Scottish character to the faces, but not with more than moderate success.

The one remaining work in the gallery that has some prominent degree of merit is the *Last Moments of Joseph II., Emperor of Austria*, by Professor Conrader. This is a very large work, of a vigorous but still a commonplace order; it contains some forcibly painted heads. Very large again, but altogether of the dead-alive academical kind, is *The Triumph of Bacchus*, by Professor Otto. On such work as *The Battle of Granicus*, by Gunkel; *The Ratcatcher* (from Göthe's poem), by Teichlein; *King Lear rejecting Cordelia*, by Heckel; *The Finding of Moses*, by Zimmermann; or the *Landscape*, by Bamberger—all of them pretentious productions, big or biggish—we need not dwell. *The Flood*, by Schorn, which was to have been repeated in the Munich Pinacothek, has more in it as a composition, but evinces neither sense of nature nor sense of execution. Among the smaller

pictures, Winkler's *Scene from the Franco-German War*, 1870—a snow-subject hung somewhat out of sight—appears to be one of the best.

W. M. ROSSETTI.

ART SALES.

THE collection of M. J. F. Leturcq, of Paris, was disposed of by auction by Messrs. Sotheby, Wilkinson, and Hodge, on Wednesday week and the three following days. Among the principal lots in the modern part we may mention a sardonyx cameo of two strata, set in brilliants, representing a full-faced head of Jupiter Serapis, 50*l.* (Salviati); another, obverse, helmeted head of Minerva; reverse, head of a Negro King, 35*l.* (Salviati); another, laureated head of Augustus, inscribed with his name in relief, 32*l.* (Castellani); an emerald intaglio, Venus Anadyomene, drawn by two dolphins, 43*l.* (Phillips); Amazonian stone, full-faced head of a monster with ruby eyes, probably Mexican, 12 *gs.*; agate onyx, Sabina wife of Hadrian, 32 *gs.*; agate onyx, head of Omphale attired in the lion's skin, 10 *gs.*; sardonyx Imperial head crowned with laurel, 14*l.* 10*s.* (Castellani). Among the antique specimens we note a sardonyx intaglio representing Jupiter grasping the thunder, with an eagle at his feet, 50*l.* (Salviati); a cameo of the same stone, engraved with a curious allegory representing an annular eclipse of the sun, 51*l.* (Jackson); another, Polyhymnia seated, meditating, before her a little column surmounted by a figure of a child, 78*l.*; a cornelian intaglio, Terpsichore tuning her lyre, with a figure of a deity on a pillar, the name of the engraver, Heine, engraved in the stone, a very fine work, 45*l.* (Salviati); a cornelian intaglio, Cupid coming from a broken egg, inscribed with the engraver's name, 39*l.* (Williams); an emerald cameo, full-faced head of Neptune, 47*l.* (Schmidt); sardonyx intaglio, Mars armed, 21*l.*; Nicolo intaglio, Indian Bacchus, 30*l.*; sard intaglio, a Faun, 23*l.*; a Greek cylinder of hematite, engraved as an intaglio, with a Bacchanalian subject, a Menade holding a thyrsus and dancing, a remarkable work, 190*l.* (Jackson); onyx cameo, sacrifice to Pan, 21*l.*; a sardonyx cameo (pierced), Sileus and a nymph seated on a stool, making young Bacchus dance, the whole overshadowed by a tree, 50*l.* (Schmidt); another, head of young Hercules, with a lion passant on the reverse, 31*l.* (Schmidt); an onyx cameo, Hercules carrying a small column on his shoulder, with an inscription by a modern hand, 118*l.* (Jackson); a cornelian intaglio, Achilles wounded, 81*l.*; a profile head of Julia Donna, in beryl, 22*l.* 10*s.* (Castellani); a sardonyx cameo, a helmeted and bearded head (perhaps of Julian the Apostate), 60*l.* (Riach); a sard intaglio, a wounded warrior, seated, 35*l.* (Fenardint); onyx cameo, Victory winged, with a fruit tree and a she-goat, 180*l.*; an onyx cameo, full-faced head of Medusa, 100*l.*; sard; a bearded mask, 23*l.* In the series of gems inscribed with the names of modern artists, we may mention a dark sard intaglio, representing Parnassus, by Berini, 24*l.*; a rock turquoise cameo, by Scarletti, with figures of Mercury and Paris, 27*l.*; garnet, head of Henry IV., 23*l.*; the heads of Henri IV. and Marie de Medicis, face to face, in sapphire, inscribed by Colderé and dated 1605, 80*l.* The collection produced 3,740*l.*

THE objects of art belonging to the late Madame Lenoir were sold at the end of last month, at the Hôtel Drouot, and the following prices obtained: Boucher, *The Mill*, 7,200 *fr.*; painting after Boucher, *Cupids Flying*, a pair, 1,750 *fr.*; Van Dael, *Flowers in a Marble Vase*, 2,960 *fr.*; Demarne, *The Wounded Soldier*, 3,100 *fr.*; Gleyre, *The Bath of Diana*, 9,700 *fr.*, and *The Nubian Slave*, 7,000 *fr.*; Janneck, *Concert after Supper*, and *Dancers*, the pair, 5,200 *fr.*; Pater, *The Fortune-Teller*, 28,000 *fr.*, and *The Encampment*, 9,950 *fr.*; A. v. Ostade, *Smokers*, a water-colour drawing, 1,020 *fr.* The diamond rivière, consisting of 103 brilliants, in three rows, sold for

48,110 fr.; a large brooch or stomacher, 15,805 fr.; a pair of earrings, 15,050 fr.; five little brooches with a single pearl, surrounded by a double row of brilliants, 22,450 fr.; female portrait on enamel, by Petitot, 3,400 fr.; portrait of Queen Marie Antoinette, enamel, 3,235 fr.; portraits of Adrienne Lecouvreur and of Lekain, on enamel, 1,550 fr.; Indian poignard, with jade handle encrusted with precious stones, 1,600 fr.; Cupid standing, marble, of Louis XV. period, 2,000 fr.; Venus, standing, marble, of Louis XVI. period, 5,400 fr.; equestrian statue of Louis XIV., 2,000 fr.; double light held by a Cupid, 3,400 fr.; clock and barometer in carved and gilt wood frames, 3,500 fr.; Florentine mosaic table, 2,200 fr.

NOTES AND NEWS.

THERE has been on view, at Phillip's, in Bond-street, last week, a most beautiful suite of Turkish embroidery, consisting of the whole furniture of a drawing-room, a carpet 21 feet square, with curtains, portières, covers for tables, sofas, divan, chairs, and stools. The work is entirely executed by hand on black satin; the embroidery in coloured silks, gold and silver, done in "laid" work, that is, the silks are laid upon the black satin ground, and fastened down by means of stitches made at short intervals with a fine, invisible silk, the whole outlined with gold braid. The effect is most brilliant, the patterns in the geometric, kaleidoscopic style of Oriental design, the conventional leafage perhaps more trailing and more pointed than in the Indian or Persian patterns. The silks probably are the produce of Broussa, the embroidery executed at Constantinople—an order for some imperial palace. The whole was put up to sale on Monday, but no bidder appeared, and it will probably be sent to Paris, the best mart for objects such as these. The price asked is 2,000*l*.

WE may refer our readers to the *Sicle* of June 22, for an able article in which M. Charles Bigot, *à propos* of the Alsace-Lorraine Exhibition at the Palais Bourbon, has set himself to demolish some of the fame of Decamps. After analysing many of Decamps's highly-praised works, M. Bigot points out somewhat elaborately in what way they fail to really represent that local colour of the East, which their admirers imagine that they represent so well; and after further shrewd criticisms, he ends by stating without prejudice such good qualities as Decamps actually possessed.

THE French Union of Fine Arts applied to Industry will open its fourth exhibition on August 10, at the Palais de l'Industrie, soon after the closing of the Salon. As we have before stated, the speciality of this exhibition will be a collection of costumes, either original or copies, dating from the earliest times when man assumed the dignity of a clothes-wearing animal, to the eighteenth century, when, according to the great Clothes-Philosopher, he became a mere human clothes-peg.

A NEW method of casting statues in bronze is reported as having been discovered by a Venetian founder, named Giordani. The advantage of the method consists in the cast being effected in a single operation, no matter how large the model or how complicated in its forms. A Leda cast by this process is now being exhibited in Venice.

THE *Architect* understands that the painting on which Miss Thompson is at present engaged has for its subject a charge of French cavalry against an English infantry regiment, formed in hollow square—a scene from the battle of Waterloo.

A FINE Art and Industrial Exhibition will be held at Cherbourg in August, from the 20th to the 30th of the month. Contributions must be sent in before July 15 to the President of the Société Artistique et Industrielle à Cherbourg. Medals will be awarded at the close of the exhibition.

THE four panels that have been painted by M. G. Boulanger for the new French Opera-house are now exhibiting at the Ecole des Beaux-Arts. M. Baudry's panels will be exhibited in August.

THE town of Saint-Malo is about to erect a bronze statue to Chateaubriand.

THE tomb of Abelard and Héloïse, in Père-la-Chaise, is to be restored. The present tomb was constructed about fifty years ago by a M. Lenoir, but it has fallen into a deplorable state of dilapidation. These celebrated lovers have not been allowed to rest in peace even in death. Six times have their remains been removed from place to place, and now, as a last persecution, they must, forsooth, be "restored."

FINE art exhibitions are really becoming as plentiful as blackberries. Even the Chilean Government must needs follow the fashion, and announce an exhibition of works of art, manufactured articles, and agricultural implements, to be held at Santiago on September 10, 1875.

THE beautiful parish church of Hythe is to be restored. It is one of the most perfect specimens of Early English architecture that we have in Kent. Mr. G. E. Street, who has prepared the plans and estimates for the restoration, says of it in his report:—

"For its size I think it almost, if not quite, the most artistically designed building in England. It is not only the rich details with which it is adorned make it interesting, but also the extreme skill with which its architect has combined the simplest sort of nave with the most sumptuous and splendid chancel."

Its crypt also is remarkable: in it a large collection of human bones has been preserved since the time of a memorable battle between the men of Kent and the Danes.

THE Archaeological Society of Athens has taken steps to prevent further spoliation of the tombs at Tanagra, in Boeotia, which for some time now have been supplying the market with large numbers of the most exquisite terra-cotta statuettes. Not to mention those which have passed into private hands in all directions, the Louvre alone is said to have acquired over sixty specimens. The tombs in question range in three parallel lines along the foot of a small hill near the modern village of Skimatri, and on the site of the ancient Tanagra. They are mostly formed of large blocks of stone coated in the inside with stucco. Those of the first line, nearest the hill, appear to be the most ancient, some of them being cut in the rock. Others are clearly not earlier than the Macedonian period, while some are as late as Roman times. In nearly all have been found terra-cotta figures painted with bright fresh colours, such as would be attractive in a household, and, thanks to their having been placed within strong vases, they have been found in almost perfect preservation. In point of artistic merit they vary much, though all have a oneness of character which, when compared with that of the terra-cottas from Athens, Corinth, or Cyrene, will show that Tanagra must have had a style of its own in work of this class, if not also in a higher art. Mythological subjects are exceedingly rare. We have instead figures of old nurses with children in their laps, beautiful youths and maidens dressed in bright colours, an aged beggar, a group representing a scene in a barber's shop, figures of animals, and in short just such subjects as the experience of to-day shows to be most attractive to those who furnish household ornaments. Besides these statuettes and groups there have also been found several specimens of what is still a very rare class of ancient vases, viz.: of green glazed ware, with moulded ornaments in the manner of the Samian ware. M. Otto Lüders, writing from Athens (*Bullettino dell' Inst. corrisp. Arch.*, May), is of opinion, from what he has seen of these terra-cottas, that they belong to that period of Macedonian or Hellenistic art the influence of which

Helbig has so clearly traced in the wall-paintings of Pompeii and the other Campanian towns destroyed by Vesuvius. Asevidence of this he points to seven figures of winged Cupids, which strikingly resemble in treatment the figures of Cupids in Pompeian paintings. But the final solution of this problem depends on the care bestowed on future excavations among these tombs. Several inscriptions, which from palaeographical grounds might have gone far to determine the date of the objects found beside them, have already come to light, but apparently without any note having been made of the precise place where they were discovered.

THE treasures of the cathedral of Monza are about to be shown for the first time to the public. On the 9th instant, a deputation from the historic exhibition of the industrial arts went to Monza to receive them from the chapter of the cathedral, where they have been carefully preserved for centuries. The arch-priest and his staff formally consigned them to their keeping, and an escort of carabinieri accompanied them to Milan, preceded by a carriage containing the members of the committee, and the cathedral authorities who have the charge of the precious relics. They will be guarded by the military during their absence from the sacristy of Monza.

These interesting specimens of goldsmith's work, some of the sixth century, consist of the famed iron crown of the Lombards, gift of Pope Gregory the Great to Queen Theolinda, a kind of carcanet or jointed circlet of gold, loaded with precious stones, and the "santo chiodo," or nail of the cross, whence it derives its name, hammered into a thin fillet of the iron within. Her cup of gold, said to be hollowed out of a single sapphire (probably glass, as the emerald of the "sacro catino" of Genoa). Her comb of gold filagree and emeralds, and her fan, or flabellum, of painted leather, the handle encrusted with jewels. The Gregorian present of the Gospels enclosed in a rich box ornamented with precious stones, and the cover of an Evangeliary with similar decoration. Her pectoral cross of rock crystal, used at the coronation of the Emperor of Germany. Her celebrated "chioccia," the hen and seven chickens of gold, with ruby eyes, picking up corn, on a kind of tray or plateau, said by some to bear a symbolic signification, by others to be simply a table ornament. Among the treasures are also the cross of King Berenger, a silver monstrance resplendent with diamonds and other precious stones. The chalice of Archbishop Giovanni Visconti, and the iron sword of Ettore Visconti, to which the Italian journal which gives this enumeration adds the crown of Theolinda's husband, Agilulf; but that was carried to Paris, and stolen, in 1803, from the Imperial Library.

WE learn from the *Times* that an "Exposition rétrospective d'Art religieux," containing upwards of 3,000 items, has been opened in the Town Hall at Lille. Twenty-five rooms are filled with illuminated missals and manuscripts, tapestry, embroidery, priestly ornaments in gold, silver, and enamels. The oldest and richest families and communities in the north of France, emulating the spirit which has collected the treasures now exhibited in Paris, in the rooms of the Corps Législatif, have lent their most valuable articles in ivory, wood, or marble, in pottery and terra cotta, church furniture, and devotional objects used in private life. A feature most appropriate in an age of pilgrimages and rambling devotions from across the narrow and the broad seas is a very complete display of ancient pilgrims' tokens and badges, in lateen, lead, and pewter.

THE well-known Italian painter, Arnold Corrodi, died at Rome on June 9, at the early age of twenty-eight.

DR. MORDTMANN, in a letter to the *Allgemeine Zeitung*, strongly expresses his conviction of the genuineness of the Moabite antiquities, and of the integrity of their discoverers. He is of opinion

that M. Clermont-Ganneau has not exercised his usual circumspection in the manner in which he endeavoured to throw discredit on their presumed antiquity; and he mentions that although the result of the investigation lately instituted at Jerusalem to test the trustworthiness of M. Ganneau's informants has not yet been made public, the opinion is very prevalent in that city that the persons in question are wholly unworthy of credit, while the character of M. Shapira, through whom the Moabite antiquities passed into the possession of the German Government, is universally regarded as unimpeachable with regard to general integrity and trustworthiness.

THE German papers report that Herr Küsthardt has nearly completed the copy which he has been engaged to make for the South Kensington Museum of the great lantern of Hildesheim. This curious relic of early German art, of which Herr Küsthardt's copy is to be a perfect fac-simile, except only in regard to some injudicious restorations of 1818, dates from the eleventh century, having been begun under the celebrated Bishop Bernward, of Hildesheim, who died in 1022, and completed under Bishop Hiezilo, whose episcopal rule ends with the close of 1079. The lantern, which is intended to symbolize the New Jerusalem, consists of a large gold ball, from which diverge four iron rods, which again ramify into the twelve branches that support the elaborately carved and massive crown intended to carry the lights. The main ornamentation of this expansive circle, which measures nearly 60 feet round, consists in twenty-four turrets, between which seventy-two sockets for candles are inserted into an iron framework, which shows the same design as the *à jour* fretwork of the turrets. As the "New Jerusalem lantern" of the cathedral at Hildesheim has long ranked as one of the most interesting of the numerous relics of mediæval German art, in which the ancient city of the Hildesheimer Prince-Bishops is so exceptionally rich, the authorities of South Kensington Museum must be commended for the commission which they have given to Herr Küsthardt, whose reputation has been established by the success with which he has made casts and copies of the ancient silver plate belonging to his native city.

THE STAGE.

THE COMEDY AT THE VAUDEVILLE.

THE career of Mr. Boucicault teaches a lesson to our younger writers, and to many a *dilettante* critic, if they will but choose to profit by it; and by nothing in the work of that career is the lesson more forcibly brought home than by the particular comedy now acted at the Vaudeville—*Old Heads and Young Hearts*—revived a few days since. Written in the days of the elegance of Vestris, the days when Planché made scholarly fun, and then accepted as a comedy of value, it is hardly likely that this early piece of Mr. Boucicault's could have been wanting in finish, in brightness, and at all events in the appearance of art. Nor is it indeed found, whatever may be its faults, to be wanting in these things. But Mr. Boucicault had the sagacity to understand that literary art is not sufficient for the Theatre. He saw that the acted drama, though it needs style, needs also emotions and situations. He set himself closely to observe what is effective for the stage, and to reproduce it with accuracy. He took care that his work was ornamental, but he took care first that it was closely knit. He planned a compact story, and sprinkled it over with epigrams. And if at last the epigrams did only look like Sheridan by candle-light, there was work beneath them which would stand the test of time and any light.

Not indeed that his construction was faultless; nor that his later work is equal to the promise of the beginning. Very likely he looked at things too much from the purely theatrical point of view, and instead of being, as Joubert said of himself, careless of fame so that he reached

perfection, he was probably careless of perfection so that he reached fame. The chief praise for him is that he was intensely practical and intensely sagacious. He was a gifted man, and like a far more gifted man—Charles Dickens—he was determined that his gifts should "tell." Where men as good as Schiller and as great as Goethe failed in their stage experience—and that Weimar history may be read with infinite profit—a man like Mr. Boucicault succeeded. Men of genius, but of genius not dramatic, produced their work to empty theatres or chilly audiences. A sagacious man of talent, unburdened by theories, produced stage work which, seen in the peculiar light of the theatre, delighted our fathers and delights us to-day.

One or two points in the play itself it may be well to notice, before we chat on the performance. Young Mr. Littleton Coke is a barrister of an age when fiction still represented it to be possible to impose upon a sharp public and sharper attorneys by carrying crammed-full bags with the busiest of airs. He means very well; he is given at last that money which is the final reward of merit; and he is paired off, too, before the curtain drops, with a young woman of much geniality of heart and uncommon freedom of manner. Why, then, in the first act, is his talk made so disagreeably cynical? The cynicism does not there appear to be superficial—does not appear to be assumed, because it is pleasanter to be witty than dull, and easier to be witty when one is malicious and incredulous than when one is quite amiable and confiding. That would have been entirely natural; but the deeply-rooted cynicism of Mr. Littleton Coke is a sacrifice of truth to effect. Then, again, the first act shows some weak construction—a device more plausible than probable. The well-disposed country brother—the coal-owner—is too easily allowed to deceive himself into the belief that the town brother—the barrister—is set against him, and will refuse his good offices; though the means, the mistakes, by which in the subsequent acts the estrangement is continued are adroitly and not unnaturally contrived. The characters themselves are individual, but not great. They are not quite new, yet are not too familiar. That is true of Boucicault which M. Legouvé lately said of Scribe—he was occupied not so much in creating characters as in tracing rôles for the stage.

Had it not been that one or two excellent actors had not had full time to learn their parts, and that accordingly in the first act of the play there was more prompting than is pleasant to listen to if one is near, though not enough to embarrass the action of the personages, the performance of Friday week would have been wholly satisfactory, and a result attained such as is rarely reached in a London theatre. As it was, the success was undoubted, and the reception enthusiastic. The two great parts are those of Tom Coke, the honest country fellow, who doesn't enjoy the fortune that was meant for his brother, and Lady Alice Hawthorn—a near relative of Lady Gay Spanker, of *London Assurance*—a young woman who flirts through four acts, and vows constancy at the end of the fifth. These parts were played by Mr. David James and Miss Amy Roselle—the lady being one of two additions (Mr. Righton was the other) which the shrewdness of the management had prompted them, in the absence of Miss Fawcitt and of any actor specially fitted for the part of the lawyer's servant, to secure for these performances. If one says that Mr. David James's acting was excellent, one may perhaps be allowed to add that its excellence was a surprise. He has played some parts indifferently, and many well, but nothing half so well; and moreover there had not previously been reason to suppose him master of so genuine, and reserved, and manly a pathos. He had learnt the northern accent very truly, and so was able to be rough enough to satisfy the popular superstition as to the appearance of a man who is to turn out full of self-sacrifice and honesty. The general conception was good; the detail was good; but that which was best was

the moment of declaration to Lady Alice of his love—the moment of his reception of her quick refusal of him. Here Mr. James's acting called forth applause which was entirely merited.

Lady Alice was played long ago by Madame Vestris. Doubtless it was a happiness to see her in the part. But there is good fortune also for those who never saw Madame Vestris—they are in a position to be satisfied with Miss Amy Roselle. There are certain drawbacks to Miss Roselle's talent. She is inclined to be imitative, and she has been much with Mrs. Kendal; and an impressionable artist—imitative now and then, whether she will or no—is more likely to catch Mrs. Kendal's mannerisms than Mrs. Kendal's artistic excellence. And to these Miss Roselle has added, quite unnecessarily, some little mannerism of her own. She has also one grave deficiency—she has not yet found any adequate expression for strong personal feeling. But the sort of courteous good feeling which comes naturally to us about the sorrows of other people who are near to us, she expresses with peculiar and exceptional truth, and there are one or two opportunities for observing this in the performance now under notice. Observe, too, how just before the close of the second act—a close, by-the-by, made singularly effective through Mr. Charles Warner's gathering impatience, irritability, and rage—Miss Roselle indicates, at Littleton Coke's refusal to shake hands with his brother, a subdued disappointment, which is half the result of good feeling and half the result of good manners. That feeling, and all the lighter feelings that are akin to it—the emotions of the drawing-room as distinguished from the emotions of the heart—are expressed as well as it is possible to express them. In the third act, her bearing to Mr. Littleton Coke, with whom Lady Alice is secretly in love, is that of an already accomplished *comédienne*. The attitude is admirable, and so is the slight satire in the tone—"rather a warm correspondence—that of yours." And in the fourth act, where she surprises her lover with the information that the love-letter she has dictated to him is in truth destined for himself, there is on the part of the actress a most frank and merry abandonment to the requirements of the scene; and, as some of the foregoing remarks should have implied, the character is throughout presented by Miss Roselle with an elegance and distinction now rare upon the stage.

Mr. Charles Warner does his best with a character with which it is not easy to sympathise. You may forgive the man's extravagance and recklessness, but not so easily his bitterness and resentment. But Mr. Warner makes him endurable when it is possible to do so; and when he is unendurable, then, at all events, he is forcible. "Shall I ring for your dog, or my brother?" asks Littleton Coke once in the piece, and he asks that with just the irritation of a man who is wrought upon by disappointment, jealousy, and scorn. The moment is worthy of notice, along with that other which has been already particularised. The parts performed by Mr. Farren and Mr. Thomas Thorne are in a sense secondary, but they have the greatest influence, conscious and unconscious, on the fortunes of the young people in the piece. Mr. Farren represents the Reverend Jesse Rural, an aged country clergyman, whose heart is in the other world, but whose head is hardly in this. The benignity of the man, and his infirmity, his mental confusion, his peacefulness of heart—all are indicated by Mr. Farren with skill, and the appearance of the actor is only less picturesque than in his part in the *Road to Ruin*. Colonel Rocket is played by Mr. Thorne with much energy and effect. The part is something of a caricature; yet at the bottom of it there is the truth that gives it point. On the occasion of the benefit, when the piece was produced, Mr. Righton, of the Olympic, played Mr. Coke's faithful servant with great crispness, precision, and *bonhomie*. Lady Pom-pion's is a character to which Miss Larkin does much justice; and, coming to the representatives

of parts which are not of high importance, one may say that Mr. Horace Wigan is satisfactory as Lord Pompion; that Mr. Teesdale as Lord Charles Roebuck would be competent did he not threaten to make a mannerism of haste and jerkiness; and that Miss K. Bishop—a very orderly village schoolmistress in *Pride*—has not quite the spirit required for the due presentment of the adopted daughter of Colonel Rocket and the regiment.

FREDERICK WEDMORE.

WE understand that the Lyceum company goes to the Standard Theatre very soon after the close of the season in Wellington Street; and that Mr. Irving will also act in the country during a part of the recess.

ON Saturday next, and for a short while afterwards, the Queen's Theatre will be tenanted by the Paris Vaudeville Company, headed by their great *comédienne*, Madame Fargueil. Sardou's *L'Oncle Sam* is the first piece to be played. It will be followed by *Les Pattes de Mouche*.

NEW YORK is promising itself that when Mr. Sothern comes back to the Haymarket, at Christmas, it will have Mr. and Mrs. Kendal in his place.

THERE is a rumour to the effect that Mr. W. B. Donne is going to resign his office in the Lord Chamberlain's department.

MR. J. CLARKE has appeared at the Criterion Theatre in his favourite part in *The Bonnie Fishwife*.

MR. ARTHUR CECIL, whose first appearance at a regular theatre we spoke of two or three months ago, has passed over, at all events for the time, from the Globe to the Gaiety, and has appeared, along with Mr. Charles Mathews, in a little piece of Mr. Tom Taylor's, called *A Nice Firm*. This was last week, when we should have chronicled it, had space permitted; for the performance was a good one, showing the actor's advance in his art. Mr. Cecil is an exceedingly intelligent comedian, whose progress it will be interesting to note.

THERE have been three new pieces at the Gymnase Theatre, all of them of the kind known as "summer pieces"; that is, they are pieces which the manager couldn't surely count upon, but thought worthy of producing as an experiment. An experiment of this sort, when the work produced is that of inexperienced or unknown men, is sometimes successful and interesting. Every now and then a new talent comes to light by this means; but on the present occasion that has not been the case. *Dubois d'Australie* is a two-act comedy by M. Gustave Nadaud. He is a new writer, but the subject of his piece is old, though he has dressed it in very modern dialogue: in the Paris talk of eighteen seventy-four. Thirty years ago Alphonse Karr narrated the same history, a good deal better. *Le Chevalier Baptiste* is also the production of a new man, or of new men, rather; for though one man is generally enough to write a tragedy, it generally takes two, and sometimes three, to write a vaudeville. The two have not succeeded very well, though they have not absolutely failed. The third piece is the work of a middle-aged man who is a known author. M. Edouard Plouvier wrote a four-act drama for the Odéon, a couple of years ago. It was voted dull, and withdrawn after a few performances; but it was recognised that in it there were ideas which the author apparently had not had the skill to work out. He needed, it was said, a collaborator. And the new piece—a piece with only two characters—fails for the same reason. Without being commonplace, *La Dragonne* is not successful. The heroine is believed by the audience to be as faultless as she is first of all believed by the man whom she loves, and the revelation, when it comes, is a shock too unskillfully given. Moreover, the piece is not very well acted. No artist of high distinction appears in any of these summer productions.

THE judgment pronounced by M. Francisque Sarcey—the keenest and severest of French dramatic critics—on M. Paul Ferrier's *Tabarin* is in accord with a statement we made about the piece when the piece was yet in manuscript. It bears upon it too evidently the signs that it was written for one actor—that actor the elder Coquelin. Against this practice invading the Théâtre Français, M. Sarcey makes a well-merited protest. Let it be kept, he says, to the *théâtres de genre*. And it is bad enough there. In intellectual interest, if not in a material sense, our Haymarket—a house of comedy—has suffered severely by its one-part pieces written for Mr. Sothern. To write a piece to display a given actor is no doubt, under many circumstances, a very excusable, sometimes even a very advantageous act; but to do so at a great theatre like the Français, existing as much for the encouragement of high dramatic literature as for the encouragement of good acting, is to reverse the natural order of things. M. Francisque Sarcey may well ask where this can stop, if once it is allowed in good earnest to begin. Where, he enquires, is the piece for Got?—the piece for Mdlle. Sarah Bernhardt? "Let Meilhac and Halévy write a scene for Chaumont at the Varieties, or Noriac contrive a monologue for Judic at the Bouffes. But in the house of Molière pains should be taken to write a piece, actually a piece, and not a monologue broken only by occasional replies."

MR. HENRY IRVING took a benefit at the Lyceum Theatre on Monday, when he appeared, before a very large and very distinguished audience, in two characters: in that of Eugene Aram, in Mr. W. G. Wills's poetical setting of the famous story; and as Jeremy Diddler, in the farce of *Raising the Wind*—a farce written in days when farces were sometimes funny. The performance of *Eugene Aram* has been repeated during the week, and Mr. Irving, on his resumption of the character created by him on the stage a year or so ago, has done more than sustain the reputation then achieved in it. His performance is still beset with little faults—the mannerisms that are his own—but on the whole it is not too much to say that no performance of equal impressiveness has been seen of late in England. It is, if possible, even more remarkable than his acting in *The Bells*; for it is more delicately toned and measured, and it ends with a scene which calls for and does actually display greater intellectual and imaginative power than that which is shown in the famous last scene of the Erckmann-Chatrian's weird story; and it includes no such physical horror as that which, in the performance of *The Bells*, mars even while it impresses. Certainly the death scene is too long drawn out, and in the hands of any but an extraordinarily gifted actor, would become monotonous in its weary expression of helplessness and hopelessness, remorse and misery. The play about the cross verges on melodrama; or if it does not verge on melodrama, then it is a lesson too distinctly religious to be quite fitting for a theatre. But the scene affords many opportunities for the presentation of the strongest emotion, and hardly one of these does Mr. Irving let slip. More than this, he is singularly varied. Thought chases thought, and the track of each is seen upon his face. He is equally true and remarkable when expressing his penitence in solitude, and narrating to his betrothed, Ruth Meadows, the earlier incidents of the story of so many years ago, and passing on to a most vivid presentment of the passion and rage which led (in Mr. Wills's version) to the actual murder; and though easy, yet it is not more easy to Mr. Irving to put before his audience with curious vividness the one moment of the deed and the bodily horror of it, than to put before them the burden on the mind of its perpetual presence—the sense that this one act, though the work of a minute, is yet, in its far-reaching influences, an eternal thing. But perhaps it is in the second scene that the dramatic

effects produced by Mr. Irving are most immediately striking. It is the evening before Eugene Aram's marriage with the Vicar's daughter, and the quiet of the parsonage is interrupted by the advent of Houseman, the old accomplice of the schoolmaster—an accomplice who has come for money as the price of silence. Mr. Irving's bearing towards this man is conceived with high imaginative power, and carried out with such a command of the resources of intonation, gesture, and facial expression, as is but seldom to be seen. The sudden rage at the treachery of the accomplice, the quite murderous violence, the instant coolness, the calm defiance that follows on reflection—he, Eugene Aram, being safe now, behind his "rampart of love and honour"—this is all shown with the means of a great though uncertain artist: means which can be used, however, in this way at the dictation of genius alone. More might have been done, we think, to support the life-likeness of the performance. It is not well to trust so exclusively to the art and genius of one exceptional man. Miss Isabel Bateman, it is true, makes a graceful figure as Ruth Meadows, and Mr. Edgar's Richard Houseman is not without force; but even these performances are open to improvement—Mr. Edgar's force being a little too stagey, and Miss Bateman's delivery being, though always intelligent, a little too measured for simplicity—while the representatives of the Knaresborough Parson and his free-spoken gardener appear wanting in the power to present definite characters, which need not be the less finished because their words are few.

MUSIC.

THE HANDEL FESTIVAL.

THE triennial commemoration of Handel by a performance of his music at the Crystal Palace on the grandest possible scale has now become an established institution. It is needless to do more than remind our readers that the idea of a great Handel Festival first suggested itself as the centenary of the composer's death approached. A preliminary festival was held at the Crystal Palace in 1857 as an experiment to determine its fitness as the place for the proposed celebration; and the success, though less in a musical point of view than some of the festivals which have since been held in the same building, was sufficient to establish beyond doubt that the great transept at Sydenham was, with such acoustic improvements as experience suggested, the place of all places for musical performances on the scale intended. The chief alterations made since the first festival have been the enclosing of the sides and back of the enormous orchestra, and the erection of the solid boarded roof, which largely prevents the dispersion of the sound so noticeable at the earlier performances.

The actual centenary festival took place in 1859, and it was attended with such success—upwards of 81,000 persons being present on the four days which it occupied—that it was resolved to establish a Triennial Festival of a similar character, a resolution which has since been regularly carried out. The one which was brought to a close yesterday is therefore the fifth of the series.

The number of performers at the Festival was advertised as four thousand. This, however, is a very rough estimate, as the list of the band and chorus given in the book of words includes 3,428 names, and if to these are added the soloists, with the most liberal allowance for "supers," the aggregate force can hardly exceed 3,500. For the sake of those who take an interest in statistics, we will add that the performers are thus distributed: 371 stringed and 84 wind and percussion instrument players, and 2,972 chorus singers; besides these there are the organist, the principal vocalists, &c., numbering in all, perhaps, some 30 more.

There is probably no music in existence except that of Handel which would bear advantageously

so enormous a reduplication of force as that to be found at one of these festivals. Indeed the experiment has been tried and (comparatively speaking) has failed. Mendelssohn's *Elijah* (with the exception of the same composer's *St. Paul*, the greatest oratorio since Handel) was performed some years since at the Crystal Palace on nearly, if not quite, the same scale as that of the triennial festivals; but the result showed that while in isolated portions magnificent results were realised, the work as a whole did not, and could not, produce such an effect, under such circumstances, as the *Messiah* or *Israel*. Nor is the cause far to seek. Undoubtedly the pieces which produce most effect at Sydenham are the choruses. And in his choruses Handel stands alone. We are not unmindful of the grandeur of Bach's *Passion*, of certain movements (such as the "Holy, holy") of the *Elijah*, or of Beethoven's great Mass in D; but for a certain solid and massive simplicity, Handel is, and probably always will remain, unrivalled. Beethoven is reported to have said of him, "Handel is the great master of all masters. Go, learn from him how with such simple means to produce such great effects." This is, in fact, the true secret of the stupendous effect of many of Handel's choruses. He lays on his colours, so to speak, with a thick brush. A few broad touches, and the whole picture is finished. We find hardly any of the delicacies and intricacies of modern instrumentation. Some of his grandest movements—such, for example, as "He trusted in God"—consist of nothing but a plain four-part harmony for voices and strings; but for this very reason they will bear the reduplication of the parts to any extent; for there is no fear of destroying the "balance of power," as would inevitably be the result were much of our modern music subjected to the same process.

It is not difficult to see why a "Handel" Festival should, from another point of view, be a greater success than a "Beethoven" or "Mendelssohn" Festival would be. Handel is pre-eminently a popular composer. His music can always be understood on a first hearing, while many of Mendelssohn's works, and still more of Beethoven's, require a certain amount of musical education for their proper appreciation. Moreover, Handel's music is much better known. It would be difficult to find an educated person in this country who never heard of the *Messiah*, while there are probably hundreds who know nothing about *Elijah* or the *Mount of Olives*.

With respect to the programmes it may be said that the festivals pass and resemble one another. Each begins with a full public rehearsal; the first and third days are invariably devoted respectively to the *Messiah* and *Israel in Egypt*; and the second day to a miscellaneous selection. Thus, on only one of the three days of the festival is any variety to be looked for. While this may be regretted, it can hardly be wondered at. No festival would be considered complete without Handel's *chef d'œuvre*, the *Messiah*; while the *Israel in Egypt*, being beyond all comparison his greatest choral work, is especially adapted for performance under such circumstances.

The full rehearsal, which took place yesterday week, commenced with the "Hallelujah" and "Amen" choruses from the *Messiah*, comprised nearly the whole of the Selection, and concluded with several numbers from the *Israel*. Being merely a rehearsal, a detailed criticism would be out of place. We shall therefore reserve any remarks upon the Selection till we come to speak of the Wednesday's performance, merely saying here that in several of the less familiar choruses the voices showed a painful uncertainty in their "attack," many of the points being most feebly taken up. On the other hand, some of the better-known movements were most effectively given. The greater number of the principal vocalists announced to perform at the festival took part in the rehearsal.

The festival itself began on Monday with the

Messiah. As usual on these occasions, the National Anthem, in Sir Michael Costa's effective arrangement, preceded the oratorio. It is next to impossible to write anything about Handel's masterpiece which has not been said scores of times before; but there are one or two points connected with such a performance which may be worth mentioning. And, first, as to the tone. It is a very common idea among those who have never heard a Handel Festival, that so many voices and instruments must "make a most tremendous noise." Nothing can be more erroneous. The mere noise in the enormous area of the Crystal Palace is far less than we have often felt it in Exeter Hall; but on the other hand the quality of tone resulting from the immense reduplication of parts is rich, full, and sonorous to an extent to be heard nowhere else. Most people know that if twenty violinists play a passage in unison, the effect, though each one separately may be but a very indifferent performer, is almost sure to be good; and at these festivals we have the same principle carried out to its extreme limit. Voices or instruments, by themselves harsh or poor in tone, become blended with the general mass, and aid in producing an ensemble which is unique.

Another point suggested by the performance on Monday is the comparative ineffectiveness of the solo voices in so vast a space. True, the magnificent organ of Mdle. Titiens rang through the central transept like the sound of a trumpet; but this was the exception; and although the directors of the Crystal Palace have done all that is possible towards rendering it acoustically perfect, and the press gallery is undoubtedly the best place for hearing in the whole building, many of the softer parts of the songs were, if not altogether lost, at least but indistinctly heard there.

Mr. Sims Reeves's absence on Monday, though not surprising to those who knew how much he had lately been out of health, was none the less a cause of great regret. Among living tenors he undoubtedly holds the first place as a Handelian singer, and Mr. Vernon Rigby, who took his place, though a most efficient substitute, could hardly make us forget his absence.

Taking it as a whole, the performance of the *Messiah* was one of the finest within our recollection. It was not free from occasional slips, as for instance in the chorus "And he shall purify," where the basses were in one place very uncertain about their key. On the other hand, some of the choruses, such as "For unto us," "Lift up your heads," and the "Hallelujah," were given with an effect and precision which were quite overpowering.

The soprano solos were divided between Mdle. Titiens and Mdme. Sinico, the former taking the first part, and the latter the second and third of the work. Mdle. Titiens' greatest success was made in the air "Rejoice greatly;" in "Come unto him" she was less happy, as she spoilt its close by a very tasteless *cadenza*, introducing the high B flat—a note her possession of which no one probably doubted, but which certainly no one wished proved in that place. We were the more surprised at its bad taste, as Mdle. Titiens is beyond all doubt a great artist. Mdme. Sinico's two songs, "How beautiful are the feet," and "I know that my Redeemer liveth," were both exceedingly well given. Mdme. Trebelli-Bettini gave an admirable reading of the alto solos in the first part, her rendering of the difficult air "But who may abide" calling for especial notice; she was replaced in the latter half of the oratorio by Mdme. Patey, whose chaste and tasteful singing of "He was despised" should not pass without mention.

With the exception of two short recitatives in the second part, and the tenor parts in the quartetts in the third part, which were carefully sung by Mr. Kerr Gedge, the whole of the tenor music (in the absence of Mr. Sims Reeves already referred to) fell into the hands of Mr. Vernon Rigby. His light voice failed at times to make

itself heard at a distance; but he sang extremely well, the "Passion" music being given with much taste, and the trying air, "Thou shalt break them," being declaimed with great fire. It is to be regretted that at the close of this song Mr. Rigby, following Mr. Reeves's example, brought in his "high A." Of course the note brings down tremendous applause; but it is none the less inartistic.

The bass music could not possibly have been in better hands than those of Signor Agnesi (for the first part) and Mr. Santley (for the second and third). Two more finished singers are not at present before the public. We can only mention the Signor's fine reading of "The people that walked in darkness," and Mr. Santley's rendering of "Why do the nations" and "The trumpet shall sound," in the latter of which Mr. Harper's trumpet *obbligato* was an important feature.

In speaking of the "Selection" given on Wednesday, it is our duty, in the first place, to enter the strongest possible protest against Sir Michael Costa's arbitrary and preposterous tampering in several places with Handel's text. We are not referring here at all to the additional accompaniments, which are not only a necessity for such a performance, but which, in the present instance, are cleverly and frequently very judiciously written. We speak of actual alterations of passages, and additions in some cases of whole bars to Handel's music. The very first piece in Wednesday's programme—the overture to the *Occasional Oratorio*—gave an instance of this. In the march with which it concludes, the conductor not only altered the rhythm in the latter half, but, with a bad taste which is almost inconceivable, positively added three chords of his own at the end! Had he designedly set himself to try how far it was possible to vulgarise and degrade a noble piece of music, he could hardly have been more completely successful. It is unpleasant to have to speak so strongly; but there are occasions when to be silent is to become a *particeps criminis*; and we should be failing in our duty both towards our readers and towards our art did we not condemn in the most unqualified language such musical vandalisms. The great influence of Sir Michael Costa in this country, and the weight of his authority, only render the protest the more needful.

To the *Occasional* overture, a considerable portion of which, owing to the alterations made in it, was a mere burlesque, succeeded a selection from *Saul*. This included the fine opening chorus, "How excellent thy name, O Lord;" the song "O Lord, whose mercies numberless," charmingly sung by Madame Trebelli-Bettini; the well-known "Envy, eldest born of hell"—one of the finest examples of the employment of a "ground bass" to be found in music; the "Dead March," which was spoilt, as far as it was possible to spoil it, by the conductor's arbitrary alterations of Handel's drum parts, and the splendid final chorus, "Gird on thy sword." All these pieces were exceedingly well given, the last-named showing a marked improvement on the performance at the rehearsal, when it was very unsteady. After Mr. Santley had sung "How willing my paternal love," from *Samson*, a most magnificent performance of the chorus "When his loud voice," from *Jephtha*, succeeded. The next item in the programme was the "Deeper and deeper still" and "Waft her, angels," from the same oratorio, for which Mr. Sims Reeves was announced. Considerable doubt was, however, felt about his appearance, and when he ascended the orchestra his reception was such as very seldom falls to the lot of a public performer. Though his voice was at times evidently not entirely under his control, he has perhaps never given a grander reading of this great scene than on this occasion. Mdle. Titiens should receive special thanks for her selection of the fine song from *Susanna*, "If guiltless blood be your intent." She might have chosen many pieces more showy; but, like a true artist, she preferred bringing forward Handel to bringing forward her-

self. The splendid chorus from the same oratorio, "Righteous heaven beholds their guile" was another great treat, though it hardly went so steadily as some of the more familiar pieces. Mme. Trebelli-Bettini then sang "Lord, to thee each night and day," from *Theodora*; and the massive chorus "Glory be to the Father," from the Utrecht *Jubilate*, concluded the first part, which, it should be mentioned, consisted entirely of sacred music.

Space will only allow a brief mention of the second (secular) part of the selection. It opened with the fourth Organ Concerto, the organ part being in the hands of Mr. Best, than whom no finer executant on his instrument could be named. The performance, however, was on the whole disappointing, partly because the organ and orchestra were in places not perfectly together, and partly because Mr. Best, being unable to hear properly the effect he was producing, was not always happy in his choice of stops. He certainly can have had no idea how harsh and "screamy" some of his combinations sounded at a distance, or he would most assuredly have modified them. In saying this, not the slightest reflection on Mr. Best is intended; for it was simply impossible for him to hear the organ as we heard it. His execution, it need hardly be added, was as masterly as ever.

The choruses in the second part were "O the pleasures of the plains," from *Acis and Galatea*, the opening of which was extraordinarily confused. "Wretched lovers," from the same work (to which Sir Michael Costa prefixed a prelude of several bars for the orchestra!); two choruses, "From Harmony," and "The trumpet's loud clangour" from *Dryden's Ode*; "The many rend the skies," from *Alexander's Feast*; and, for a *finale*, the ever-popular "See the conquering hero." Mme. Lemmens-Sherrington sang "Hush, ye pretty warbling choir;" Mlle. Titien gave the fine song "Ah, mio cor!" from *Alcina*; Mr. E. Lloyd sang with exquisite taste and finish "Love in her eyes sits playing," from *Acis*; Mr. Cummings gave with good effect "Where'er you walk," from *Semele*; Mr. Vernon Rigby declaimed the solo part in "The trumpet's loud clangour" with great force and spirit; and Mr. Santley sang his favourite "O ruddier than the cherry"—a masterly performance, the close of which was spoilt by the introduction, in very doubtful taste, of his "high G." It will be seen that the solo music needs but little comment. The whole selection, though somewhat too long, was highly enjoyable.

Of yesterday's performance of *Israel* the notice must be deferred till next week.

EBENEZER PROUT.

WE call attention to the announcement of Mr. Sims Reeves's Benefit Concert at the Albert Hall, which is to take place on Monday evening, feeling sure that all true lovers of music will be glad to avail themselves, if possible, of the opportunity of expressing their sympathy with one of our greatest and most genuine artists, whom indisposition has so long disabled from appearing in public.

At the unveiling of the statue of Hans Sachs at Nuremberg, which takes place (we believe) this week—the German papers do not give the exact date—among other festivities, two dramatic pieces by the old Meistersinger are to be performed.

On the occasion of Max Bruch's recent visit to Düsseldorf a grand concert was arranged in his honour, at which not only the choral societies of that town, but also choirs from Elberfeld, Barmen, Crefeld, and Neuss took part. The performers numbered some 500 voices, with a proportionately numerous orchestra, and Herr Bruch conducted. The programme consisted chiefly of his own compositions, including a Romance for violin, the "Schön Ellen," a scene from *Odysseus*, the "Frithjof-Sage," and the "Dithyrambe." Brahms's "Rhapsodie," and compositions by Gluck and Mozart were also given.

THE first performance at Weimar of Wagner's *Tristan and Isolde* took place on the 14th inst. The parts of Tristan and Isolde were filled respectively by Herr Vogl and his wife, whose interpretation of the excessively difficult music is spoken of in terms of the highest praise. Weimar now shares with Munich the honour of alone having ventured to produce this remarkable work.

It is stated that Wagner has invited Fräulein Oppenheim, of Frankfort-on-the-Maine, and Frau Blume-Santer to take part in his "Nibelungen" performance at Bayreuth.

It is gratifying to note the increasing popularity of really good music in France. At a recent concert in Caen, given by the Société des Beaux-arts, the programme included Beethoven's Pastoral Symphony, a symphony by Haydn, the overtures to *Guillaume Tell* and *Mosè in Egitto*, the larghetto from Mozart's Clarinet quintet, movements from Beethoven's Septet, and a selection from the *Midsummer Night's Dream* music.

THEODORE THOMAS, the well-known orchestral conductor at New York, has lately received a pleasing testimonial from his admirers. At one of his symphony concerts, at the Steinway Hall, he was presented, during a pause in the performance, with an elegant silver casket, containing a cheque for 3,500 dollars.

FROM a letter from Dr. Hanslick, of Vienna, which a townsman of his now in this country has just received, we learn with regret that this excellent critic has been for some time seriously ill, and is still unable to fulfil the duties of the post he discharges with such marked ability. Dr. Hanslick is at present staying near Klosterneuburg, on the Danube, and will shortly go to a watering-place, where it is to be hoped he will perfectly recover his health.

We regret to learn that the great bell for the cathedral of Cologne, in the casting and construction of which so much labour and skill had been expended, has been found so imperfect that the musical commission appointed to decide upon its merits have found it necessary, after their last and decisive test, to condemn it *in toto*. It was hoped that by repolishing certain portions of the interior the tone might be brought to the required note of C, from which it deviated very slightly, although quite appreciably; but the alterations, instead of bringing about the required result, have produced different inharmonious tones, and have, moreover, made apparent three distinct layers in the entire mass. The bell will, therefore, forthwith be broken up, and recast in the foundry of the original constructor, Herr Hamm, of Frankenthal.

POSTSCRIPT.

A REUTER'S telegram states that Professor Gneist will leave in about a week for Washington, for the purpose of making researches in the State archives for a history of the Constitution of the American Union. During his stay in Washington he will be the guest of President Grant.

THE *Athenæum* announces the death of Mr. Howard Staunton, the distinguished Shaksperian scholar, which occurred on Monday last.

THE *Times* is informed that M. Rochefort is preparing an account of events dating from the discontinuance of *La Lanterne*, with especial reference to their bearing upon the present political situation in France.

THE *Levant Herald* learns that Dr. Dethier, director of the Imperial Museum, who has recently returned from Greece, has been commissioned by the Porte to proceed to the Dardanelles for the purpose of visiting and inspecting the excavations made by Dr. Schliemann at Hisarlik. Meanwhile, the Government has directed a post of zaptiehs to be stationed on the spot in order to prevent any clandestine abstraction of antiquities and any further excavations without special permission of the authorities.

As a natural sequence to the late war, we find everywhere in Germany huge figures of Germania, with laurel crown and other insignia of victory, hoisted upon commemorative pedestals. So great indeed seems to be the demand for these national memorials, that the Fatherland finds it difficult to get artists competent to carry out its exultant ideas.

After two unsatisfactory competitions, the design of Professor Johannes Schilling, of Dresden, has at last been chosen, *faut de mieux* it would almost seem, for a national monument in the Niederwald. This monument, it is stated, is not intended merely as a memorial of the past war, but is meant to be a symbol in future ages of the national unity of Germany. No one less than a German Michael Angelo could hope to achieve such ambitious aims, and we doubt whether Germany has a Michael Angelo just now to perpetuate her greatness in marble and bronze. The only idea of German sculptors seems to be to make their figures of Germania bigger and bigger, as occasion requires.

Professor Schilling's Germania is a giantess forty feet in height. At the base of the pedestal on which she stands are groups representing the Rhine and the Moselle. Father Rhine is a mediaeval giant leaning against the conventional urn, and offering to the water-nymph who does duty for the Moselle, a watch-horn, as symbol of military service. Higher up on the four sides are tablets with figures of life-size or nearly, carved in such high relief that some of them are quite detached from the background. This mode of relief is effective enough in smaller subjects; we have a splendid example of it in Ghiberti's celebrated gates for instance; but such a picturesque style of sculpture does not seem appropriate on so large a scale as this. It is perhaps unfair to judge of the work before it is carried out, and at present it is only the design for it, now exhibiting in the Royal Art Academy of Berlin, that can be studied; but a nation cannot be too careful lest it saddle future generations with a national monument which, however well it may satisfy national pride, may yet be unsatisfactory as a work of art.

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NOTICE.—The Number of the ACADEMY for July 4 will contain the Title-page and Index to Volume V.



